

Doctoral Thesis

*Communicational Aspects of the
Symphonic Music of Carl Nielsen*

*How does a contemporary audience respond to Carl Nielsen's Symphony No. 2
after receiving "an elementary introduction?"*



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Doctoral Thesis

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ABSTRACT

In 1931, Danish composer Carl Nielsen made the following seminal statement to the newspaper *Berlingske Tidende*:

It's a fact that quite a few people stay away from music because they think they don't really understand its essence. And yet in reality it's so obvious that all it takes is an elementary introduction for the ear to be tuned in and thus opened to all the beauty of music.ⁱ

In order to test “*Carl Nielsen’s Communicational Condition*” as the above comes to be identified, a descriptive design is used to document how a contemporary audience relatively unfamiliar with Carl Nielsen’s music will respond after having been provided an elementary introduction to his *Symphony No. 2 (“The Four Temperaments”)*. In connection with a performance of this work given by the University of Wyoming Symphony Orchestra, an empiric study of audience receptivity is undertaken.

A mixed-measure approach is utilized, whereby both a quantitative survey of the attending audience and a semi-structured qualitative study with a group of local high school students are employed. Carl Nielsen’s intentions concerning form and content of any desired introductory remarks are explored with the aid of classical rhetorical theory together with the author’s theory of Communicational Musical Elements (CMEs) in the context of his music.

Over the course of the study, the author assumes three juxtaposed roles: *Researcher*, *Conductor*, as well as *Communicating Conductor*, with the latter conveying the “elementary introduction” of which Carl Nielsen speaks. An argument is proffered that this particular tri-partition of roles serves as the most favorable design for embodying the guidelines specified by Carl Nielsen in his *Communicational Condition*. Findings of this study – that 82.2% of respondents are positive towards the idea of hearing the symphony again and as many as 98.9% of the respondents are not explicitly opposed to hearing other works by Carl Nielsen – lead to the conclusion that his music, when introduced in accordance with *Carl Nielsen’s Communicational Condition*, resonates significantly with the present day time spirit.

ⁱ Fellow (1999), p. 608. Translated by Peter Ettrup Larsen.

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This project would never have materialized were it not for a number of people in Laramie, Wyoming, up high in the Rocky Mountains of the USA:

I'd like to extend my eternal gratitude therefore to Dr. Michael Griffith from the University of Wyoming for inviting me to conduct the University of Wyoming Symphony Orchestra in the first place.

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I am grateful also to all the audience members at the concert in Laramie who took time to answer my questionnaire.

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Peter Ettrup Larsen

Table of Contents

Abstract	III
Acknowledgements	IV
Table of Contents	V
Part I: Goddag! Goddag!	1
1. Carl Nielsen and Me	3
1.1. Carl Nielsen and Academia	3
1.2. Carl Nielsen's Shadow	4
1.3. Carl Nielsen in My Upbringing	6
1.4. The Chicken Element	8
1.5. Outlining the Investigation	10
2. Zooming in on Carl Nielsen	12
2.1. The Zooming Process	12
2.2. The Common Man Self Image	14
2.3. Designing the Project	16
3. The Operationalization of the Study	18
3.1. The Work Process in Making Art	18
3.2. The Vibrant Now	19
3.3. Reading the Composer's Mind	22
3.4. The Communicational Setup	22
3.5. The University of Wyoming Symphony Orchestra	24
3.6. Spotting Respondents	25
3.7. The Rhetorical WHO	26
3.8. The Rhetorical WHAT and HOW	28
3.9. Qualitative versus Quantitative Approach	30
3.10. The Tri-Polar Approach	32
3.11. Some Philosophical Aspects	35
3.12. The Fusion of Horizons	39
3.13. Revealing the Results	41

Part II: The Music	43
4. Carl Nielsen’s Communicational Condition	45
4.1 Causal Relationships	45
5. Carl Nielsen and the Concept of Program Music	49
5.1 Carl Nielsen and the “-isms”	49
5.2 A Concise History of Program Music	51
5.3 Carl Nielsen’s Take on Program Music	54
5.4 Carl Nielsen and Richard Strauss	57
6. The Communicational Musical Elements	59
6.1 Three Types of Communicational Musical Elements	59
6.2 Exemplifying the Commenting Type of CME	61
6.3 Exemplifying the Mimicking Type of CME	65
6.4 Exemplifying the Expressing Type of CME	68
6.5 Labeling Challenges	69
6.6 Expressing “the thing”	71
7. The Danishness of Carl Nielsen	75
7.1 Defining “Danishness”	75
7.2 Danishness in the Second Symphony	77
7.3 The Use of Humor	78
8. Approaching The Symphony	81
8.1 Music’s Essence	81
8.2 Identifying Musical Elements	82
8.3 Approaching The Four Temperaments	85
9. The First Movement	89
9.1 Carl Nielsen on the First Movement	89
9.2 Enliven and Enlighten	90
9.3 The Fist-hammering Motif	91
9.4 The Two Contrasting, Opening Elements	93
9.5 The Second Subject	96
9.6 Jagged Intervals	98
10. The 2nd Movement	100
10.1 Carl Nielsen on the Second Movement	100

10.2	The Horizontality of the Second Movement	101
10.3	Swapping the Middle Movements	102
11.	The 3rd Movement	105
11.1	Carl Nielsen on the Third Movement	105
11.2	Melodic Melancholic Means	106
11.3	Inter-Motivic Affinity	106
12.	4th Movement	111
12.1	Carl Nielsen on the Fourth Movement	111
12.2	Inter-Motivic affinity	112
12.3	Trusting the Findings	114
Part III:	The Communication	115
13.	Style and Delivery	117
13.1	Style and Delivery	117
13.2	Rhetorical Agency	119
13.3	Three Means of Persuasion	120
13.4	The High School Presentation Design	122
13.5	The Camel Method	124
13.6	Setting the Scene	127
13.7	Presentation of Subject	129
13.8	The Top	134
13.9	The Framing of the First Movement	135
13.10	The Framing of the Second Movement	139
13.11	The Framing of the Third Movement	139
13.12	The Framing of the Fourth Movement	141
13.13	Wrapping Up	143
14.	The Final Communicational Endeavors	147
14.1	The University Lecture	147
14.2	The Pre-Concert Talk	147
14.3	Managing the Media	151
14.4	The Newspapers	154
15.	The Operationalization of the Questionnaire	157
15.1	Questionnaire Layout Considerations	157
15.2	The Final Quantitative Sample	159
15.3	Format	159

15.4	Degree	160
15.5	Wording	161
15.6	Content and placement	162
16.	The Operationalization of the Interviews	165
16.1	The Issue of Time	165
16.2	Selecting the Interviewees	165
16.3	Question Catalogue	168
16.4	Treating Hypothetical Constructs	170
16.5	Ethical Dilemmas Avoidance	171
16.6	Demand Characteristics	172
16.7	Speech Disfluencies	173
Part IV:	The Field Study	177
17.	Trusting the Numbers	179
17.1	External Validity	179
17.2	Unexpected Interest	180
18.	The Findings	184
18.1	Question One	184
18.2	Question Two	185
18.3	Question Three	187
18.4	Question Four	190
18.5	Question Five	192
18.6	Question Six	194
18.7	Life World Reflection	195
18.8	Demand Characteristics	197
18.9	Question Seven	198
18.10	Life Cycle and Time Trend Reflection	200
18.11	Question Eight	201
18.12	Concrete experiences	204
18.13	Question Nine	205
18.14	Question Ten	206
Part V:	The Outlook	209
19.	Perspectives	211
19.1	Conditions that Trigger	211
19.2	The Possibility of Replication	215

19.3	Underestimating the Audience	216
19.4	Orchestral feed-back	218
20.	An Element of Time Spirit	221
20.1	Time Spirit Applicability	221
20.2	The Wikipedia Angle	222
20.3	The Nielsen Project	224
20.4	Contemporary updating	227
21.	Final Words	229
21.1	Targeting Tactics	229
21.2	Articulated Reflection	231
Appendixes	235
Appendix A:	Post concert questionnaire used in Laramie	236
Appendix B:	Statistical Procedures	239
Appendix C:	Full registration of the questionnaire results	247
Appendix D:	High School Consent Form Sample	336
Appendix E:	Programme Notes for the Wyoming concert	339
Appendix F:	List of Figures	347
Appendix G:	Bibliography	353
Appendix H:	Peter Ettrup Larsen's Résumé	360

Part I: Goddag! Goddag! ¹

It's a fact that quite a few people stay away from music because they think they don't really understand its essence. And yet in reality it's so obvious that all it takes is an elementary introduction for the ear to be tuned in and thus opened to all the beauty of music.

Carl Nielsen²

¹ "Goddag! Goddag!" is the title of the opening movement of Carl Nielsen's Op. 11 "Humoreske Bagateller" for solo piano. It is an informal, jovial Danish greeting somewhere between "Howdy" and "Hello." - Since it so beautifully illustrates his unceremonious way of communicating, which is what the coming pages address, what better way than to start this odyssey by letting Carl Nielsen himself frame our minds by setting the scene from the very beginning.

² Carl Nielsen to Danish newspaper Berlingske Tidende on September 17th, 1931. Fellow (1999), p. 608. Translated by Peter Ettrup Larsen (PEL).

1. Carl Nielsen and Me

This chapter introduces my personal perspective on Carl Nielsen and outlines the overall scope of the musical journey that has unfolded and that eventually taken me together with Carl Nielsen's Symphony No. 2 ("The Four Temperaments") all the way to Wyoming, USA. I also introduce the apparent conflict between the composer's personal belief that music cannot convey anything of a tangible nature and the fact that more than half of his symphonies and a substantial number of other pieces carried image-evoking titles.

1.1. Carl Nielsen and Academia

On the ensuing pages I present an array of facts, findings and conclusions all of which, I use as a means to convey to the reader my understanding of Carl Nielsen's music and in particular his *Symphony No. 2 ("The Four Temperaments")*. I'm also going to present how I tested my discoveries on a live virgin audience in Wyoming, USA.

However, since this is an academic forum, I shall to begin by seeking Carl Nielsen's forgiveness, as it is apparent that he would have had little, if any, respect for this scholarly approach:

There have probably never been so many literary scholars as there are today. We are indebted to many gifted men in this field, particularly to those who help us to understand the works of past ages, that is, classical philologists chiefly. But where the subjects are writers nearer our own time it is getting too much of a good thing, especially when the scholars go in for subtle analysis. The literary scholar chooses a great writer. He writes volumes about one work. He takes a deep breath, works himself up, lets himself go, applies the whip, and in the end reaches a point a thousand miles from the writer. The work itself has been nearly forgotten in the process. Fine words and phrases have taken the reader's breath away – and the work's. If we go back to where the literary exercise took place we shall find the work of literature lying on the road like an exhausted and bloodless test animal which nobody, least of all the critic, cares any more about.³

My intention with the present study is therefore not to render one more academic abstraction; rather, it is a hands-on account of how I in my capacity as conductor understand Carl Nielsen's second symphony, how I in my capacity as communicator

³ Nielsen (1953), p. 56f.

go about sharing my love for the piece with a contemporary audience, and how I in my capacity as scholar seek to document an audience's immediate response to the music.

The entire processes of preparation and information gathering have been executed according to the highest academic standards, but when it comes to delivery of the results I have chosen a far less formal, even vernacular, style of writing. As such, I make no effort in significant portions of this thesis to conform to traditionally-regimentated formats associated with theory, method, findings, conclusions, etc.; rather, my hope is that the "conversational style" adhered to will enhance both the document's readability and its general appeal. Inspirations for this communicational approach are manifold, but lately I have found a lot of inspiration in the writing style employed by Nobel Price Winner Daniel Kahneman in his book "Thinking, Fast and Slow." In this international bestseller Kahneman presents a wealth of scientific information but in a refreshingly free-flowing and accessible way.

The primary purpose of this study has been to test the impact of Carl Nielsen's second symphony on a contemporary audience, and in this context it would not make much sense to attempt to open the ears of the audience to "*all the beauty of music*" as Carl Nielsen himself puts it⁴ while simultaneously scaring the readers off by using an excess amount of academic jargon and agreed-upon terminology. I will of course use various musical, scientific and academic tools in order to document and verify my findings (e.g., musical score examples), but my intention is to relate the experiences and findings of a conductor, who in turn invites his audience on an artistic and communicational odyssey into the fascinating, musical world of Carl Nielsen.

1.2 Carl Nielsen's Shadow

It seems as if Carl Nielsen has been present throughout my entire musical life. Somehow he has managed to introduce himself as an ever-present companion, one who has guided and inspired my entire musical upbringing.

Of course I never met him – our births are separated by exactly 100 years, and he died even before my parents were born.

⁴ C.f. footnote 2.



Carl Nielsen
Fig. 1

I never met my great grandfather either, but I have always been told how he had a beautiful, full head of hair even at an old age. His hair was trimmed and stood up like hairs on a broom, but it was also soft like cotton, and because of that I have always liked him, almost as though I had really known him. When as a small child I saw a picture of Carl Nielsen for the first time, I immediately noticed that he had this very same haircut, and I instantly liked him too.

Of course I've since come to realize that there's much more to Carl Nielsen than his hair style, and my strong desire to acquire an understanding of his many layers ignited the present project.

Does the fact that I, like Carl Nielsen, am Danish account for this interest, or does Carl Nielsen and his musical universe appeal to others outside of the defined borders of Denmark, the world's smallest kingdom? This was one of the main questions I wished to explore.

Carl Nielsen's legacy has never forced itself upon me the way countless Danish composing students over the past century have experienced living in his shadow; he has never pulled me by force in any particular musical direction, yet still I don't doubt for a second, that his musical presence has played a significant role in the shaping of who I am as musician and conductor.

In an English context it would probably be appropriate to refer to Carl Nielsen simply as "Nielsen", but in a Danish context this would seem rather formal, almost alienating. Furthermore "Nielsen" happens to be one of the most common surnames in Denmark so for clarifying purposes the first name comes in handy. As opposed to Jean Sibelius in Finland, who is widely known and referred to simply as "Sibelius," Danes without exception refer to Carl Nielsen as "Carl Nielsen." In addition to being character-defining it also has a rather "homey" ring to it, almost like a nickname. For that reason, I have chosen consistently to use his full name when referring to him.

Not all Danes, however, see Carl Nielsen in so positive a light. Royal Danish Academy of Music Professor of Composition, Niels Rosing Schow, once told me how his own composition teacher, who was a first-generation-post-Carl-Nielsen composer, started every lesson by opening any of several Carl Nielsen scores to a random page and posing the question: “What’s wrong here?”

Personally I have never experienced such a sentiment of bad blood towards Carl Nielsen, but I have often observed the potent shadow cast by Carl Nielsen and his music. This “shadow” is what I’m referring to when I claim that Carl Nielsen “has always been around”.

1.3 Carl Nielsen in My Upbringing

It could be said that my interest in Carl Nielsen already began when I was just a baby. My parents would sing me to sleep in the evenings, and among the more common lullaby choices for that occasion were some of Carl Nielsen’s “simple, popular Danish songs,” as referred to by the “New Grove Dictionary of Music.” In my memory, two songs in particular, “Two larks in love have nested” and “John the Road Man,” stand out as the quintessence of my early, musical upbringing. The songs were sung to me in Danish, of course, but more recently, in the process of producing *The Carl Nielsen Edition*, the definitive version of Carl Nielsen’s collected works, a number of his more than 200 songs were translated into English in order to make them accessible to a larger, English speaking audience. This, however, does not change the fact, that, the beautiful, simple logic of Carl Nielsen’s melody-making was part of my upbringing almost from day one.

At the age of ten I began playing clarinet in the Tivoli Boys Guard’s Band in Copenhagen. Tivoli, a fun fair in the heart of Copenhagen dating back to 1843, is said to have served as a major source of inspiration for Walt Disney before his opening in 1955 of California’s Disney Land. In Tivoli they had, and still have, a miniature version of the Queen’s own ensemble, The Band of the Royal Life Guards. The Tivoli Boys Guard’s Band, consists of boys to the age of 16. All year long we would have three weekly band rehearsals, and during the summer season when Tivoli was open to the

public we would perform public concerts and parades up to five times a week. With the members of Tivoli Boys Guard's Band thus serving as musical representatives of one of the most Danish cultural institutions, it went with the territory that we not only had to preserve but also present the gems of Danish music, which of course included several pieces by Carl Nielsen.

Simultaneously the Tivoli Boys Guard also functioned as one of Denmark's leading music schools, and we all received private lessons with some of Copenhagen's finest orchestral musicians. Thinking back, at the great amount of music we were exposed to in that system, even in retrospect I must admit that we performed on a near professional level. The only reason this could be even remotely possible was that no one told us how difficult music making really is.

At the age of 15 I effortlessly played Carl Nielsen's *Clarinet Concerto*. This work had been written for Aage Oxenvad, Carl Nielsen's former colleague and principal clarinetist with the Royal Danish Orchestra. When Carl Nielsen first introduced the concerto to Oxenvad, it is said that the clarinetist grunted at the challenges the music posed while concluding that Carl Nielsen indeed must have been a capable clarinetist himself, since he had so seamlessly succeeded in locating all of the instrument's most difficult notes. It wasn't until I began my clarinet studies at The Royal Danish Academy of Music that I was made aware of this part of the story, at which time I came to realize the true complexity and difficulty of the piece – and trust me, today I don't dare play it!

At the time of my confirmation, my piano teacher gave me Carl Nielsen's charming autobiography "My Childhood," which in many ways confirmed my childhood perceptions of Carl Nielsen. Around this same time my younger brother started playing flute with the Tivoli Boys Guard's Band; with me at the piano, Carl Nielsen's lovely little piece "The Fog is Lifting" was among the very first pieces that he and I played together.

My years as a student of musicology at the University of Copenhagen only broadened my view of Carl Nielsen, but it wasn't until I had also graduated from the conducting class at the Sibelius Academy in Finland that I took a next major step into the world of

Carl Nielsen. Despite all I had learned at the University and at the Academy, I still felt that the master key for the gate to Carl Nielsen's symphonic universe still eluded me. I therefore contacted the "grand old man" of Danish conducting, maestro Ole Schmidt, known for having put Carl Nielsen on the international music radar in 1974, when he became the first Danish conductor to record the full cycle of Carl Nielsen Symphonies with a top international orchestra (the London Symphony Orchestra). Ole Schmidt willingly agreed to meet with me, and we would go on to meet at his summer cottage in Denmark on numerous occasions over the next couple of years. These meetings were not at all what I had envisioned, as we spent much more time discussing "life" in general than, say, harmonic progressions or formal discrepancies in a given Nielsen score.

Today, however I can concur with Danish philosopher Søren Kierkegaard, that life is lived forward yet understood backwards, as I now realize that my understanding today of Carl Nielsen and his musical universe is based on much more than the mere notes in the score. It is my hope that this will become increasingly clear in the ensuing pages.

1.4 The Chicken Element

One of the things concerning Carl Nielsen's musical realm that became clear to me at an early stage, was how he in many ways throughout his career was inspired and influenced by his rural upbringing on the idyllic island of Funen; the importance of the closeness to the animals and nature is a fact that he himself repeatedly discloses as well in his autobiography "My Childhood" as in his essay collection "Living Music".

This view is elucidated in Danish movie director Eric Clausen's 1994 film adaptation of "My Childhood." Following the considerable publicity at the time of the movie's release, the Danish Radio Concert Orchestra presented under my direction a televised concert featuring the music of Carl Nielsen and hosted by Clausen. During this experience, I discovered that so strong was the nature element in Nielsen's music, that the director, the producer and I all sincerely believed we could often hear *chickens* in his music. Consequently we decided to visually enhance this auditory impression by arranging to have live chickens on stage during the performance.

Shortly before the start of this nationally-televised performance, movie director Clausen decided to go on stage and warm up the audience. As part of this spontaneous act, he captured one beautiful, richly feathered representative of the species, and, despite the bird's severe protests, placed her on his shoulder. Three minutes prior to broadcast the bird decided once and for all to express her disapproval with the situation by delivering "a sworn statement" down the director's back. The frenzy that followed, including costumiers washing and blow drying his apparel as I went on stage to open the show with the appropriate "Dance of the Cockerels" from the opera *Maskerade* (Danish equivalent of *Masquerade*), is a source of inspiration that has stayed with me ever since. I'm sure the audience in the hall experienced the full impact of "the chicken element" as well.

Of course as a conductor I cannot prove with all certainty that Carl Nielsen did indeed intend to imitate the sound of chickens in this particular piece, but in a piece called "Dance of the Cockerels" which functions as incidental ballet music in *Maskerade*, in which dancers imitate the cockerel and his flock, the circumstantial evidence is quite convincing. To my mind this experience sums up the job of the conductor nicely:

To realize the composer's intention in the moment of creation.

In order to accomplish this, the conductor must try to probe the composer's mind in an attempt to discover and interpret his/her musical intention. The notion of identifying someone's intention is a complex process, and from any number of medical, psychological, sociological, philosophical – even musicological perspectives – it could be argued, that this isn't really possible.

Nonetheless, it remains the goal for any conductor every time he/she opens a score.

Finding one's way into Carl Nielsen's musical universe is further complicated by the apparent discrepancy throughout his career between his own words and his actions, for he repeatedly spoke up against music's ability to express extramusical or programmatic content, such as in his famous essay "Words, Music and Programme Music":

Not even when it musters all its effects, then, can music express the crudest ideas of Yes and No; even in association with words, it expresses one as much

*or as little as the other.*⁵

Yet for me the sound of chickens is indeed being imitated in Carl Nielsen's music – does this statement by Carl Nielsen himself mean that my interpretation of the “chicken element” is all wrong? I would argue not. However, as a conductor more than a mere gut feeling is needed to respectfully fulfill the role as an advocate for the composer in the moment of creation. This is where part of the conductor's responsibility can become that of a musicological investigator as will soon become clear.

1.5 Outlining the Investigation

On the face of it there seems to be an obvious discord between Carl Nielsen's strong statements against music's extra-musical capacity and the fact that more than half of his symphonies and a considerable number of other pieces carry image-evoking titles.

I therefore set out to test and document “my reading” of Carl Nielsen's scores. In my reading the chicken element is just one manifestation of many extramusical messages that appear consistently throughout his music. His *Symphony No. 2 (“The Four Temperaments”)*, which he wrote in 1901-02, is a fountain in particular of such communicational, musical elements. Therefore I chose to place this symphony at the center of my investigation. Carl Nielsen sets out here to depict the four human characters known since Greek Antiquity:

- The Choleric
- The Phlegmatic
- The Melancholic
- The Sanguine.

He does so by allocating one movement to each of these personality types. Immediately a couple of cardinal questions come to the fore:

⁵ Nielsen (1953), p. 31.

- 1) How does Carl Nielsen go about this task without being programmatic?
- 2) Is it really possible to combine an outspoken distrust in programmatic music with an attempt to musically depict distinct and specific personality types?

Considering my Danish musical heritage the answer to the latter almost per reflex has to be a proud “YES, of course it is – it’s Carl Nielsen we’re talking about, and he most certainly did it!”.

However, in order to thoroughly answer both questions I wanted to find out if there was more to this than a mere gut feeling based on heritage and nationalistic pride. Not only did I want to test and document my reading in accordance with Carl Nielsen’s own writings and in relations to other scientists’ facts and findings, I wanted to take the investigation one step further and actually test my findings on a real, live audience. In this way I could determine whether Carl Nielsen (when interpreted in accordance with my reading) actually does speak to a modern audience or whether he should instead be labeled as nothing but a dated Danish darling.

For this purpose I therefore decided to subject Carl Nielsen’s *Symphony No. 2 (“The Four Temperaments”)* to the ultimate test by performing it in front of a live, “virgin audience” and subsequently document their reaction to it. By “virgin audience” I mean an audience that has had little or no prior knowledge of Carl Nielsen and his musical universe. I found such an audience quite far from Denmark, namely in the town of Laramie in the state of Wyoming, high up in the USA’s Rocky Mountains.

2. Zooming in on Carl Nielsen

This chapter presents Carl Nielsen's solution to how future audiences may be attracted to classical music. Under the unifying label "Carl Nielsen's Communicational Condition" these stipulations will then be introduced as the theoretical pivotal point in this entire presentation. In addition, through the delineation of elements in the early stages of the conductor's preparatory process, the overall layout for this study is unveiled.

2.1 The Zooming Process

Whenever I, in the capacity of being a conductor, open a new score, I approach the preparatory phase of getting acquainted with its content as a series of "zooming" processes. Initially I seek to place a given piece in question in an historical context. In this way it transfigures from being just another particle in the total sum of available musical manifestations in the universe to being part of a more specific, historical context such as belonging to a certain cultural period or reflecting a particular national style. An early step in this process is acquiring knowledge about the composer in order to place the piece not only in its overall historical period but also identifying it in relation to the composer's life and work. At this point it is not the question of preparing a full biographical profiling, but rather of getting an overall feel for the composer in question. Nevertheless I always strive to get as close to the source as possible, and in the case of Carl Nielsen, who better to rely upon than the composer himself?

In 1899, shortly before initiating work at the age of 34 on his *Symphony No. 2 ("The Four Temperaments")*, Carl Nielsen sent a grant application to The Ministry of Church and Educational Affairs (*Ministeriet for Kirke- og Undervisningsvæsenet*) in which he himself gives an account of his present musical standing:

To the Ministry of Church and Educational Affairs.

*I, the undersigned, composer Carl Nielsen hereby humbly venture to ask the mighty Ministry for the allocation of one of the temporary subsidies for "Science and Arts in General" on the Budget as appropriated.
In support of my petition I take the liberty of adducing the following.*

I was born on June 9th 1865 in Nørre Lyndelse on the island of Funen. After my confirmation I began my musical education in Odense, and at 18 years of age I started as a student at the music academy in Copenhagen where I took a three-year course. Simultaneously I composed quite a few pieces of which some had achieved public performances and won acclaim. Encouraged by this and especially by N.W. Gade, I seriously turned to the compositional studies. In the year of 1889 I auditioned for a position as violinist with the Royal Orchestra and won the post I now occupy. The following year I received the Anckerske Travelling Scholarship from the Ministry of Church and Educational Affairs and made a voyage through Germany, France and Italy. Subsequently I've repeatedly received stipends from the mighty Ministry securing my continuous activities as a composer, and I therefore feel compelled to list my works up to now.⁶

He then lists a series of works, starting with his "Suite for Strings" from 1888 and stretching through more recent accomplishments, such as "Hymnus Amoris" for soli, chorus and orchestra from 1896-97 before continuing:

Amongst other special and honorable performances, which may possibly support my application, my major work "Hymnus amoris" was performed in 1898 in two concerts at the music society led by me and with warm public reception. The aforementioned piece has now been published as well, in a full score version as well as with piano reduction. Finally I take the liberty to mention that I at the present time am working on an opera "Saul and David," to which Mr. Einar Christiansen has composed the text.

However, it seems to be growing increasingly difficult to follow my real urge and calling. My wages as a musician with the Royal Orchestra are utterly scarce, and the fees I get from my publisher are due to the nature of my works and their grand scale, and the ensuing costly printing process being comparatively small, which forces me to spend whatever little time left over from the hard and nerve-racking theatre duty on teaching.⁷ Therefore there is neither opportunity nor energy to practice and develop my skills to the extent I feel urge and inclination, which is why yet again this year I apply for the mighty Ministry to support my striving to achieve something worthy with my art, and to the best of my ability I shall seek to earn the credit for such a support.

Respectfully, Carl Nielsen Composer⁸

⁶ Fellow (2006), p. 124ff. Translated by PEL.

⁷ Rather than using the equivalent of "nerve-wracking" Carl Nielsen uses the Danish word "*nervesvækkende*" which connotes additionally a certain degree of mental deterioration and deep frustration.

⁸ Fellow (2006), p. 124ff. Translated by PEL.

Based on this application it can be deduced that Carl Nielsen at the time when he started working on his *Symphony No. 2 ("The Four Temperaments")* had already established himself as a considerable force on Denmark's national music scene.

2.2 The Common Man Self Image

Despite Carl Nielsen's growing fame, he remained faithful to his humble beginnings and continuously considered himself "an average person" or "a common man" whose musical creations were to be treated equally whether the context was a simple, popular Danish song or a full-blown symphony. This self-image is somewhat at odds with the general public image of "Carl Nielsen the Symphonist" and is somewhat difficult to reconcile. This seeming contradiction between Carl Nielsen's public and personal personas was established already during his lifetime; in fact, the myth continues to this day, as the former director of the Carl Nielsen Museum in the town of Odense in Denmark puts it:

Even today, when his music is being performed on a regular basis all over the world, he is still considered somewhat of an outsider, aimed primarily at the advanced audiences, but one must remember, that this understanding not only totally contradicts his own intentions but also and to an even higher degree contradicts the true nature of his music. Here you find nothing but music's answer to the question of art's raison d'être, and music-historically spoken one finds the unique answer to half a century of modernistic search for artistic clarification.⁹

Carl Nielsen never understood or came to terms with the public image of him as an inaccessible and elitist symphonist. At the height of his career on his 60th birthday he was honored at a gala concert in Copenhagen's Tivoli. During the subsequent banquet at the restaurant Nimb the festivities were briefly interrupted by the sound of brass music as a torchlight procession counting thousands of Copenhageners gathered to greet Carl Nielsen outside the restaurant. While addressing the crowd from the restaurant's open terrace, Carl Nielsen clearly revealed his "common man" self-image:

My dear friends! We are all made of the same stuff; all of us have life's faculties in us, if only we would use these faculties. I myself am so very little,

⁹ Eskildsen (1999), p. 86.

*and it is by chance that I became the man that I am. But let us together give three cheers for music, for all the light that shines in Denmark!*¹⁰

In an interview with Danish newspaper *Fyns Venstreblad* from his childhood island of Funen, Carl Nielsen in 1926 once again revealed his own self-image while advocating for egalitarianism among trades:

*Are the conditions for the young musician still as difficult as in your youth? They are tough, they are, the fees are scarce, acclaim inert. By the way, I didn't fancy when a newspaper wrote that I would rather have been a grocer. This is a repulsively conservative way of generating class division, deepening inequalities from which we should rather distance ourselves, as they do not exist. Why insult the grocers or any other trade! Isn't a man who's doing his job equally valuable whether he writes symphonies or drives cabs?*¹¹

In Carl Nielsen's opinion, however, there seemed to be a simple solution to reducing the gap between artist and audience. In 1931 he was one of the organizers of *A Series of Popular Evenings for the Development of the Musical Sense* at The Royal Danish Academy of Music in Copenhagen, and in an interview with the newspaper *Berlingske Tidende* on September 17, 1931 he said:

*It's a fact that quite a few people stay away from music because they think they don't really understand its essence. And yet in reality it's so obvious that all it takes is an elementary introduction for the ear to be tuned in and thus opened to all the beauty of music.*¹²

Since Carl Nielsen so bluntly presents us with the cure to solving the "alienation problem," which even today remains a major issue in classical music circles, I therefore decided to hold him to this statement by making it the prevailing condition for this entire project. From here forward I will refer to this very quote as "*Carl Nielsen's Communicational Condition.*"

¹⁰ Balzer (1965), p. 15.

¹¹ Fellow (1999), p. 391. Translated by PEL.

¹² Fellow (1999), p. 608. Translated by PEL.

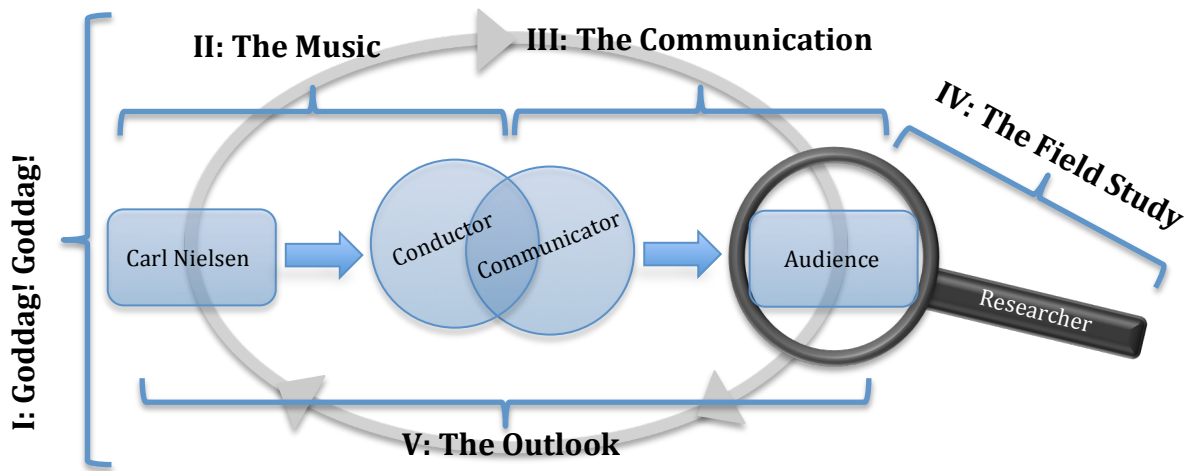
2.3 Designing the Project

The way I eventually came to design the project was once again colored by the way I work as a conductor: When I as a conductor have prepared a score by zooming in on every single little detail from historical circumstances and formal layout of instrumentation to phrasing (to name but a few of the conductor's focal points), I always conclude the process by making a mental zoom-out process in which I attempt to put all of these newly acquired observations together in order to form in my head a fuller picture of the piece. If I don't have a clear concept in mind, then I have nothing to share with the musicians in the rehearsal setting and ultimately with the audience in concert. Similarly the present text will ultimately "zoom out" and endeavor to place the particular findings in a broader context as a way of testing whether if the project has external validity or in other words if it is repeatable and can be said to apply to others or if it just was a fun, one-time occurrence.

Therefore this text will be divided into five parts, which will each in turn be subdivided into a number of chapters:

- In Part I, ***The Introduction*** (Chapter 1-4), I outline the project and set the scene.
- In Part II, ***The Music*** (Chapter 5-12), I examine the score from the conductor's point of view.
- In Part III, ***The Communication*** (Chapter 13-16), I consider the communicational challenges.
- In Part IV ***The Field Study*** (Chapter 17-18), I take a magnifying glass to the Wyoming experience and present the field study findings.
- In Part V ***The Outlook*** (Chapter 19-21), I once again zoom out and address the external implications of the project.

Even though the overall layout presents itself as a linear process in which one part follows another in sequential order, there exists also a circular pattern in which everything eventually leads back to the origin: Carl Nielsen (cf. fig. 2).



Putting the audience's response to Carl Nielsen's music under the magnifying glass turns the overall layout into a circular pattern

Fig. 2

Due to the diversity in content of the four upcoming parts, each part will be approached from its own theoretical standpoint (c.f. Ch. 3). However, the various theoretical and methodological approaches are in the end tied together by the fact that they all evolve around *Carl Nielsen's Communicational Condition*, which therefore functions as the unifying theoretical pivotal point of the entire presentation.

3. The Operationalization of the Study

This chapter introduces and discusses the implications of the overall setup of the study. In order to comply with the stipulations of Carl Nielsen's Communicational Condition it will become clear how a tri-polar approach was chosen: by first introducing the Wyoming audience to the music, then subsequently performing Carl Nielsen's Symphony No. 2 ("The Four Temperaments"), and lastly documenting the audience's immediate response to the experience.

3.1. The Work Process in Making Art

Sometimes an epiphany comes when one expects it the least. I had one such experience on the German Autostrada while driving back to Denmark from a performance in southern Germany. It was a twelve-hour drive, so I had plenty of time to think and to listen to the radio. While passing Frankfurt with its rather futuristic skyline, the culture channel offered a chapter of their ongoing radio novel, which happened to be the romantic classic *A Portrait of the Artist as a Young Man* by James Joyce. The chapter in question involved the novel's main character philosophizing over the artist-audience relationship:

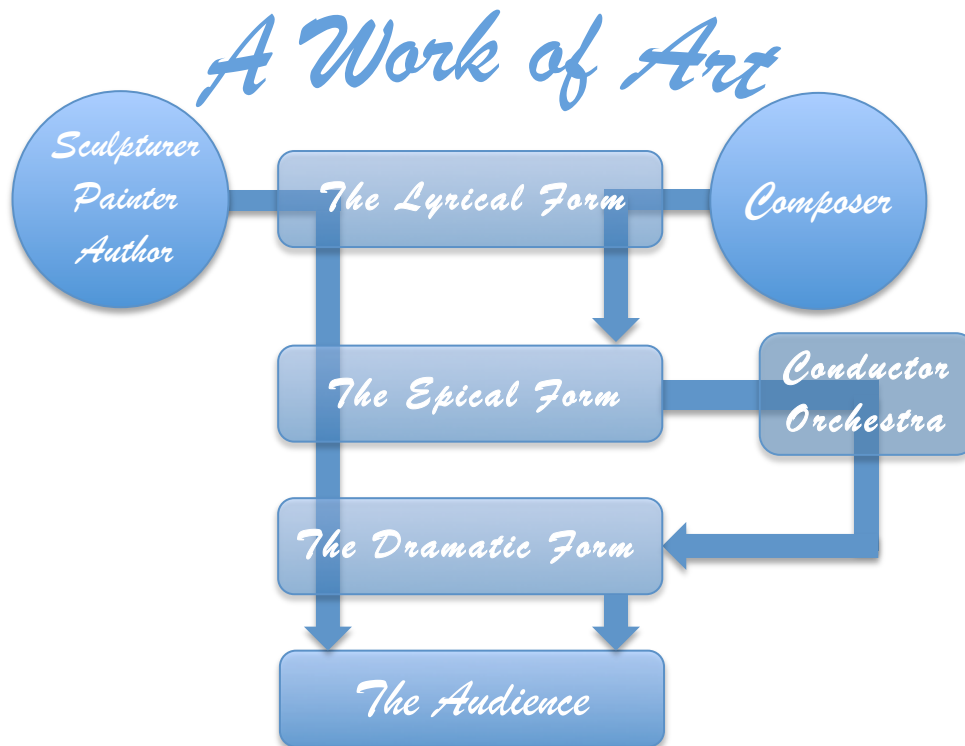
The image, it is clear, must be set between the mind or senses of the artist himself and the mind or senses of others. If you bear this in memory you will see that art necessarily divides itself into three forms progressing from one to the next. These forms are: the lyrical form, the form wherein the artist presents his image in immediate relation to himself; the epical form, the form wherein he presents his image in mediate relation to himself and to others; the dramatic form, the form wherein he presents his image in immediate relation to others.¹³

That was when it hit me: When a sculpture or a painting, even a literary work of art leaves the hands of the artist, it is in its "dramatic form," ready for the immutable meeting with its audience, but when a piece of music, for example, a symphony, leaves the hands of the composer, it is but a written formula still in its "epical form."

Unlike reading a book, only a select few will get even the slightest emotional or artistic experience from reading the composer's formula as it has been laid out in the

¹³ Joyce (1966), p. 218.

score, so in order to complete the transformation of a symphony score into its “dramatic form,” a number of external communicators are called for:



The Work Process of Art according to Joyce
Fig. 3

The transformation or translation of a musical work of art into its dramatic form, as seen in Fig. 3, is entirely in the hands of the conductor and musicians. The musicians are responsible in the performance environment for contributing their own individual parts, but it is the conductor who has greater responsibility – to keep everything together, to remain “on top of things. In the orchestral setting the conductor comes to act as a kind of “spokesperson” for, or “liaison” with, the composer.

3.2 The Vibrant Now

In other words, in order for the composer to have his/her music performed, he/she is totally dependant on the cooperation and integrity of the conductor. For most composers it is therefore the norm that their works will always be presented to the audience by proxy. To my way of thinking this particular circumstance constitutes the

very cornerstone of the conductor's universe; it is why prior to taking action the conductor, like the stockbroker, must exert due diligence.

In a business context due diligence involves the process of acquiring full realization of all factors making up the equation before, for example, trading on the market or engaging in a merger.

In a musical context the conductor's role is essentially similar. Just as the stockbroker is an intermediary between investor and "market," so the conductor is an intermediary between composer and audience. In the performance setting the conductor is not a creator, he is a re-creator of a recipe provided by the composer. It is not the conductor's job to alter or substitute the various components but to consider and administer the dosage and distribution of the already preselected ingredients. For this reason it is essential that the conductor acquire as much knowledge and understanding of the composer's intention in the moment of creation as possible.

In order to respectfully fulfill the composer's wishes, the conductor as well as the musicians should therefore never aim solely at *reproducing* the recipe; rather they should always aim at *revitalizing* it. Like the master chef who makes a carrot taste like a slice of Heaven, the performers must endeavor to reenact the spirit, the feel, "the magic" of the music..

To further complicate the matter, this revitalizing process takes place live and in front of an audience. Given this reality, the "immediate moment" or the "now moment" becomes of great importance to the conductor. Sometimes the process of aural implementation is particularly successful, and I trust that all musicians have experienced the odd sensation of "elevatedness" that follows such an occurrence. This sensation may also be described as a quasi-transcendental experience, outside of time, where the "now-moment" becomes vibrant. To my mind this is what real music making is about, and therefore all my efforts during both rehearsal and performance are aimed at reaching this magically saturated now-moment where everything seems to fall into place. In the pages to follow, I refer to this live moment of recreation as "*The Vibrant Now*".

The true sensation of *The Vibrant Now* is very hard if not impossible to codify through natural scientific methodology. It can even be hard to capture on a recording; all performing artists are aware of its existence nonetheless. I believe, it continues to be one of the main reasons people take the trouble of relocating themselves from the homey coziness of their living rooms to the communal concert hall or even to a muddy festival field.

Especially the renowned maestro Sergiu Celibidache (1912-1996) had strong opinions on this subject. For most of his career he refused to make recordings, which caused constant friction with his employers. Posthumously the family has released several recordings, but during his lifetime Celibidache himself rarely diverged from this conviction. In its place he lectured frequently on the importance of phenomenological awareness and understanding in the music-making process:

You have asked me, why I stay away from recordings? It is because the musical room is non-reducible. You can't even take a picture of it: What is present in the original musical room will never occur again but in the very same room. The room has a back, a front, right and left, a top and a bottom. To the contemplative mind it is polarized. A recording cannot reproduce that. Do you listen to the recording in the same acoustics in which it was recorded? Of course not! Instead you just swallow what sound engineer this-or-that has already chewed for you. This way the most important thing has been killed, the spirit of the music, the uniqueness, the never-recurring. This leads to a standardization of all feelings, all aesthetics... It [the performance] can never be captured! On what is it captured? On a piece of matter! No, it is only possible to capture in a spiritual form...¹⁴

If one as a musical leader is content with simply reproducing the notes on the paper, then one may achieve that goal simply by choosing the tempo and serving as a mere time-beater. This approach has always felt utterly ridiculous to me, so even though Celibidache's take on phenomenology was very personal and to a certain degree also rather eccentric, his attempts to always seek a higher truth by revealing the music's deeper meaning continues to appeal to me.

¹⁴ Weiler (1993), p. 263; Translated by PEL.

Therefore a considerable amount of my prep-time is spent on trying to unravel and understand the composer's musical intentions, not just his mechanical notations.

3.3 Reading the Composer's Mind

As a conductor I naturally look for aural manifestations of the composer's intentions, and I therefore look into how Carl Nielsen, despite his aversion to programme music, indeed does communicate extra-musical messages in his music, which places his music, in a way, in a unique position somewhere between programme and absolute music. My claim is that Carl Nielsen communicates extra-musical intention through the use of what I label as "Communicational Musical Elements," or the **CMEs** of Carl Nielsen's music.

This phase of the investigation is not a full-blown musicologically-founded, analytical exploration of Carl Nielsen's score; rather, I will present solely the elements deemed relevant in relation to *Carl Nielsen's Communicational Condition*. All this will be thoroughly introduced and documented in Part II, *The Music*.

3.4 The Communicational Setup

Based on the stipulations of *Carl Nielsen's Communicational Condition*, it can be deducted, that Carl Nielsen assumes there to be a correlational relationship between communication about the various musical elements in play and a higher degree of music appreciation. At first sight it might therefore seem logical to examine more closely the importance and impact of this very communicational relationship; such a design however poses at least two major challenges, which under the circumstances available in Wyoming rendered such an approach unfeasible:

- 1) It would have required a control group that had not taken part in any of the communicational interactions preceding the actual vibrant-now-implementation of the symphony. Such a control group was not available.
- 2) It would have required a thorough investigation of the communicational impact of a conglomerate of various musical as well as rhetorical elements treated in the communicational process. Due to the time constraint of the

concert-situationsetting, which served as the impetus for the present study, such a design was not possible.

Instead I settled on a more descriptive approach that would provide a “snapshot” of the audience’s immediate response to Carl Nielsen’s *Symphony No. 2, (“The Four Temperaments”)*.

A traditional composer-conductor relationship is constituted by the fact that the composer provides the score, which the conductor and the orchestra subsequently realize in *The Vibrant Now*.

By choosing *Carl Nielsen’s Communicational Condition* as a prerequisite for a successful, aural experience however, an extra constituent is added to this relationship. As a natural result of this, the conductor’s role changes from that of “just” being the “*Conductor*” to also being a “*Communicating Conductor*,” one who verbally shares musical commentary with the audience prior to the start of the performance.

Furthermore I ultimately set out to document the audience’s response to the concert experience, which adds yet another role to the two already established, namely the role of “*Researcher*.”

Consequently in this presentation each of these three roles is associated with a part of its own:

Part II, ***The Music*** —————→ *The Conductor*
Part III, ***The Communication*** —————→ *The Communicating Conductor*
Part IV, ***The Field Study*** —————→ *The Researcher*

Each of these three parts will accordingly reveal the findings relevant to each separate perspective, so it is a prudent point of departure to share some of my thoughts regarding the theoretical and methodological considerations preceding the actual empiric implementation.

3.5 The University of Wyoming Symphony Orchestra

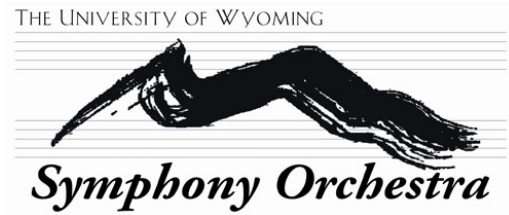
When attempting to test the stipulations of *Carl Nielsen's Communicational Condition*, a fundamental prerequisite of course is that there be a concert-going audience that will listen and respond to the music in question. In the process of identifying a feasible location I once again used my zoom approach: It is obvious that an audience (my theoretical population) could be found with any orchestra in the world, but I wanted to find an audience (my target population) that had no, or little prior knowledge of Carl Nielsen's musical universe.

Although it would be possible to find a target population with no prior knowledge of Carl Nielsen's symphonic universe even in Denmark, the same population would likely be at least somewhat familiar with some of his popular Danish songs such as e.g. "Jeg ved en lærkerede" ("Two Larks in Love Have Nested") which still today is a popular children's song. Finnish audiences too could be biased in this respect due to the overall tonal universe of the period in question being relatively familiar given the stylistic overlap with the music of for instance Sibelius.

For the purpose of this specific investigation a target population with no apparent affinity with the Danish music culture had to be found. I had just begun looking for such a population when I received an invitation to conduct a concert with The University of Wyoming Symphony Orchestra (UWSO), up high in the Rocky Mountains, in Laramie, Wyoming, USA.

Laramie is a scenic town of some 30,000 inhabitants located on a plain on the Laramie River. It was settled in the mid-19th century along the Union Pacific Railroad line and quickly became an important junction where trains from the east and trains from the west would meet. The town is an example of traditional American urban planning, with the streets organized in a grid-like structure starting with 1st Street which, with its plain-roofed buildings and taverns, still has a western movie feel to it. Since its founding in 1886 the University of Wyoming has been located in Laramie, which today is a typical college town dominated by the campus area. The Fine Arts Concert Hall, home of the 90-member University of Wyoming Symphony Orchestra (UWSO) is located on campus.

*Orchestra membership is by audition only. Players are drawn primarily from the university student body, including both music majors and talented musicians majoring in other fields of study. Many of the members receive some scholarship aid in return for playing in Music Departmental ensembles. There are also a few Laramie residents who participate in the orchestra.*¹⁵



UWSO Logo
Fig. 4.

Being the top orchestra in town, the orchestra operated like any other professional orchestra, with an annual subscription series and a loyal body of followers.

Since 1989 Dr. Michael Griffith has been the orchestra's successful leader; over the years he has developed the orchestra considerably.

When inviting me to guest conduct the UWSO, Dr. Griffith explained the conditions:

*...With college orchestras, of course, it's different than with the pros. Since it takes much longer to prepare a program with students, I'd have to prepare the orchestra for you, with you doing the final rehearsals. Here, we do our concerts on Thursday evenings, and I could give you rehearsals Tuesday evening, Wednesday evening, and, if you want it, a shorter rehearsal Thursday afternoon.*¹⁶

Despite some initial misgivings concerning the very limited rehearsal time, I accepted the invitation, and we quickly settled on the following program:

Jean Sibelius: Finlandia
Maurice Ravel: Piano Concerto #1
- Intermission -
-
Carl Nielsen: Symphony #2: "The Four Temperaments"

3.6 Spotting Respondents

To double my luck, Carl Nielsen's *Symphony No. 2 ("The Four Temperaments")* had never previously been performed by the UWSO, and since the orchestra hadn't

¹⁵ Homepage of UWSO: http://www.uwyo.edu/music/ensembles/symphony_orchestra.html

¹⁶ Excerpt of an e-mail received on December 15th, 2010.

performed the symphony, theoretically there was a chance that all, or nearly all, of the audience wouldn't have heard it either. Consequently I would be working with an audience, which in a Nielsen context came as close to being a "virgin audience" as practically possible.

The virgin-audience design was chosen in an attempt to find an audience that came as close as possible to fitting Carl Nielsen's definition of people "who stay away from music because they think they don't really understand its essence." One could claim that those actively choosing to attend a classical concert in the first place don't really fit that profile; however, when boiled down to its essence, one could cynically state that *Carl Nielsen's Communicational Condition* is nothing but a marketing strategy aimed at securing a long-term demand for the product in question, namely classical music. It might even be assumed that Carl Nielsen's main concern was to maintain a market of his own. Marketing expert Peter Drucker¹⁷ summarizes it well in this much-quoted aphorism: *The purpose of business is to create and keep a customer.*¹⁸ Since the lion's share of the Wyoming-audience likely had no prior collective knowledge of Carl Nielsen they fit the profile of "people who stay away from **Carl Nielsen's** music".

In accordance with the dictates of *Carl Nielsen's Communicational Condition* it was my intention to address the audience from the stage prior to performing the symphony, but however relevant it may seem to test Carl Nielsen's music on a virgin audience, I still felt compelled to widen the parameter by including a specific group of people who most likely wouldn't attend the concert on their own initiative. To this end, a group of students from Laramie Senior High School was invited to attend the concert.

3.7 The Rhetorical WHO

Upon choosing Wyoming as the overall frame for the implementation of the project, it was time to consider some of the more practical, communicational challenges. Based on my personal education not only as a conductor/musician but also as a rehtor, communication and rhetoric in my personal perspective are two sides of the same

¹⁷ Professor, writer, management consultant and described by *BusinessWeeks* as "the man who invented management" – <http://www.druckerinstitute.com/link/about-peter-drucker/>

¹⁸ E.g. cited in The New York Times: http://nytimes.com/2009/11/10/business/smallbusiness/10toolkit.html?_r=0

coin. When addressing the communicational aspects of the study I therefore immediately activated my “rhetorical toolbox.”

First it was a question of identifying the overall layout in order to come up with a manageable design. Therefore the following steps were necessary:

- 1) Identify “*The Rhetorical WHO*” by identifying *whom* to address through the spotting of the relevant communicational platforms or venues.
- 2) Define “*The Rhetorical HOW*” by choosing the tools relevant for a valid registering of the findings.
- 3) Select “*The Rhetorical WHAT*” by selecting the final communicational distillate relevant for the various communicational platforms or venues.

For that purpose it is necessary to keep the reasons for engaging in the project in the first place in mind, namely to investigate whether Carl Nielsen’s music (represented by his second symphony) still speaks to a modern audience or whether Carl Nielsen is to be labeled as nothing more than a dated Danish darling.

If we look at this from the *Communicating Conductor’s* point of view, the communicational aim becomes twofold:

Overall goal: Stimulating general interest in Carl Nielsen’s music.

Specific goal: Generating rapport with the audience present at the actual venue.

In practice the communicational pursuits were divided into “pre-concert” and “concert venue” activities, each targeted on various communicational platforms based upon the identification of the following *Rhetorical WHOs*:

Pre-concert activities:

- 1) Lectures
 - a) High School lecture
 - b) University lecture
- 2) Media
 - a) Newspaper interviews
 - b) Radio Appearance

Concert venue activities:

- 1) Written program note
- 2) Pre-concert talk

The mass medias were chosen as the best possible way to address all potential concertgoers in Wyoming (the Target Population). Out of this population a certain number of people were then expected to show up at the concert venue in order to form the audience (the Sampling Frame). While addressing them during the pre-concert talk a 100% communicational impact was ultimately achieved.

Additional active, communicational initiatives were launched in order to secure a larger Sampling Frame as the two lectures (high school and university) specifically targeted subsamples from the Target Population. Since attending the university lecture was voluntary, the number of those students who subsequently chose to attend the concert represented a self-selecting subsample, whereas participation by students in the high school sample (at least the lecture portion) was compulsory, due to the fixed structure of the high school class system.

In the case of both the High School and the University subsamples, they were in reality accessed twice, first during the lectures and second during the pre-concert talk. From this standpoint the more condensed pre-concert talk came to function as a “brush-up” prior to hearing the performance, thus hopefully increasing communicational resonance.

3.8 The Rhetorical WHAT and HOW

Before addressing any audience, it is incumbent upon the speaker to define *The Rhetorical WHAT*, the process of selecting the actual material to be shared.

Once the content has been identified, the speaker similarly must identify *The Rhetorical HOW*, which considers how to present musical findings to the audience and how to subsequently document audience response.

This portion of the process is presented partly in Part II, *The Music*, and partly in Part III, *The Communication*. After all, it involves both the overall musical analysis as well as the selection of elements relevant for a verbal, communicational sharing with the audience.

Following a rhetorical analysis of the concrete manifestations of the stipulations for *Carl Nielsen's Communicational Condition*, Part III, ***The Communication*** will address the actual communicational strategy, as well as presenting the final communicational content selected to be shared with both the high school students and others in the audience.

From a conductor's or a musicologist's point of view, generating a structural or contextual blueprint of the piece that in detail shows how the composer handles the symphonic convention is both interesting and relevant, but in a communicational context, in which the goal is to present commentary to enhance the listener's experience, a different and less complex approach is needed to provide a kind of "auditory roadmap" for the audience to follow. This auditory roadmap comes to function as an archipelago of musical safe havens laid across the symphony and preventing the audience from being flushed away by the relentless flow of the symphonic current. In order for the audience to stay tuned, it is not only important to select the right kind of tidbits for commentary, but also to select the right number in order to keep the listeners entertained and focused but not overwhelmed by too much information.

Due to modern trends, a contemporary audience will likely have more knowledge of everyday human behavioral patterns and interpersonal communication than on compositional sophistications and musicological quibbling. Therefore I have chosen to narrow my communicational focus to the topic of character-defining elements in the music, as opposed to thematic development, harmonic progressions, and the like. Accordingly the selection process basically boils down to finding a way of translating "... all these technical features into anthropomorphic terms, relating them to the shades of personality that Nielsen sought to find within each Temperament."¹⁹

In other words, the analytical findings conveyed to the audience would be based on Carl Nielsen's musical depiction of idiosyncrasies associated with the various personality types portrayed in the symphony.

¹⁹ Miller (ed. 1994), p. 181.

3.9 Qualitative versus Quantitative Approach

One thing is having an intention of verifying *Carl Nielsen's Communicational Condition* on a contemporary audience, another is translating this rather unmanageable concept into a measurable manifestation. The first task is to decide how and what to measure through the creation of operationalized definitions for the variables involved, in other words to decide how to gather the information. Traditionally there are two ways of accessing people's opinions:

- Interviews
- Questionnaires

Conducting interviews is quite time consuming, since respondents are questioned one at a time; by contrast, a questionnaire can be completed simultaneously by numerous respondents. Traditionally, social scientists deem the questionnaire format "quantitative," whereas they deem the interview format "qualitative." Each of these methods of inquiry have benefits of their own:

- *A quantitative approach* is intended to secure quantifiable statistical evidence, which in the traditional natural science-based practice satisfies the need for a precise measurement of variables, thereby securing a statistically-supported outcome. In the present situation this could be achieved by subjecting the entire audience to a written survey to cast light on the audience member's spontaneous response to the second symphony of Carl Nielsen.
- *A qualitative approach* by contrast has a phenomenological foundation, making it possible in addition to gather more subjective information from the respondents by using a technique termed by social scientists as "the qualitative research interview." This is done in order to get a deeper understanding of each respondent's answers. In short, such an interview setting leaves room for the researcher to delve deeper into the reasons for a respondent's like or dislike of the music:

The qualitative research interview is theme oriented. Two persons talk together about a theme that is of interest to both. The resulting interview can then be analyzed primarily with respect to

*the life world that is described by the person, or the subject describing his or her life world.*²⁰

Since the one-on-one-interview approach is more time consuming than the broad-spectrum survey, the amount of quantifiable statistical evidence gathered from an interview tends to be more limited. This means that if a scientist bases his/her conclusions solely on a limited number of one-on-one interviews, the views of the respondents will not necessarily reflect a broader public opinion. The interviewer can conceivably end up with a handful of individual life world stories, each of which may be quite interesting but which cannot reasonably be used quantifiably to make overall generalizations.

In order to gather data that can be considered statistically credible, an increased number of respondents is required. While a quantitative approach would yield larger numbers, the disadvantage therein is that it could result in a loss of access to vital personal information and insight on the motives leading to respondents' answers.²¹ Since each method on its own could result in mono-method bias, I chose a mixed-method approach where the unique advantages of each methodology could be brought into play.

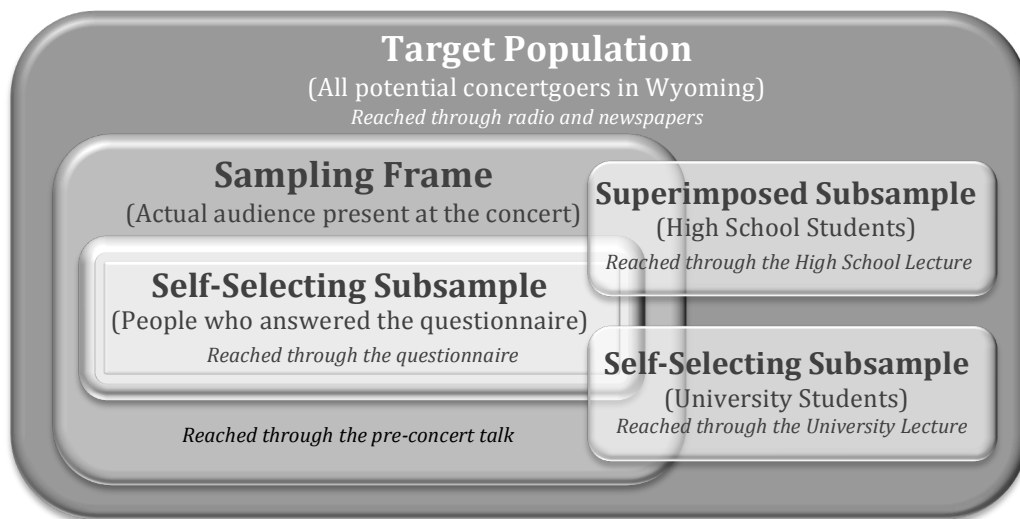
Accordingly, a questionnaire was developed and included in the printed concert program. Since the program came with the ticket, a 100% communicational impact was achieved.

Simultaneously a selection (subsample) of five high school students was chosen for interview (on camera) immediately following the high school lecture. Its purpose was to learn more about their impulsive reaction to Carl Nielsen's musical universe. Then, immediately after having attended the concert in which I conducted Carl Nielsen's second symphony, these same five students were interviewed again (on camera as well) in order to assess their spontaneous responses to the experience of hearing Carl Nielsen's music live.

²⁰ Kvale (1996), p. 29 ff.

²¹ Trochim et al. (2008), p. G-3.

Here is a graphic depiction of the study's communicational impact:



The Study's Communicational Impact

Fig. 5

3.10 The Tri-Polar Approach

In traditional field studies the researcher's role is to be an observer. When engaged in an interview setting, a strict regimen of scientific tools are activated in order to gain access to the interviewees' life worlds without altering or influencing their individual perspectives. The point of interest is *their* views:

The qualitative research interview is a construction site of knowledge. An interview is literally an inter-view, and inter-change of views between two persons conversing about a common theme.²²

In this particular study the previously mentioned two-pronged data gathering approach (quantitative/qualitative) was chosen in order to secure reliable and sufficient scientific data in order for the study to uphold external validity, thus heightening its level of generalizability. In most social studies it is therefore considered a major bias should a researcher consciously impose a particular world view on the population prior to implementation. Such a study is considered severely compromised, nullifying the validity of any conclusions drawn.

²² Kvale (2007), p. 21.

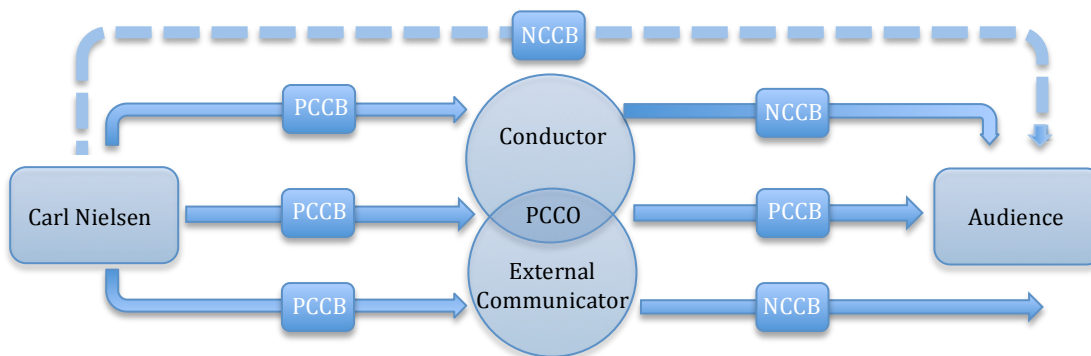
This causes an apparent problem when it comes to my previously presented plan of honoring the stipulations of *Carl Nielsen's Communicational Condition* in which he specifically calls for the *Conductor* to assume the role of *Communicating Conductor* in order to provide the audience with "an elementary introduction for the ear to be tuned in and thus opened to all the beauty of music.". When I then subsequently attempt to document the audience's response to the artistic experience, I then suddenly find myself in a precarious position as "an unobserved variable that accounts for a correlation between two variables."²³ In other words I might eventually alter the audience's focus prior to attempting to document the very same audience's "pure" experiencing of Carl Nielsen's music. In social science lingo this is referred to as "the third variable problem".

Apparently this poses a scientific gridlock, so let us consider briefly the communicational options:

If there isn't a direct relationship between the composer and conductor, then the possibility cannot be dismissed that the conductor may have misinterpreted the score on some level, thereby reaching musical conclusions divergent from the composer's intentions in the moment of creation.

Let's say that I as conductor receive the score of a new piece called "H₂O". My job as a conductor of this work that presumably carries a theme related to water is to determine whether the composer – in the moment of creation – pictured, say, a November storm on the Greenland ice sheet or a sunny day in July somewhere in the middle of the Sahara dessert around noon. The role and presence of water molecules is rather different in these two settings, which should then be reflected in the aural outcome in *The Vibrant Now*. Despite all efforts, it is possible for the conductor to reach the Greenland conclusion when the composer originally intended the Sahara conclusion. If the conductor communicates to the audience his findings, erroneous though they may be, they will be primed to experience his interpretation. The very fact that this misinterpretation is possible is what I refer to as "Potential Communicational Content Bias" (PCCB), (cf. fig. 6):

²³ Trochim et al. (2008), p. 6.



No Communicational Content Bias (NCCB)
 Potential Communicational Content Bias (PCCB)
 Potential Communicational Content Overlap (PCCO)

Fig. 6

A similar Potential Communicational Content Bias can occur when an external communicator (e.g., a musicologist) gives a pre-concert talk to the audience. If there isn't, say, a working relationship between communicator and conductor, there can be introduced an additional element of Potential Communicational Content Bias (PCCB) before the message reaches the audience; in such a circumstance the focus of the external communicator and the focus of the conductor differ. In our current example, perhaps the external communicator tells the audience about the Greenland conclusion, after which the conductor comes on stage and delivers his Sahara interpretation of the work.

Even in the case of Potential Communicational Content Overlap (PCCO) where both conductor and external communicator reach the same conclusion (e.g. the Sahara interpretation), this overlap will most likely only be partial since the intentions of the two individuals cannot be made absolutely uniform, since they are two unique and independent-minded thinkers. Once again this therefore will result in a biased communicational process.

The external communicator's reading may indeed be closer to the original intentions of the composer, thus introducing no communicational content bias to the equation, but since the external communicator is not conducting the performance, his findings can never be "proven" to the audience; – his views are not manifested in the score's musical translation for *The Vibrant Now*.

Consequently the one in a position to be least biased to handle the pre-concert-talk is the conductor who will not only verbally relate his musical findings but also seek to musically implement them in *The Vibrant Now*. The *Communicating Conductor* therefore generates only one element of Potential Communicational Content Bias (PCCB): if he has reached the Greenland conclusion, he can tell the audience about it prior to conducting it, even if it is the wrong conclusion. There is only one person who could potentially provide a less biased pre-concert talk, and that is the composer himself; in such a circumstance, it could be argued, there would be No Communicational Content Bias (NCCB) at all.

The tri-polarity involved when one acts as *Conductor*, *Communicating Conductor* and *Researcher* therefore would not cause an ethical problem in this particular case; rather it could serve as the most favorable design for implementation of *Carl Nielsen's Communicational Condition* with a modern virgin-audience; this can be true so long as the *Researcher* adheres to strict scientific standards in the subsequent information-gathering process.

From a rhetorical standpoint, there are at least two additional issues to be taken into consideration: they involve *style* and *delivery*. In an interpersonal, communicational relationship, not just the intellectual content but also factors such as enthusiasm, body language, and use of voice come into play. In this context the *Conductor* stands a better chance of connecting with the audience due to his already established perceived authority as a specialist. This element, referred to as the conductor's "initial ethos", will be elaborated upon later (cf. 4.1).

3.11 Some Philosophical Aspects

A high degree of rhetorical methodology was utilized for this study in two different ways:

- 1) It was an integral part of the preparation for my own communicational contributions.
- 2) It was employed when analyzing the high school students' interview responses.

Concerning the latter of these two, the philosophies of classical rhetoric and modern phenomenology can go hand in hand to provide valuable tools for describing the outcome of *Carl Nielsen's Communicational Condition*.

Most of the knowledge gathered through the interviews involves personal experiences and opinions of the respondents. The respondents' described experiences were viewed initially as contentions, which through dialogue were then substantiated or verified. This is the essence after all of classical rhetoric as an epistemological process, a process that harkens back to the classical Greek philosophical duality of "doxa and episteme":

Epistemology represents the theory of knowledge and as such is devoted to the investigation of what distinguishes justified belief from opinion. Since the beginnings of the rhetorical tradition during Greek Antiquity, the word "doxa" has been used to describe unsubstantiated common belief or popular opinion. Not until a given contention has undergone a dialogue-based, dialectical process can it be considered substantiated, or "episteme." In our case, while inquiring about the respondents' musical experiences the "Researcher" is met initially by respondents' spontaneous "doxa," but after a dialogue between researcher and respondent, together with subsequent analysis from the "Researcher," the aim is to draw an epistemological moral from the material, thus transforming "doxa" into "episteme."

Gaining access to "doxa" is the main reason for doing these life world interviews; for the verification of this transition, "hermeneutics" come in handy. Hermeneutics is "the study of the methodological principles of interpretation,"²⁴ and whereas a phenomenological approach is concerned primarily with the mere activity of experiencing "doxa" at face value, a hermeneutical approach aims at elucidating meaning through a process of interpretation that will lead to "episteme."

Another manner of explaining this experiential process is the fundamental phenomenological concepts known as *Noesis* and *Noema*.

²⁴ <http://www.merriam-webster.com/dictionary/hermeneutic>

conditions of the spoken words, which in turn renders them eligible for a more traditional, hermeneutic textual analysis.

A hermeneutical approach involves, as previously mentioned, interpreting a text's meaning, which in this case refers to analysis of the written transcript resulting from the verbal interviews.

"The transcribed interviews are often vague, repetitious, and have many digressions containing much "noise." An extended process of clarification and condensation may be necessary to arrive at the meanings intended by the interviewee. On the other hand, what appears to be "noise" from the standpoint of a "pure" meaning interpretation may yield important information through the deeper psychological interpretation of nonintended meanings as a form of "depth hermeneutics."²⁷

This process of extracting meaningful information, often referred to as the hermeneutical circle, is the analytical process of alternately focusing on the parts versus the whole in an ongoing attempt to elucidate meaning in order to reach an overall understanding of the concept in question. Through a hermeneutical parts/whole analysis and paired with a phenomenological subject-life-world awareness, intentionality is documented in an attempt to verify or reject the validity of *Carl Nielsen's Communicational Condition*.

"From a hermeneutical understanding, the interpretation of meaning is the central theme, with a specification of the kinds of meaning sought and attention to the questions posed to a text. The concepts of conversation and of text are pivotal, and there is an emphasis on the interpreter's foreknowledge of a text's subject matter. A phenomenological perspective includes a focus on the life world, an openness to the experiences of the subjects, a primacy of precise descriptions, attempts to bracket foreknowledge, and a search for invariant essential meanings in the descriptions."²⁸

²⁷ Kvale (1996), p. 50f.

²⁸ Kvale (1996), p. 38f. The roman-face accentuations are the author's own.

3.12 The Fusion of Horizons

In order to seriously test *Carl Nielsen's Communicational Condition* on a modern audience the decision as to which pieces of information should be shared with the audience (*The Rhetorical WHAT*) plays a pivotal role. As a logical consequence the central dogma of Husserl's "Zurück zu den Sachen selbst"²⁹ comes to play a central role since the "things themselves" (den Sachen selbst) in this case are not only embodied in the second symphony of Carl Nielsen, they are in fact the unequivocal distillate of information about what is to be shared with the audience prior to performance.

In the information sharing process the *Communicating Conductor* is not just sharing insights, he is priming the audience. Priming is a consequence of the psychological mechanism known as "the association of ideas."³⁰ Once a thought is formulated in the brain, it usually leads to another thought, which leads to yet another, often in an unpredictable chain-like fashion. I would argue that this is exactly what Carl Nielsen is calling for in his communicational condition when he states that "all it takes is an elementary introduction for the ear to be tuned in and thus opened to all the beauty of music."

Priming is pretty much a two-step process:

- 1) First effort is made to ensure that the audience sees things a particular way, similar to what German philosopher Hans-Georg Gadamer refers to as a "fusion of horizons" process:

"Therefore for Gadamer, our understanding is both enabled and limited by our pre-understanding, but this is not all. Our understanding is also limited by our horizons, since all understanding occurs within a certain horizon. However, although we are limited by the horizons of our outlook, these are not fixed but rather are overlapping and developing all the time. For Gadamer believed that we can and do gain mutual understanding and that this is through the fusion of horizons, where we acknowledge consensus in our particular worldviews."³¹

²⁹ Collin et al. (2011), p. 124. "Back to the things themselves" as translated by Niall Keane in "Gadamer, A Philosophical Portrait", p. 76.

³⁰ Kahneman (2012), p. 51.

³¹ Langdrige (2007), p.42f. The roman-face accentuations are the author's own.

- 2) The audience is trusted to automatically follow the particular line of thought as they engage in chains of associations of their own.

What *Carl Nielsen's Communicational Condition* actually stipulates is a directional alteration of the audience members' life worlds, not in the form of a regimentation, but rather as a "tuning-of-the-mind process". English psychologist Darren Langdrige explains this through analogy with the kind of degree of nature awareness a skillful ranger instills before a hike:

*"If for instance we were in a wood looking at a fallen branch, the branch would be the initial focus of experience, standing out within my sensory field: the noema. But this is not all there is to an experience. The second move must be towards the noetic pole and the "how" of experiencing (the reflexive nature of the experience itself). The noetic is possible only through the possibilities provided by the noema, but the noetic provides the figuration of such possibilities. If I return to the branch in the wood and attend to it in my conscious awareness, then how it appears is revealed. Although it was first present to me simply as a branch, I experience it as a sign of ageing and decay, as a source of fuel and home to myriad creatures of the forest floor: the noesis."*³²

Let us for the sake of argument substitute the branch with Carl Nielsen's second symphony. Then the following picture emerges:

"If for instance we were listening to Carl Nielsen's second symphony, the music would be the initial focus of experience, standing out within my sensory field: the noema. But this is not all there is to an experience. The second move must be towards the noetic pole and the "how" of experiencing (the reflexive nature of the experience itself). The noetic is possible only through the possibilities provided by the noema, but the noetic provides the figuration of such possibilities. If I return to the symphony and attend to it in my conscious awareness, then how it appears is revealed. Although it was first present to me simply as a piece of music, I experience it as [... ???]: the noesis."

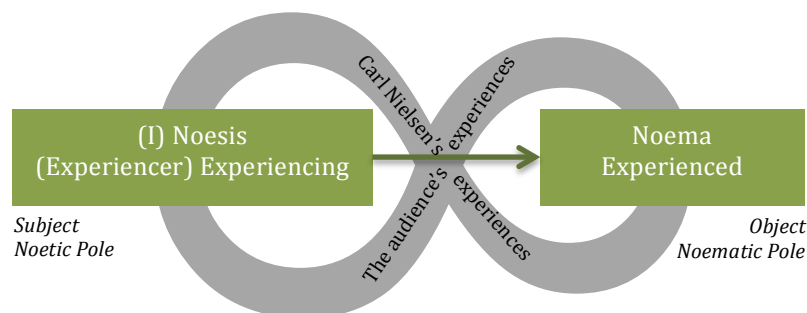
As shown above, the quote substitution cannot be made complete at this stage. The actual description of the final definition of the noetic pole is not yet available, hence

³² Langdrige (2007), p.16.

the question marks. This is due to the fact that the exact content of the horizon-fusion process remains yet to be deduced.

As mentioned earlier the process of noetic transformation is to be a guided process since the transformational steppingstones will be provided by the *Communicating Conductor* based on the *Conductor's* distillate of the (expected) communicational, musical intentions of Carl Nielsen himself. Basically the rest of this presentation will serve as an unveiling of this process.

By having the *Communicating Conductor* initiate the fusion-of-horizon process immediately prior to the *Conductor* sharing his musical intention in *The Vibrant Now*, the audience is prompted to go through a circular hermeneutical process of their own. Based on this newly acquired knowledge it is hoped they will encounter an elevated level of experiencing, whereby the recognizing and redefining or reevaluating of their own previous experiences turn into a continuous flow of new experiences. This process can be visualized (cf. fig. 8) with the aid of an adaptation of Don Ihde's previously-mentioned visualization process model (cf. fig. 7).



The Hermeneutical Noesis-Noema-Process
Fig. 8

Part IV, *The Field Study* will address documentation of the empiric manifestations of this very process in order to fill in the missing words in the above-mentioned forest analogy.

3.13 Revealing the Results

In Part IV, *The Field Study*, it will furthermore become clear that Carl Nielsen indeed was enthusiastically embraced by the Wyoming audience, as 98.9% of the

respondents would follow the performance stating that they would not be explicitly opposed to the idea of experiencing other music by Carl Nielsen.

Finally in Part V, *The Outlook*, I will address the question of coincidence. Was it coincidental that Carl Nielsen's music was well received with the Wyoming audience, or can we with any degree of certainty expect that it will succeed similarly with other audiences?

At the end of this study a number of Appendixes follow:

- Appendix A: Post concert questionnaire used in Laramie
- Appendix B: Statistical Procedures
- Appendix C: Full registration of the questionnaire results
- Appendix D: High School Consent Form Sample
- Appendix E: Programme Notes for the Wyoming concert
- Appendix F: List of Figures
- Appendix G: Bibliography
- Appendix H: Peter Ettrup Larsen's Résumé

Part II: The Music

And it cannot be proclaimed often enough that music can express nothing that can be said with words or displayed in colours and pictures.

Carl Nielsen³³

³³ Carl Nielsen in his essay "Words, Music and Programme Music." Nielsen (1953), p. 40.

4. Carl Nielsen's Communicational Condition

This chapter provides closer scrutiny of Carl Nielsen's Communicational Condition. Through a rhetorical analysis it becomes clear, that Carl Nielsen's Communicational Condition not only provides a solution to the problem of audience drainage, it also poses a series of communicational questions, which eventually will be addressed.

4.1 Causal Relationships

Before exploring further Carl Nielsen's musical universe let us refresh our memory by revisiting once more *Carl Nielsen's Communicational Condition*:

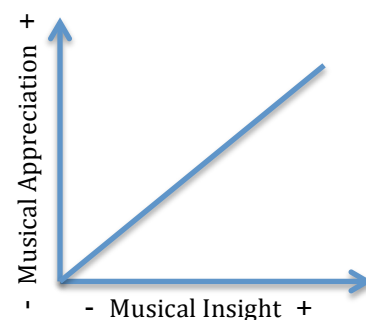
It's a fact that quite a few people stay away from music because they think they don't really understand its essence. And yet in reality it's so obvious that all it takes is an elementary introduction for the ear to be tuned in and thus opened to all the beauty of music.³⁴

Carl Nielsen's statement seems rooted in the well-established presumption within the classical music world that familiarity with musical elements such as form, structure, historical circumstances, etc. result in a higher degree of musical appreciation.

The causal relationship between musical insight and musical appreciation is represented graphically in Fig. 9. In this depiction it is clear that high values on one variable are associated with high variables on the other.³⁵

Typical to Carl Nielsen however, he doesn't put it quite so plainly; instead he presents a somewhat "upside-down" statement when he

says that the more one **doesn't** understand, the more one stays away. As a matter of fact Carl Nielsen presents the argument as a negative causal relationship, whereby high values on one variable (the degree to which one stays away from music) are

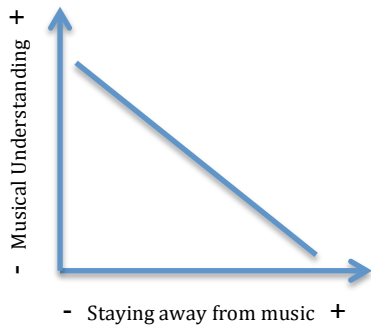


A positive causal relationship
Fig. 9

³⁴ Fellow (1999), p. 608.

³⁵ Trochim et al. (2008) p. 7.

associated with low values on the other (the degree of musical insight). Visualized in a graph it appears as shown in Figure 10.:



A negative causal relationship
Fig. 10

In other words, Carl Nielsen uses antonyms in his equation. The **less** we know, the **more** we stay away, as opposed to the somewhat simpler construction of easily associated terms: the **more** we know about the music, the **more** we'll attend concerts, or even, the **less** we know about the music, the **less** we'll attend concerts.

No matter how the relationship is expressed, the idea is that communication can indeed cause a change in an audience's general attitude toward classical music by generating an overall understanding, which inevitably can lead to a higher degree of musical appreciation.

Most people probably would have understood what Carl Nielsen meant without such analysis, but from a rhetorical standpoint, (and since I am a graduate from the University of Copenhagen in musicology *and* rhetoric, I must confess, I cannot help myself), the message gets a little blurred.

If we continue holding up the rhetorical lens for a moment, it becomes clear that Carl Nielsen through his *Communicational Condition* constructs a rather versatile linguistic structure by using no less than three means of persuasion in his statement, means that were stipulated by Aristotle more than 2000 years ago:

*Of the modes of persuasion furnished by the spoken word there are three kinds. The first kind depends on the personal character of the speaker; the second on putting the audience into a certain frame of mind; the third on the proof, or apparent proof, provided by the words of the speech itself.*³⁶

In a more contemporary wording Aristotle argues that persuasion is obtained by three different means:

- 1) By the appeal of our own personality or character (*ethos*)
- 2) By the appeal to emotions (*pathos*)

³⁶ Aristotle (350BC), p. 8.

3) By the appeal to reason (*logos*)³⁷

Carl Nielsen opens his statement with a clear appeal to reason (*logos*) by stating what he refers to as “*a fact*.” The credibility of this somewhat firm opening statement is secured by his rather high social and artistic standing, or in other words through his moral character (*ethos*).³⁸

While suggesting a solution to the apparent problem addressed in the statement “that people stay away from music because they think, they don’t really understand its essence,” Carl Nielsen uses an emotional appeal by evoking our feelings through the mentioning of “the beauty of music.”

On the surface of things Carl Nielsen apparently delivers a textbook argument by using all three means of persuasion, but even though *Carl Nielsen’s Communicational Condition* seems on the surface quite matter of fact, it raises a number of questions with respect to identifying the more specific content to which he is referring:

- 1) Exactly which elements did Carl Nielsen have in mind, when referring to music’s “essence”?
- 2) What exactly is Carl Nielsen referring to when mentioning “all the beauty of music”?
- 3) What exactly does it take for “the ear to be tuned in and thus opened”?
- 4) What exactly does he mean by “an elementary introduction”?
- 5) In which context is the “elementary introduction” intended to take place?
- 6) In which setting is the “elementary introduction” intended to take place?

Of these six questions the initial four deal with musical issues based on artistic or contextual aspects, while the final two deal with communicational issues. Question 5 address the matter of *form*, with respect to style whether written or verbal, while Question 6 addresses the question of “delivery” with respect to location and manifestation (where and how).

The music-based questions (nos. 1-4) will be addressed later in Part II, whereas the two questions related to the communicational aspects (nos. 5-6) will be addressed in

³⁷ Corbett et al. (1999), p. 32.

³⁸ McCroskey (2006), p. 89 stipulates a trinity of *ethos* appearances: *Initial ethos*, *derived ethos* and *terminal ethos*. Whereas *derived* and *terminal ethos* are relational concepts or products of a communicational interaction, other sources such as “background, personal characteristics, and appearance” all contribute to a source’s initial credibility, i.e., the initial *ethos*.

Part III. But first let us examine more closely Carl Nielsen's relationship with program music.

5. Carl Nielsen and the Concept of Program Music

This chapter provides a concise, historical introduction to the general concept of “program music,” both to understand better Carl Nielsen’s take on it and the conductor’s approach to it.

5.1. Carl Nielsen and the “-isms”

One way to examine Carl Nielsen’s musical universe is by placing his *oeuvre* in a cultural-historical context. Danish literary scholar Anders Ehlers Dam sees in Carl Nielsen’s work aspects of a Nietzschean vitalistic tradition³⁹; British Carl Nielsen scholar Daniel M. Grimley argues that Nielsen is highly influenced by the “idea of modernism”⁴⁰; while the Danish Carl Nielsen-expert Jørgen I. Jensen⁴¹ describes in Nielsen’s output “visions of symbolism, art-nouveau style, and Pre-Raphaelite art.”⁴²

In fact, as a musicologist one can base an entire career on investigating Carl Nielsen’s impact on a wide variety of philosophical tendencies of his time. For a conductor by contrast, while such aspects may be interesting and over the years may provide a continuously deeper understanding of the composer and his legacy, when push comes to shove and a symphony must be ready for performance in a matter of days, a more pragmatic approach is generally needed. If I were to apply an in-depth

³⁹ *Vitalism* is a philosophical doctrine espousing the belief that there is more to reality than can be proven by natural science. An element of immanent, immaterial or spiritual power is to be included in the overall understanding of reality (Aristotle referred to this as “enteleki”). Dam (2010), p. 189ff.

⁴⁰ *Modernism* is a philosophical and artistic movement arising as a consequence of, or as a reaction to, the dramatic changes to society following the advent of the industrial revolution. Modernists consciously tried to liberate themselves from historical traditions and conventions in order to create a new formal language in architecture, art and music. Culminating in the world-view-shattering experiences of the First World War many modernists went so far as to reject conventional religious doctrines altogether. Grimley (2010).

⁴¹ Miller (ed.) (1994), p. 61.

⁴² *Symbolism* was inspired by the writings of Edgar Allan Poe and Charles Baudelaire and (in a musical context) focused on emotional and expressional complexity, generating a synthesis through a merger of form and meaning, the so-called symbol, without an explicit extramusical narrative.

Art Nouveau style is primarily associated with architecture, art and interior design, but in music it is linked especially to impressionistic composers such as Debussy, Ravel and Satie.

The Pre-Raphaelite Movement, founded 1849 by a highly influential group of English artists and poets, was an attempt to establish an alternative to the dramatic and manneristic painting styles for which Raphael and Michelangelo were known. Instead they created a colorful though more humble yet still detailed style. In keeping with romantic trends of the time, nature was a major source of inspiration for this movement.

musicological, philosophical or psychological approach to the studying of all scores, and if I subsequently sought to ensure that all the musicians were fully apprised of my philosophical findings, my concerts would be extraordinarily few and far between. Furthermore my intention with this project was to investigate Carl Nielsen's *Symphony No. 2* as seen through the prism of his *Communicational Condition*, where he explicitly calls for "an elementary introduction." That being the case, now is neither the time nor the place to carry out lofty deliberations over various "-isms" and philosophical subtleties. Instead, in the name of simplicity, I focus here on identifying and interpreting concrete manifestations of Carl Nielsen's musical intentions as they appear in the score. Still, the task of making the transition from written score to a living and breathing performance is not so simple as it sounds since, as Danish musicologist Michael Fjeldsøe eloquently puts it:

*A composer doesn't always verbalize every little detail in his works, and he doesn't always do what he claims he's doing.*⁴³

This seems to be particularly true for Carl Nielsen, given his fairly consistent abandonment of program music. Instead he repeatedly spoke in favor of a "cleaner" approach to music, one in which music itself does the talking:

Still, it would be all to the good if our general view of art were to tend in the direction of cleaner lines, that we might be rid of verse or prose captions to paintings, short stories and novelettes as prefaces to music, and the carving or engraving of subtle aphorisms on bronze and marble statues. Those who are helping to cleanse the temples are not likely to get much in the way of thanks, but the consciousness of driving the money-changers from the doors is its own reward. For the painter who tries to take us in with fine verse; the sculptor who would excuse himself with metaphysics; the singer who, with eyes upturned, hands wringing, and voice quavering with emotion, assassinates our healthy sense of vocal melody; and the conductor who, gesticulating wildly, would have us believe that music can be seen – it should be incumbent on all good artists to combat this and kill it. Criticism will not do it; but steadfast work in the opposite direction will. Those who have the interest of music at heart should seize every opportunity to proclaim the simple doctrine that it is an art to be listened to, one to which we should

⁴³ Fjeldsøe (2010), p. 34. Translated by PEL.

*apply the sense we call hearing and to which neither pictures nor flowers, posturing nor philosophizing, is relevant*⁴⁴.

5.2 A Concise History of Program Music

Carl Nielsen's rather headstrong stance opposing program music is one of the more predominant paradoxes in his *oeuvre*. On the one hand he rejects the notion that music can express anything of tangible description, while on the other he ascribes image-evoking titles to more than half of his symphonies and several of his other orchestral works. Yet still he claims:

*In regard to concrete or positive ideas, music is completely silent. It can tell us nothing about the meaning of this or that, and cannot be translated into words or pictures.*⁴⁵

In order to help make sense of such ambiguous proclamations having a reminder about the general concept of program music could prove useful.

"Program music" is a unifying term describing music in which an attempt has been made to render an extramusical narrative; the concept of program music stands in opposition to "absolute music," in which the composer makes no particular claim beyond the pure, musical statement of the work at hand. Programmatic elements can be found in both liturgical and secular music.



Siegfried's Horn Call
Fig. 11

Although examples of program music exist in the vocal repertoire, for example, *leitmotif* technique in the operas of Richard Wagner, the term program music is normally applied solely to instrumental music.

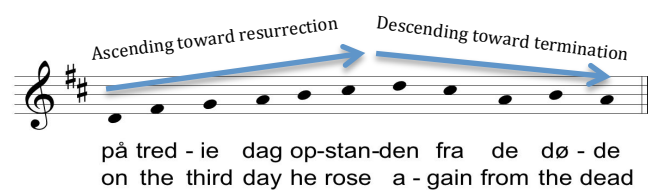
Program music flourished in particular during the romantic era, and the origin of the term has been attributed to Franz Liszt who with his symphonic poems made common a practice that had been in the making for centuries. Among the more

⁴⁴ Nielsen (1953), p. 39f. The roman-face accentuations are Carl Nielsen's own.

⁴⁵ *Ibid*, p. 30.

famous examples from prior eras, the depiction of a thunderstorm in the "Summer" movement of Vivaldi's *"The Four Seasons"* stands out.

Already in Gregorian chant however, programmatic hints existed, such as use of an ascending melodic line for invocation of the Lord and a descending line for the opposite force of death. Even today this is experienced by all who attend mass at the National Danish, Lutheran Church for the singing of the Credo.



Danish Creed
Fig. 12

Although several works through the classical era carry image-evoking titles [e.g., Haydn's *Symphony No. 83 ("The Hen")* and *Symphony No. 101 ("The Clock")*], it was Beethoven, who with his

Symphony No. 6 ("Pastoral") in many ways laid the inspirational foundation for the romantic era's programmatic fascination.

The pastoral atmosphere set the scene for Hector Berlioz's *Symphonie Fantastique* (1830), for example. In this five-movement program work about a young (autobiographical) artist and his love predicaments, the theme of his loved one – Berlioz's *idée fixe* – recurs in transformed versions throughout the composition as the young artist envisions various drug-induced apparitions, such as "a ball," "a scene in the field," "a march to the scaffold," and "a witch's Sabbath." This piece features a series of the trademarks that later came to characterize the genre.

In *A History of Western Music* Donald Jay Grout summarizes it like this:

*The ideal of pure instrumental music as the supremely Romantic mode of expression and the strong literary orientation of nineteenth-century composers converged in the concept of program music.*⁴⁶

Franz Liszt took the genre one step further as he developed the single-movement "symphonic poem," and by identifying four areas of interest from which the music

⁴⁶ Grout (1996), p. 565.

could draw its inspiration, the genre came to be recognized as a symphonic sub-genre in its own right⁴⁷:

- Philosophical-worldview material
- Material of literary origin
- Pictorial conceptions
- One's own, inner life world⁴⁸

Programmatic tone-painting however in many ways found its ultimate form in the works of German composer Richard Strauss, who not only brought the genre to its zenith, but who also due to his strict regime of tone-painting aided in dividing the intellectual waters. Some composers and musicologists found that music, by succumbing to a program, capitulated with respect to its true values, thereby reducing music to that of a mere linguistic servant or artistic byproduct; by contrast, absolute music was regarded as complete in itself, worthy of evaluation on its own terms, such as in the music of Brahms.

The term “program music” gradually came to be applied not only to music with a concrete program (e.g., Duka’s *The Sorcerer’s Apprentice* but also to music depicting a character, such as Strauss’ *Don Juan* and even music depicting more abstract phenomenon like Debussy’s *La Mer* or Dvořák’s *Symphony No. 9 (“From the New World”)*.

It could therefore be argued, that the term “program music” should be used solely in connection with “music that seeks to be understood in terms of its program.”⁴⁹ On the surface this may seem like a logical deduction, but if indeed there is a program, it follows that the music must be representing something else “outside” of itself. This is entirely recognizable when the music, for example, depicts a cuckoo, as in the second movement of Beethoven’s *Pastoral Symphony*, but when it aims at expressing an emotion, for instance in Chopin’s *Marche Funèbre (“Trauermarch”)* from his *Piano*

⁴⁷ Wörner (1980), p. 417.

⁴⁸ I’ve chosen to translate the German word “Erlebniswelt” into the term “life world”. The word is used extensively throughout the writings of Norwegian/Danish social science scholar Steinar Kvale to refer to one’s personal experiencing of the world around us as well as one’s inner imaginations.

⁴⁹ Scruton (1980), p. 284.



Chopin: *Marche Funèbre*
Fig. 13

Sonata No. 2, op. 35, the question arises: is the music then representing the thing it is depicting, or is it imitating it?

These questions may seem excessively pedantic, but I believe that such deliberations play an important part in Carl Nielsen's journey towards a personal interpretation of programmatic or communicational elements in his music and therefore need to be addressed.

5.3 Carl Nielsen's Take on Program Music

Carl Nielsen's understanding of music was not all acquired through formal study at an early age but rather was developed gradually and refined over the course of his career. In this light his entire artistic production may therefore be seen as a musical pilgrimage or a heuristic musical journey towards a personal understanding of the true meaning of music. His essay collection "Living Music" from 1925, only six years prior to his death, may in many respects be seen as a literary, artistic stocktaking, where, in a manner of speaking, he makes out his artistic balance sheet. In the foreword he says:

The fundamentals of music cannot, as I have said, be explained in words. Why then are we continually drawn to the problem? It is a question I cannot answer.

But may there not be a germ of an understanding in the thought that perhaps our search for an answer is itself a musical movement; and, because it proceeds at the same pace as what we are seeking, we are unable to apprehend either the one or the other? The same as when, sitting in a train, we think we are moving whereas it is the other; or, when two trains travel in the same direction at the same speed, both seem to be standing still.⁵⁰

Following a youthful fascination with Wagner's music and its *leitmotif* technique, Carl Nielsen gradually moved away from the idea of music's affiliation with extramusical

⁵⁰ Nielsen (1953), p. 11.

imagery. In many respects he found “his truth” in the simple wonders of nature, as he had experienced them during his childhood on Funen:

This simple fact, that an object meaning or representing nothing at all is able to arouse our interest and sense of wonder solely by the true organic play of forms and lines, this is the primeval basis of what we call our mental life, as chalk, clay, and soil are of geology. It is from these strata that art must grow and become personal and individual. Without these basic substances – wonder, delight, and possessive desire – many sorts of plant will no doubt grow; but they will die again and will scarcely ever have delighted us, certainly never nourished us.⁵¹

The essay “Words, Music and Programme Music” from which this quote is drawn may in many ways be viewed *per se* as Carl Nielsen’s anti-program music manifesto. Its publication date of 1909 puts it after his *Symphony No. 2*, which was composed in 1901-02. Potentially the thoughts expressed in this text may therefore not represent his artistic worldview or his artistic intentions at the time when this particular symphony was conceived; however, in terms of developing a personal set of compositional ethics the second symphony may be seen as an important steppingstone, the ultimate testing ground for exploration of the fringes of his own (future) compositional comfort zone.

Carl Nielsen may not yet have addressed and formulated all his beliefs when he initiated work on *Symphony No. 2*, but they were most certainly already an integral part of his musical universe at the beginning of the century.

Throughout most of his career, Carl Nielsen was very reluctant when it came to revealing his innermost personal thoughts about his music, preferring usually for the music to stand on its own. With *Symphony No. 2*, however, he made an extraordinary exception. A few weeks prior to his death, he wrote a program note for the Concert Society [*Konsertföreningen*] in Stockholm, where he allowed a much more detailed peek into his compositional crucible than was normally the case. Even though he does provide a rather detailed program, especially for the second movement, Carl Nielsen at this stage of his compositional development prefers a more generalist “framing-of-

⁵¹ *Ibid*, p. 25.

the-mind” approach, where he basically provides a frame but leaves it up to the listener to fill in the canvas itself.

I have been asked by the Koncertförening to write something about my symphony “The Four Temperaments”; I do so gladly, but I must be permitted to point out that my remarks are in no way to be understood as a programme. The art of music cannot express anything whatsoever conceptually, and the remarks below must therefore be seen as a private matter between the music and me.⁵²

In other words Carl Nielsen essentially rejects the more concrete, imitational technique as represented, for example, by Richard Strauss, a technique that would come to be known as “Mickey Mousing.”⁵³ Instead Carl Nielsen chooses a subtler approach, one in which he prefers pointing the audience in a certain direction and then letting them take it from there.



The "Fate Motif" from Beethoven's *Symphony No. 5*,
"The Fate Symphony"
Fig. 14

Beethoven uses this very device in his *Symphony No. 5*, in which the essential ingredient of the work is provided in its opening measures, where fate is said to be knocking on the door.

Carl Nielsen in *Symphony No. 2* lays a foundation for future use of programmatic elements in his music. He develops a personal musical communicational style which is not programmatic in the strictest sense of the word but which still contains certain programmatic elements. In a program note to his *Symphony No. 4*, where his communicational technique in many respects has reached its conceptual maturity, he says this:

The symphony depicts life's most pristine sources and the origin of all life emotions, in other words, that which lies behind human-, wild- or floral life as we see it, experience it and live it. It is not a musical, programmatic

⁵² Preface to the score of *Symphony No. 2* ("The Four Temperaments"). EWH (1998), p. xv.

⁵³ "Mickey Mousing" is a film technique that synchronizes the visual onscreen actions with the auditory occurrences in the soundtrack. In its most banal form it accompanies a character climbing a flight of stair with an ascending melodic line and a person falling down a flight of stairs with a downward glissando. This technique was used widely in Walt Disney's animated movies from the 1930s and '40s but is today a source of some ridicule due to its overuse.

*artifice defined by a restricted concept of time and space, but an un-programmatic reaching out for the layers of emotional life, which are still semi-chaotic and wholly elementary. In other words the exact opposite of all program music even though it sounds just like a program.*⁵⁴

5.4 Carl Nielsen and Richard Strauss

Though Carl Nielsen may have had many philosophical and musically founded reasons for rejecting program music in its purest form, I cannot help but think, that there might have been one more factor that consciously or unconsciously may have played a role in Carl Nielsen's aversion towards program music: put simply, he didn't like Richard Strauss.

On a trip to Germany in 1894 Carl Nielsen met Strauss, who was one year his senior and already a leading figure within the program music field. In his diary Carl Nielsen commented:

*Was at Richard Strauzs' [sic] at 2½ and found him at home. I find him a highly unsympathetic person; an upstart who already acts as an important person. His bearing was to a high degree foolish and affected, his handshake was effeminate and flabby, as if it wa nothing but cartilage, and once you add that his features are plebeian and ordinary my antipathy must be considered justified. He treated me as if from high above, and I immediately left. I'm not aware that I've ever met a person who is more my opposite.*⁵⁵

This first personal encounter between Carl Nielsen and Richard Strauss only seemed to confirm Nielsen's intuitive assessment of Strauss based on a concert experience a few weeks prior, where the former for the first time witnessed the latter on the podium and noted the following in his diary:

*Today at the Philharmonic, where the young Richard Strauzs [sic] conducted. He did so absolutely flawlessly in a musical sense; but his gestures are terribly unpleasant and unplastic.*⁵⁶

⁵⁴ Fellow (1999), p. 194. Translated by PEL.

⁵⁵ *Ibid*, p. 372.

⁵⁶ *Ibid*, p. 337.

Any artist can attest to the power inherent in peer rebuke and the hurt pride that can result from it. Whether this encounter served as an incentive for Carl Nielsen to turn his back on program music, I choose to believe that, at least to some extent, it played a part in his journey towards a conceptual understanding of music which allowed him an almost unlimited degree of explorative, artistic freedom without succumbing to the strict confines inherent in program music. For Carl Nielsen it came down to the notion of music being a reflection of life, as he was posthumously quoted in a concert program from 1938⁵⁷:

*Music is, more than the other arts, an expression of life, since it is either wholly dead – in the instant it does not sound – or wholly alive, and for that very reason can express the concept of life, all the way from the most elementary form of expression to the highest spiritual rapture.*⁵⁸

Whereas Carl Nielsen in his *Symphony No. 4 ("The Inextinguishable")* describes the abstract concept of life's persistent survivability, he chooses a more palpable approach in *Symphony No. 2 ("The Four Temperaments")* by focusing on the human rather than the spiritual or philosophical manifestations of life.

In the coming chapters attention is paid to how Carl Nielsen goes about this task in a rather unique way, i.e., neither entirely programmatic nor entirely non-programmatic, and to how this compositional approach manifests itself in what hereafter shall be referred to as the "Communicational Musical Elements" in Carl Nielsen's music.

⁵⁷ Preface to *Symphony No. 4 ("The Inextinguishable")*. EWH (2000), p. xv.

⁵⁸ *Ibid*, p. xi f.

6. The Communicational Musical Elements

*This chapter investigates how Carl Nielsen substitutes a full-blown programmatic approach for a more subtle means of communication with the audience. From my perspective, Carl Nielsen uses what I introduce as “Communicational **M**usical **E**lements” in his music. Since this manner of interpreting Carl Nielsen’s programmatic intentions is central not only to my general reading of Carl Nielsen’s music but to the Wyoming experience in particular, my theory is thoroughly introduced and documented.*

6.1 Three Types of Communicational Musical Elements

One general observation about Carl Nielsen is that he frequently communicates more in his music than the mere notes. He is not always explicit about this, but even when he claims to be writing “absolute music” he time and again endeavors to frame the minds of the listeners by pointing their attention in a certain direction, as, for example, with his *Symphony No. 3 (“Espansiva”)* and *Symphony No. 4 (“The Inextinguishable,”)*; both provide descriptive titles suggesting programmatic content, yet there is no explicit accompanying program text. In *Symphony No. 2 (“The Four Temperaments”)* he is somewhat more explicit in his communicational statements, yet still he refrains from calling his symphony a programmatic work.⁵⁹ Instead of grand, sweeping programs, Carl Nielsen opts for a subtler communicational approach, which is not programmatic *per se* but leans in the direction of and away from absolute music.

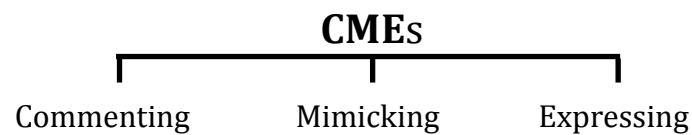
These “programmatic” elements come in many forms and have many guises, but their persistent presence throughout Carl Nielsen’s musical output establishes them as what could be described as an artistic undercurrent or a communicational, musical denominator. In referring to these programmatic elements, I use the unifying term: “Communicational **M**usical **E**lements” (hereafter “**CMEs**”).

At first glance a **CME** might be perceived as merely a natural musical element in an otherwise absolute musical context, but under closer scrutiny it can be regarded more as an “extramusical element” – or one could describe it as a “Siamese musical

⁵⁹ C.f. footnote 52.

twin” (or perhaps even a “**CME**’se musical twin”...). A **CME**’s double-sidedness can add a twist to or comment on the musical context; it can be a way of adding an extra dimension to an otherwise pure and absolute musical statement. This musical “flip side” may be inaudible to “the naked ear” initially, but once one becomes aware of this side of Carl Nielsen’s musical universe one has taken a big step in the direction of understanding what Carl Nielsen refers to as “all the beauty of music,” as per his *Communicational Condition*.

In accordance with this rubric, there are three different types of **CMEs** in Carl Nielsen’s music:



The Three Types of **CMEs**
Fig. 15

Following this approach, there is no doubt, that identifying the **CMEs** in *Symphony No. 2* is the most important key to unlocking its extramusical communicational content while at the same time honoring the precepts of *Carl Nielsen’s Communicational Condition*. In that context it is important to keep in mind how the **CMEs** in their respective ways all deal with expressing an extra musical content which is not directly programmatic but which still adds a certain communicational layer to an otherwise absolute musical context:

- | | |
|---------------------------|--|
| The Commenting CME | is a musical manifestation that <i>implicitly</i> supports the communicational intention. |
| The Mimicking CME | is a musical manifestation that <i>explicitly</i> supports the communicational intention. |
| The Expressing CME | is a musical manifestation that on a general level supports the communicational intention. |

In order to be even more specific and gain a more manageable understanding of the multifarious manifestations of **CMEs** in Carl Nielsen’s music, the diverse scope of the symphonic context is not the most obvious vantage point. Instead I choose to follow the lead expressed in *Carl Nielsen’s Communicational Condition* and make a more

thorough-yet-still-elementary introduction to the concept before venturing into the symphonic universe. In an attempt to exemplify the three types of **CMEs**, I will therefore initially aim at a more manageable format by referring to my two earliest musical recollections of Carl Nielsen’s music, namely the two aforementioned songs sung to me by my parents when I was nothing but a toddler: *Two Larks in Love Have Nested* and *John the Roadman*.

6.2 Exemplifying the Commenting Type of CME

An exemplary demonstration of the commenting type of **CME** is seen in “Two Larks in Love Have Nested.”

The song tells of a little boy who has located a lark’s nest, and now he is bursting with excitement to share his knowledge despite his intentions to keep the location a secret.

Jeg ved en lærkerede
Two Larks in Love have Nested

Livligt Tekst: Harald Bergstedt



Jeg ved en lær - ke - re - de. Jeg si - ger ik - ke mer. Den
Two larks in love have nes - ted, I know, and say no more; on

5
fin - des på en he - de, et sted, som in - gen ser.
hea - thy soil they've ques - ted some place that no one saw.

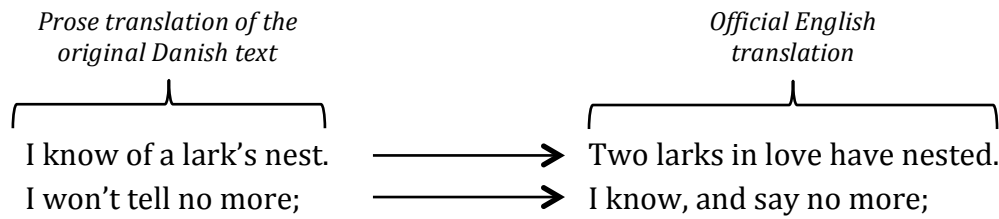
<p>2. The nestlings are so downy, Of sweet and lively form. They're chirping, small and brownly, The nest is oh, so warm.</p>	<p>3. The parents guard their steading But do not raise alarm. They know for sure my treading Won't do them any harm.</p>
<p>4. I hide behind a hummock. I'm very, very near. I'm lying on my stomach Alert with eye and ear.</p>	<p>5. For boy will gather berry, And fox he comes to bite. That's why I am so wary And keep my lips shut tight.</p>

Two Larks in Love Have Nested⁶⁰

Fig. 16

⁶⁰ The song is here reproduced in the translation from the official Carl Nielsen Edition. Unfortunately the translation overlooks to a not insignificant degree the simple innocence of the Danish text, in which the words are kept simple and directly childlike, without odd poetic constructions (e.g., birds who “nest in love”) or unfamiliar rhymes (e.g., “downey/browney”). Furthermore part of the re-writing of the text changes the scene in an unfortunate way, since in the original the little boy is crouching behind a blackthorn bush, as opposed to the translation in which he is lying on his stomach behind a hummock.

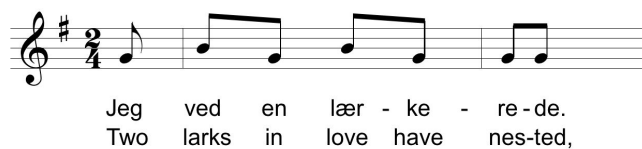
Of course the melody is devised according to the Danish text, which sets the scene more plainly than in the English translation (here in a prose comparison):



From thereon the song is about how the little boy, bursting with pent-up excitement, bit by bit spills little puddles of enraptured additional information, since the secret is just too big for him to keep to himself. The text leaves us with a beautiful and very poetic image of the boy tiptoeing while holding his breath in order to glimpse the birds without causing alarm.

The text from 1921, by Danish poet Harald Bergstedt, was set to music by Carl Nielsen in 1924. Unfortunately Harald Bergstedt would go on to join the Nazi party, causing the song to be banned from the public domain for many years, together with the rest of the author's production. Nonetheless, the song has remained immensely popular and in 2006 was reinstated in the Folk High School Song Book (18. ed.).⁶¹

As mentioned, the beginning of the text describes how the little boy can't help himself, but has to share his little secret. In spoken Danish, with a special emphasis on the local dialect of Carl Nielsen's birthplace Funen, the inflection of the first sentence would pretty much sound like this:



First Line in Spoken Intonation
Fig. 17

⁶¹ The Folk High School movement was an educational idea originating with Danish clergyman and philosopher N.F.S. Grundtvig. Founded in the mid-nineteenth century, it has continued, given its ideals about equality and education for all, to influence the Danish, national spirit; even today there are 68 Folk High Schools for (young) adults scattered throughout the country. The Folk High School Songbook is the leading collection of songs referred to as the "Treasury of Danish Song" [*Den danske sangskat*]. The 18th edition proved to be the best selling Danish publication for several years after its release in 2006. The most frequently featured composer in this songbook is one Carl Nielsen.

When translating this into a musical context however, Carl Nielsen lets the melody ascend stepwise in a sequential pattern:

Ascending third-steps

Jeg ved en lær - ke - re - de.
Two larks in love have nes - ted,

A “commenting” melody line
Fig. 18

On top of hinting at the intonation of the little boy’s speaking voice, Carl Nielsen also manages to comment on how the boy is “spilling over” with information, as if each third step adds a new layer of information by “stepping it up” every time the third step motif is repeated. This concept becomes clearer still when observing how the first and second sentences are musically linked to one another. With surgical precision Carl Nielsen ingeniously continues the ascending third-step sequence from measures one and two into measure three, thereby illustrating how the boy cannot stop the flow of information, so it literally spills over into the second line of text; however, the little boy changes his mind and “shuts down,” which Carl Nielsen illustrates with a stepwise-descending melody line (mm. 3-4), implicitly closing the lid on the information spillage.

Prolonged use of the third-steps

Jeg ved en lær - ke - re - de. Jeg si - ger ik - ke mer.
Two larks in love have nes - ted, I know, and say no more;

Linking the Lines
Fig. 19

When looking at the melody as a whole it becomes clear that Carl Nielsen illustrates, even with respect to the overall formal structure, the little boy’s urge to share his information by musically dividing the verse in a rather unorthodox fashion. From the author’s hand the text is clearly divided into two similar halves connected by end-rhymes in the fashion of AB-AB:

Two larks in love have nested, [A] } First half
 I know, and say no more; [B] }
 On heathy soil they've quested [A] } Second half
 Some place that no one saw. [B] }

Instead of applying this bipolar division of the text, Carl Nielsen chooses to follow the story's narrative intention by emphasizing the fact that the boy's initial statement made in the first line is followed by three "informational spill-overs," resulting in a melodic structure which is organized as A-B-B-B, where the A-pattern opens the informational lid through an ascending pattern, while each of the B elements is the result of a descending pattern, same as the boy, desperately trying to keep the lid on his secret:

[A] Jeg ved en lær - ke - re - de.
Two larks in love have nes - ted.

[B] Jeg si - ger ik - ke mer.
I know, and say no more;

[B] Den fin - des på en he - de,
on hea - thy soil they've ques - ted

[B] et sted, som in - gen ser.
some place that no one saw.

Open → First half

Close → Second half

Close → Second half

Close → Second half

Commenting on the text
 Fig. 20

In connection with the publication of the 18th edition of the Folk High School Song Book, the Association of Folk High Schools in Denmark also published a handbook, that provides some background information about most of the songs in the songbook. In the text for "Two Larks in Love Have Nested" it says:

The narrator cannot share his experience with anybody as the slightest noise may dissolve the entire situation like a bubble bursting, and furthermore the boy doesn't want to share the moment. However, he ends up doing so anyways with his little story. The text allows us to be part of what we can

neither grasp in time nor space. As readers we find ourselves tip-toeing in breathless apprehension, careful not to disturb and destroy. ⁶²

The opening, ascending third-step sequence also signals this tiptoeing and neck-stretching motion of the little boy, so one could say that Carl Nielsen in the most beautiful way manages to make a melody for a strophic song that not only “comments” on the text by underlining the literary intention of the first verse but also manages in an awe-inspiring way to comment on the very essence of the song.

6.3 Exemplifying the Mimicking Type of CME

A perfect example of the mimicking type of **CME** is found in the second Carl Nielsen song “John the Road Man.” Even during Carl Nielsen’s own time this was an immensely popular song, earning Carl Nielsen national fame at all levels of society. The Carl Nielsen Edition describes his achievement as follows:

It was one of his only songs – perhaps the only one – to fill three diverse functions: as a “folkelig” communal song, as a concert piece, and as a hit tune. ⁶³

Carl Nielsen composed “John the Road Man” to a text by Danish poet Jeppe Aakjær in 1907. The text is taken from a collection of poems named “*Rugens Sange*” [“Songs of the Rye”]. All poems in this collection describe the harsh and often socially unfair living conditions of the Danish rural population at the turn of the century. For this purpose the underpaid and overworked roadman was a well-chosen stereotype as he sits in the road, exposed to the whims of nature, paving the road with the aid of his hammer:

⁶² Bjerre, ed. (2006), p. 282.

⁶³ Quoted from the Preface to Carl Nielsen Works, Series III, Vocal Music, Volume 4, The Carl Nielsen Edition, The Royal Library, EWH, 2009, p. 33. The roman-face accentuation is the original author’s own.
http://www.kb.dk/export/sites/kb_dk/da/nb/dcm/cnu/pdf/CNU_III_07_songs_4.pdf

Jens Vejmand

John the Road Man

Tempo giusto (jævnt, skridende) Tekst: Jeppe Aakjær

mf

Hvem sid - der der bag Skjær-men med Klu-de om sin Haand, med Læder - lap for Ø -
Who's there be-hind the shel - ter With rags a-round his hands, A home - made leat-her

f espressivo

jet og om sin Sko et Baand? Det er saa-mænd Jens Vej - mand, der
eye - patch, And shoes in lashed bands? It's poor old John the road - man, Star -

p

af sin su - re Nød med Ham'-ren maa for-vand - le de haar-de Steen til Brød.
va-tions gloom a - head, Who turns with his old ham-mer Un - yiel-ding stones to bread.

John the Roadman/Jens Vejmand

Fig. 21

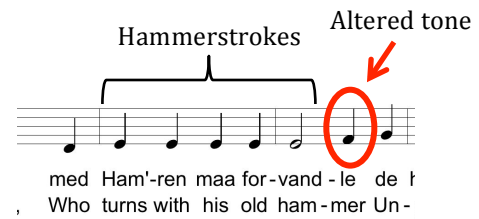
At the mentioning of the hammer Carl Nielsen quite explicitly depicts its persistent pounding with five consecutive occurrences of the same note (mm. 13-14):

med Ham'-ren maa for-vand - le
Who turns with his old ham - mer

Mimicking the Hammer

Fig. 22

The manner in which the hammer is referenced in the Danish text is quite poetic, for it describes how the tedious work of stone altering ultimately provides John the Roadman with bread. As the text describes this transformation from stone to bread, Carl Nielsen ingeniously diverges from the repeated tones and moves the melody a full tone upwards.



“Altering the (s)tone”
Fig. 23

The monotonous nature of the melodic phrase is counterbalanced by the harmonic progression accompanying the phrase, but this is the very essence of Carl Nielsen’s use of **CMEs** and merely demonstrates his artistic excellence as a composer.

Once again the English translation in the Danish Nielsen Edition does little justice to the Danish text, since it seems that the translator has completely overlooked Carl Nielsen’s musical wit in this place. The problem is solved however, if for example the translation is altered as follows:

Who’s there behind the shelter
With rags around his hands,
A homemade leather eye-patch,
And shoes in lashed bands?
It’s simply John the Roadman
who out of sour dread
with hammer strokes must alter
the rocky stones to bread.

Even though this song on the surface is nothing but a simple song on a direct and emotion-evoking subject – far from the contextual complexity of *Symphony No. 2* – it still contains **CMEs** which may indeed be one of the reasons it not only became a huge national hit in Carl Nielsen’s own time but has been proven to have sufficient staying power to secure it “chestnut” status as part of the “Treasury of Danish Songs.” Its ongoing popularity is apparent, given its continual presence through and including the 18th edition of *The Folk High School Song Book*.

6.4 Exemplifying the Expressing Type of CME

Whereas the first two types of **CMEs** primarily interact with matters related to motivic content, the third category manifests itself to a greater extent in both the music's thematic and harmonic structures. Although this appears complicated, Carl Nielsen uses this very type of expressing **CME** even in the simplest of contexts, such as the song about John the Roadman:

The poem is organized in two symmetrical halves. The first half opens with a question followed by three descriptive phrases that underscore the question; the second half opens with the answer to the initial question followed similarly by three descriptive phrases that clarify the answer:

Who's there behind the shelter	→	Question	}	?	
With rags around his hands,	}	→			Follow-up
A homemade leather eye-patch, And shoes in lashed bands?					
It's simply John the Roadman	→	Answer	}	!	
who out of sour dread	}	→			Follow-up
with hammer strokes must alter the rocky stones to bread.					

Carl Nielsen expertly expresses this in the music by using the natural prosody of the Danish language. As opposed to, for example, Finnish, the Danish language – and in particular the local dialect of Funen – uses an ascending vocal intonation while asking questions. Carl Nielsen's ascending phrase in the opening line to the A pitch exemplifies this particular feature. It is his way of *expressing* the intention of the question, thus in effect establishing A as the “key note of the question” (mm. 2-8).

Upon reaching this key note of the question for the first time on the first beat of the second measure, Carl Nielsen additionally uses the rhythmical structure of everyday language (i.e., on the word “skærmen”/“shelter”), thereby creating a straightforward simplicity to the musical delivery.

Similarly, the melodic layout of the phrase providing the answer (“It's simply John the Roadman,” m.m 9-10) is a further musical manifestation of spoken Danish, which encourages acceptance and identification on the part of the Danish (rural) audience of his day.

The fact that the first question-defining half of the verse is associated with the A pitch comes into full view on the fourth sentence of the poem, at which time Carl Nielsen ingeniously lets the melody converge on the A. This convergence is reinforced harmonically with the first half of the song concluding with a half cadence (mm. 7-8), this effectively *expresses* the question-answer structure of the text.

6.5 Labeling Challenges

Determining exactly which type of **CME** Carl Nielsen is using can pose challenges at times. For a conductor however this is not a matter of such great concern, so long as the **CME** in question has been identified in the first place: if one goes undetected, it cannot be made part of the conductor's interpretation. Conversely once the **CME** is spotted, it can be included in any artistic decision making. *John the Roadman* includes one such example.

Carl Nielsen tends to use the major and minor modalities in a fairly stereotypical way. Like countless other composers, Carl Nielsen often associates the major modality with hope and happiness, and minor with depression and despair.⁶⁴ In the beginning of *John the Roadman*, for instance, we have no way of knowing who is actually sitting behind the shelter, and we are not given the answer until the fifth line. However, Carl Nielsen already gives us an emotional hint at the end of the second line, in m. 4, by introducing the word "hands" on a minor chord. This cadence could just as easily have been harmonized with a conventional I-V-I progression, but by choosing a deceptive cadence whereby the relative minor substitutes for the tonic, Carl Nielsen prepares us with this "sad" minor reference for the coming tragic character, John the Roadman.

In terms of labeling, the question becomes whether Carl Nielsen is now *commenting* on the text or adding an extra informational layer, thereby *expressing* the text by alluding musically to the sad character sitting behind the shelter.

The same consideration could be made with respect to Carl Nielsen's **CME** use in the very first measure of the song. By hinting at a well-known "hit song" of the time, Carl

⁶⁴ For instance in the third movement of the second symphony (cf. 11.2).

Nielsen manages brilliantly to convey part of John the Roadman’s character from the song’s outset. Since for the purpose of character defining Carl Nielsen uses a similar technique in *Symphony No. 2*, let us have still one more look at the opening line of *John the Roadman*.

Rather than succumbing to the temptation of depicting a seated person, say, by using heavy and equal-length notes, Carl Nielsen does something rather surprising: he introduces a dotted, “jumpy” rhythm. In this particular case the choice could be a byproduct simply of decisions in shaping the melody, but it is nevertheless a very prominent feature, and it could be argued that Carl Nielsen is seeking to *express* some level of character-defining content, in this case inspired by his knowledge of the popular folk music scene of his day.

Around the turn of the twentieth century the popular “hopsa”⁶⁵ *Skæve Thorvald* [Odd Thorvald] swept the country and gained tremendous popularity. The refrain of this melody has the exact same dotted rhythm as the one used by Carl Nielsen. By using this very rhythm Carl Nielsen not only adapts to the trend of the day, he also manages to convey the hidden contextual message to the audience that, just as Thorvald is an odd character, so too is John the Roadman:

Skæve Thorvald: (instrumental)
 Skæ-ve Thor-vald, skæ-ve Thor-vald... (Hvem) (Who's)

John the Roadman:
 sid - der der bag skær - men
 there be-hind the shel - ter

Skæve Thorvald and *John the Roadman*
 Fig. 24

Of course we cannot be sure that all these observations are not just phantoms in the brain of an over-zealous and over-analytical musicologist/conductor, but the sheer volume of similar occurrences in other works by Carl Nielsen speak to the contrary, and as it will later become clear, *Symphony No. 2* thrives on similar happenings.

⁶⁵ A “hopsa” is a traditional Danish folk dance in 2/4. It is usually programmed as the final piece of a dance set since, due to its quick pace, it has a tendency to wear out the dancers, who subsequently then need a rest.

No matter the case, it can be argued that the constant interaction between a claim of music's "absolute" nature and Carl Nielsen's often almost naïve and naturalistically-founded urge to express concrete experiences and emotions is a very important – if not *the* most important – element in an understanding of and appreciation for *Carl Nielsen's Communicational Condition*.

6.6 Expressing “the thing”

Basically Carl Nielsen's approach to this descriptive element can be compared to that of an author trying to make an inanimate object appear alive and emotionally identifiable in a literary context. The English poet T.S. Eliot, who in 1948 was awarded the Nobel Prize in Literature “for his outstanding, pioneering contribution to present-day poetry,”⁶⁶ describes this literary technique in his essay “Hamlet and his Problems”:

*The only way of expressing emotion in the form of art is by finding an “objective correlative”; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked.*⁶⁷

In other words, the author evokes and communicates a certain feeling or emotion to the reader by means of symbols that objectify the particular emotion with which it is associated.

In comparison Carl Nielsen uses what could be described as an objective, *musical* correlative technique where in effect he translates the physical object he wants to depict into a subjective but still very tangible musical statement. In Carl Nielsen's understanding of music's capacity for communication this is as close as one can get to making concrete statements in a musical setting.

Carl Nielsen's exploratory approach to composition didn't happen merely as a consequence of whimsical impulses. Carl Nielsen completely acknowledged the importance of formal study in order to acquire the proper technical skills of his craft. As a teacher and later headmaster at Copenhagen's Music Conservatory he even

⁶⁶ http://www.nobelprize.org/nobel_prizes/literature/laureates/1948

⁶⁷ Eliot (1950/1972), p. 100. The roman-face accentuation is the author's own.

urged his students to study the techniques of the old masters in order to find their own take on tradition:⁶⁸

He often advised his students to study counterpoint, "not in order to become learned and complicated, but on the contrary to achieve greater strength and simplicity."⁶⁹

Torn between the liberating freedom of the compositional currents of his days and the artistic tracks laid out by his more tradition-rooted predecessors, Carl Nielsen once again seems to find solutions in simplicity:

Regarding music one can say, that anyone may use the tones as he pleases. The old rules may be followed or rejected, just as he pleases. No schoolmaster any longer pulls the ears; strokes and beats are abolished, scorn and abuse is no longer heard. But don't you think that everything in the garden is lovely. Now you yourself must listen, seek, think, be silent, weigh and reject, until you by your own force find that, which our strict fathers in the arts believed to be able to drill into our heads. We do possess the wonderful mark of freedom and liberty, and should we by accident make our way past the homes of our fathers, we might admit one day, that they wanted the same as us, and we as them, but we simply could not comprehend, that the most simple is the most difficult, the common the most lasting, the plain the strongest like pillars carrying a dome.⁷⁰

In true romantic fashion, however, Carl Nielsen also saw himself as little more than a medium to – or one could say a translator of – a higher, transcendental order:

I may state the paradox, that I'm no composer at all. It is the thing that wants out, which is, and then it just uses me.⁷¹

He also elaborated on this in a letter to his wife, in which he commented on his state of mind when completely absorbed in his work:

⁶⁸ Copenhagen's Music Conservatory was founded in 1867 with Niels W. Gade as the first headmaster. In 1902 the name was changed to its present designation: The Royal Danish Academy of Music. Carl Nielsen served as headmaster from 1930 until his death one year later.

⁶⁹ Schousboe (1980.), p. 228.

⁷⁰ Nielsen (1953), p. 87. The roman-face accentuation is Carl Nielsen's own.

⁷¹ Carl Nielsen at the lecture "Unspoiled Music" at a Student Society meeting in Copenhagen in 1930. Fellow (1999), p.737. Translated by PEL. The roman-face accentuation is Carl Nielsen's own.

In that situation it is as if my personal will has vanished or become so meek that the case overtakes me to such an extent that I – the person I am – vanish and instead I'm sort of thrown into the air floating in the universe. I've told you how I occasionally while working on "Maskerade" had a feeling of being like a big drainpipe through which a stream was floating of which I had no control. – It is curious how my highest and lowest moments have that in common that my person disappears and I become a void in which there is neither good nor bad.⁷²

Even so, Carl Nielsen also believed in controlling this "thing" intellectually, and he persistently called for what could be described as a compositional musical purity:

Still, Romanticism's reveling and rioting in its own emotion was detrimental to art. With one hand on its heart and the other gesticulating wildly in the air above its flowing locks, it quite forgot to settle accounts with the craftsman, standing humbly, cap in hand, in the background. Proficiency had to wait while the intoxication lasted and, when eventually comparative soberness returned, there were sour looks for the insolent creditors, self-discipline and craftsmanship.⁷³

Carl Nielsen constantly aimed at exercising this purifying, musical self-control, but he also wished for the audience members to understand his position and turn their backs on the prevailing tendency of "musical sentimentality," as he described it in a 1902 letter to Danish lyricist Laurits Christian Nielsen.⁷⁴ Once again he calls for what could be described as an emotional purification process:

If it is indeed the case, as you write to me, that my music could possibly extinguish some of the musical sentimentality one is soon to find everywhere, it will make me feel happy and proud. Hence, so low have we sunk that music not alone by the majority of the audience but pretty much also by its performers, is perceived and worshipped as a stimulant under the influence, of which one sinks into an exhilarating state of unreality, the likes of which is induced on man by opium and morphine. I so wish for the audience to pull itself together and stay alert and healthy even in the greatest ecstasy; but in that respect there is a long way yet to go.⁷⁵

⁷² Fellow (1999), vol. 5, p. 123.

⁷³ Nielsen (1953), p. 62.

⁷⁴ L.C. Nielsen was, for example, author of the text to Carl Nielsen's song *Havet omkring Danmark* (1907).

⁷⁵ Fellow (2006), p. 255f. Translated by PEL.

Soon I will explore how Carl Nielsen strived to convey these intentions in the score of his *Symphony No. 2*, but first let us address one more element of Carl Nielsen's compositional identity: his *Danishness*.

7. The Danishness of Carl Nielsen

This chapter addresses the aspect of Carl Nielsen's ethnicity. As a composer Carl Nielsen is often referred to as the quintessence of Danishness. The chapter examines what constitutes this Danishness in the hope of casting light on how it is manifested in Symphony No. 2.

7.1 Defining "Danishness"

Carl Nielsen is often referred to as a very "Danish" composer, due in no small part to his contributions to the above-mentioned collection of nationally well-known songs or simply the "Treasury of Danish Song." The above-mentioned song *John the Roadman* was a driving force in this branding, but Carl Nielsen's reputation as being "very Danish" goes much further than this, as verbalized by Alan Gilbert, music director of The New York Philharmonic:

Nielsen comes out of a very, very Germanic symphonic tradition, but his music is so distinctly ... Danish... I'm not sure what that means, but I'm sure it's true. It's gripping and it has this kind of cracky edge to it that is somehow characteristic of life in the North.⁷⁶

The decisive question therefore seems to be this: Does the element of ethnicity constitute a proportion of the relevant communicational content? Is it in itself a **CME** or is it just a label for the composer's unspecifiable, individual originality? These are huge questions that have occupied musicologists for decades. Considering all the research that has gone into this area it seems safe to conclude that this is not an easy question to answer. In the article "Danishness in Nielsen's *Folkelige* Songs" authors Vestergård and Vorre conclude that the mere conception of Carl Nielsen's songs as being Danish in character and identity has turned more or less into a self-fulfilling prophecy, as it has become a proof by its own standards:

⁷⁶ Alan Gilbert on Nielsen's *Symphony No. 2, "The Four Temperaments,"* published by The New York Philharmonic in connection with a concert performance on January 29, 2011: <http://www.youtube.com/watch?v=Oj8C2Bc8Ez8>

... the songs have once and for all been adopted as being especially Danish, and this perception may thus be said to have won status as an aesthetic fact.⁷⁷

Carl Nielsen however wasn't so keen on this nationalist label:

After all there might be a national sound, which foreigners do not understand! – But allow me to add that this does not mean you should deliberately strike the patriotic strings. The people may turn the art national, the composer not, for him it must come rather subconsciously.⁷⁸

Despite renunciations of any national connotation, Carl Nielsen was indeed aware of the fact that he was rooted in a Danish tradition, as he commented to the newspaper *Berlingske Tidende* upon returning to Denmark following a successful concert tour to Paris, France, during which his flute concerto saw its first performance:

Well, I won't deny, that I was blessed with both joy and luck during my Paris visit, and my compositions were met with an unexpected consent and understanding. Personally I believe that I, both in personality and my music, am very Danish – luckily – and so little Gallic; and the French stick – and with good reason – to their own and what is theirs.⁷⁹

In other words, Carl Nielsen's goal was not to write particularly Danish music, but simply to write honest music, and then, as a consequence of this approach, to direct the world's attention to the fact that Danish music did have an integrity all its own. To Danish newspaper *Politiken* Carl Nielsen put it this way in an interview in 1926:

If we, so to speak, take a general view of European musical culture, we may probably agree on the fact that Danish music in general has no significant place. It is neither strongly influenced by folk music or Danish folk songs, nor has it reached art's highest musical steps. In other words: it neither possesses the strong national pithiness of Norway, Hungary or Russia, nor the great symphonic or dramatic acmes of Germany, France or Italy, but it does indeed possess something that may be equally valuable: a plain intensity, a calm warmth and a certain poetic scent, which is hard for foreigners to comprehend.⁸⁰

⁷⁷ Vestergård and Vorre (2008), p. 100.

⁷⁸ Meyer (1947), p. 200. Translated by PEL.

⁷⁹ Fellow (1999), p. 405. Translated by PEL.

⁸⁰ Fellow (1999), p. 407. Translated by PEL.

7.2 Danishness in the Second Symphony

When it comes to *Symphony No. 2* (“*The Four Temperaments*”), one could argue that the question of nationality is irrelevant due to the universality of the symphony’s subject, but the very fact that Carl Nielsen mentions “*a certain poetic scent*” contradicts such a point of view. Although Carl Nielsen sets out in this work to illustrate a series of universally well-known personality types, the depiction of the various characters is strongly flavored by his own personal experiences and framed by his own personal idiosyncrasies, as he himself described in a text printed in *Politiken* in 1906:

With certain melodic inflections we Danes unavoidably think of the poems of, for example, Ingemann, Christian Winther or Drachmann, and we often seem to perceive the smell of Danish landscapes and rural images in our songs and music. But it is also clear that a foreigner, who knows neither our countryside, nor our painters, our poets, or our history in the same intimate way as we do ourselves, will be completely unable to grasp what it is that brings us to hear and tremble with sympathetic understanding.⁸¹

In this quote there are two chains of associations both of which begin with references to the Danish topography (landscapes and countryside). Throughout his life Carl Nielsen had an almost artistic awareness of nature, which was implanted in him during his childhood, which he vividly describes throughout his charming autobiography *My Childhood*. For Carl Nielsen nature was almost like a musical entity to which he frequently referred in both his correspondence and his music. In his essay “The Song of Funen” he comments on the local dialect of his childhood island:

Ah, the language of Funen sings; it flows with such delicious, friendly, wholly or half-suggested undertones that you must either laugh or cry. Some laugh at the Funen dialect, but they have no ear for its matchless song. It is not minor, nor is it major; neither merry nor mournful. But still, rather, and yet compelling; as if by its very inflections it would confide some secret joy or thought.⁸²

⁸¹ Vestergård and Vorre (2008), p. 85.

⁸² Nielsen, (1953), p. 77.

Even though Carl Nielsen is not typically labeled a national romantic Danish composer, there is no doubt, that his frame of reference to a very high extent was Danish. This Danishness reveals itself in various settings and is, for example, a driving force in depiction of the phlegmatic character in his *Symphony No. 2*, as will soon become clear. But despite Carl Nielsen never embracing this element of Danishness and making it a conscious trademark for his art, he did acknowledge it as a potential means for marketing purposes, as he argues in a grant application seeking financial aid to have his music performed in Germany in 1902:

To me and my art such a performance under authentic circumstances of my major works would be of great importance, and it would probably be very educational and stimulating too; but it could turn out to be of far greater importance if I succeeded in directing the attention to Danish music in general such as is the case with the art of painting and certain strands of science.⁸³

Carl Nielsen's compositional approach can be seen as a byproduct of his Danishness. His personal use of the **CMEs** in his music is a very individual characteristic, which to a certain degree sets him apart from his contemporaries. Though Sibelius used a variation of **CMEs** when depicting, for example, "The Swan of Tuonela," it is very clear that there is a distinctly different flavor to Nielsen's compositional choices. Determining what exactly causes this uniqueness in flavor is a project of its own, but one element sets Carl Nielsen apart from Sibelius more than any other, and that is the very Danish element of humor.

7.3 The Use of Humor

As mentioned, Carl Nielsen constantly advocated a certain degree of purity in the compositional approach. In a sort of roundabout way, Carl Nielsen reveals his artistic ideal in an article in the *Politiken* on May 15, 1928. The article was written to celebrate Finnish music during the Danish King's visit to Finland commemorating Finland's 10th anniversary as a sovereign nation. In the article he singles out the old bard Väinämöinen as his ultimate source of inspiration as he sums up the core of

⁸³ Fellow (2006), p. 240f.

Finnish music by quoting the third rune from the Finnish national epic *Kalevala*. When challenged by the youthful Joukahainen the old bard Väinämöinen says the following, as quoted by Carl Nielsen in the Swedish translation:

*Sjung mig djupa ursprungskväden om evärdeliga ämnen!*⁸⁴

In Carl Nielsen's interpretation, this rather grandiose intention seems to manifest itself in the directional guidance of the audience:

*Now take music. If we confine ourselves to a brief suggestion of a title, the music can from various angles and in many ways elucidate and emphasize it, as we saw in its relation to words. Of course. But then the programme or title must imply a mood or emotional theme, never a thought or concrete action theme.*⁸⁵

This is pretty much the way in which the title of the opening movement in his piano piece *Humoreske Bagateller, op. 11*,⁸⁶ is to be understood, but also the tempo markings of the four movements of *Symphony No. 2* give a clear indication of this sort of directional guidance. Not only do they indicate the overall tempo, they also indicate the musical character intended by the composer:

- I. Allegro collerico
- II. Allegro comodo e flemmatico
- III. Andante malincolico
- IV. Allegro sanguineo

However, when it comes to translating this lofty ambition into a manageable manifestation, one of the Danish trademarks *per se* doesn't fail him, namely the Danish humor.

⁸⁴ Fellow (1999), p. 485. The direct source of translation used by Carl Nielsen is unknown. The original Finnish text reads: "Sano syntyjä syviä, asioita ainoisia!" [<http://www.sacred-texts.com/neu/kvfin/03.htm>], while the traditional English translation by John Martin Crawford from 1888 manages to come about the issue in a less elegant and poetic way: "Tell me of the world's beginning, Tell me of the creatures in it, And philosophize a little." [<http://www.sacred-texts.com/neu/kveng/>]. When rendered into English a more literate translation of the Swedish text could read: "Sing to me the deep songs of origin about eternal subjects."

⁸⁵ Carl Nielsen in his essay "Words, Music and Programme Music," p. 39.

⁸⁶ See footnote 1.

Despite the use of traditional Italian tempo markings such as *Allegro* and *Andante*, he still provides a decidedly Nielsenian twist by adding self-invented Italianized inflections of the character-defining labels:

Choleric → Collerico

Phlegmatic → Flemmatico

Melancholic → Malincolico

Sanguine → Sanguineo

This youthful tongue-in-cheek play with words, which may even today be regarded as something of a Danish national sport, also bears all the trademarks of Carl Nielsen's anti-elitist self-image, as he on the one hand applies his mind to tradition while on the other gives tradition a humorous, communicational tweak through the invention of unique tempo markings.

8. Approaching The Symphony

This chapter takes a closer look at the reference to “music’s essence” in Carl Nielsen’s Communicational Condition. In this respect three elemental areas of interest are given focus: Melody, Intervals and Rhythm. Thereafter the foundation for an understanding of Carl Nielsen’s depicting of the four temperaments is presented by way of a thorough investigation of the conceptual, yet stereotypical content of each of the four personality types.

8.1 Music’s Essence

In the introduction to his essay collection *Living Music* Carl Nielsen declares:

It is easy enough to write intelligently about the importance of musical works and personalities; but on the nature and purpose of music it is difficult, not to say impossible, to say anything really informative.⁸⁷

Apparently this quite explicit and bold statement contradicts somewhat his own recipe for attracting people to the world of classical music, expressed in *Carl Nielsen’s Communicational Condition*.

Carl Nielsen’s logic could be seen as something akin to Finnish grammar: at first glance it may seem incomprehensible, but upon closer scrutiny one discovers there is indeed an inner logic to it. One of the central questions is, What does Carl Nielsen mean when he talks about “music’s essence”? In fact, he addresses this question in his essay “Words, Music and Programme Music”:

If music were to assume human form and explain its essence, it might say something like this: “I am everywhere and nowhere; I skim the wave and the tops of forests; I sit in the throat of the savage and the foot of the negro, and sleep in the stone and the sounding metal. None can grasp me, all can apprehend me; I live tenfold more intensely than any living thing, and die a thousandfold deeper. I love the vast surface of silence; and it is my chief delight to break it. I know no sorrow or joy, no pleasure or pain; but I can rejoice, weep, laugh, and lament all at once and everlastingly.⁸⁸

⁸⁷ Nielsen (1953), p. 10.

⁸⁸ Nielsen (1953), p. 40.

This rather poetic presentation of course also comes in a more concrete form, as Carl Nielsen in various contexts identifies the nuts and bolts of music in their technical manifestations, for instance, the concept of form:

With a work of art one must have the same sensation as one has when standing by a brook: the place where one stands is but a part of the whole, and carries both the source and the ocean and all other places along the brook. One shouldn't hunt for ideas; ideas are meaningless when compared to being able to follow an idea through from beginning to end, so that each part of it speaks of beginning and end, and it seems to me that we nowadays lack this power, just as we lack an understanding of form.⁸⁹

8.2 Identifying Musical Elements

In the process of identifying musical elements of special importance to Carl Nielsen, three structural elements stand out:

- Melody
- Intervals
- Rhythm

Once again the idea of simplicity plays an important part:

Without the melody the music dies. It has become fashion to utter obscure speech in music, such that no one understands but everyone believes there's something utterly interesting about it. But in the long run it's not the interesting but the simple and simple-mindedly simple that has value.⁹⁰

The precondition for melody lies in the intervals:

No one will deny that it is the intervals which surprise and delight us anew every time we hear the cuckoo in spring. Its appeal would be less if its call were all on one note. What is it? A minor – sometimes a major – third:



I cannot overemphasize to musicians the significance of this simple tonal relation. No more is needed to command our full attention. Can we

⁸⁹ The last interview with Carl Nielsen, printed in *Politiken* on October 4th, 1931. Fellow (1999), p. 614. The roman-case accentuation is Carl Nielsen's own. Translated by PEL.

⁹⁰ Carl Nielsen in his lecture "Unspoiled Music" at a Student Society meeting in Copenhagen. Reported by Merete Bonnesen in *Politiken* on May 2nd, 1930. Fellow (1999), p. 737. Translated by PEL.

*musicians learn anything from it? Does it not show that we often stray too far from the simple original? It seems so to me; and I think that we should teach our pupils to distinguish between good and bad intervals right from the first lesson. It would lay the foundation of a sound conception of musical performance and creation.*⁹¹

When Carl Nielsen talks about “good and bad intervals” he exemplifies this by referring to “the perfect beauty of Zerlina’s little aria in *Don Giovanni*”⁹²:



Carl Nielsen’s quote of Zerlina’s aria from *Don Giovanni*
Fig. 25

He then compares this with a theme from Wagner’s Ring Cycle, which “seems ugly and dated, more so since it was composed in all seriousness in the grand manner”:⁹³



Carl Nielsen’s quote of a theme from Wagner’s *Ring*
Fig. 26

This preoccupation with intervals later becomes an important element in *Symphony No. 2*, where Carl Nielsen deliberately uses “jagged intervals” to depict the choleric character (cf. 9.6).

The element of rhythm plays an important part as a character-defining element in the second symphony as well:

*We must talk some more about rhythm. This capricious chap is not easy to understand. We must go back to his conception. He’s the son of time, is time himself and knows all his offspring’s secrets. He is the oddest of creatures and mathematically spoken he doesn’t really exist and cannot be retained.*⁹⁴

⁹¹ Nielsen (1953), p. 44.

⁹² Op. cit. p. 45.

⁹³ Op. cit. p. 45.

⁹⁴ Nielsen (1953), p. 53.

The two elements intervals and rhythm constitute a great proportion of the understanding of *Carl Nielsen's Communicational Condition*. Carl Nielsen puts it like this:

Finally, there are people who declare that they are unmusical and unable to learn to perform or appreciate music, though they like it. These people are mistaken. They have at some time been 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 – pure, clear, firm, natural intervals and virile, robust, assured, organic rhythm. These two – interval and rhythm – are music's first parents, the Adam and Eve from whom descend all other musical values. I will not go so far as to say that Adam and Eve have been expelled from the musical Paradise; but the garden is in such a confused state that an inexperienced person, approaching it for the first time, runs away frightened. We must do what we can to remedy the situation. Not, as I have already said, by reverting to the art music and styles of former ages; but by constantly drawing attention to the simple original, which is always the same and which all can appreciate, begin with, and advance from.⁹⁵

Now we are at the core of the intention that lies behind *Carl Nielsen's Communicational Condition*. In order to fully comprehend the music, we not only need it explained “in words,” we need it explained “in music.”

However, Carl Nielsen also acknowledges, that this is not as easily done as it might seem. It is indeed a process that requires the right framing of the minds at both ends of the communicational interaction:

To put it more technically, it is not enough that rhythm should be felt in every individual bar of music; it must be intimately connected with what goes before and what follows after. But this is very difficult to explain in words. It can be really understood only with the aid of tones or movements to music, and then only when the recipient is like-minded and similarly attuned, sensitive, perceptive, compliant, and creative in spirit to the one who wishes not to instruct but to give of his living plenty.⁹⁶

⁹⁵ Nielsen (1953), p. 53.

⁹⁶ Nielsen (1953), p. 49.

8.3 Approaching The Four Temperaments

In order to facilitate such an auditory readiness in the audience it is important to know exactly what to communicate. From a conductor's standpoint, a large proportion of these realizations appear in the blink of an eye, when studying the score, not least since Carl Nielsen with a few sentences manages to set the scene:

I had the idea for "The Four Temperaments" many years ago at a country inn in Zealand. On the wall of the room where I was drinking a glass of beer with my wife and some friends hung an extremely comical coloured picture, divided into four sections in which "the Temperaments" were represented and furnished with the titles: "The Choleric," "The Sanguine," "The Melancholic" and "The Phlegmatic." The Choleric was on horseback. He had a long sword in his hand, which he was wielding fiercely in thin air; his eyes were bulging out of his head, his hair streamed wildly around his face, which was so distorted by rage and diabolical hate that I could not help bursting out laughing. The other three pictures were in the same style, and my friends and I were heartily amused by the naivety of the pictures, their exaggerated expression and their comic earnestness. But how strangely things can sometimes turn out! I, who had laughed aloud and mockingly at these pictures, returned constantly to them in my thoughts, and one fine day I realized that these shoddy pictures still contained a kind of core or idea and – just think! – even a musical undercurrent! Some time later, then, I began to work out the first movement of a symphony, but I had to be careful that it did not fence in the empty air, and I hoped of course that my listeners would not laugh so that the irony of fate would smite my soul.⁹⁷

Carl Nielsen dedicated one movement to each of the four characters, having settled on the traditional four movement symphonic format, despite the order of the movements differing slightly from the classical norm by having the slow movement as the third. In a romantic context that is hardly an issue, but the fact that Carl Nielsen apparently omits the minuetto/scherzo is of particular interest. This will be examined more closely at a later time, but at this more general stage an investigation of what actually constitutes these four characters seems of higher priority.

The practice of dividing man into these four personality categories goes back to the ancient Greek physician Hippocrates (c. 460 BC – c. 370 BC), who still today is

⁹⁷ Quoted from the Preface to the score of the Symphony No. 2 in the Carl Nielsen Edition, p. xv f.

regarded as the father of western medicine and is honored by healthcare professionals in their taking of the “do no harm” Hippocratic Oath. Hippocrates believed that man was composed of four different elements, the so-called “Four Humors”: Blood, Yellow Bile, Black Bile and Phlegm. The general belief was that these elements had a subconscious effect on the personality traits and behaviors of man. However it was another Greco-Roman medicine pioneer Galen of Pergamon (AD 129–c. 200/c. 216), who later developed Hippocrates’ theory into what was to become the unchallenged intellectual foundation and principle of medicine for some 1600 years to follow. Galen combined Hippocrates’ understanding of the body fluids with a theory of four psychological temperaments:

Humans are divided into four temperaments defined by their predominant body fluid. The Sanguine (from Lat. sanguis, blood) persons are happy and extroverted, the choleric (from Gr. kholé, bile) are heated and irascible, while the phlegmatic (from Gr. flegma, phlegm) are calm and with slow emotional response. Finally the melancholic (of Gr melaine kholé, black bile) are sad and introverted. Even though these theories today have been totally abandoned the expressions are still used colloquially.⁹⁸

Despite the medical abandonment of these theories they seem to have undergone some sort of popular sublimation process securing them a permanent foothold in everyday (folklorist) culture as a general character-defining tool, which has even found its way into modern management theory:

The theory of an individual character-defining, inborn temperament still has validity in certain fields of psychology and is for instance an instrumental component in an acclaimed personality-psychological theory developed by German-British psychologist Hans J. Eysenc, who dedicated his life to the study of temperaments.⁹⁹

When consulting www.oxforddictionaries.com, the following picture emerges:

⁹⁸ Frøland et al. (2011), p. 23. Translated by PEL.

⁹⁹ Larsen (2013), p. 84. Translated by PEL.

- 1) *Choleric*: Bad-tempered or irritable.
- 2) *Phlegmatic*: (Of a person) having an unemotional and stolidly calm disposition.
- 3) *Melancholic*: Having a feeling of melancholy; sad and pensive.
- 4) *Sanguine*: optimistic or positive, especially in an apparently bad or difficult situation.

This aligns well with Carl Nielsen's understanding:

*The four movements of the symphony were composed on the basis of the four human characters: the violent (Allegro collerico), the indolent (Allegro flemmatico), the melancholy (Andante malincolico) and the joyously optimistic (Allegro sanguineo).*¹⁰⁰

Carl Nielsen however takes the character delineation one step further:

*But the violent character can have its gentler moments, the melancholy its violent or lighter moments, and the exuberantly joyous can become thoughtful, indeed quite serious: yet only for a moment.*¹⁰¹

This more diverse or multifarious reading of the characteristics of the various temperaments is of course based on a more thorough understanding of the complexity of human character, which to a certain degree is a prerequisite for the creation of a work of art of symphonic proportions. At least it shows that Carl Nielsen's interest in and understanding of his topic was thorough and deeply felt. It therefore seems relevant to try to get a more detailed picture of the complexity of the various temperaments. While consulting the thesaurus provided by www.dictionary.com a number of image evoking synonyms appear:

- 1) ***Choleric***: *Self-important little man*: bad-tempered, irascible, irritable, angry, grumpy, grouchy, crotchety, testy, cranky, crusty, cantankerous, curmudgeonly, ill-tempered, peevish, cross, fractious, crabbed, crabby, waspish, prickly, peppery, touchy, short-tempered; snappish, short-fused, ornery.
- 2) ***Phlegmatic***: Calm, cool, composed, "calm, cool, and collected," controlled, serene, tranquil, placid, impassive, imperturbable, unruffled, dispassionate, philosophical; stolid, dull, bland, unemotional, lifeless; informal unflappable.

¹⁰⁰ Carl Nielsen in a program note in connection with a concert in Odense on February 5, 1926. Here quoted in translation from page xv of the preface to the score of *Symphony No. 2* in the official Carl Nielsen Edition.

¹⁰¹ Op. cit.

- 3) **Melancholic:** Sad, sorrowful, unhappy, desolate, mournful, lugubrious, gloomy, forlorn, despondent, dejected, depressed, downhearted, downcast, disconsolate, glum, miserable, wretched, dismal, morose, woeful, woebegone, doleful, joyless, heavy-hearted.
- 4) **Sanguine:** Optimistic, bullish, hopeful, buoyant, positive, confident, cheerful, cheery.

Despite adding to the complexity of the characters, these words still provide a rather two-dimensional picture, which leads to the general problem of trying to capture the character of man through simple labels:

If one wants to get to know the fundamental features of a temperament, this temperament must be 100% illuminated. Luckily most of us are a mixture of temperaments, of which one is the domineering one, but due to the nature of this diluting a certain acclimation process takes place. Usually a positive development will occur in cases where the temperaments supplement one another.¹⁰²

This plays well with the etymology of the word “temperament,” which comes from the Latin word “temperamentum,” meaning “a mixing in due proportion.”¹⁰³ Here now is a closer look at each of the four movements.

¹⁰² Jacobsen (1971), p. 7. Translated by PEL.

¹⁰³ Online dictionary: Ultralingua.com - pour ceux qui adorent les langues.

9. The First Movement

This chapter provides a musical analysis of Carl Nielsen's depiction of the Choleric Temperament from his Symphony No. 2. The analysis is viewed through the conductor's lens but is simultaneously undertaken according to the specifications in Carl Nielsen's Communicational Condition.

9.1 Carl Nielsen on the First Movement

In his attempt to depict the choleric character Carl Nielsen doesn't set out to illustrate a particular man with bone rimmed, tortoise shelled glasses and a double-breasted tweed suit. As has already been established, Carl Nielsen didn't believe in music's capability of being that specific. In the aforementioned program note to *Konsertföreningen* in Stockholm, he even downplays the depicting element when stating the following in relation to the first movement:

*The first movement, Allegro collerico, immediately sets in fiercely with the following motif (see No. 1), which is developed with a later small motif (No. 2) in the clarinet, and rises to a fanfare that leads into the second subject (No. 3), which sings very espressivo but is soon interrupted again by extremely turbulent figures and rhythmic thrusts. After a fermata the second subject sings **ff** and expresses itself with greater breadth and power, which gradually wanes, then the section begins working with the motifs described above, now wildly and violently, like a person almost carried away, now in a gentler mood like one who regrets his irascibility. At the end comes a coda (stretto) with intense passages in the strings, and the movement ends with the same character as it began.¹⁰⁴*

Allegro collerico

1. *ff*

2. *pp espress.*

¹⁰⁴ The text is quoted in translation from the score of the Nielsen Edition p. xvi, while the musical examples are quoted from Fellow (1999), p. 622.



Carl Nielsen's Own Musical Examples from the First Movement
Fig. 27

9.2 Enliven and Enlighten

Upon having read this program note, which sets out Carl Nielsen's compositional intentions, one could come to believe that this text is the ultimate fulfillment of all the communicational requirements specified in *Carl Nielsen's Communicational Condition*. However, while forwarding this very program note to *Konsertföreningen*, Carl Nielsen enclosed a short note in which he wrote:

My countryman Kristen Kold said 70 years ago: "Enliven first, then enlighten," and I'm surprised that Germans still haven't come to realize that analysis printed in concert programs neither enlivens nor enlightens.¹⁰⁵

Despite apparently denouncing the written format as the ultimate tool for artist/audience-communication, Carl Nielsen did his best to adhere to Kristen Kold's stipulations by choosing a two-pronged structural approach in his program note:

- a) A prose rendition of the conceptual content = enliven
- b) A series of musical examples = enlighten

This dualistic structure plays well with the call for enlivenment and enlightenment:

*Enliven: Make (something) more entertaining, interesting, or appealing.
Enlighten: Give (someone) greater knowledge and understanding about a subject or situation.¹⁰⁶*

The prose element of the program note can enliven by shedding light on the subject, thus making the material more appealing to the audience, while the musical examples can enlighten by providing a means to acquire further knowledge on the subject.

Yet one may wonder still whether Carl Nielsen has managed to get the "real message" across to the audience. He himself addressed this issue in the aforementioned

¹⁰⁵ Fellow (1999), p. 620. Translated by PEL.

¹⁰⁶ The New Oxford American Dictionary, 3rd edition, © 2010 by Oxford University Press, Inc.

delivery note to *Konsertföreningen* while posing this heavy-laden rhetorical question: “Who reads the dead words and notes in a program?”¹⁰⁷

In reality all Carl Nielsen wants is for us to listen to the music, because that is where all the answers lie:

*If one were to ask a composer what he meant by a particular chord or succession of tones, the only answer he could really give would be to play or sing the passage. All other explanation is nonsense.*¹⁰⁸

One could say that Carl Nielsen is counting on the listener’s auditory imagination in his music making. Put plainly, Carl Nielsen provides the sounds and then it is up to the listener to provide the actual pictures. When depicting the various temperaments in *Symphony No. 2* Carl Nielsen therefore focuses on communicating a series of universally-known characteristics for each of the various characters.

9.3 The Fist-hammering Motif

In the case of the choleric character, Carl Nielsen in effect starts out by identifying how an enraged person reacts when consumed with fury. In such a situation the choleric person doesn’t pay much attention to other people’s state of mind as his/her rage seemingly blocks entirely any ability to engage communicatively. Instead, as a consequence of this outward energy projection, the enraged person projects this toxic outlook onto his/her surroundings.

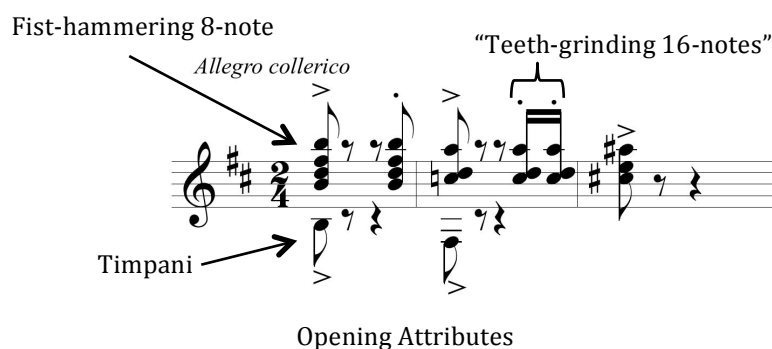
In a body-linguistic context such behavior is often stereotypically accompanied by a series of two-dimensional, often vertical movements, like an aggressive pointing of fingers, the hammering of a fist into an imaginary table, or karate-like chops with the edge of the hand. In other words, what unifies the body-linguistic behavior in this situation is the short, accentuated, and percussive nature of the communicational outbursts. Carl Nielsen demonstrates this very thing on the first beat of the symphony, when a substantial part of the orchestra initiates a short and accentuated eight-note melodic gesture in *forte*. This opening, “fist-hammering motif” appears

¹⁰⁷ Fellow (1999), p. 620. Translated by PEL.

¹⁰⁸ Nielsen (1953), p. 30.

repeatedly throughout the movement, establishing itself as a central attribute when it comes to the depicting of the choleric character. Whether Carl Nielsen is using the “mimicking” or the “commenting” type of **CME** – either could be argued – there is no doubt that we are dealing with an overt **CME**. Whereas the wind section only conveys this intention audibly, the strings, with their down-bow motion, perform a visually recognizable and physical motion that somehow reflects the physical pattern of the real-life response.

One instrument, however, more than any other, reproduces or imitates the physical real-life gesture of the fist-hammering motion, and that is the timpani. The timpanist literally hammers his/her fist (club) down onto the table (the drumhead), in other words releasing all the choleric’s built-up anger. This is not the only symphony in which Carl Nielsen uses the timpani in such aggressive fashion: in his fourth symphony he further reinforces this effect by introducing two (rather than the normal one) sets of timpani, as they proceed to depict a veritable battle in the middle of the orchestra. But in the second symphony the timpani, together with the winds and violins, immediately set the scene by slamming fist-hammering 8th notes, mimicking an anger that quickly builds into what could be described as “teeth-grinding” 16-notes:



Opening Attributes
Fig. 28

The timpani continues to play an important role throughout *Symphony No. 2*, so drawing attention to this featured instrument can give the audience a consistent auditory focal point.

One of the reasons for attending a live performance as opposed to listening to a recording is that as an audience member one can come into close proximity with the

“action” and through that can experience the uniqueness of the vibrant energy that is an integral part of live performance. Highlighting the presence of this sole player can serve as a visual focal point for the audience as well, given the player’s singularity and his/her elevated position on stage. In other words we’re no longer talking about an abstract auditory concept simply, but rather the physical actions of a fellow human being, thus ensuring that the audience is integrated in the communicational process from the very start.

9.4 The Two Contrasting, Opening Elements

Carl Nielsen brilliantly combines the fist-hammering gesture with a second contrasting melodic element: while the winds, violins and timpani execute the short, rhythmical, fist-hammering outbursts (Element 1), the low strings present a longer melodic line, which quickly develops into a series of accented 16th notes (Element 2), which helps to paint a picture of the irascible and ill-tempered choleric person:

Allegro collerico

The image shows a musical score for two elements. Element 1 is written in the treble clef and consists of short, rhythmic, accented chords. Element 2 is written in the bass clef and consists of a longer melodic line that develops into a series of accented 16th notes. The tempo is marked 'Allegro collerico'.

The Two Opening Elements
Fig. 29

The juxtaposition of two contrasting elements in this way is not a coincidence. Carl Nielsen actually refers to this technique as “organic rhythm”:

To understand what I mean by organic rhythm it is necessary to apply to it two standards of measurement, one long, the other infinitesimally short. We must give way in one direction and be swift as lightning in another.¹⁰⁹

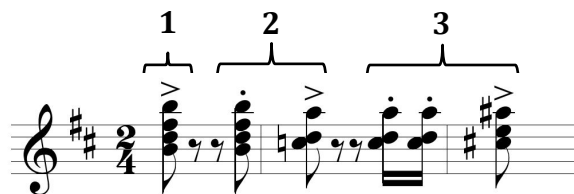
The fast tempo, *forte* dynamics, and tutti instrumentation all assist in portraying the choleric character. In fact, a major portion of the movement’s key ingredients have

¹⁰⁹ Nielsen (1953), p. 48f.

already been presented in the opening measures. As a conductor it is important to de-fragmentize the various elements in order to acquire a thorough understanding of the various components of the symphony; accordingly let us take a closer look at Element 1 to ascertain its structural characteristics:

Element 1: Vertical, rhythmical outbursts
 Small “melodic” intervals
 Melodic contour that is quasi singable

Element 1 has a tripartite structure: there is initially only a single fist-hammering sound. Then it becomes two, and finally we get the teeth-grinding triple attack:



Tripartite Structure of Element 1
 Fig. 30

In the span of the first few measures this simple single-note structure undergoes a developmental process as if indicating how the choleric person’s rage gradually builds up, making this event immediately recognizable as an expressing type of **CME**. Furthermore the closely intervallic structure in Element 1 can be seen as an example of the choleric archetype’s self-centeredness. Finally the curtailment of these intervals, despite their brevity, adds a melodic quality to the structure which makes Element 1 quasi-singable and thereby easier to recall.

In contrast Element 2 is distinguished by the following structural characteristics:

Element 2: Horizontal, melodic development
 Contrasting intervallic structure
 Melodic contour that is hard to sing

In terms of construction, Carl Nielsen uses a similar tripartition to that used in Element 1:



Carl Nielsen relishes the fluctuant nature of this archetype. Along with a softening of the dynamics, the interval structure becomes far more singable as compared to the main theme, but more radically Carl Nielsen also distinguishes between the two by introducing here the metrically contrasting 3/4 (as compared to the opening 2/4). Carl Nielsen uses this meter change to draw attention to the expansive, lyrical and more charming qualities of the choleric character. However, he continually reminds us that a choleric outburst is imminent, as the ominous, yet pent-up feelings simmer just below the surface as conveyed through the use of timpani, “the choleric feature instrument”:

The musical score shows two staves: Oboe (top) and Timpani (bottom). The key signature is one sharp (F#) and the time signature is 3/4. Measure 65 is marked with a fermata and the instruction 'espressivo'. The Oboe part begins with a piano (*p*) dynamic. The Timpani part is silent until measure 7, where it enters with a forte (*f*) dynamic. The Oboe part has a crescendo leading to a forte (*f*) dynamic in measure 7, followed by a decrescendo to piano (*p*) in measure 8. The Timpani part has a decrescendo from *f* to mezzo-forte (*mf*) in measure 8, and then to piano (*p*) in measure 9. A bracket under the Timpani notes in measures 7-10 is labeled 'Fist-hammering reminiscence'.

Secondary Subject
Fig. 35

Carl Nielsen also conveys this image through a series of dynamic swellings (mm. 67-68, 72-73 and 90-91). One could even speculate, that the triple time connotes innocent childhood “waltz-memories”; however, it is difficult to validate any such assertion and is therefore an excellent example of how in the search for **CMEs** one can easily get sidetracked and/or go too far.

Eventually the gentler aspects of the second subject get the upper hand at the end of the exposition, but once again, the timpani plays a pivotal role, as it signals simmering unrest, which eventually flares and then finally plunging us headlong into the development section (mm. 102-117). At the end of this passage (m. 117) the fist-hammering motif is given focus and serves as the starting point for the development section’s battle between the horizontally lyrical Element 2 and the vertically abrupt Element 1 of the choleric character:

Transition Theme vs. Early development
Fig. 36

9.6 Jagged Intervals

As the development section progresses, so does Carl Nielsen’s exploration into the darker or more extreme facets of the choleric character. For Carl Nielsen this boils down to the use of intervals.

As has already been established, Carl Nielsen considered interval and rhythm “music’s first parents, the Adam and Eve from whom descend all other musical values,”¹¹⁰ and he talks about intervals with a heartfelt respect, seemingly a religious devotion:

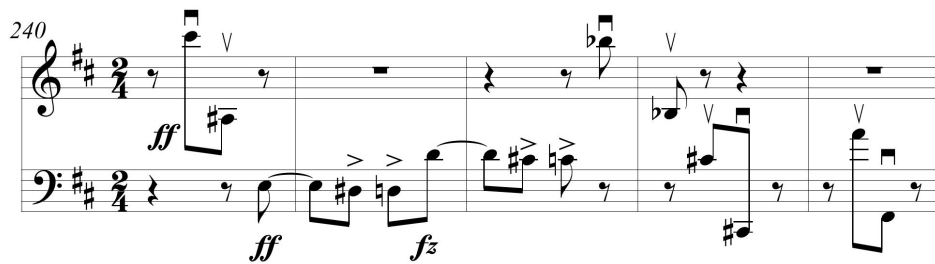
*The glutton must be taught to regard a melodic third as a gift of God, a fourth as an experience, and a fifth as the supreme bliss. Reckless gorging undermines the health.*¹¹¹

Initially the fist-hammering motif was characterized by monotone or semitone intervals, but as the movement progresses, these intervals broaden until when we reach the end of the development section the primary rhythmical feature of the motif is reinforced by what could be described as a use of “jagged intervals.” Bearing in

¹¹⁰ See footnote 95.

¹¹¹ Nielsen (1953), p. 45.

mind what he thought of Wagner's use of large intervals (cf. 8.2), this is a clear indication of how Carl Nielsen uses the size of the interval as an active **CME** that conveys an element of unhealthy and elevated hysteria:



Example of "Jagged" Intervals
Fig. 37

If this and similar **CMEs** are not explained to the audience, then they may indeed be challenging to the ear; this may be a reason why Leopold Rosenfeld, one of the leading Danish music critics of Carl Nielsen's day, wrote the following upon attending the first performance of *Symphony No. 2*:

Carl Nielsen's new work should, I suppose, rather be called a suite of moods for orchestra than designated as what we understand by a symphony. But aside from the name, this new work by the highly fêted composer again bears favourable testimony to its author's uncommon ability to give expression to characteristic sound painting through a considerable orchestral technique. Whether one really dares call these constructed orchestral sounds music is another question again.¹¹²

In Carl Nielsen's mind, however, there was no doubt that rhythm and melody were intertwined, and throughout the symphony he uses melody as yet another character-defining tool. This feature becomes all the more predominant in the second movement.

¹¹² Quoted in the preface to the score of the critical edition of the second symphony, p. xii.

10. The 2nd Movement

This chapter provides a musical analysis of Carl Nielsen's depiction of the Phlegmatic Temperament from his Symphony No. 2. The analysis is viewed through the conductor's lens but is simultaneously undertaken according to the specifications in Carl Nielsen's Communicational Condition.

10.1 Carl Nielsen on the Second Movement

In his program note to *Konsertföreningen* in Stockholm Carl Nielsen makes one of the biggest exceptions of his entire career when it comes to sharing his inner thoughts, for he more or less reveals an actual program for the entire second movement:

*The second movement was conceived as the complete opposite of the first. I do not like programme music, but it may still interest my listeners that when I was working out this piece of music, something like this happened. A young man appeared to me. He seems to have been his mother's only son. The mother was nice and amiable, she was a widow and she loved him. He too was extraordinarily nice, and everyone liked him. He was 17-18 years old, his eyes were sky-blue, confident and large. At school he was loved by all, but the teachers were at the same time dismayed and gently resigned; for he had never learned his lessons; but it was impossible to scold him, for everything that exists of idyll and Paradise in nature was reflected in this young man, so one was completely disarmed. Was he merry or serious, was he lively or slow in his movements? He was none of these! His inmost nature was there where the birds sing, where the fish glide silently through the water, where the sun warms and the wind gently brushes one's locks. He was blonde; his expression could be described as happy, but not self-satisfied, rather with a small touch of quiet melancholy, so you felt an urge to be kind to him. When the air shimmered in the heat he usually lay on the pier at the harbor with his legs out over the edge. I have never seen him dance; he was too inactive for that, but he might well rock his hips in a slow waltz rhythm (No. 4) and it is in this character that I have completed the movement *Allegro comodo è flemmatico* and tried to maintain a state of mind that is as far from energy, "Gefühl" and similar feelings as is really possible.*

*Only once does it rise to an *f* (No. 5). What happened? Did a barrel fall in the water from one of the ships in the harbor and disturb the young man as he lay dreaming on the jetty? Who knows? But no matter: a brief moment, and*

*all is calm; the young man falls asleep, nature dozes, and the water is again as smooth as a large mirror (No. 6).*¹¹³

Allegro comodo e flemmatico

4. 

5. 

6. 

Carl Nielsen's Own Musical Examples from the Second Movement
Fig. 38

10.2 The Horizontality of the Second Movement

Whereas the first movement is to a considerable extent characterized by short, rhythmical outbursts that persistently interfere with and interrupt the melody as soon as it becomes more lyrical — or one could say more horizontal — the second movement is constituted by a long, horizontal, seemingly neverending melodic structure.

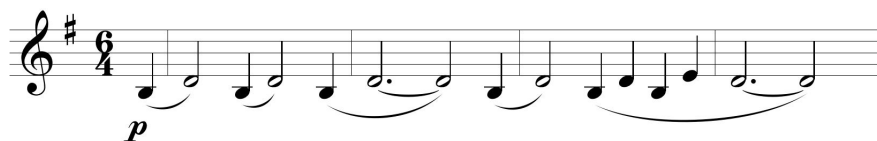
*Rhythm has many meanings, like the Greek harmonios, a word which means not only harmony of sound, but harmony of melodic development, and the ration of all things in height and depth, light and shade, and so forth.*¹¹⁴

Unlike the first movement, in which a majority of the thematic and motivic material is not easily singable, the theme of the second movement is one that can be leisurely hummed in the shower:

¹¹³ Quoted in translation from the score of the Nielsen Edition p. xvi ff, while the musical examples are quoted from Fellow (1999), p. 623.

¹¹⁴ Nielsen (1953), p. 49. The roman-case accentuation is Carl Nielsen's own.

Allegro comodo e flemmatico



The Horizontal Main Theme of the Second Movement

Fig. 39

The goal of the second movement is to depict the phlegmatic character as one who by nature is too inactive to engage in any abrupt behavior, as Carl Nielsen himself describes it in a program note written for a concert in Odense on February 5, 1926:

The torpid, the indifferent type however, has difficulty getting out of his phlegmatic state, which is why this movement is both short (he can't be bothered) and unvarying in its development.¹¹⁵

10.3 Swapping the Middle Movements

By and large Carl Nielsen with his second symphony remains faithful to the classic symphonic structure: it is a four-movement symphony based on the conventional tradition. This is further corroborated as well by the sonata-allegro structure of the first movement as well as by the fact that both outer movements are *allegro* movements. The two middle movements have been swapped, however, resulting in the slow *andante* movement appearing as the third movement while the second is yet another *allegro* movement though it is marked “*Allegro comodo*” followed by Carl Nielsen’s suffix “*e flemmatico*.” Put together it roughly means “leisurely or comfortably fast and phlegmatic,” or in other words “not too fast and without too much explicit energy.”

In a romantic context the swapping of the movements is not really an issue, but what on the surface may appear to have more significant formal consequences is the fact that Carl Nielsen has, at first glance, omitted the minuet or scherzo movement. This is perhaps one of the reasons that music critic Leopold Rosenfeld regards the work as “a

¹¹⁵ Quoted in translation from page xv of the preface to the score of *Symphony No. 2* in the official Carl Nielsen Edition.

suite of moods for orchestra.”¹¹⁶ Yet upon closer inspection it may be argued that Carl Nielsen did no such thing at all – he is merely adding a Nielsenian twist to tradition and writing a “Funen-version” of the minuet.

Originally the minuet was a dance, and Carl Nielsen knew from his childhood involvement with his father’s folk music band that through dance people often displayed, even magnified, their temperament. It is therefore plausible that he uses this basic knowledge of human behavior in the same way as when he is writing his simple and popular Danish songs. By using a sort of expressional **CME**, a complex matter is made intelligible through the incorporation of well-known elements, just as he did in *John the Roadman* when he included the rhythm of the popular hopsa *Skæve Thorvald* (cf. 6.5).

Carl Nielsen is of course aware that the minuet is no longer on the active dancing repertoire of the average concertgoer; instead the popularity of the minuet had in reality been replaced by another dance in 3/4-meter, the waltz. Despite the notation in 6/4, Carl Nielsen himself in the above-quoted program note refers to the main theme as being in waltz rhythm,¹¹⁷ so this movement is rightly seen as a waltz notated in hypermeasures.¹¹⁸

Since Carl Nielsen’s goal was to illustrate the characteristics of what could be labeled “universal temperaments” and not of a particular person, he plays on the fact that most people of his day knew the waltz and most people liked to dance, thus conveying the message that a person, who doesn’t want to dance is lazy or in other words endowed with a phlegmatic character.

It could be argued further that since the waltz tempo is to be found somewhere between the “*tempo di minuetto*” and the “*tempo di scherzo*” it technically places the movement within the bounds of tradition, although tradition has been given the aforementioned Nielsenian or ethnical “Funen twist,” given that it reflects Carl Nielsen’s upbringing among common people, who danced the waltz. This theory is further supported by the fact that the whole description of the young boy lying on the

¹¹⁶ See footnote 112.

¹¹⁷ See footnote 113.

¹¹⁸ Coined by American theorist Edward T. Cone, the term “hypermeasure” describes the circumstance in which two or more measures function as a single metrical entity.

pier,¹¹⁹ in both style and character, points towards Carl Nielsen's own childhood experiences on Funen:

One hot summer day we all agreed not to work in the dinner-hour, but roam about looking for fish in some nearby ponds and peat-pits. But it was not long before we were all dozing in some scorched grass. One of my hands hung over the edge of a pit and it could feel how the sun had warmed the crumbling soil. A distant sheep bleated for water, but it only made me drowsier, like a bit of a lullaby. All around was a humming and a bustling of sundry beetles and lady-birds, crawling in the burnt grass or taking flight. Some of us lay on our backs with our caps over our faces, others face down to shield ourselves from the sun. It was as though all the world were singing a fine tune that only increased in drowsiness when a bumble-bee or some other big insect streaked buzzing by, or when for a moment the grasshoppers were still. We lay like wheat after the harvest, without thought, without will, enchanted by Nature's strange brew of sound and smell, of sun and warmth.¹²⁰

This movement is the most programmatically detailed of the symphony's four movements but in Carl Nielsen's defense it could be said that, in a roundabout-way, he bypasses his own programmatic objections by fulfilling essentially all of his other compositional ideals and values:

The natural (as opposed to the artificial), the organic (as opposed to the "mechanical"), the "internals" of music, matter (as opposed to manner), the primitive, the mobile, and "the simple original."¹²¹

That Carl Nielsen eventually was satisfied with his own achievement is seen in a letter to the Danish pianist Henrik Knudsen:

The Phlegmatic now has a fine tail on him and is thus quite finished and won't get any better in this round.¹²²

¹¹⁹ Cf. footnote 113.

¹²⁰ Nielsen (1977), p. 31f.

¹²¹ Miller (ed. 1994), p. 49.

¹²² Fellow (1999), p. 248. Quoted in translation from the score of the Nielsen Edition p. xi f.

11. The 3rd Movement

This chapter provides a musical analysis of Carl Nielsen's depiction of the Melancholic Temperament from his Symphony No. 2. The analysis is viewed through the conductor's lens but is simultaneously undertaken according to the specifications in Carl Nielsen's Communicational Condition.

11.1 Carl Nielsen on the Third Movement

The third movement attempts to express the basic character of a grave, melancholy person, but here as always in the world of music, a title or a programme is only a hint. What the composer wants is less significant than what the music, on its own terms, from its inmost being, demands and requires.

*After one and a half bars of introduction the following theme begins (No. 7) and is drawn heavily towards an intense burst of pain (*ff*); then the oboe enters with a small, plangent, sighing motif (No. 8) which gradually develops into something immense and ends in a climax of woe and pain. After a short transitional passage comes a milder, resigned episode in Eb-major (No. 9). A long, rather static thematic development now follows, and finally the parts enmesh like the strings of a net, and everything fades out; then the first theme suddenly breaks out again in full force, and now all the different motifs sing with interruptions, and the end approaches, falling calm with the following motif (No. 10).¹²³*

7. *mf* *espressivo*

8. *p* *espressivo*

9. *p* *dolce*

The image displays three musical staves, numbered 7, 8, and 9, representing different motifs from Carl Nielsen's Symphony No. 2, 3rd movement. Staff 7 shows a melodic line in 4/4 time, starting with a half note followed by quarter notes, marked *mf* *espressivo*. Staff 8 shows a more complex melodic line with slurs and accents, marked *p* *espressivo*. Staff 9 shows a chordal texture with sustained notes and a melodic line, marked *p* *dolce*.

¹²³ Quoted in translation from the score of the Nielsen Edition p. xvii, while the musical examples are quoted from Fellow (1999), p. 624.



Carl Nielsen's Own Musical Examples from the Third Movement
Fig. 40

11.2 Melodic Melancholic Means

In order to grasp the depths of this movement fully, it is important to keep in mind that Carl Nielsen's understanding of the word "melancholy" was somewhat different from the modern connotation for the word. A melancholy state of mind today equates to being a bit gloomy or sad, while the former meaning connotes far greater emotional anguish, tilting towards full-blown depression.

Carl Nielsen employs the minor mode to immediately express the general state of the character's mind. As opposed to the first movement, which was also in a minor key, the main theme of this movement opens with a prolonged emphasis on the minor-third interval played by the violins on the sonorous G-string, which reinforces the feeling of deep emotions. In order to genuinely frame our minds, the main theme of the movement is preceded by a downward scale of three tones played in unison. This motif is accompanied by a substantial diminuendo, one that tends to drain all life's faculties while taking us on a journey toward the abyssal regions of the soul. The passage with its horizontal phrasing also anticipates the drawn-out, melodic flow of the movement. This atmosphere is then adopted and sustained in the main theme, which goes on for an uninterrupted twelve measures as yet another means of "expressing" the perpetual character of a depression or of the character in question.

11.3 Inter-Motivic Affinity

Already after the introduction of the opening minor-third motif, the timpani, yet again in the role of feature instrument, enters the picture, with a rhythmical motif that shares a striking resemblance with the fist-hammering motif of the first movement, yet now with an entirely different communicational impact, as it effectively displays the abysmal emptiness of unfolding depression. It is almost as if the original fist-

hammering motif is now being played in slow motion. At a later stage, the same timpani motif comes to play an important part in the communicational process, but at this information-gathering stage it suffices merely to note its presence:

"Into the abyss" Fist-hammering reminiscences

The Opening Measures
Fig. 41

The next theme Carl Nielsen highlights from his above-quoted description is what he refers to as “a small, plangent, sighing motif” (mm. 13-19).¹²⁴ When mimicking the qualities of the sigh, Carl Nielsen uses the downward liting motion, a melodic contour long known by its German name *Seufzerfigur*. But as usual Carl Nielsen provides a personal touch to tradition: first of all he uses the distinct, poignant sound of the english horn, but furthermore he in a manner of speaking “sneaks” it in on us from a “disharmonic angle,” akin to the thoughts of a depressed mind.

In his attempt to portray the melancholic character, however, Carl Nielsen once again feasts on the complexity of the human character:

*The title of this work (or rather the names of the movements) should, of course, only be understood to signify the basic mood or basic feeling I wanted to express, so there is nothing to prevent the occurrence of gentle and lyrical places in the “Allegro collerico” or light, almost joyous strophes in the “melancolico”; the overall impression is the crucial thing.*¹²⁵

In Carl Nielsen’s universe this glimmer of hope is indicated by a change of mode from Eb minor to Eb major, but the relief is only temporary and the music soon fades away, revealing once again the timpani as the featured instrument in a role strikingly

¹²⁴ See footnote 123.

¹²⁵ Fellow (2006), p. 482.

similar to that of the final measures of the first movement's exposition. Even the parallel sixths played by the accompanying instruments are almost identical to material heard in movement one, the only difference being that they appear inverted now as compared to the original parallel thirds. Like the soul of the person wracked with melancholia, the interval has been turned inside out creating yet another, rather subtle, **CME**:

The transition of the first movement
Fig. 42

The transition of the third movement
Fig. 43

Since state of the mind is somewhat subdued due to the mental state of the melancholy character Carl Nielsen in a footnote in the score calls for a *con sordino* effect in the timpani part, turning once again to nature to convey the instruction:

***Sordino** here means a small fan-shaped brush of fine birch twigs, which is laid on the edge of the kettledrum spread out over the skin; this produces a slight rustling sound.*¹²⁶

Carl Nielsen's reason for seeking this particular effect is not known, but it seems plausible that the sound of nature plays a part in his attempt to describe the feeling of melancholy, which from an emotional standpoint seems to be larger than life, just like nature. Another interpretation could be that Carl Nielsen once again looks to nature for the answer and sees the universality of nature as the light at the end of the tunnel

¹²⁶ Quoted from the score of the Nielsen Edition p. 100.

of depression. Or it could simply be as New York Philharmonic's music director Alan Gilbert describes it:

In a way Nielsen's music, and I mean this in the best sense, is very traditional. The symphonies fit the standard symphonic model, the kind of shape, the four-movement structure, sonata allegro form. It's pretty comparable to say a symphony of Brahms in the way it's shaped and in the harmonies. What Nielsen brings to it that makes it different and quirky is this odd, Nordic sensibility. I think it's hard to describe, but you know it, when you hear it. There's something different about it. There's something a little bit odd. He's somehow to me very connected with his place, or man's place in nature. For example he has the timpani played by branches of a tree. I think he wanted to create this rustling outdoorsy kind of sound. To me there's some sort of palpable sense of humanity in his music. He's such an amazing, amazing composer who really can capture in a very personal and unique way a kind of universal human experience. It's music that really speaks to people.¹²⁷

One final feature sets this movement apart from the other movements of the symphony, and that is its conclusion. Usually a movement has a clearly-defined opening and an equally clearly-defined ending, but as musicologist Jonathan D. Kramer has said:

Every musical performance starts and, some time later stops. It does not follow, however, that every composition has a beginning and an ending.¹²⁸

This description can be applied to the melancholy movement, since Carl Nielsen once again uses the "expressing" type of **CME** to depict the fact that one of the main characteristics of a depression is that it does not stop, rather it wears off somewhat or fades away. Still the timpani is featured, even in the final measure, providing a hint of the fist-hammering motif; yet it occurs absent any extroverted energy of the choleric character. On the contrary it fades out with the rest of the orchestra while hinting at a full recovery through the subtle resolution of the dominant-tonic progression (F-Bb) to conclude the movement (cf. fig. 44).

¹²⁷ Alan Gilbert reflecting on Carl Nielsen's music. <http://www.youtube.com/watch?v=LJ3CFTF3thc>

¹²⁸ Kramer (1988), p. 137.

The image shows a musical score for a piece titled "Fade Out" (Fig. 44). The score is written for two staves: a treble clef staff and a bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The piece concludes with a "Fade Out" effect. The notation includes a timpani part with a roll, dynamic markings such as *dim.* and *pp*, and performance directions like *morendo* and *dim.*.

Fade Out
Fig. 44


12. 4th Movement

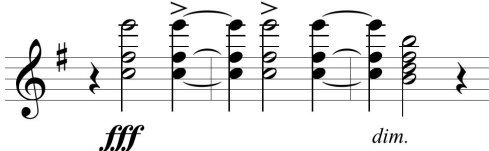
This chapter provides a musical analysis of Carl Nielsen's depiction of the Sanguine Temperament from his Symphony No. 2. The analysis is viewed through the conductor's lens but is simultaneously undertaken according to the specifications in Carl Nielsen's Communicational Condition.

12.1 Carl Nielsen on the Fourth Movement

In his program note for Konsertföreningen in Stockholm Carl Nielsen sticks to his communicational objective as he relays a straightforward and comprehensible line of thoughts:


In the finale, Allegro sanguineo, I have tried to evoke the basic character of a person who storms thoughtlessly on in the belief that the whole world belongs to him and that roast pigeons fly into his mouth without work and care (No. 11). There is however a brief minute when he becomes afraid of something, and he gasps for breath for a moment in violent syncopations (No. 12); but this is soon forgotten, and although the music now goes into a minor key, his happy, rather shallow nature is still manifested (No. 13). Just once, though, it seems that he has encountered something really serious; at least he meditates over something that is alien to his own nature (No. 14), and it seems to affect him, so that while the final march may be happy and bright, it is still more dignified and not as silly and smug as some of his previous bursts of activity (No. 15).¹²⁹


11. 

12. 

13. 

¹²⁹ Quoted in translation from the score of the Nielsen Edition p. xvii f, while the musical examples are quoted from Fellow (1999), p. 625.

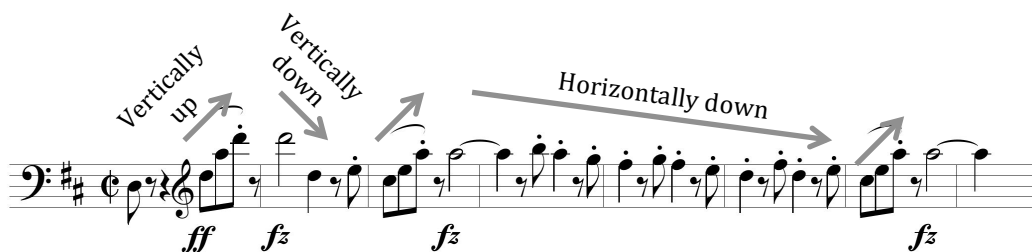
14. *Adagio molto*


15. 

Carl Nielsen's Own Musical Examples from the Fourth Movement
 Fig. 45

12.2 Inter-Motivic affinity

From the first measure of the fourth movement it becomes clear that the music has a different kind of directional energy flow to it, almost as if it merges the combined trademarks of the previous characters. From the start it sets out in a vertically-jumping yet horizontal fashion, like someone who is skipping carelessly through life.



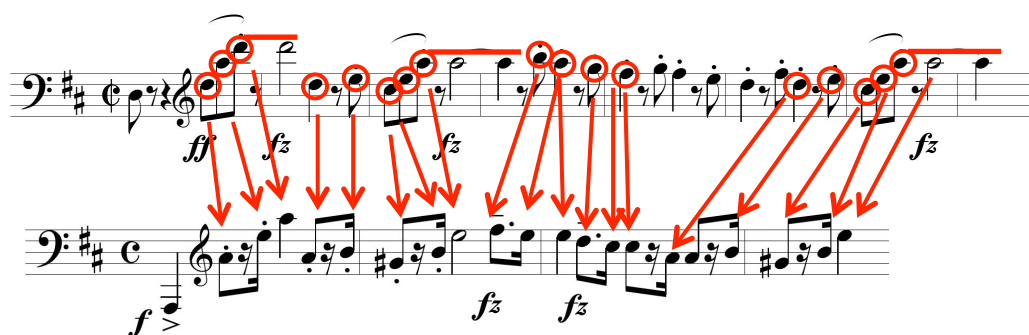
Vertical and Horizontal Aspects of the Main Theme
 Fig. 46

On top of depicting the character in question, Carl Nielsen upholds a rather ingenious set of internal references to the other movements. This intermotivic affinity is secured first by the timpani, which on several occasions contributes the fist-slaming motif (e.g., mm. 1, 4-5, 8-9 & 33-45) and secondly by the sighing motif of the third movement which reappears in a new and revitalized manifestation (m. 85f). Although the tempo has been vividly boosted, Carl Nielsen once again manages to paint a picture of a complex character. The “ugly head of melancholy” eventually does present itself and the sighing motif is transformed yet again in a profound way, as Carl Nielsen develops it in contrapuntal fashion (m. 246f, cf. Carl Nielsen's own music example 14 above).

With this inter-motivic affinity that runs through the entire symphony it is as if Carl Nielsen is telling us that each of us is predisposed with all of these temperaments; it's only a question of which one will prevail. This thematic consistency is noted in The New Grove Dictionary of Music:

Nielsen's compositions before 1908 are marked by a particular interest in musical characterization. This is perhaps shown most clearly in the opera Saul og David (1898-1901), where the two main characters are sharply contrasted and the chorus is used almost as in an oratorio. It is also evident in the dramatic and stylistic antithesis to this work, the buffo opera Maskerade (1904-6), which anticipates the melodic style of the pioneering popular Danish songs he composed ten years later. Such characterization is also to be found in the Second Symphony "De fire temperamenter" (1901-2), which, following an idea in a primitive painting, illustrates the four temperaments, choleric, phlegmatic, melancholic and sanguine in a sequence of thematic variation from one movement to the next. This work formed the starting-point in Denmark for the technique of thematic metamorphosis later developed by Nielsen and his pupils.¹³⁰

The end of the sanguine movement is a majestic march, based on yet another metamorphosis of the movement's main theme:



The Original Main Theme and Its Metamorphosis
Fig. 47

Here the carefree air of the main subject's first presentation is supplanted by a more determined and self-assured rendering, as if the main character, having survived all past ordeals, finally, head held high, marches through life.

¹³⁰ Schousboe (1980.), p. 226.

12.3 Trusting the Findings

Risk of misinterpreting the composer's musical intentions is the conductor's ever-present companion, and the lurking voice of uncertainty in the conductor's head constantly ponders the question: "Have I reached the right conclusions?"

However, if the analytical findings are based on serious considerations and the musical performance subsequently is treated with devotion and communicational respect, even Carl Nielsen would succumb to the powers of true musicality:

A few years ago I heard two famous, German artists in Amsterdam perform a violin and piano sonata by me. The interpretation was indeed quite far from my original intentions, but the two artists performed the sonata with such a passion and dedication that they almost convinced me that this was the only true way, and once again I had to agree with Protagoras, that every claim is true and that man is the only measuring stick for evaluation.¹³¹

¹³¹ Fellow (1999), p. 414. Translated by PEL.

Part III: The Communication

“Basically all explanation and analysis should be communicated to the audience just prior to the work being played. This should be done orally and at a piano; that way the audience can really benefit and be entertained by it.”

*Carl Nielsen*¹³²

¹³² Carl Nielsen in a letter to *Konsertföreningen* in Stockholm dated Oct. 1, 1931, quoted from Fellow (1999), p. 620. Translated by PEL. The roman-face accentuation is Carl Nielsen’s own.

13. Style and Delivery

This chapter addresses the communicational aspects of Carl Nielsen's Communicational Condition in a rhetorical perspective. Upon considering the communicational implications of the interpersonal interaction between the Communicating Conductor and the audience, the final content of the high school presentation is presented.

13.1 Style and Delivery

Once faced with a communicational challenge a rehtor has to decide upon a *modus operandi* or communicational format in which to “code the message.” In a traditional symphonic concert setting there are two typical modes of delivery:



The written mode normally manifests itself as a written program note distributed to the audience in the format of a text in the concert program. Assuming that the concert program is provided at no additional cost beyond the entrance fee and thereby equally accessible to all concertgoers, the advantage to this communicational approach is that all in attendance are granted equal access to the information. The disadvantage is that there is no certainty that all in attendance will actually take the time to read the text, as Carl Nielsen himself comments in his note to *Konsertföreningen* in Stockholm.¹³³

Despite Carl Nielsen's reservations about the written program note format,¹³⁴ a written program note was included in the concert program for the concert in Wyoming. The decision to do so was based partly on a desire to comply with local tradition and partly on a determination to exhaust every communicational means available in order to test *Carl Nielsen's Communicational Condition* on a contemporary concertgoing audience.¹³⁵

¹³³ See footnote 107.

¹³⁴ See footnote 132.

¹³⁵ The actual program note is attached as Appendix E.

Abiding by Carl Nielsen's aversion to the written format essentially leaves the communicator with nothing but the verbal alternative. When it comes for the actual delivery, this alternative however provides additional communicational concerns:



As can be seen at the beginning of Part III¹³⁶, Carl Nielsen hints at his own communicational ideal concerning the “When” of the process when he requests that comments be shared with the listeners immediately prior to the performance. The “How” he has already specified by stating that one should “play or sing the passage” in question.

Regardless, the *Communicating Conductor* faces the challenge of making a connection with the audience: he/she must find ways to bypass what could be described as each audience member's “internal gatekeeper.”

The “internal gatekeeper” is the inner voice in our head, providing a continuous, often belittling, commentary, telling us things like: *this music is difficult - you'll never understand it - you don't want to be exposed as an ignorant fool, so you better just stay away.*

In circumventing this internal monologue the external communicator must in the process of persuasion rely on a certain element of performance in order to divert this incessant internal soundtrack and ultimately gain “social control” of the audience. American anthropologist Richard Bauman describes this phenomenon effectively:

It is part of the essence of performance that it offers to the participants a special enhancement of experience, bringing with it a heightened intensity of communicative interaction which binds the audience to the performer in a way that is specific to performance as a mode of communication. Through his performance, the performer elicits the participative attention and energy of his audience, and to the extent that they value his performance, they will allow themselves to be caught up in it. When this happens, the performer gains a measure of prestige and control over the audience – prestige because

¹³⁶ Cf. footnote 132.

*of the demonstrated competence he has displayed, control because the determination of the flow of the interaction is in his hands.*¹³⁷

“Being caught up” is a mental state of mind in which one lowers the guards to allow for communication to “slip in.” Once this has happened, there is a good chance that an audience member will rethink or reconsider his/her initial position, provided of course that the initial position could benefit from some “healthy” alteration in the first place. According to *Carl Nielsen’s Communicational Condition*, however, this indeed seems to be the case.

13.2 Rhetorical Agency

In essence, the whole process of audience swaying is rooted at the core of classical rhetoric, where the concept of persuasion plays a pivotal role. In his dialogue *De Oratore* (55 B.C.), Cicero describes this rhetorical virtue as follows:

*Now nothing in oratory, Catulus, is more important than to win for the orator the favour of his hearer, and to have the latter so affected as to be swayed by something resembling a mental impulse or emotion, rather than by judgement or deliberation.*¹³⁸

When assuming the role of *Communicating Conductor* the dimension of being a “*Rhetorical Agent*” of the spoken communicational content is added to the dimension of being “*Artistic Advocate*” for the composer while conducting in *The Vibrant Now*. The term “agency” is traditionally used to describe the communicator’s ability to act, while “rhetorical agency” involves finding a suitable way of relating the material in question to its given audience.

In other words it becomes apparent that the testing of *Carl Nielsen’s Communicational Condition* is dependent to quite a high extent on the *Communicating Conductor’s* ability to move or sway, or, to use a rhetorical term, to *persuade* the audience. Yet still it is not just a question of the *Communicating Conductor’s* communicational or performance-related abilities, it is ultimately a question of generating some sort of mutual understanding and acceptance between communicator and audience.

¹³⁷ Bauman (1984), p. 43f.

¹³⁸ Cicero (1967), § 178.

The pre-concert talk or the pre-concert lectures therefore come to serve as instruments in the fusion-of-horizons process that should make the audience members experience the music through the prism of the *Communicating Conductor*.

In order to de-mystify the process, the Wyoming audience was invited into Carl Nielsen's symphonic world not just as passive listeners but as active, artistic creators of their own musical conceptualization of Carl Nielsen's musical universe. In order to achieve this, the symphony was compared to a movie soundtrack, in which the actual pictures were to be generated by each individual audience member.

Of course the audience needed some guidance as to the overall content of "the movie." Carl Nielsen, by calling for an instrument in the pre-concert talk setting not only minimizes the time gap between the intellectual/verbal presentation and the artistic/aural musical realization, he also condenses the upcoming musical experience to more comprehensible units. The presenter is only capable of drawing attention to selected themes, motives or harmonic structures, as opposed to the full symphonic context with its all-encompassing and often overpowering sensory impact.

This more accessible pedagogical approach enables the music to metamorphose from being an intellectual abstraction, to becoming a revitalized reality through implementation in *The Vibrant Now*. Intellectual input and aural/artistic conceptualization in effect go hand in hand, thus providing the listener with a set of stronger listening tools. This indeed is a concrete manifestation of how the ear can be *tuned in and thus opened to all the beauty of music*, as specified in *Carl Nielsen's Communicational Condition*.

13.3 Three Means of Persuasion

For thousands of years practitioners of rhetoric have pondered ways to optimize the persuasive impact of communicational interaction. Already in about 350 B.C. Aristotele wrote the following in his touchstone work *Rhetoric*:

Of the modes of persuasion furnished by the spoken word there are three kinds. The first kind depends on the personal character of the speaker; the

*second on putting the audience into a certain frame of mind; the third on the proof, or apparent proof, provided by the words of the speech itself.*¹³⁹

What Aristotele is referring to is, what we today call “the three means of persuasion”:

- 1) *Ethos* – ethical appeal
- 2) *Phatos* – emotional appeal
- 3) *Logos* – rational appeal

The Ethos element refers to the moral standing of the rhetor and furthermore deals with the aspect of the rhetor’s credibility and the level of trust the audience invests in the person.¹⁴⁰ As stated previously, modern rhetorical theory operates with three different stages of ethos building:¹⁴¹

- 1) Initial Ethos
- 2) Derived Ethos
- 3) Terminal Ethos

The Initial Ethos deals with the audience’s preconceived notions of the speaker, or in the context of this particular study, the *Communicating Conductor*. In his capacity of being not just a pre-concert presenter but also a guest conductor who has been flown in for his expertise from the opposite side of the world, he takes the stage with a fairly high Initial Ethos. This gives the *Communicating Conductor* a clear communicational advantage, for he can start the presentation from a powerful and pre-established communicational platform.

The element of Derived Ethos becomes substantiated during the course of the communication and stands to result in an even higher social standing. The final verdict of the audience results in a Terminal Ethos evaluation, which will, it is hoped, manifest itself in a high percentage of willing survey respondents at the end of the concert.

¹³⁹ Aristotle (1994-2000), Book 1, Part 2.

¹⁴⁰ Jørgensen et al. (2009), p. 14.

¹⁴¹ Cf. 4.1.

From the point of view of the rhetor, Aristotele distinguishes between three dimensions of ethos:

- 1) *Eunoia* – showing respect and benevolence toward the audience
- 2) *Phronesis* – displaying professional knowledge about ones subject
- 3) *Areté* – displaying a high degree of moral habitus¹⁴²

If the rhetor has distributed these three elements artfully throughout the presentation, he/she will have engendered the quality of *pistis*, which relates to the trust element within the communicational context.

Therefore the *Communicating Conductor* must also pay attention to the three classical styles (arts), when planning how to address the audience in question:

- 1) *Docere* – to teach (genus subtile – low style)
- 2) *Delectare* – to entertain (genus medium – middle style)
- 3) *Movere* – to move (genus grande – high style)

These styles are interwoven with the three means of persuasion: teaching tends toward the use of logos while the rhetor in *The Vibrant Now* often stands a better chance of moving the audience through the use of ethos and pathos.

13.4 The High School Presentation Design

In a rhetorical context the final distribution of the various communicational means are highly dependent on the specific communicational situation. This was the very case when preparing for the high school presentation. The first step in such a preparatory process is to gain access to one's audience. Dr. Michael Griffith from the University of Wyoming Symphony Orchestra helped with this process by introducing me to local music teacher Mrs. Susan Peel.

Mrs. Peel was a "traveling teacher," dividing her teaching time between seven different schools in the area; at Laramie Senior High School she was leader of the school orchestra.

¹⁴² Fafner (1982), p. 37.

Mrs. Peel granted me the opportunity to lecture a class of students on Carl Nielsen’s *Symphony No. 2* during one of their normal 50-minute orchestra rehearsal periods. The group in question consisted of 28 high school students, all junior- or senior-year students who played an instrument in the school orchestra.

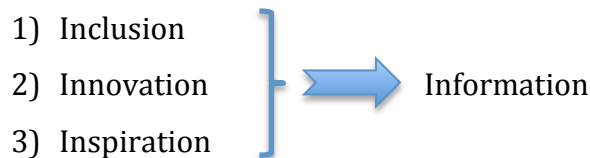


Laramie Senior High School
Fig. 48

At first glance one is tempted to regard as a bias the students’ prior knowledge of the symphonic context; however, given that most American students either play in the local school orchestra or in one of the school bands or sing in the school choir, thus being at least somewhat predisposed to the classical music universe, it may as well be seen as a strength, since it stands to reason that the

students’ immediate response to Carl Nielsen’s music could be more detailed and well informed.

The presentation took place in the school’s concert hall, where the students were placed in the first few rows of the center section of the parquet while I in the role of *Communicating Conductor* stood on stage, with access to a grand piano and a white screen to support a PowerPoint presentation. It became critical for me to make a prompt effort to counterbalance the hierarchical divide inherent in these physical conditions and encourage from the audience active participation and engagement.¹⁴³ With this in mind, the preparatory phase of the presentation had the following objectives:



A high school presentation differs from a pre-concert talk on several levels. First and foremost there is the factor that the target group has not voluntarily chosen to be present and can therefore neither be expected to have prior interest in nor prior knowledge of the subject. By inviting the students to take an active part in the

¹⁴³ Cf. footnote 137.

communicational process in *The Vibrant Now* (inclusion), thereby counting on their curiosity and willingness to learn, and by continuously jolting them out of their inherent expectations (innovation), the potential alienation between rhetor and receiver was consciously and constructively faced head on. Finally, by addressing the communicational aspects of Carl Nielsen's musical universe in a way that directly related to the students' present-day life worlds (inspiration), the intention was to circumvent the students' internal gatekeepers in order for them to embrace the input and let the entire experience settle as "new information."

13.5 The Camel Method

With a mere 50-minute allotment for this communicational endeavor it was important to balance carefully the bits and prudently pace the presentation. Anyone who has worked with this age group is familiar with the generally low attention span of many contemporary students. At the same time students of today seem to have developed strong split-focus abilities. Therefore I chose a communicational style involving multifarious communicational means, including audio/visual computer technology, a live piano performance, as well as the more traditional verbal element, and while planning the presentation I felt it would be essential to keep the element of performance at the forefront.

Fundamentally, performance as a mode of spoken verbal communication consists in the assumption of responsibility to an audience for a display of communicative competence. This competence rests on the knowledge and ability to speak in socially appropriate ways. Performance involves on the part of the performer an assumption of accountability to an audience for the way in which communication is carried out, above and beyond its referential content. From the point of view of the audience, the act of expression on the part of the performer is thus marked as subject to evaluation for the way it is done, for the relative skill and effectiveness of the performer's display of competence. Additionally, it is marked as available for the enhancement of experience, through the present enjoyment of the intrinsic qualities of the act of expression itself. Performance thus calls forth special attention to and heightened awareness of the act of expression and gives license to the audience to regard the act of expression and the performer with special intensity.¹⁴⁴

¹⁴⁴ Bauman (1984), p.9.

From a rhetorical point of view, the understanding of the nature of the performance element plays a very important role in the general design or layout of the presentation. The use of the various communicational tools in “The Rhetor’s Toolbox” may only succeed in *The Vibrant Now* if distributed wisely. It has been said that strength has two ingredients: high cards and distribution. As a communicator one needs to play one’s hand well; therefore the pacing of the presentation has high priority in both the planning and delivery phases in *The Vibrant Now*. Accordingly a simple structuring technique was applied as the entire presentation was eventually based on “The Camel Method.”¹⁴⁵ The Camel Method, a term and concept of my own making, is essentially a rhetorical-visualization tool based on what is traditionally referred to as “The Five Canons of Rhetoric”:

- 1) *Inventio* Invention or discovery of arguments.
- 2) *Dispositio* The structuring of the content.
- 3) *Elocutio* “Style”; in this context interpreted as dealing both with linguistic issues and the choice of the relevant communicational means (i.e., PowerPoint, piano playing, and general presentation technique).
- 4) *Memoria* Memorizing the presentation in order to secure a free-flowing and effortless communicational interaction in *The Vibrant Now*.
- 5) *Actio* The physical act of delivering the presentation in *The Vibrant Now*.

The Camel Method addresses the need within a presentation for a clearly defined beginning and end, as well as a series of clearly-defined points of interest in between. A regular camel has two humps, but since only two high points rarely fit a verbal presentation, the trick is to adjust the camel in order to make it conform to the actual contextual requirements of a given presentation (cf. fig. 49):

At first sight the Camel Method might be considered a disposition tool, as it horizontally visualizes the time continuum from beginning to end (*dispositio*). Hereby it is possible to coordinate with considerable accuracy the timing of each camel hump

¹⁴⁵ Larsen (March 2007), p. 28ff.

(i.e., each topic to be covered) in order to adjust the presentation to fit the available time frame.

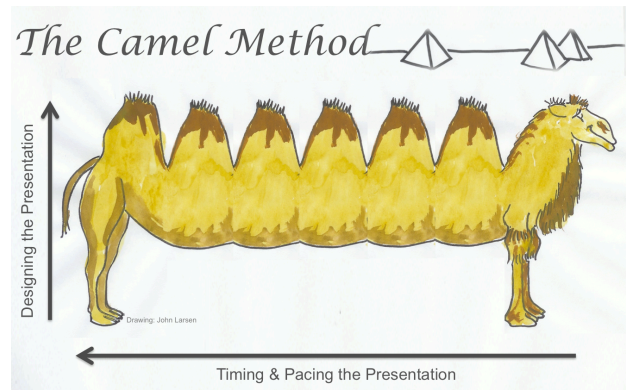
Since each hump constitutes a topic needing coverage, however, the model also functions as a memory-tool (*memoria*).

While viewing the camel in accordance with the vertical axis, the shape of the humps come to illustrate the various elements of the design process, from the stylistic choices involving the structuring of each hump

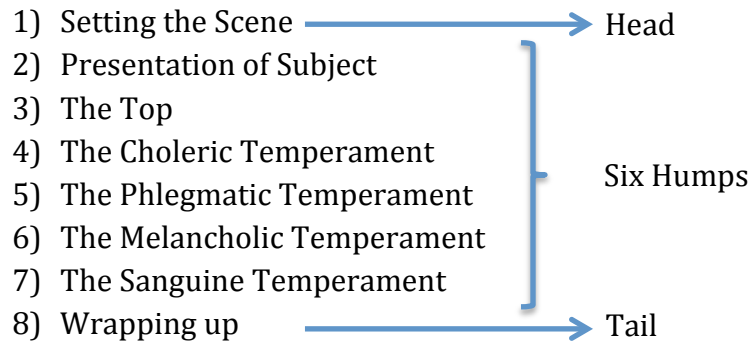
(*elocutio*) to the concrete contextual content (*inventio*), which is reflected visually in both the volume as well as the bell-shape (build-up/close-down) of each hump.

In *The Vibrant Now* the rhetor will preferably possess the communicational ability to act on impulses in the spur of the moment in order to enliven and enlighten the audience; this is reflected in the rhetor's ability to freely "shepherd the camel" and pace the presentation as opposed to being a mere slave to the structure in *The Vibrant Now* (*actio*).

The Camel Method doesn't directly address the problem of sequencing (i.e., choosing the order in which the selected points of interest are to be distributed throughout the presentation), but it does address the need in any presentation for a structural plan. The high school presentation's final design therefore ended up being a 6-hump camel, plus a head (introduction) and tail (conclusion):



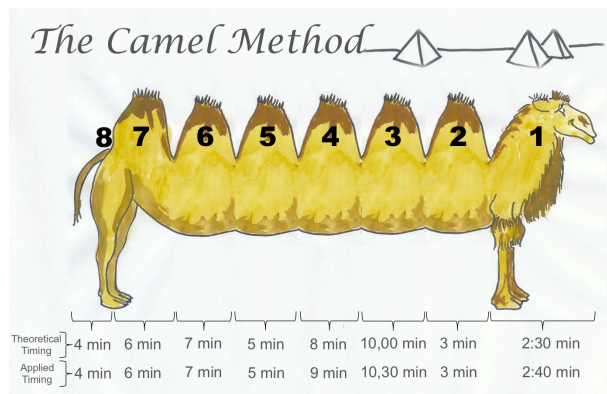
The Camel Method
Fig. 49



The Distributed Camel
Fig. 50

The timing of the camel can be a bit of a challenge especially if “open” elements of inclusion and interaction are part of the design, but as with the conductor planning a rehearsal, so the rhetor must be rather stringent with planning the presentation to ensure a casual and free-flowing communication in *The Vibrant Now*.

The visual resemblance of the adjusted camel to that of an accordion takes this element of flexibility into consideration, and as it appears in Fig. 51 the theoretically planned versus applied timing demonstrate almost total synchronicity.¹⁴⁶



The Timed Camel
Fig. 51

13.6 Setting the Scene

In the capacity of being the *Communicating Conductor* and being unknown to the group, the presentation for me naturally began with a short introduction by the teacher Mrs. Susan Peel,¹⁴⁷ and as soon as I took the floor, I leapt at the opportunity of inclusion, as reflected in my opening remark:

¹⁴⁶ In order to document the event, a TV crew was contracted to film the entire session, including the post-presentation student interviews. As a result, the exact time span of the various elements was easily determined.

¹⁴⁷ “One may expect to have substantially higher source credibility if introduced by a person respected by the audience than one would have without such an introduction.” McCroskey (1968/2006), p. 88-89.

*Good morning everybody, as you [just] heard, my name is Peter, and I come from Denmark. Does anybody know where Denmark is?*¹⁴⁸

Upon establishing Denmark's location, I quickly proceeded to explain the dual purpose of my visit: conducting the concert and testing the impact of Carl Nielsen's music on a contemporary audience. The students' "guinea pig" role as well as the presence of the TV crew were explained.¹⁴⁹ At this point everyone was encouraged to wave at the camera and say "Hi, mom," another effort to defuse a potentially intimidating and thus behavior-altering atmosphere; moreover, the lightheartedness of the action elicited laughter from the students, yet another conscious attempt to prime the audience.

*As a whole, laughter is an immensely important element in orality. It can be used in numerous ways, as a weapon of war, as entertainment, etc. But most important is probably its ability to defuse tension that might otherwise become aggravating or daunting and upsetting.*¹⁵⁰

In order to ignite the students' imagination I then invited them on an imaginary journey to Denmark:

*What we are going to do today is that we're going to talk a little about Carl Nielsen. I'm going to invite you "to Denmark." I'm going to invite you into the world of Carl Nielsen. I'm going to introduce to you the way he was thinking about music. I'm going to tell you a little about the symphony.*¹⁵¹

I structured my intentions as a series of bullet points: I'm going to..., I'm going to..., I'm going to..., which was further emphasized by the deliberate use of the rhetorical scheme *anaphora*.¹⁵² This was a further effort to "sugar the communicational pill" and ease the message past the students' internal gatekeepers.

¹⁴⁸ Transcribed verbatim from the video recording of the event.

¹⁴⁹ My initial intention was to do a TV documentary about the experience, but unfortunately the material provided by the video production company didn't live up to the technical standards of modern broadcasting, so this idea was abandoned.

¹⁵⁰ Lindhardt (1998), p. 38. Translated by PEL.

¹⁵¹ Transcribed verbatim from the video recording of the event.

¹⁵² "**Anaphora** – repetition of the same word or group of words at the beginnings of successive clauses." Quoted from Corbett, et al. (1999), p. 390.

13.7 Presentation of Subject

Following this rather condensed introduction we moved straight *in medias res*, a rhetorical term referring to the “heart of the matter.”

Given their multimedia upbringing, today’s younger generation has an especially strong visual affinity; when it comes to catching the attention of such a group of highly experienced media users, a conventional presentation of selected themes performed by a *Communicating Conductor* positioned statically behind a piano could easily fail communicationally, due to its “old-school” approach.¹⁵³

Despite all my initial efforts to inspire the students, expectations seemed quite low: their discomfited body language together with a noticeable lack of eye contact at the beginning of the presentation suggested as much. Instead of fulfilling the presumed expectations of a “boring” lecture, however, the students were then met by a short, three-minute introductory PowerPoint “slide movie”¹⁵⁴ about Carl Nielsen, which I had prepared in advance.



Slide Movie Screenshot
Fig. 52

While the slide movie introduced the overall context to the students (Where is Denmark? What is Denmark known for? Who was Carl Nielsen? etc.) the students were also presented with both visual and auditory inputs, since the soundtrack for the slide movie was the first movement of Carl Nielsen’s *Symphony No. 2*.

¹⁵³ This, of course is a totally personal postulate, but it is based on more than 20 years of professional communicational experience. For several years, as part of the Danish Ministry of Culture’s so called “House Artist Program,” I visited numerous high schools and told students about the work of the conductor. My ongoing appearances as a presenter and motivational speaker on the importance of “musical communication” in various business communities, ministries, educational institutions, conferences, etc. have further contributed to a hands-on understanding of how to effectively approach an audience.

¹⁵⁴ I deliberately use the construction “slide movie” as opposed to “slide show.” For this segment the individual slides had been assembled as an animated presentation with a unifying sound track, thus expanding the borders of the traditional slide show.

The slide movie began by locating Denmark on a world map and then continued by identifying various traditional Danish trademarks, such as Hamlet’s Castle “Kronborg” and the storyteller Hans Christian Andersen. I then took the students by surprise, as an unforeseen yet familiar element from their own life worlds was introduced, namely the Danish toy Lego. The pictures in question, The Simpsons and Lego Star Wars (cf. fig. 52), were deliberately chosen in order to boost the process of “fusing horizons”; the images immediately made the students smile thus lowering their internal gatekeeper guards. This communicational switch is just one small example of a conscious use of the three classical styles (cf. 13.3). Over the course of the session the students presumably (due in no small part to the traditional staging of the event) expected a low-style teaching session (*docere*), but when this early in the communicational interaction they were presented with a flash of middle-style entertainment (*delectare*, c.f. 13.3) it came to function as a foundation for the emotional appeal at a later stage. Cicero addressed this already in 55 B.C.:

To begin with, a knowledge of very many matters must be grasped, without which oratory is but an empty and ridiculous swirl of verbiage and the distinctive style has to be formed, not only by the choice of words, but also by the arrangement of the same; and all the mental emotions, with which nature has endowed the human race, are to be intimately understood, because it is in calming or kindling the feelings of the audience that the full power and science of oratory are to be brought into play. To this there should be added a certain humour, flashes of wit, the culture befitting a gentleman, and readiness and terseness like in repelling and in delivering the attack, the whole being combined with a delicate charm and urbanity.¹⁵⁵



Childhood Home

Slide Movie Screenshot
Fig. 53

The slide movie then proceeded to introduce the No. 1 tourist attraction of Denmark: “The Little Mermaid” and her location in Denmark’s capital Copenhagen. The Little Mermaid was subsequently supplanted by a photo of Carl Nielsen, followed by an image of his thatched childhood home in the village

¹⁵⁵ Cicero (1967), §17.

of Nr. Lyndelse on the island of Funen (cf. 53).¹⁵⁶ It was then explained how Carl Nielsen began to play in his father's band at the young age of five before, following a short period as a grocer's apprentice, he at the age of fourteen became a military bugler in the town of Odense (cf. fig. 54).



After a short period as a merchant, Carl became a military musician at the age of 14

Slide Movie Screenshot
Fig. 54

They were told of how Carl Nielsen's colleagues soon discovered his immense talent and encouraged him to pursue his luck in Copenhagen.

Under the heading "Long story short" the slide movie then summarized Carl Nielsen's career with the following bullet points:

- 1) Carl was accepted as a student of Danish composer Niels W. Gade, - who as a conductor previously had been the assistant of Mendelssohn in Germany.
- 2) Carl got a position as second violinist with the Royal Orchestra (= The Opera).
- 3) Carl had success as a composer.

The text made intentional reference to Carl Nielsen by first name in order to make him seem less iconographic and more accessible and easier to relate to. This corresponded with Carl Nielsen's own self-image as that of the common man. Mention of Mendelssohn¹⁵⁷ in Germany further served the purpose of placing Carl Nielsen in a historical context.

The bullet points then continued:

- 5) Carl married the successful sculpturer Anne Marie Brodersen
- 6) They both had a lot of success,
- 7) ...and a lot of fun!!!

¹⁵⁶ Nr. is an abbreviation of the Danish word "Nørre," which means "Northern." It appears so commonly in old names of villages that the abbreviated spelling is substituted for the original word.

¹⁵⁷ The reference to Mendelssohn by surname as opposed to the use of Carl's first name only, was yet another, subtle rhetorical sleight of hand to fashion Carl Nielsen as a common-man type to whom everyone can relate, as opposed to the "unapproachable" master in Germany.



The Clown Sheet
Fig. 55

At the mentioning of the word “fun” the famous “Clown Sheet” was introduced in which a young Carl Nielsen makes a series of funny faces. Once again this supported the “fusion of horizon process,” as the high school students hereby were coming to know a person perhaps not all that different from themselves.

The bullet points proceeded further:

- 7) Carl got a position as conductor with The Royal Orchestra.
- 8) Carl cheated on his wife – who left him.
- 9) Carl was very unhappy – etc...

The somewhat inappropriate trivialization of Carl Nielsen’s divorce was yet another attempt to jolt expectation (innovation), which effectively hit its mark as the students smiled and even engaged in subtle body-linguistic interactions with their peers.

The following bullet points were next:

- 10) Carl had even more success as a composer.
- 11) Carl became one of the most modernistic composers in Denmark, but he never forgot his musical roots.

This latter statement was accompanied by the front-and-side silhouette of Carl Nielsen (cf. fig. 56); this was intended to subconsciously insinuate into the minds of these young listeners the image of the double-sidedness of Carl Nielsen’s music making.

Finally, another little twist was presented as yet another subtle example of Carl Nielsen’s cultural importance in Denmark appeared on the screen:

- 12) Even the Danes of today are in touch with him on a daily basis.



“Carl Nielsen”
Fig. 56

This assertion was supported by the fact that Carl Nielsen's image appeared on the then Danish 100-kroner note. At the time of this talk, that note was due to be replaced with one carrying the image of a bridge, inspired by the Euro notes. This note was also shown in the slide movie as an example of Carl Nielsen's function as a musical bridge builder (cf. fig. 57).

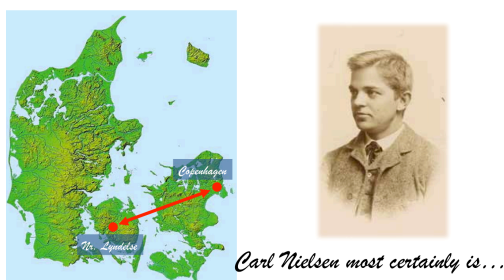


Slide Movie Screenshot
Fig. 57

The final slides sought to summarize the most important elements of this initial introduction, with the final text reading:

Carl Nielsen most certainly is: Musical Mr. Denmark!!!

The accompanying pictures made sure that Carl Nielsen's rural background in Nr. Lyndelse, his journey to the capital of Copenhagen and his constant contact with his musical roots were visualized. Carl Nielsen himself appeared on the screen before the Danish flag "Dannebrog" was displayed. (cf. fig. 58 and 59).



Slide Movie Screenshot
Fig. 58



Slide Movie Screenshot
Fig. 59

In the context of this moment it was clear that being "musical" was a positive characteristic. The element of Danishness in Carl Nielsen's case was further underscored through use of the Danish flag Dannebrog. Considering the extent to which American patriotism is manifested in love of flag, the use of Danebrog in this particular context brought forth the final statement with considerable emotional appeal (high style).

13.8 The Top

Apart from the soundtrack that more or less inconspicuously accompanied the slide movie, the audience had yet to be properly introduced to the musical world of Carl Nielsen.

Under the heading “Carl Nielsen’s Universe” three paradoxes in Carl Nielsen’s self-perception were introduced:

- 1) Nationalist – Internationalist
- 2) Traditionalism – Modernism
- 3) Programme Music – Absolute Music

The nationalist/internationalist schism was quickly touched upon as it was explained how Carl Nielsen who had come from very humble and relatively poor beginnings went on to be an internationally recognized and celebrated composer. In order to make this even more relevant for the students, “the American Dream,” was used as a point of comparison.

The traditionalism/modernism schism was illustrated by a piano performance of the “hit folk song” “Skæve Thorvald” (cf. 6.5). This served as an example of Carl Nielsen’s artistic roots in folk music, given his upbringing in the Danish countryside of Funen, or, as it was referred to with a twinkle, the “Danish Wyoming.” To illustrate the complexity of Carl Nielsen’s *oeuvre*, his traditional foundation was then contrasted with the timpani battle in his fourth symphony, which even today by many is perceived as being “rather modernistic.”

As the concept of program music vs. absolute music was unfamiliar to the students, the Mickey-Mousing Technique (cf. 5.3) was quickly illustrated on the piano with a stepwise descending melodic third-step sequence depicting a person going down a flight of stairs followed by an ascending inversion of the same sequence, illustrating that the person was now climbing the stairs. The utilization of Mickey Mouse, yet another unexpected reference to the students’ life worlds was just another rhetorical attempt to generate consubstantiality through the fusing of horizons.

Carl Nielsen once stated:

It would be most interesting to see what different listeners got out of a piece of programme music the key to which had been withheld. One thing is certain: not one would guess correctly. And it would be found that most listeners – once the floodgates of imagination were opened – would imagine all sorts of nonsense, going much further than the most poetical musician.¹⁵⁸

To put this statement to the test, I relied upon the didactical tool of inclusion by inviting the students to take part in a small musical experiment. While I performed the piano piece *The Top* from *Humorous Bagatelles – 6 easy pieces, Op. 11, No. 2*, the title was withheld from the students. Instead they were given three alternative titles for the piece:

Option 1: *“The Top” from “Humorous Bagatelles – 6 easy pieces”*

Option 2: *Op. 11, No. 2*

Option 3: *“The Trickle of a Spring” from “Humorous Bagatelles”*

Afterwards it turned out, that everybody had seen internal pictures and it was almost a tie between option 1 and option 3 as 15 voted for option 1 while 14 voted for option 3.¹⁵⁹ Due to time constraints in the presentation, I opted for offering the students various alternatives to unlocking the programmatic content of the music, as opposed to withholding that information altogether. A total withholding would have required students to spend too much time explaining their individual experiences, but considering that the music could depict only one of the two voted-upon alternatives, Carl Nielsen’s point was proven beyond any reasonable doubt.

13.9 The Framing of the First Movement

Although the students were aware that the lecture was somehow linked to the concert with the University of Wyoming Symphony Orchestra, a concert to which they had already been invited, the specific content of the performance was not yet known

¹⁵⁸ Nielsen (1953), p. 37f.

¹⁵⁹ The total number of 29 was reached as 28 students and one teacher took part in the poll.

to them. The fusing of horizons was firmly established by this point in the presentation, and a degree of trust between me as *Communicating Conductor* and the students was gradually building. There was a discernable change in the students' overall body-linguistic readiness, reflected through a much-increased level of eye contact as well as a clear decrease in interpersonal signal giving (e.g. half-lying in their seat, demonstrating boredom).

As previously mentioned it's important to carefully calibrate the use of the various appeal forms (ethos, logos, pathos) when generating rhetorical agency. In this process the consideration of the three styles *docere*, *delectare* and *movere* also plays an important role.¹⁶⁰ It all boils down to the fact that if the rhetor does not show respect and benevolence toward the audience (*eunoia*), while displaying professional knowledge about the subject at hand (*phronesis*) and paired with a high degree of moral habitus and high ethical standing (*ethos*), the communicational contact with the audience can easily be jeopardized.

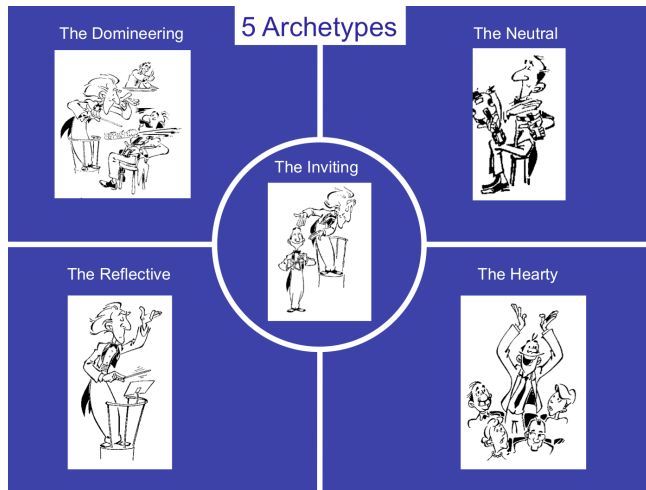
When working with a high school audience, the communicational feedback is fairly instantaneous, and as a rhetor therefore this is an inherent factor to be dealt with. During the lecture's preparatory phase a thorough assessment of the audience in question had resulted in the identification of two key ingredients related to the remaining humps of the camel:

- 1) The element of surprise
- 2) The element of life world relevancy

Therefore it was considered paramount not to let the strange name of this symphony ("*The Four Temperaments*,") as well as the archaic words such as "choleric," "phlegmatic," "melancholic" and "sanguine," together with the work's general unfamiliarity, jeopardize the fragile bonding that had started to take hold.

Consequently, relevance to the students' own life worlds was established through introduction of a present-day acting technique involving classification of personality types. The various personality types can be categorized into five archetypes:

¹⁶⁰ Cf. 13.3.



The 5 Archetypes - Slide Movie Screenshot
Fig. 60

- Domineering
- Inviting
- Reflective
- Jovial
- Neutral

Each of the archetypes was visually illustrated by a drawing from a concert situation (cf. fig. 60).

Throughout the rest of the presentation the various temperaments were compared to the various arch types as follows:

- Choleric = Domineering
- Phlegmatic = Neutral
- Melancholic = Reflective
- Sanguine = Jovial

In order to bridge the generational gap and connect the communicational universe of Carl Nielsen with that of a group of high school students, a contemporary example of the domineering character was called upon. A YouTube clip was presented, in which a young, contemporary and rather street-smart “dude” mimes a funky trumpet solo as if it were a major choleric outburst.¹⁶¹ Having framed through this contemporary enactment the nature of a choleric outburst, it seemed both relevant and interesting to show how Carl Nielsen came about the same task; at this point, therefore, a sound clip from the opening of the symphony was played (mm. 1-35).¹⁶² The timpani’s prominence was pointed out, and since all the students were familiar with the format of a symphony orchestra, attention was drawn to the abrupt and aggressive energy of the violins fist-hammering downbows, followed by the aggressive 16-notes of the violas, cellos and double basses. The previously-described brass ostinato in mm. 21-

¹⁶¹ The mime artist’s name is Kristian Eugen Jersing, and the solo in question is from the old Tower of Power hit “You Strike My Main Nerve”: <http://www.youtube.com/watch?v=VM1b0qKwuJ4>

¹⁶² All sound excerpts throughout the presentation were from a recording of Carl Nielsen’s *Symphony No. 2* by The San Francisco Symphony, conducted by Herbert Blomstedt.

24 (cf. fig. 61), was illustrated in a rather graphic way, as the following text was applied to the structure:



The I-hate-you-motif
Fig. 61

One could argue that this is an overstated approach, but in an attempt to create for the listeners a number of recognizable, auditory safe havens in a relatively condensed time frame, this seemed acceptable, especially given the high degree of expected relevance for the teenage life world.

An excerpt illustrating the second subject was then played in order to relate the complexity of the choleric character (mm. 65-73). Attention was drawn to the crescendi/diminuendi as an example of the unpredictability of the choleric character. I also made reference to the movie *American Beauty* which I happened to watch on the plane while flying to Wyoming. Being a movie about a teenage girl who had a rather choleric father, it was yet another contemporary reference to the student's life worlds.

Finally the conclusion of the first movement (mm. 415-445) was played as an example of how all the previously-described elements had come together, reinforced by the brute force of the brass section in a powerful final flourish. Accompanying the final two measures, I recited the following text:

*My way or no way!*¹⁶³

As soon as the music had finished, I posed a question, which functioned both rhetorically and also as a general attitude manipulator:

*Isn't it cool?!*¹⁶⁴

¹⁶³ Verbatim transcription of the high school lecture based on the video documentation of the event.

¹⁶⁴ *Ibid.*

13.10 The Framing of the Second Movement

Since Carl Nielsen's program note¹⁶⁵ for the second movement is the most vivid of them all, most of the presentation on this movement was based on a prose rendering of Carl Nielsen's text.

On top of relating the story, attention was drawn to the horizontality of the thematic structure, as opposed to the much more abrupt and vertical design of the first movement. In the process of describing how likeable the fellow in Carl Nielsen's programme is, I referred to him as "*very, very likeable – a total Dane.*"¹⁶⁶ By playing on my own ethnicity I yet again managed to generate smiles on the faces of the students while simultaneously building increased trust.

The verbal introduction to the second movement was accompanied by three auditory excerpts:

- 1) The main theme, reinforced visually by a hip-swaying waltz movement (mm. 1-12).
- 2) The Barrel (mm. 74-85).
- 3) "The young man falls asleep, nature dozes, and the water is again as smooth as a large mirror"¹⁶⁷ (mm. 120-139).

13.11 The Framing of the Third Movement

The melancholic temperament was approached in a different manner, due to the differing connotations for the word today as compared to Carl Nielsen's time. To illustrate how the melancholic character is linked to the reflective archetype, a humorous commercial for Mercedes Benz was used. The setting is a library, in which a young, pretty blonde is addressing a librarian in a loud, clear voice while ordering a burger, French fries and milkshake. The librarian contemptuously informs the blonde that "this is a library." The blonde reflects on this new piece of information for a moment, whereupon she instead whispers the same phrase.

¹⁶⁵ See footnote 113.

¹⁶⁶ Verbatim transcription of the high school lecture based on the video documentation of the event.

¹⁶⁷ See footnote 113.

The subtle humor of this commercial was not wasted on the students, who were now paying close attention. This seemingly disconnected element was then used to describe the emotional transition from being reflective/introverted to being sad/caught up in one's own misery, as contemporary usage of the word "melancholy" connotes.

This contemporary meaning of the word was then illustrated through use of a clip of the song "I Wanna Be a Producer" from Mel Brooks' musical *The Producers*. This song takes us to the accounting firm of Whitehall and Marks where a room full of public accountants sit at their desks, with their calculators, feeling miserable while singing:

*Unhappy, unhappy, veeery unhappy,
unhappy, unhappy,
very, very, very, very, very, very, very, very unhappy.*¹⁶⁸

Following use of these two examples, it was now time without further ado to make with the students the final transition from general discontent to full-blown depression. This was illustrated through use of an excerpt of mm. 1-8, which Carl Nielsen referred to as "the basic character of a grave, melancholy person"¹⁶⁹.

The three descending tones were subsequently described as a journey toward the bottom of the soul, followed by the beautiful, extended melody, which is made all the sadder by the violins playing on the sonorous G-string. Upon entrance of the timpani, in order to vividly set the scene for the emotional impact of the music, a visual reference was made to the Steven Spielberg movie *Jaws*.

In *Jaws* the main character, Chief Brody played by Roy Scheider, sits on the beach in a deck chair, worried that there could be a shark lurking in the waters. As the alarm is raised and his innermost fears become real, the camera is quickly pulled toward his face while simultaneously zooming out. His face remains the focus, despite the shifting surroundings, thus generating a feeling of nausea or of being separated or sucked away from the real world. This cinematic technique, known in the trade as "a trombone," could also be described as a kind of visual cross-fade. In sound editing a

¹⁶⁸ Mel Brooks: *The Producers*. Quoted from the 2005 movie.

¹⁶⁹ See footnote 123.

cross-fade is applied when editing together two audio segments. Through cross-fade technique the first segment fades out while simultaneously the new segment fades in, thereby rendering the edit undetectable to the naked ear. One could say, that everything changes while staying the same. When applying this “visual cross-zoom technique” to the timpani moment as an imaginary “audio-visual tool,” it helps to create an effect much like the pit in the stomach one associates with the nature of depression. At this point the previous audio excerpt was played again in order for the students to experience the “cross-zoom” effect.

Then it came time for the “sighing motif” (Seufzerfigur), or as Carl Nielsen described it, “a small, plangent, sighing motif”¹⁷⁰ (mm. 13-19). Here a reference was made to the symphony’s instrumentation, namely the sad, sad sighing of the oboe, as it is “trumped” by the english horn, the latter of which “sneaks up on us” from a disharmonic angle, like thoughts in a depressive mind.

The closing measures of the movement (mm. 137-143) were then used to illustrate the notion that depression doesn’t stop but rather fades away.

As mentioned a glimmer of hope is illustrated by way of the change from minor to major mode (cf. 11.3). I elected not to include this piece of information in this presentation, which was one of the most difficult decisions of the rhetorical preparation process. Considering the amount of musicological information already shared, I made the decision out of concern that we had at this point in the presentation reached something of an information overload. The risk of losing the audience at this moment overshadowed my desire to share this particular musical experience. This, however, was a concern which later proved to be unwarranted (cf. 19.3).

13.12 The Framing of the Fourth Movement

Verbal description of the fourth movement started with a recapitulation of the various energies found in the three previous characters/movements, followed by the upbeat, carefree energy of the hearty archetype, which Carl Nielsen explains with the

¹⁷⁰ See footnote 123.

help of an old Danish colloquialism:

“Roast pigeons fly into his mouth without work and care.”¹⁷¹

The scene was then set for a happy person, skipping carelessly through life. I took the liberty of actually skipping around, as mm. 1 through 11 played. This was followed by a short introduction to the nature of the conductor’s work:

When I work as a conductor, what I have to do is, I have to go into the music. I have to find what the intention of the composer is. And then I have to take that intention and make it mine, share it with the orchestra and present it to the audience.¹⁷²

This was immediately followed by yet another audio excerpt (mm. 71-78), which Carl Nielsen describes as follows:

“There is however a brief minute when he becomes afraid of something.”¹⁷³

Instead of immediately revealing the interpretational key to this passage, once again I chose inclusion as the didactical method, by posing this question to the students:

“Did he sound afraid?”

It was agreed that, based on the sheer volume of the passage, there indeed was a change in the character’s state of mind. I further reinforced this observation by drawing attention to the sustained harmonies in the trombones, as well as the use of syncopation, and the non-syncopated entrance of the timpani in the midst of it.

The musical score for 'The Afraid Passage' (Fig. 62) is presented in three staves. The top staff is for Tutti, the middle for Trombones (Trb.), and the bottom for Timpani (Timp.). The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 71. The Tutti part features a complex, syncopated melody with many beamed notes and accents. The Trb. part provides sustained, block-like harmonies. The Timp. part has a rest in the first measure, followed by a syncopated entrance in the second measure, marked with a very loud dynamic (fff) and a tremolo effect.

The Afraid Passage
Fig. 62

¹⁷¹ See footnote 129.

¹⁷² Transcribed from the high school lecture based on the video documentation of the event.

¹⁷³ See footnote 129.

After making all these observations, I then played this same excerpt twice more successively “for the ear to be tuned in and thus opened to all the beauty of music.” I then showed how, by providing yet another audio excerpt, how the scare was quickly overcome (mm. 84-92).

Carl Nielsen writes: “It seems that he has encountered something really serious,”¹⁷⁴ which I illustrated by playing mm. 246-250, pointing up how only the strings depict the scare, since here it is only a passing occurrence; the triumphant end of the movement was then played in full (mm. 283-312).

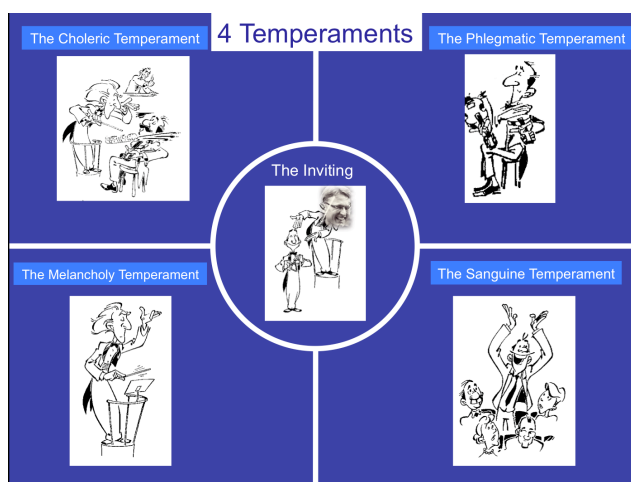
13.13 Wrapping Up

Each time a new temperament was introduced throughout the presentation, the slide introducing all five archetypes reappeared on the screen with the contemporary word changed into Carl Nielsen’s more archaic term, e.g., The Hearty Archetype → The Sanguine Temperament. Since Carl Nielsen only addressed four of the five archetypes, the inviting archetype, which physically was placed at the center of the slide, had been obscured from view during the initial introduction.

Now, however, it appeared, but instead revealing my own face on the illustration representing the inviting archetype (cf. fig. 63); this was done as a means to renew

my invitation for the students to attend the actual concert, since they had received the formal invitation previously. Yet again this played on the elements of surprise and wit, but it also once again brought the elements of *ethos* and *logos* to the fore.

One classical, rhetorical element, however, had not been put to use during the entire presentation,



Slide Movie Screenshot
Fig. 63

¹⁷⁴ See footnote 129.

namely the element of refutation (*refutatio*):

*When we sit down to write an argumentative piece, there is no opponent whom we must confront and answer. Nevertheless, there usually is implicit in the issue we are discussing an opposing view that we must meet and dispose of. In such cases, it is not enough to establish our own case. However cogent our arguments may be, doubts will remain in the minds of our readers if we do not anticipate the objections to our thesis and answer those objections.*¹⁷⁵

The decision to avoid refutation or general discussion of the topic was based on two main considerations:

- 1) The overall kind of oration involved.
- 2) The specifications of *Carl Nielsen's Communicational Condition*.

In classical rhetoric a tripartite classification of orations is universally agreed upon. These are *Deliberative Oratory* which deals with political, advisory, or hortative affairs; *Forensic Oratory* which deals with legal or judicial affairs, and *Epideictic Oratory*, which primarily deals with panegyric or ceremonial situations.

Despite the elements of teaching throughout the presentation (low style/*logos*), the overall rhetorical label befitting the context is that of epideictic encounter (middle & high style/*ethos & pathos*). In such a context *Carl Nielsen's Communicational Condition* is not open for debate, since it is an all-encompassing common denominator for the entire rhetorical project. Under such circumstances Carl Nielsen's intentions are taken at face value, and basically any critical discussion is avoided.

*In this kind of discourse, one is not so much concerned with persuading an audience as with pleasing it or inspiring it.*¹⁷⁶

Counting on communicational success based solely on the rhetor's own ethical and professional standing is, however, a treacherous road to travel. Some sort of external confirmation or proof is needed to support statements that have been made. Therefore support from a convincing, communicational ally is a powerful means to

¹⁷⁵ Corbett et al., p. 278.

¹⁷⁶ Op.cit, p. 23.

enhance further the credibility of the position being argued. In this particular case, a video clip with New York Philharmonic music director Alan Gilbert was chosen to wrap up the lecture.

At the conclusion of any presentation such as this, a standard rhetorical strategy calls for a recapitulation, whereby general findings or significant points are restated in order to refresh the memory of the audience. In this case the backing of statements described above served additionally as recapitulation by proxy:

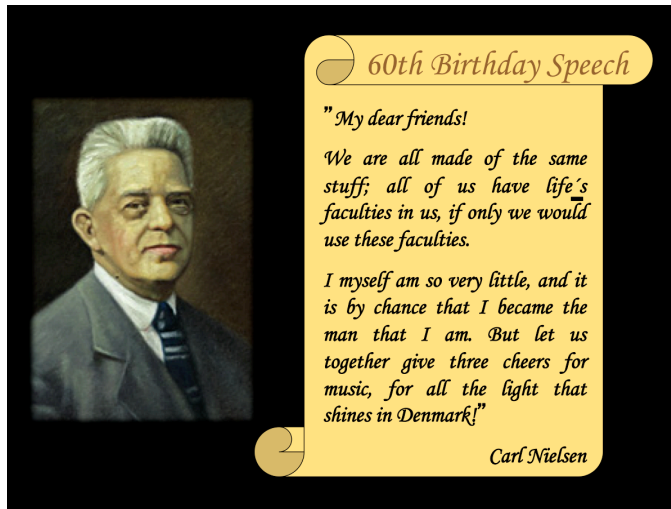
Nielsen is a composer who I think perhaps is slightly neglected, certainly compared to Sibelius. I guess there is no reason to talk about them in the same breath except that they both happen to be Scandinavian. They are very, very different. Nielsen comes out of a very, very Germanic symphonic tradition, but his music is so distinctly ... Danish..., I'm not sure what that means, but I'm sure it's true. It's gripping and it has this kind of cracky edge to it that is somehow characteristic of life in the North.

I'm not sure why Nielsen is not as well known as I think he should be. I think that his music is incredibly accessible, and beautiful, and brilliantly written for the orchestra. I think his day is coming. I certainly will try to do as much of his music as I can here. We're going to do a traversal of his symphonies over the next years. Sibelius wasn't known so much until he started being advocated in the last 30-40 years, and now, of course, he is completely accepted as one of the main symphonic composers. There are those who say that Nielsen is perhaps even a greater symphonist than Sibelius, and that is really saying something.

There are four moods described by each movement in "The Four Temperaments," and perhaps the most beautiful movement is the third movement, the melancholic movement. I think it sounds like Elgar. It's incredibly lush and romantic and really captures this human attribute of melancholy and wistfulness. It's absolutely gorgeous. The last movement is very, very happy. Sanguineo. This idea that the different fluids in the body influenced your mood, and according to how balanced your fluids are, it affected who your personality was. This is what inspired him to write this piece. It's a true symphony in the German tradition of a four-movement symphony that has a scherzo and a slow movement and starts out with a faster movement and ends with an exciting last movement, but it really tells the story at the same time.¹⁷⁷

¹⁷⁷ "Alan Gilbert on Nielsen's *Symphony No. 2* (*"The Four Temperaments"*), published by New York Philharmonic in relation to a performance of the symphony on January 29th, 2011.

Since my ultimate goal was to instill in the audience a positive attitude toward the music of Carl Nielsen, I considered it important not to leave them in a state of mind framed only by an ethical appeal (as per Gilbert), however strong it might seem. The



The 'Slide Movie's' Final Slide
Fig. 64

quintessence of ceremonial oratory however is cheering for the person or subject in question, in this particular case, Carl Nielsen's music. It therefore was important to me to wrap up the ongoing fusing-of-horizon process that portrayed Carl Nielsen as an interesting-yet-accessible composer. To this end, Carl Nielsen's own words were chosen¹⁷⁸:

*My dear friends! We are all made of the same stuff; all of us have life's faculties in us, if only we would use these faculties. I myself am so very little, and it is by chance that I became the man that I am. But let us together give three cheers for music, for all the light that shines in Denmark!*¹⁷⁹

Upon conclusion of my reading aloud of this statement, the students were invited – as the ultimate manifestation of the emotional appeal – to “make three cheers for music,” thus concluding the presentation with big smiles on all faces.

¹⁷⁸ See 2.2 for elaboration.

¹⁷⁹ Balzer (1965), p. 15

14. The Final Communicational Endeavors

This chapter covers the final attempts made to promote the notion that the Wyoming audience's ears should be "tuned in and thus opened to all the beauty of music." These endeavors included a university lecture, a pre-concert talk as well as various media appearances.

14.1 The University Lecture

One day prior to the concert I was scheduled to give a one-hour guest lecture at the University of Wyoming. The content was an extended version of the high school presentation, with the didactical as well as linguistic approaches having been adapted for the situation. This manifested itself through the downplaying of the element of inclusion in favor of a stronger emphasis on a one-way-communicational structure typically found in a traditional university lecture setting. The extra minutes available to me (60 minutes as compared to 50 at the high school) however did allow for one additional "hump on the camel"; consequently the song *John the Roadman* was introduced. Following a brief analysis, I led the audience in a performance of the song, using my own English translation (cf. 6.3).

Considering the fact that this lecture was voluntary, turnout was impressive; the interest in Carl Nielsen seemed to be genuine, as evidenced, for example, by the enthusiastic participation in the spontaneous rendition of *John the Roadman*

14.2 The Pre-Concert Talk

The symphony constituted the second half of the evening's concert program in Laramie, Wyoming on November 17, 2011. The first half (Sibelius' *Finlandia* and Ravel's *Piano Concerto No. 2*) was performed in traditional fashion, with the conductor serving as a nonverbal contributor. By contrast, the second half began with my entering the stage, microphone in hand, thus visually signaling a communicational switch from nonverbal *Conductor* to *Communicating Conductor*.

As mentioned, in order for the *Communicating Conductor* to succeed in persuading the audience to "see things his way," it boils down to the building of trust and identification. This can be achieved through the creation of "an interpretative frame

within which the messages being communicated are to be understood.”¹⁸⁰ The actual content as well as the final design of the pre-concert talk is of course a consequence of the previously-described rhetorical and musicological considerations, but for establishing rhetorical agency the *Communicating Conductor* cannot rely solely on preparation; as is the case with the role of conductor, it now becomes a question of responding to a variety of impulses in the *The Vibrant Now*, which is something that Aristotle noticed around 350 B.C.:

*It calls for wide knowledge, command of language, psychological insight, wit and humor, a good delivery and a good memory – even if we only aim at the eloquence requisite for public life, and consider it not theoretically but in the light of practical experience.*¹⁸¹

The pre-concert talk in Laramie served a dual purpose:

- a. It had to comply respectfully with *Carl Nielsen’s Communicational Condition*.
- b. It had to put the audience members in a state of mind that would hopefully inspire them to take time to fill out the questionnaire at concert’s end.

In practice these two goals were achieved by dividing the pre-concert presentation into two clear-cut halves:

1. A short explanation of the ongoing study, along with a plea for help with the generating of a statistical foundation for the study.
2. A concise introduction to the symphony at hand.

As the securing of these outcomes were intimately interwoven, it was considered a top priority to relate the message and frame the minds of the listeners in favor of the music while at the same time making the audience feel at ease with the situation. Such a goal is more easily obtained when a bond has been created through shared laughter. Therefore the address to the audience started with a nonchalant remark (while acknowledging the applause), indicating, that the *Communicating Conductor* was indeed aware of the unspoken fact that the audience was about to enter uncharted territory:

¹⁸⁰ Bauman (1984), p.9.

¹⁸¹ Aristotle (1994-2000), §16-23.

*Thank you very much, ladies and gentlemen, and thank you for staying.*¹⁸²

The spontaneous outburst of laughter that resulted from this was once again quickly followed by me acting as the *Communicating Conductor* introducing yet another attitude manipulator:

*You see, the symphony we're going to play for you tonight is actually one of my favorite pieces.*¹⁸³

With this the scene was set for a more casual interaction, which seemed to hit its target, since, as stated, nearly one third of the concertgoers filled out the questionnaire.

Here is a verbatim transcription of the actual pre-concert talk:

Thank you very much, ladies and gentlemen, and thank you for staying [laughter].

As you probably know by now, my name is Peter Ettrup Larsen and I come from Denmark, as did Carl Nielsen, so I'm going to say just a very few words about the symphony we're going to play for you now.

All through his life Carl Nielsen considered himself a common man: Despite the fact that he wrote very complicated, symphonic music, "well, I'm just a simple, normal human being, and my music is for everybody, it's only a question of communication." So today we're going to put his music to the ultimate test to see if he actually succeeds in communicating his ideas to a "virgin audience," because I do believe, that quite a few of you are not acquainted with Carl Nielsen's music. I'm right now doing a little research project on the communicational aspects of Carl Nielsen's music, so in the program you'll find this little questionnaire, and I'd be very, very grateful if you'd take a few minutes of your time afterwards to fill out the questionnaire and tell me if you liked the music or if you hated the music, just be honest, my research result will just reflect whatever you feel.

You see, the symphony we're going to play for you tonight is actually one of my favorite pieces. It's called "The Four Temperaments," and the reason why is, that Nielsen once was having a dinner party with his wife in a countryside inn. They were there with a couple of their friends. On the wall there was a painting of four different personality types labeled "The Four Temperaments." During dinner they had a lot of fun talking about these

¹⁸² From the verbatim transcription of the videotaped pre-concert talk.

¹⁸³ *Ibid.*

pictures and a couple of years later when Carl Nielsen started working on the second symphony, he realized that these images had stuck in his mind, so he decided to make a musical version of this painting. So you're going to hear the musical soundtrack of the movie about the four personality types, and then it's up to you ladies and gentlemen to create the pictures. So we'll provide the soundtrack, you'll do the movie.

The first movement is called "The Choleric Personality" or "The Choleric Temperament" and that person is very, very angry. You know, a choleric is a person who usually is very smiley, very confident and very nice, and then all of a sudden he blows up and he lashes out and he's very aggressive, and you'll hear it in the music because the music goes like, ahh [indicates the hammering of a fist into a table] all the time. Even though we have some beautiful themes in the clarinet and the oboe, the double basses will always lash out, and you'll see how aggressive they look... we have been working on their attitude all week [laughter]. You see, they're mean... Anyway, you'll notice that the first movement is very chopped up; all the themes go like this [shows vertical motion].

The feature instrument of this symphony is the timpani, because every time we're in trouble he will tell us [imitates a vicious hammering on a timpani].

The first movement ends very angrily but the second movement is totally different.

You see, most of his life Carl Nielsen refused to tell us what he thought when he wrote the music, he said: "It's up to you to create the pictures," but a few weeks prior to his death there was a performance of the symphony in Stockholm, Sweden, and Carl Nielsen caved in and wrote a program note, and he explained rather carefully what the second movement was about. It's about a young boy. Seventeen or eighteen years old, blond, blue eyes, heart of gold, one of the most likeable persons on the surface of the Earth, in other words a true Dane [laughter]. Anyways, he is very lazy. He doesn't do his homework and the teachers cannot really be angry because he's such a nice boy. Just like you [pointing to a young boy in the first row] [laughter]. One summer day he's down on the pier, down by the harbor, he's lying on the pier watching the clouds drift by and he doesn't have a care in the world, and Carl Nielsen says: "Have I ever seen him dance....? No, probably not. He doesn't have the energy, but he might sway a little in his hips," so this is a little waltz and we're swaying our hips, we have been working on that move as well [laughter]. Suddenly something happens and Carl Nielsen says: "Maybe, I don't know, but maybe it was a barrel dropped from one of the ships into the harbor," and you'll hear that, because that is trouble...the timpani's playing! But anyways, it calms down and the water becomes like a mirror. That was the second movement.

The third movement is called the phlegmatic movement, no sorry that was the second movement. The third movement is the melancholic. Phlegmatic

second, melancholic third. The melancholic is not just melancholic, he's rather depressed, and you'll hear that because the music goes down and down and it is really, really painful. It's very beautiful. Suddenly there's hope so we go from the minor key to the major key but nooo, we go back in the minor key and it also fades out. A depression doesn't end, a depression fades out as does the third movement.

The final movement is the happy movement. It's a person who's just skipping through life. He's very happy. Then suddenly he get's scared and the whole orchestra starts playing offbeat. It's like Carl Nielsen invented jazz [laughter]. But only for a short while, then he gets happy again, and then at the end of the movement he actually gets a serious scare. We don't know what really scared him, because Carl Nielsen didn't tell us, so it's up to you to find out. You'll hear only the strings playing....pretty scary [laughter]. At the very end Carl Nielsen does something brilliant: he takes the theme... you know, in the depressed movement we have the oboe sighing [I sing the Seufzer-motif] and again he takes the same sighing theme when the strings get scared, but he puts it in the violins in double tempo, and all of a sudden it's not scary, it's not sad, it's just happy, and the symphony ends with a march, because we just march through life with heads held high.

So ladies and gentlemen, the second symphony of Carl Nielsen doesn't start, it explodes. Ladies and gentlemen: "The Four Temperaments" by Carl Nielsen.¹⁸⁴

14.3 Managing the Media

Prior to the concert, Wyoming Public Radio invited me to their studio in order to give a pre-performance interview – to talk about the concert program with a special

The screenshot shows the Wyoming Public Radio website. At the top, there are navigation links: WPM Programming, Best of Wyoming, Morning Music, Open Spaces, Ranch Breakfast, and Wyoming Music Festivals. Below this, the page is tagged with "Peter Ettrup Larsen". The main article is titled "An interview with Danish conductor Peter Ettrup Larsen" and is by Willow Belden. It includes a photo of Larsen, a "Listen" button, and a "WyoFile" logo. The text of the article reads: "The UW Symphony Orchestra has a special guest: Danish conductor Peter Ettrup Larsen. He's directing a concert of Nordic music at the University of Wyoming this evening. Among the pieces the orchestra will be playing is a symphony by Danish composer Carl Nielsen, called 'The Four Temperaments.' Larsen says it has the power to speak to anyone -- even people who aren't usually interested in classical music."

Screenshot of Wyoming Public Radio's Home-Page
Fig. 65

focus on *Symphony No. 2* by Carl Nielsen. Due to the live nature of radio, the interviewee's communicational control over the direction of the conversation can, despite general content being pre-ordained, be limited. My overall communicational intention nevertheless was to generate

184 *Ibid.*

as much “buzz” as possible for the concert by gushing over the program and by employing a fair number of attitude manipulators, all the while conveying the message that, although the music may be unfamiliar to local concertgoers, it is also both exciting and accessible.

Here is a verbatim transcription of the broadcast¹⁸⁵:

PEL¹⁸⁶: *Carl Nielsen was a GREAT composer. He’s the greatest composer we’ve ever had in Denmark, but all through his life he considered himself “a common man.” He said that even though he composed very complex and modernistic music, he was just a common man and his music was for everybody. It was just a question of communication. So I sincerely believe that his music speaks to people even today. The symphony we’re going to play was composed in 1902, so it’s almost a hundred years ago, and what he does is, he’s trying to describe four personality types. So we’ll have one movement describing the choleric person; angry; he’s just lashing out all the time [sound excerpt from the first movement is played].*

PEL: *And then the second movement is a phlegmatic person. He just doesn’t have a care in the world, he’s just so phlegmatic [sound excerpt from the second movement is played].
Then we have the depressed character in the third movement, and we have a sincere winter depression going on there [sound excerpt from the third movement is played].
And then finally we have the sanguine, the happy personality [sound excerpt from the fourth movement is played]...and it is my sincere belief that what he tried to describe more than a hundred years ago actually still has value today.*

Interviewer: *And that’s actually an interesting question, I guess; in general what do you see as the role of classical music in today’s society given that, as we know, many young people are listening to other genres and probably don’t listen to classical music that much?*

PEL: *You see, the thing about classical music is: it’s amazing, it’s fascinating, and the people who actually perform classical music are highly trained and very, very skillful people, and once “ordinary people” are invited into our world, they realize that we’re also ordinary people, so there is no*

¹⁸⁵ The actual broadcast is available at: <http://wyomingpublicmedia.org/term/peter-ettrup-larsen>.

¹⁸⁶ PEL = Peter Ettrup Larsen.

“them” and “us,” it’s just a “we,” and it is my experience that as soon as we get together they realize, “wow, that was amazing.”

I’ve been very interested in bridging the gap between the classical orchestra and the coming generations. I don’t want the borders and all these ditches we dig between the different types of music. I just say: “Well, we have the music out there, let’s go and explore,” and the more you know, the more exciting it gets.

A couple of days ago I went to the local high school here in Wyoming, and I introduced the world of Carl Nielsen to the high school students. And they were totally hooked. They really wanted to go to the concert, so they are all looking very much forward to hearing this music live.

Interviewer: *So they are gonna come?*

PEL: *They are gonna come. All of them.*

Interviewer: *Nice. I want to move now to another question. You wrote a book called “Meet the Conductor – What Is He Actually Doing?” Unfortunately the book is only available in Danish as far as I know. So, for the English-speaking audience can you fill us in a little bit? What is the role of the conductor, and how much does the conductor actually influence the music, given that he or she did not necessarily write it and isn’t the one playing it?*

PEL: *Well, the conductor in many ways is the advocate of the composer. Since most classical composers are deceased and are no longer around, we cannot call them and ask them how they wanted the music. So the conductor’s job is to actually study the score, and go back and see what was the intention of the composer in the moment of creation, and then try to recreate that intention and share it with the orchestra. The orchestra is a very big body, there are many, many people involved, and each of these highly trained individuals have a mind of their own, so if they have to agree how to perform the music, it will take forever. So that is why you need a conductor. Right after the Russian revolution, they said: “No, we don’t want a conductor, it’s part of the old system.” So they got rid of the conductor, and they needed about 115 rehearsals to complete one symphony concert program. Today we’re using three or four rehearsals before a concert, but that takes a conductor who can actually put things together and who knows how it should be done.*

Interviewer: *Thanks so much for talking with us [sound excerpt from the second movement is played].*

14.4 The Newspapers

The written media showed interest in the concert as well, with two newspapers publishing articles about the upcoming concert. “Laramie Live” ran a story based on the press release issued by the University of Wyoming Symphony Orchestra, while *The Branding Iron*, the University of Wyoming student-run newspaper, based their coverage on a personal interview with me.

“Laramie Live’ wrote:



Laramie Live's Logo
Fig. 66

University of Wyoming Symphony Orchestra Performing Thursday, November 17th

By Garrett Adams November 16, 2011 10:33 AM

Coming up this Thursday night Danish maestro Peter Ettrup Larsen will conduct the University of Wyoming Symphony Orchestra in a performances of Nordic pieces. The performance will begin at 5:30 p.m. at the University of Wyoming’s Fine Arts concert hall. Tickets cost \$10 for the public, \$6 for students and \$7 for seniors.

The evenings [*sic*] will include a solo performance by UW Department of Music and pianist Theresa Bogard. Bogard is an award-winning pianist combining interests in historical performance practice, contemporary music, chamber music and the music of women composers. The opening piece, Sibelius’ “Finlandia,” is one of the most popular Nordic works ever composed. The piece depicts the struggle of the Finnish people to free themselves from Czarist Russian domination, ending with a melody that has since been adopted as the Finnish National Hymn. The concert’s closing piece will be the “Symphony No. 2” by Larsen’s fellow countryman, Carl Nielsen. Nielsen’s music is popular throughout much of northern Europe.

Larsen, who is also an associate professor of conducting at the Sibelius Academy, has been recognized internationally as a freelance conductor, author and composer. He also is a pianist in the Radio Salon Trio and clarinetist in the Dixieland band The New Orleaners.

Tickets are \$10 for the public, \$6 for students and \$7 for seniors. To purchase a

ticket call (307) 766-6666, visit the Fine Arts and UW Union box offices, or click here!

Information courtesy of the University of Wyoming.¹⁸⁷

The *Branding Iron* published the following:



Branding Iron Logo
Fig. 67

Nordic music takes Laramie by storm

Written on November 16, 2011 by Errina Kraw in Laramie

The University of Wyoming Symphony will bring Nordic epics to life this with the event “Nordic Drama” Thursday at 5.30 p.m. in the Fine Arts Concert Hall. Students and faculty will have the opportunity to witness some culture in multiple forms from across the Atlantic.

The concert will feature two parts. The first is the Finnish Sibelius’ “Finlandia,” a popular work telling the story of the Finnish people fighting against oppression of the Czarist Russian forces.

Dr. Theresa Bogard, chair of the UW music department, is the featured piano soloist for the more cheerful tune, the Ravel Piano Concerto, which displays notes of French-influenced joviality and will also exhibit the talents of some of the UW symphony members.

Bogard is an internationally renowned pianist who has performed pieces in countries all over the world including New Zealand, Indonesia and Korea.

Danish Maestro Peter Ettrup Larsen will conduct the work of fellow Dane Carl Nielsen for the closing piece of the concert. Nielsen’s music is not widely known in the United States but is popular in Northern Europe.

“I am excited for the chance to bring Nielsen’s music to the U.S. with its visual quality and connection to my home,” Larsen said.

The piece, “The Four Temperaments,” is based on the depiction of the four medieval humors of choleric, sanguine, phlegmatic and melancholic.

The Nordic theme of the concert is a rarity, as “the music department has not held a Nordic-themed concert for as long as I can remember,” Dr. Michael Griffith, director of orchestral activities, said.

¹⁸⁷ <http://laramielive.com/university-of-wyoming-symphony-orchestra-performing-thursday-november-17th/peterlarsen/>

Larsen is looking forward to the concert for both professional and personal reasons.

“I am originally from Denmark but live in Finland, so all the pieces of music are close to me and my home,” Larsen said.

The concert is the second in the semester after the UW symphony’s opening night, and the ranks of the group seem to be filling out.

“This semester is off to a great start, recruitment is up, and we are very excited for the Nordic-themed concert,” Griffith said.

15. The Operationalization of the Questionnaire

This chapter discusses factors involved in design of the questionnaire used for the empiric survey study in Wyoming.

15.1 Questionnaire Layout Considerations

As previously explained, all concert programs included not only program notes about Carl Nielsen's musical intentions in the second symphony, they also included a questionnaire for the audience to complete after the concert. In order to convince as many concertgoers as possible to fill out this questionnaire the following measures were taken to optimize the number of respondents:

1. A personal plea to participate was printed across the top of the questionnaire;
2. The research project was introduced from the stage during the pre-concert talk, which took place immediately prior to performing the symphony;
3. The questionnaire was limited to 10 questions;
4. The questionnaire was to be answered anonymously;
5. The questionnaire called for gender information but made age information optional¹⁸⁸;
6. The questionnaire used a multiple choice tick-box design, thereby avoiding open-ended questions;
7. The gradient scales used common, everyday language.
8. The layout of the questionnaire included visual stimuli such as a double-image silhouette of Carl Nielsen as well as a personalized signature from the Researcher;
9. The layout made ample use of eye-catching italics and bold fonts;
10. Survey collectors were stationed at the exit doors of the concert hall, to help eliminate inconvenience in returning the forms.

Re #1: Traditional audience convention calls for a concert audience to make a quick exit following the performance. Imposing on the conventions of the respondents by asking them to stay behind and fill out a questionnaire that required them moreover to reflect on their musical/emotional experience could thus be perceived as something of a breach of protocol, which could potentially alienate respondents. For

¹⁸⁸ According to the resident conductor Mike Griffith (c.f. 3.5), there was a strong local tradition for not inquiring about people's age.

this reason, the following short greeting/plea was printed across the top of the questionnaire:

I am doing research on the communicational aspects of Carl Nielsen's symphonic music. If you would be so kind, I would be deeply appreciative if you would fill out this survey following the performance. Someone will be at the top of the stairs as you exit the hall tonight to collect this.

*Peter Etrrup Larsen*¹⁸⁹

Re #3: By limiting the number of questions to ten, the average response time was limited to only a couple of minutes. Limiting the questionnaire's length had the added positive effect of enabling all questions to fit onto a single two-sided copy, which made for more convenience in handling.

Re #7: The use of everyday language in the response options was chosen in a deliberate effort to demystify the process of taking part in a scientific research project, as was the choice to allow respondents to remain anonymous.

Re #8: The differing font for the signature was chosen in order to convey personal involvement, connoting personal presence through a "handwritten" signature.

Decisions about general layout of the questionnaire were also made in order to overcome potential aversions to participate. On the head of the questionnaire, next to the plea, the double-image silhouette of Carl Nielsen (same as that found on the cover of this study) was printed. This was done in order to humanize the document, to make it appear both accessible and intelligible. Furthermore the picture would hopefully speak, at least indirectly, to the more artistic faculties in the respondents' brains; it was an effort to suggest that Carl Nielsen was worth spending a few minutes on, that their interpretation of his "communicational dedness" would be of value. This is, of course, subtle and intangible but in addition to the plea during the pre-concert talk, it's entirely possible that it contributed favorably to the respondents' subconscious decision-making processes. Therefore, both aural and musical associations with Nielsen arguably played a role in making the composer more tangible and present in *The Vibrant Now*.

¹⁸⁹ The full questionnaire is to be found as Appendix A.

The process of making participation seem manageable was put into perspective by the fact that there was a crucial basketball contest taking place in Laramie concurrent with the concert. This could potentially lead to considerable audience drainage. As a way of addressing this concern, the decision was made to move the concert one hour earlier. Adjustment to the concert time was possible given the logistical coincidence that the match was to take place in the building adjacent to the concert hall.

15.2 The Final Quantitative Sample

A total of 610 concert tickets were issued, which included 159 complimentary tickets (all music students got in free, and each orchestra member received a free ticket for a friend), 280 season tickets, and 171 single-event tickets.

For statistical purposes large samples tend to increase the “power” of the data:

In general, the larger the sample the less likely it is that serious sampling bias will occur so long as the selection method is truly random.¹⁹⁰

Therefore a significant participation rate was striven for, and in the end 186 attendees – 30.49% of all concertgoers – representing ages from 8 to 96 took time to fill out the questionnaire¹⁹¹.

15.3 Format

In order to expedite the response process, a single-option checkbox format was chosen. This was settled upon a) out of concern over time constraints and b) to create coherence, clarity and consistency of layout (cf. fig. 68):

3. What is your overall response to Carl Nielsen’s second symphony
The Four Temperaments?:

I loved it I liked it It was OK I didn’t like it I really didn’t like it

Sample Excerpt from the Questionnaire
Fig. 68

¹⁹⁰ Coolican (2009), p. 47.

¹⁹¹ Specific questionnaire responses are provided in Part IV, *The Field Study*; a more technical statistical presentation can be found in Appendix B, “Statistical Procedures.”

The simple checkbox layout made the actual survey paper appear well organized and professional; the consequent use of scales as measuring instruments ensured a simplicity to the questionnaire that would also help to expedite the process of responding. In accordance with these considerations only close-ended questions were used, giving the respondents no room for prose elaboration of their own.

In an attempt to secure as clear an overall response picture as possible most questions were based on a five-point rating scale. This widely used technique, often referred to as the “Likert response format” for its inventor psychologist Rensis Likert, has the benefit of being essentially bipolar, with two response options at either end of the scale and separated by the neutral zero-point in the middle. In this particular arrangement, the middle response “It was okay” was not designed as a literal neutral zero-point; nevertheless it separates opposing positions “I loved it/I liked it” and “I didn’t like it/I really didn’t like it.”

15.4 Degree

When measuring people’s “liking” of things, you’re basically touching on their feelings. Feelings are not easily categorized, so when trying to create an easy-to-go-to questionnaire it is important to select easily-understandable categories. For such a purpose one can choose either to look for categorical variables in which things are easily separable such as “I like” or “I don’t like,” or measured variables which take the measuring one step further by trying to determine the “degree of liking.” Such categorical variables don’t leave much room for learning the extent to which a respondent likes or dislikes a given item; by presenting a list of measured variables a more fine-tuned picture emerges as the respondents get to locate themselves on a bipolar scale defined by the opposing positions of “I like” and “I don’t like.”

The design of these measuring tools present a linguistic challenge, however, since the mere wording of the measuring scale can point the respondents in one direction or the other.

After consulting with Dr. Michael Griffith (cf. 3.5) about how best to address the local audience, it was decided to use an everyday, down-to-earth tone while constructing the metric in order help demystify the entire survey process. The decision was based

too on the concert's location in a university setting, where youthful, everyday language is commonplace.

Since the ultimate intention behind the testing of *Carl Nielsen's Communicational Condition* was to test the impact of Carl Nielsen's *Symphony No. 2* on a contemporary audience, it was important not to alienate the audience by creating too serious and scholarly of an atmosphere. The intent was to get an idea of how the respondents felt about the music, and by using the term "I loved it" as the scaling item representing the ultimate statement as opposed to e.g. "I liked it a lot," the gate to a more emotional universe was opened.

The bipolar antonym to "I loved it" could have been "I hated it." However "I really didn't like it" was chosen in order to create both linguistic and emotional congruence while still keeping an air of scientific character to the survey.

The emotional element also played a part in the final design of the concrete response scales. Respondents had just had a quite lengthy musical experience; it was therefore to be assumed, that the respondents would be in what could be described as "an artistic frame of mind" when completing the questionnaire. This assumption is based on the reality that a musical experience tends to cause release of endorphins in the brain. All audience members might not have had an "out of body" experience, but from a strictly biological standpoint they would most likely all be in a somewhat elevated state of mind; any attempt to "break the spell" could therefore be considered a bias. Had I chosen to start the response scale with the words "I really didn't like it," chances are that this would have inadvertently triggered a particular reaction in the respondent, which from phenomenological standpoint would cause a shift in the respondent from a transcendental to an existential phenomenological perspective. By starting the response scales with the positive response, an "emotional crash landing" could hopefully be avoided.

15.5 Wording

Specific wording of the actual questions was subject to careful consideration. Given the time constraints it was deemed important not to obstruct the questionnaire completion process by using complicated sentence structures and vocabulary. This

also was the reason why the rare and antiquated word sanguine was explained/translated in a bracket (happy), in order to avoid misunderstandings and dissociation based on terminology difficulties.

In Question 4 a similar inquiry is made for each of the four movements of the symphony:

“How do you think he succeeded in depicting...”

In order to create a sense of visual stability and stringent logical coherence I once again went for the rhetorical figure of *anaphora*¹⁹². The repetition of the same sequence of words at the beginning of each neighboring clause creates a visual symmetry, which tends to influence the intellectual response process in a positive way by stimulating a sense of recognition. It helps the eye to recognize overall patterns, which in this case was further emphasized by highlighting the words that differed, thus enhancing the question’s readability:

How do you think he succeeded in depicting **the choleric character** (first movement)?

How do you think he succeeded in depicting **the phlegmatic character** (second movement)?

How do you think he succeeded in depicting **the melancholic character** (third movement)?

How do you think he succeeded in depicting **the sanguine (happy) character** (final movement)?

Finally the title of the symphony, *The Four Temperaments*, is printed in italics in order for it to stand out as a unifying concept instead of three individual words.

15.6 Content and placement

It is likely that a seasoned concertgoer will be more inclined to adapt to Carl Nielsen’s musical universe than an uninitiated attendee, since at least the general framework of the symphonic tradition will have been familiar: the symphonic body as a unified instrument, the typical four-movement structure, the general rules of conduct (e.g., no applause between movements, etc.). Therefore question 1: “How often do you attend a symphony concert?” aims at establishing the respondents’ general foundation in the classical music world as reflected by the number of classical concerts they attend annually.

¹⁹² See footnote 152.

Question 2: “Have you ever heard a Carl Nielsen symphony before?” establishes whether the audience could indeed be labeled a “virgin audience.”

After these two introductory questions, both of which offer a limited number of response options, the rest of the questions are based on the five-point rating scale. Question 3 went directly to the core of *Carl Nielsen’s Communicational Condition* by asking, “What is your overall response to Carl Nielsen’s second symphony *The Four Temperaments*?” From here forward the questions were devoted to getting a more detailed notion of the respondent’s reactions to the various movements of the symphony.

At first glance question 6 seems to be an insignificant variation on question 5:

5: “Which of the four movements did you like the most?”

and

6: “Which of the four temperaments do you think Nielsen depicted most successfully?”

The decision to include both questions was to learn whether there was any discernible difference in the responses: question 5 explores whether the audience had embraced the intellectual concept of the programmatic content, whereas question 6 addresses the pure musical experiencing, thereby putting Carl Nielsen’s following general opinion into perspective:

*Not even when it musters all its effects, then, can music express the crudest ideas of Yes and No; even in association with words, it expresses one as much or as little as the other.*¹⁹³

The final two questions “zoomed out,” focusing on respondents’ future interest in the symphonic world of Carl Nielsen. These two questions were deliberately placed just prior to the end of the survey in order to refocus on the respondents’ overall musical experience.

¹⁹³ C.f. footnote 5.

The survey concluded with a dichotomous question identifying gender, followed by an optional question concerning the respondent's age.

Inquiries related to age and gender were put last, since it was concluded that some respondents might be uncomfortable with providing this particular information; by placing them at the end of the form the hope was that time and effort spent would overrule any potential reluctance, thereby avoiding an overall aversion to hand in the questionnaire.

16. The Operationalization of the Interviews

This chapter first addresses the process involved in preparing for the high school interviews. It then examines the selection process for choosing interviewees. Lastly, the rhetorical challenges involved in creating a respectful written transcription of their verbal statements are addressed.

16.1 The Issue of Time

The time constraints related to the quantitative study (questionnaire) has already been described (cf. chapter 15), but when it came to execution of the qualitative interviews following the high school presentation, an equally rigid time constraint existed, due to the strict curricular standards of Laramie Senior High School. Since no dispensation had been obtained for the students to arrive late to their next class, the gatekeeper Mrs. Peel was particularly keen on expediting the interview process. Therefore the actual one-on-one interview time with each of the respondents was limited to a few minutes.

As for the post-concert interviews, such time constraints would, at least theoretically, be less rigid; two factors counterbalanced such an ideal scenario, however:

- 1) The interviewees who were high school students were expected to get home in order to be ready for an early start at school the next morning, therefore a speedy execution of the interview process was required so as not to delay car pool departures.
- 2) There was a post concert reception with various dignitaries, for which the presence of the conductor was expected.

16.2 Selecting the Interviewees

As mentioned all the high school students experienced a 50-minute presentation about Carl Nielsen. This presentation took place in the safe environment of their own school concert hall. A professional camera operator had been hired to document the entire event. As mentioned previously, the original decision to use video was based on the intention to produce a short TV documentary about the American high school students' first encounter with the music of Carl Nielsen; however the technical quality

of the video footage later proved not to be up to modern broadcasting standards, and the project was abandoned; the resulting video footage did, however, provide a wealth of documentation for the written portion of the project.

Still there were ethical implications associated with use of a professional TV setup during this information gathering process. Since footage from the interviews could be used subsequently to identify participants, neither confidentiality nor anonymity could be guaranteed. It was assumed that the presentation would take place in an atmosphere of voluntary participation, but since all students were legally underage, parental consent was required. Accordingly, prior to the presentation all parents were provided with a document of informed consent (cf. Appendix D), which explained the outline and purpose of the project. Fortunately a parent for each student involved willingly signed the document, thereby granting his/her child the necessary permission to participate.

Immediately following the presentation at the high school, four students were pulled aside from the group for a short on-camera interview.

Although a high school class as a predefined unit might be considered a quite homogenous and manageable group, selecting the four students for the interviews posed a challenge. My initial intention was to ask for volunteers – quite simply my preference was to have two girls and two boys share their experiences.¹⁹⁴ However, with the interviews being filmed, and with the possibility of people later watching their “performances,” the general image and reputation of the High School was suddenly on the line. Consequently the responsibility for making the final selection of students was turned over to the teacher, Mrs. Peel. In the end she based her choices on eloquence and maturity of the interviewees. Two students of each gender were indeed selected for a pre-concert interview, which was to take place at the school immediately following the 50-minute introductory presentation. Unfortunately at the time of taping one of the pre-selected girls had to leave unexpectedly; she was replaced by another boy, thus skewing the gender balance. All interviewees were to be interviewed again immediately after having attended the actual concert, and by

¹⁹⁴ This technique is referred to as “stratified random sampling,” whereby the population of the sample frame is divided into two homogeneous subgroups, in order to secure an even gender representation followed by a self-selecting sampling.

then girl number 2 was back on the team, so a total of five students ended up playing a role in the qualitative data-gathering process.

Since the anonymity issue had already been addressed due to the need for consent letters, the interviewees could now be introduced by their real names and years in school; however, since the intended TV documentary was later abandoned, I eventually elected to withhold from publication the participants' identities. In the following passage, the five interviewees are accordingly given fictional first names. Participants were identified solely by first name due to the nature of the interview situation, for which the goal was to foster a casual, communicational atmosphere. Considering the rather young average age of the interviewees, use of surnames would have felt unduly formal and distance generating, whereas cultivating a first-name relationship would reflect to a much higher degree the conversational atmosphere of the situation. The five interviewees are referred to as:

Andrea (female, senior)
Melanie (female, senior, present only post concert)
Brad (male, junior)
Pete (male, senior)
Edward (male, senior)

I have already mentioned how the old maestro Celibidache (cf. 3.2) used a phenomenological approach in his attempt to discover meaning in music. In this way the fact-finding approach of the more traditional preparatory process (formal analysis, harmonic analysis, etc.) is complemented by an attempt to understand the "higher meaning" of the music. While doing a research interview the researcher in many ways must follow the same strategy: for a phenomenological approach the researcher must try to gather information from the respondents by "stepping into their emotional shoes," so to speak.

The qualitative research interview aims at obtaining nuanced descriptions from the different qualitative aspects of the interviewee's life world; it works with words and not with numbers. Precision in description and stringency in meaning interpretation correspond in qualitative interviews to exactness in quantitative measurements.¹⁹⁵

¹⁹⁵ Kvale (1996), p. 32.

Phenomenology is not interested in causal, biological or physical reasons for experiencing but focuses only on the actual interviewee's personal life world experiences. It doesn't matter how the experience is acquired, only that it has actually taken place. One could argue that experiencing is the mother of all science, since if one doesn't experience the world in the first place, then there is nothing to document.

As a logical consequence of this, it is of paramount importance that the researcher engages with respondents in *The Vibrant Now*. The goal, of course, is to control the conversation by asking questions, but, once the respondent opens the gates to his or her life world, it is equally important to keep digging/pushing for more information.

*One of the major principles of qualitative research is the notion that data analysis does not occur after data gathering, as in quantitative research. Data analysis occurs as the data are gathered from the participants. That is, it occurs during the interview process.*¹⁹⁶

Whereas a survey study most often uses closed questions (Do you like it? Yes or No), for example, the questionnaire in this study, a qualitative approach is more often characterized by open-ended questions (What do you think of....? How did you experience this or that....?). These kinds of questions are used to pry open the respondent's informational floodgates.

16.3 Question Catalogue

Once the information has started to flow, controlling the direction of the stream is crucial; this is where the semi-structured interview enters the picture. Through a pre-defined list of research questions, the researcher can keep the conversation on track while still engaging in a freely-developing conversation.

For the researcher, the ultimate prerequisite for controlling the direction of the conversation is to have a thorough, professional knowledge of the subject at hand. Given that this is a study involving music, special musical expertise is of course required:

¹⁹⁶ Coolicam (2009), p. 159. The roman-face accentuations are the original author's own.

Thus an interviewer who has no ear for music may have difficulties obtaining nuanced descriptions of musical experiences from his or her interviewees, in particular if trying to probe more intensively into the meaning of the music. If a common methodological requirement of obtaining intersubjectively reproducible data were to be followed here, the interview form might have to be standardized in a way that would restrict the understanding of musical experiences to more superficial aspects understandable to the average interviewee.¹⁹⁷

In other words, the researcher must be able spontaneously to pick up on subtle hints — perhaps even ones that are not readily apparent to the respondents themselves in *The Vibrant Now* — and encourage the respondent to elaborate or follow through on a certain train of thought.

As is the norm in qualitative field study work, I prepared in advance a so-called question catalogue. Due to the nature of this study the devised question catalogue did not contain pre-defined questions *per se* as much as it contained a set of topics and pre-defined fields of interest. My goal, of course, was to document the respondents' spontaneous reactions to the music of Carl Nielsen. Since there was both a pre-concert interview (after the high school lecture) and a post-concert interview (after the actual concert), the two question catalogues differed slightly:

Pre-concert interviews:

- Establishing/checking the respondents' roles as "virgin audience"
- Initial degree of liking
- Concert expectations

Post-concert interviews:

- Degree of liking
- Degree of emotional identification
- Future interest

¹⁹⁷ Kvale (2007), p. 13.

16.4 Treating Hypothetical Constructs

When attempting to document what could be described as the “degree of liking” toward the music of Carl Nielsen, one immediately faces a series of challenges: what is “liking” in the first place? Is it something that can be measured as a fixed point on a measuring stick or is it something less tangible, such as an emotional state of mind? In truth, it is a little of both. With respect to the quantitative survey, there is, of course, a measureable and quantifiable component, but for the qualitative portion the main purpose of the phenomenological approach is to gain access to a deeper level of respondent reaction by taking into account both physical and emotional indicators.

In many ways this process resembles the description of a dominant seventh chord (V⁷). To approach this challenge from a natural scientific point of view, one could start out explaining intervallic structure and harmonic relationships in the major/minor tonal system of most classical music in western tradition; however, explaining what it feels or looks like is considerably more difficult; nor is the inert harmonic tension of a dominant seventh chord (V⁷) visible to the eye. If one reads music, one can claim to have seen it by reading a score, but this is analogous to a claim that one can see water by reading the formula H₂O. The innate harmonic tension of a V⁷ chord is an auditory gestalt, which can only be experienced in *The Vibrant Now*. Nobody has ever seen it, it can never be physically grabbed or held, and its emotional/physical impact can never be proven. The same goes for atoms and quarks: we know they are there, and we know that they play an important role in our theoretical understanding of the world, but we cannot capture them with the naked eye. Such phenomena are treated as *hypothetical constructs*, meaning they do not exist in reality, but they can be used to explain effects that have been confirmed through observation and/or (theoretical) experience.

In a tentative way, psychologists treat concepts like intelligence, anxiety or attitude as hypothetical constructs too. They are assumed to exist as factors that explain observable behavior. If, after research the attempts both to support and refute the existence of the constructs, these explanations remain feasible, then the constructs can remain as theoretical entities.¹⁹⁸

¹⁹⁸ Coolican (2009), p. 31.

A concrete example of such a hypothetical construct could be the notion of “liking.” If one shows genuine enthusiasm towards something, one simply cannot take “the enthusiasm” and say: “here it is.” On the contrary, enthusiasm is a cluster of small signals that we, through our social grooming, have come to know as indicators leading to a conclusion of enthusiasm.

So how does one validate a hypothetical construct? How to actually document the unleashing of an internal musical enthusiasm towards the music of Carl Nielsen? Of course one could invest in a brain scanner and look for energy fluctuations in the brain; such an approach, however, was not possible given the circumstances of this study. I was left to rely on my own skills as an observer of body-linguistic signals. Having taught conducting for many years, I have developed an eye for even the smallest indicators. By applying rhetorical observations to the filtering process, I have developed for myself a quite effective observational toolbox. I was looking for indicators, such as general demeanor, level of eye contact and gesturing, but also more subtle signs, such as general speech, disfluencies, for example, change of speed, self interruptions and the use of linguistic “fillers” while searching for words of importance.

16.5 Ethical Dilemmas Avoidance

Closely associated with the phenomenological logging process are the dilemmas of transcribing the oral statements into a written format. By using only verbatim transcriptions (wordword reporting), the statement may not appear as articulate on paper as it perhaps seemed in live conversation, where body language and social demeanor play a meaningful role in the general conveying of a message. Consequently a certain degree of editing may be required in order to secure a rendering that is suitable for written discourse. Such transformations require not only a respectful treatment of the original statements, they also require skillful considerations and deliberate decisions by the researcher in order not to bend the truth in an unintended direction.

These considerations come in many forms and shapes. With this particular study one such ethical consideration was linked to the decision of hiring a professional video production company:

In a setting that is filmed, interviewees can experience a certain degree of performance pressure. In order to minimize performance anxiety it behooves the interviewer to create a relaxed atmosphere, conveying a sense of trust and security between subject and researcher. Under these circumstances, humor can be a useful tool. Consequently, as respondents were being clipped with microphones, an informal joking dialogue commenced about their newfound status as “TV celebrities.” The respondents were informed of the general scope of the interview and also asked to spell their full name on camera. This exchange functioned as a sound check, but it served two additional purposes as well:

- 1) Since picture and person were brought together on camera, it simplified the subsequent task of crediting and quoting.
- 2) It gave the respondents a chance to experience the role of interviewee before it really mattered.

When the microphone was finally installed and it came time for the actual sound check, the process of “taking the edge off things” was taken one step further by asking the respondent to state “name, rank and serial-number!” thus connoting to numerous (presumed) previous experiences from TV and movies. Following this question, at a time when the respondents were probably expecting the official interview to begin, additional jocular questions were posed, such as, “*How do you feel about Britney Spears?*” and “*How do you feel about Paris Hilton?*” These questions immediately made the students laugh, relax and, most important of all, breathe. During this entire interaction a friendly-but-insistent level of eye contact was maintained, thereby taking focus off the camera and downplaying the risk of “demand characteristics.”

16.6 Demand Characteristics

Demand characteristics refer to a situation, where the interviewee forms an interpretation of the purpose of the interview and then unconsciously changes his/her behavior to fit the picture he/she has formed. A defining characteristic of this particular study is the fact that *Carl Nielsen's Communicational Condition* deliberately causes this very effect; however, the swaying of the respondents may only take place

during the pre-concert talk and not during the information gathering process of the actual interview. During that phase a strict scientific professionalism must be upheld.

16.7 Speech Disfluencies

Considering that eloquence had served as the defining factor in selecting the high school sample (cf. 16.2), the use of linguistic fillers, structural repeats and self-interruptions was surprisingly high among most of the respondents. Therefore a certain degree of “linguistic streamlining” was required to facilitate the process of transcribing statements from verbal into written form. In general, corrections have been made concerning the following disfluencies:

Discourse markers: A discourse marker is a word or phrase that plays no direct syntactical role in the sentence. In practice you can remove a discourse marker from the sentence without altering the meaning of the statement.

Verbatim example: *...and I did definitely feel both of the horizontal pieces, I guess you could say.*

Edited version: *...I did feel both of the horizontal pieces.*

Linguistic fillers: Fillers or expletives are basically a subcategory of discourse markers. Fillers are non-lexical utterances such as “um” or “uh.” Their main function is stalling while searching for the right words while at the same time signaling that the sentence is not yet finished.

This said, among the high school sample fillers like “um” and “uh”. though frequently applied, were used in a quite laidback and even eloquent way, which, despite their being linguistic stereotypes, added a touch of pensive yet youthful and surprisingly intellectual attitude to the communication. Presented in a written discourse, however, this style or technique typically generates the opposite effect.

Verbatim example: *Well, especially in the third movement, the melancholia, uh.. movement, um, the, the kind of soul-searching idea, uh..., that I, I definitely felt that in the music, um...*

Edited version: *Especially in the melancholy third movement, I definitely felt the soul-searching idea in the music.*

Structural repeats:

Structural repeats are repetitions of words or word groups like “I, I, I” or “I was, I was.”

Verbatim example: *I kind of looked at the cellos and I was ... and I was, I just, I, I, I stared at their hands and how and how they used the bow and I’m just, well, that’s, that’s pretty impressive on my part.*

Edited version: *I looked at the cellos, and I stared at their hands and how they used the bow, and that was pretty impressive [on my part].*

False starts:

Verbatim example: *His music is really ... I think, I think for me it is ... it might be a little ... I think it might add some influence to my life.*

Edited version: *I think his music might add some influence to my life.*

Self-interruptions:

The frequent self-interruptions or thought transitions would seem strange and unmotivated in a written discourse, as opposed to a more forgiving aural context.

Verbatim example: *I do think about that um.. sometimes, uh.. especially I really, I’m really into like music’s..., movie soundtracks like uh... especially for example John Williams um...*

Edited version: *I do think about that sometimes. I’m really into movie soundtracks, like especially, for example, John Williams.*

Since all respondents in this study were Americans, it seemed logical to transcribe the interviews using American-English spelling which subsequently came to be used for the entire study.

As an example of a fully-edited response, here is first a verbatim transcription:

Researcher: *Did you notice anything in the music of Carl Nielsen that related to you?*

Respondent: *Well, especially in the third movement, the melancholia, uh.. movement, um, the, the kind of soul-searching idea, uh..., that I, I definitely felt that in the music, um..., the idea that, that you... the energy...that the musicians are expanding is not going outward so much as in.... um, very much inward, um, also in the, uh..., the second movement the, um, uh... phlegmatic uh... movement, it was um, the idea that, that the character I guess just didn't really have a care in the world just, just didn't really care about anything one way or another and was just there, that was interesting and I did definitely feel both of the horizontal pieces, I guess you could say.*

And the edited version:

Researcher: *Did you notice anything in the music of Carl Nielsen to which you related?*

Respondent: *Especially in the melancholy third movement, I definitely felt the soul-searching idea in the music. The energy that the musicians are expanding is not going outward but rather inward. It was also interesting in the phlegmatic second movement where the idea was that the character didn't really have a care in the world, didn't really care about anything one way or another and just was there. I definitely feel both of the horizontal pieces.*

Most of the time the respondent statements have been transcribed according to these guidelines. The transcriptions do not include a full linguistic analysis, with factors such as intonation, length of pauses and degree of enthusiasm; whenever such elements are deemed of importance for the general interpretation of the statement, these elements are addressed specifically.

Part IV: The Field Study

In every man or woman there is something we would wish to know, something which, in spite of all defects and imperfections, we will like once we look into it; and the mere fact that when in reading about a person's life we often have to say "Yes, I too would have done that!" or "He ought not to have done that!" is valuable because it is life-giving and fructifying.

Carl Nielsen¹⁹⁹

¹⁹⁹ Carl Nielsen in his autobiography *My Childhood*. Nielsen (1977), p. 9.

17. Trusting the Numbers

This chapter addresses the validity of the statistical findings of the Wyoming study, to determine whether the number of Wyoming audience members filling out the questionnaire is sufficient for the outcome to be representative of a broader public. The chapter will further show how the study unintentionally corroborates Carl Nielsen's stipulation that a correlational relationship exists between a musical introduction and the general level of musical interest.

17.1 External Validity

From the time when I started thinking about testing Carl Nielsen's music on a contemporary (virgin) audience, the process had been manageable since I had been able to control the following aspects:

- 1) Centering the search around Carl Nielsen's *Symphony No. 2, ("The Four Temperaments")*;
- 2) Choosing *Carl Nielsen's Communicational Condition* as a communicational measuring stick;
- 3) Identifying the location of Laramie, Wyoming as venue for the field study;
- 4) Deciding to utilize a two-pronged data-gathering approach, including both a quantitative approach (audience survey) and a qualitative approach (high school students interviews);
- 5) Gaining access to the high school student group;
- 6) Preparing the survey paper;
- 7) Preparing and executing the interviews;
- 8) Devising and implementing the media strategy.

However, once the concertgoers actually held survey paper in hand, and the participation rate became very important, I was no longer in charge; from there forward it became each individual concertgoer's choice whether actually to spend a few minutes filling out the questionnaire. In other words, the final sample became self-selecting; all there was to hope for was a healthy participation rate:

*In general, the larger the sample the less likely it is that serious sampling bias will occur so long as the selection method is truly random.*²⁰⁰

Therefore, as always, a significant participation rate was preferred, and in the end 186 out of 610 or nearly one-third of the concertgoers took time to fill out the questionnaire. On the face of it, this is an acceptable number for the sample to be a credible indicator of general opinion within the sampling frame (i.e., the full Laramie, Wyoming audience); however, a number of correlating factors also play important roles in verification of sample validity. For example, a biased outcome would occur if only people over the age of 80 or below the age of 15 responded. Happily in the Wyoming survey the age and gender distribution of the subsample (i.e., those who ultimately filled out the questionnaire) seems to be representative of the overall sampling frame, thus establishing a noteworthy level of validity.²⁰¹

Based on the statistical material gathered in Laramie, Wyoming however, a specific percentage of external validity (i.e., the degree to which the conclusions of the study may hold true for other persons in other places at other times²⁰²) cannot be guaranteed, but based on the rather enthusiastic and unambiguous response to Carl Nielsen's *Symphony No. 2 ("The Four Temperaments")*, it seems plausible that the empiric research findings in Laramie, Wyoming are reliable. Even with respect to external context it is reasonable to expect that these findings would accurately reflect perception of Carl Nielsen's *Symphony No. 2* among other contemporary audiences as well, at least provided they were met with a similar communicational introduction package.

17.2 Unexpected Interest

As mentioned previously (cf. 3.4), the basic idea of the field study was not to conduct a causal study on the effects of pre-concert talks, but rather through a descriptive design to investigate how a modern "virgin" audience would respond to Carl Nielsen's music after receiving "an elementary introduction for the ear to be tuned in" as

²⁰⁰ Coolican (2009), p. 47.

²⁰¹ Appendix B provides detailed documentation for the statistical representativity of the survey study; it includes information on how within most parameters the final, self-selecting subsample reflects the overall constituency of a typical North American concertgoing audience.

²⁰² Trochim et al. (2008), p. G-3.

specified by *Carl Nielsen's Communicational Condition*. This approach may be compared to taking a snapshot of the audience's immediate, musical response.

However, on a small scale, a cause-effect result did indeed present itself when the day after my high school presentation I received a phone call from the high school teacher Mrs. Peel. Prior to my presentation at the school all of the students had been invited to attend the concert, and in order to secure for them available seats they were required to pre-register, even before my arrival. About one-third of the students had indicated a desire to attend the concert, but now post-presentation Mrs. Peel was calling to inquire whether there were still tickets available, since now *all* off the students wanted to attend.

One could hardly wish for clearer documentation of the correlational relationship between the two variables "an elementary introduction for the ear to be tuned in" and the prevention of "people stay(ing) away from music."

One thing is to make the audience want to come to the concert in the first place, another is to secure that their ears are being "tuned in and thus opened to all the beauty of music." In Carl Nielsen's universe it wasn't so much a question of telling the audience what to hear, feel or experience as it was a question of providing them with a set of listening tools that would eventually enrich their own, individual musical experiences.

Immediately after the high school presentation Pete addressed this in discussing his expectations for the upcoming concert:

*I'm expecting more of that kind of unique music that you showed us, you know music with emotion, you know, kind of the program music that we learned about. The music will tell a story and I'll be able to have a mental image of what's going on while I listen to the music*²⁰³

The excitement about Carl Nielsen's music was also reflected by student Brad in the post-presentation interview. When asked, what his expectations for the upcoming concert were, he blurted out:

²⁰³ Pete (a senior), was one of the five high school students that were selected for the interview sessions. For elaboration see Chapter 16.2.

I want it to be like an old-time rock concert.

It was apparent that the introduction to Carl Nielsen's musical universe had made quite an impact on Brad. The impressions appeared so strong and overwhelming that it was difficult for the otherwise articulate young man to keep a straight line of thought. He was clearly excitedly looking forward to his first encounter with Carl Nielsen's music, as shown in this verbatim transcription of his statement:

I haven't heard of Carl Nielsen till today. His music is really ... I think, I think for me it is... it might be a little...I think it might add some influence to my life. As an artist Carl Nielsen can like...it can, it can, it can, it can add some spice to some stuff, like to some things I can do, and I could just be like I... I can make it like Carl Nielsen's piece, like, like the temper... like the four temperaments, or some like... I could, I could kind of add some spice to that, or I could just like, um... like... or... and I...I also draw stuff to and I could I...and I... if I'm drawing something I could just be like "Why don't I think of Carl Nielsen's piece The Top or something... I could just draw something that would [inaudible] to the piece.

Edward seemed to be a little more pragmatic in his approach while asked about his expectations to the upcoming concert:

I know a lot of the musicians actually, so I have high expectations, and I like what I heard today, so ... I'm pretty excited.

All in all it appeared that the whole rhetorical fusion-of-horizon process had been successful and the students had bought into Carl Nielsen's musical/communicational universe, as verbalized by Andrea:

I loved the end of the symphony. It really put everything together. I think it's really good to end with something on the happier note that leaves the audience with a conclusion. They can take a deep breath and be: "Wow, that was awesome.

The first movement was kind of tribal in a way, so you're like: "What's going on? Why's he angry? What is the story behind this?" and then it goes to the second movement and you're just kind of: "Okay, I don't get what's going on" [said with a tiny voice, a little tilt of the head and the eyes looking diagonally up into an indefinite distance]. The third movement comes on and it's very

relatable because of the deeper emotions, and then the last movement, you [go] like: "Ahh, okay" [her voice goes energetically up and a smile comes on her face], there's kind of a journey going on here", and it ends, and everything's okay, so there's hope, and as an audience they can take it away into their personal lives.

18. The Findings

This chapter presents the statistical findings of the empiric research in Wyoming. These findings will continuously be contextualized by quotes from high school student interviewees. In addition, the ways in which the music seemed to have a rather profound impact on participants' life worlds will be addressed.

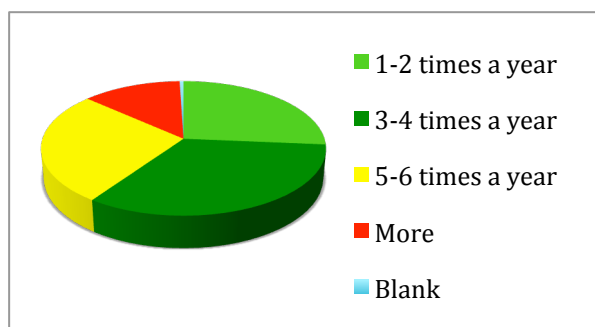
18.1 Question One

The questionnaire started out with a few clarifying questions. Question One investigated how often the respondents attended concerts annually.²⁰⁴

It turned out that well over half of the respondents (59.65%) responded within the two lowest categories, which identified them as something less than “seasoned concertgoers.” If the limit for being considered a seasoned concertgoer is set at a minimum of five attended concerts per year, then this means that the other roughly 40% of the audience could be described as seasoned concertgoers, thus painting the picture of a rather experienced audience.²⁰⁵

1) How often do you attend a symphony concert?

	NOR ²⁰⁶	%
1-2 times a year:	49	26.35
3-4 times a year:	62	33.30
5-6 times a year:	50	26.90
More:	24	12.90
Blank:	1	0.55



Annual Symphony Concert Attendance
Fig. 69

Not surprisingly, the concertgoing frequency is higher among the older audience members, but the realization that the pool of seasoned concertgoers drew from all

²⁰⁴ On the one hand a trained audience might be more tolerant towards new musical experiences while simultaneously on the other hand being more conservative in its evaluation of the very same music and therefore harder to impress. Both such outcomes might subsequently impact the final result, and therefore they had to be treated as potential biases.

²⁰⁵ Statistical findings will be presented in abbreviated form in the body of the text; a full accounting of all questionnaire results, distributed by age and gender, is available in Appendix C.

²⁰⁶ NOR = Number of Respondents.

the decade classes from teens to senior citizens came as a surprise. It is not the goal of the present study to delve further into the aspects of the orchestra/audience relationship, but if this finding holds any degree of external validity it seems to collaborate the findings of Douglas Dempster:

If there is any one "fact" that most captures our fear that classical music is dying, it is the withering away of the audience for classical music. The general impression in the world of music is that the audience for classical music performances, recordings, radio and video programming, printed music, and literature about classical music is disappearing. The traditional lovers of classical music are aging, it is supposed. They're going to fewer concerts than before and buying fewer records than ever. Most worrisome of all, they're not being replaced by younger generations of listeners who, like the middle-aged baby boomers, have a juvenile fixation on rock-and-roll or other popular musics. The audience for classical music is literally dying off. Or so the argument goes.

But where is the evidence to support this bleak prognosis? A careful look suggests that the truth is not so simple and not nearly so discouraging.²⁰⁷

Using data from various government reports, Dempster then proceeds to prove his conclusion that while audience growth for live concerts of classical music may have been modest over the past 20 years, there has been no significant decline. It would seem that the constitution of the Wyoming audience sample supports and collaborates this general trend.

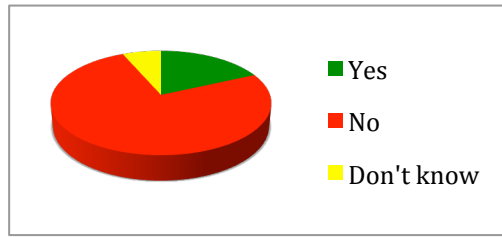
18.2 Question Two

Before moving on to questions specifically targeting issues related to Carl Nielsen's *Symphony No. 2*, one more clarifying question was posed:

²⁰⁷ Douglas Dempster (2000), p. 45f. Dempster is professor of philosophy and dean of academic affairs at the Eastman School of Music, Rochester, New York, USA.

2) Have you ever heard a Carl Nielsen symphony before?

	NOR	%
Yes:	32	17.2
No:	132	71.0
Don't know:	22	11.8



Prior Carl Nielsen Symphonic Cognizance
Fig. 70

It appeared that the overwhelming majority (71%) of the audience had no prior knowledge of the music of Carl Nielsen.

Unfortunately, as was later discovered, an unintended element of response bias had entered the equation: several high school students indicated they had previously heard a symphony by Carl Nielsen; however, they were referring in this instance only to the concise excerpts played during the high school lecture.

Since a few short excerpts cannot qualify as “having heard a Carl Nielsen symphony before,” it seems prudent therefore as a way to rectify this outcome to assume that all ten positive teenage responses should be changed to negative responses. With this “rectification filter” applied, the picture becomes even clearer:

	NOR	%
Yes:	22	11.8
No:	142	76.4
Don't know:	22	11.8



Adjusted Prior Carl Nielsen Symphonic Cognizance
Fig. 71

This way it turns out that as many as 76.4% of the audience claims to be “symphonic Nielsanian virgins.” If the “Don't know” votes are added to the “No” votes as what could be described as a “benefit-of-the-doubt interpretation,” the number of attendees who have never previously heard a Nielsen symphony hits a staggering 88.2%.

The group of attendees with definite prior knowledge of Carl Nielsen’s symphonic universe belonged almost entirely to the more seasoned concert going age segment (40 and up). Only two attendees in their twenties indicated they had previously heard Carl Nielsen’s music, but they may very well have been university students and

attended the previous day's lecture; as a result, they could have made the same registration error as certain members of the high school group.

Nevertheless, this indicates that the younger generations fit especially well the profile of a "Nielsenian virgin audience."

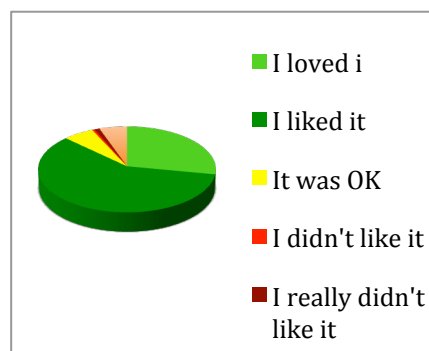
Therefore it may be concluded with reasonable, statistical probability that the subsample as a whole may be referred to as a "Nielsenian virgin audience."

18.3 Question Three

After having dealt with the preliminary unit-defining questions establishing the overall composition of the subsample, it was now time to address the main topic of the questionnaire. Despite the fact that a questionnaire is per se a quantifiable information-gathering tool, I still wanted to pry from the concertgoers as spontaneous a response as possible. By allowing too much time to elapse between the musical experience and the feedback situation, the transcendental or phenomenological impact of the artistic experience could potentially peter out, resulting in the documentation of an intellectually-reconsidered rather than emotionally- and spontaneously-shared experience.

3) What is your overall response to Carl Nielsen's second symphony *The Four Temperaments*?

	NOR	%
I loved it:	52	28.0
I liked it:	110	59.1
It was OK:	11	6.0
I didn't like it:	1	0.5
I really didn't like it:	2	1.0
Blank	10	5.4



Overall Response
Fig. 72

A total of 87.1% of the audience chose one of the top two categorical variables on the response scale, indicating that they either "loved" or "liked" the symphony. If we divide the sample into two classes to optimize the bipolarity of the scale, we get an even clearer picture: by dividing the sample into two such classes, one expressing an unequivocal negative attitude toward the symphony and one expressing something other than an explicitly negative one, the total percentage of favorable respondents

reaches 93.1%. This significantly high number sharply contradicts the aforementioned generalist statement by Carsten Eskildsen:

Even today, when his music is being performed on a regular basis all over the world, he is still considered somewhat of an outsider, aimed primarily at the advanced audiences...²⁰⁸

It became almost as if the Wyoming audience collectively aligned itself with Carl Nielsen's own self-image, as expressed in the continuation of the above stated quote:

... but one must remember, that this understanding not only totally contradicts his own intentions but also and to an even higher degree contradicts the true nature of his music. Here you find nothing but music's answer to the question of art's raison d'être, and music-historically spoken one finds the unique answer to half a century of modernistic search for artistic clarification.²⁰⁹

Apart from a few blank tick-boxes and one indication of "I didn't like it," the symphony received only the two top categories ("I loved it" & "I liked it") from all participants up to the age of 30, which equals a total of 55 respondents, constituting about 30% of the respondents.

In the survey as a whole only one person indicated "I didn't like it" while two persons responded "I really didn't like it," which again can be regarded as nothing other than an overwhelming indication of musical acceptance.

Now one may ask if this is the result of sticking to the communicational stipulations of *Carl Nielsen's Communicational Condition*?

The answer is it may or it may not be. The reality is that there are a number of other plausible alternative explanations for this positive outcome aside from the fulfillment of *Carl Nielsen's Communicational Condition*, to name two:

1. Audience members might have been related to or friends with members of the orchestra and would thereby be predisposed in their assessments and evaluations.

²⁰⁸ See footnote 9.

²⁰⁹ *Ibid.*

2. Audience members might simply intrinsically like the symphony, with or without additional communicational efforts.

It seems unlikely, however, that these factors alone would explain such unambiguous results as those documented in Wyoming, so even though the exact degree of causal relationship provided by the communicational pre-performance activities is not verifiable, it seems sound to conclude that they played at least a partial contribution to the outcome.

Statements from the interviewees also support this line of reasoning, as they showed a vast variety of life-world impacts ranging from the more practical and observational approach of Melanie to the more spiritual reaction of Brad.

Melanie said:

I really did like it. I thought it was very interesting. I especially enjoyed the first movement with all the bass – being a bass player myself – I loved the di-da-da-da-da-da [sings] intensity of that, so I really, really enjoyed that, and the third movement as well with the emotion from all the strings.

Just as it had been the case after the high school presentation, once again, Brad almost got carried away by the impact of the musical experience in the concert hall, as it's seen from this verbatim reproduction of his statement:

It's just, it's, it's just how... Carl Nielsen's music just kind of reached into me, and pulled my soul out and dragged me through this wild journey, through this wild symphonic journey that, that could have been anything for me or anybody else, and I like, I was surprised and, and there were moments where I closed my eyes and tried to imagine what he was thinking, and there's some moment there ... this is pretty cool, I'm going to have to, I'm going to have to think about this later on, it's, it's pretty exciting to hear his concert live and I was just, and I've..I've..I've, I was just gripping my seat the hole time during some of the parts, it was that good.

As the camera crew installed the microphone on Pete for the post-performance interview, it was already recording, and he was excited about the whole experience as well, so much so that he couldn't stop rambling while sharing his experiences with the TV crew, thus once again showing what an overwhelming impact the music had had on his immediate life world. Here we have a clear indication of the fact that the

content of the pre-performance communication indeed did reach its mark, as Pete revealed how he had embraced the notion of Carl Nielsen’s semi-programmatic **CME**-universe. The camera was rolling for all of the following:

Even though he tells you the story, he leaves it open, OK, the barrel drops but you still have all that music. It’s not like barrel drops and he lies back down, like it stretches out, like in the first movement, it’s like, Oh, he gets angry and lashes out, even though if you know the story you still have room to think, because there’s so much space time in it, that is, I don’t know...don’t know...

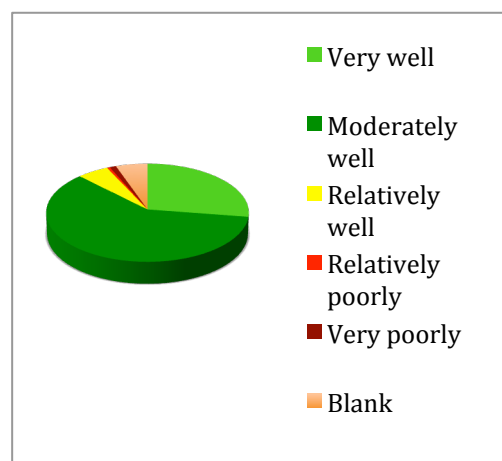
18.4 Question Four

Whereas Question Three dealt with the overall evaluation of the symphony, Question Four focused on Carl Nielsen’s depiction of the individual characters. I could have chosen to explore this with four separate questions, but in order to subconsciously help respondents maintain focus on the symphony as a single entity, Question Four was divided into four sub-categories for each of the four separate movements:

4) Nielsen describes four personality types in his second symphony (“The Four Temperaments”):

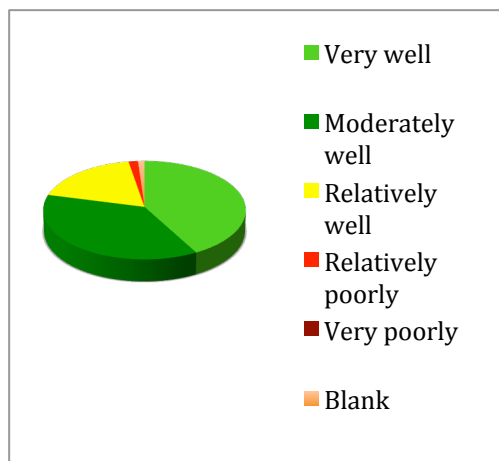
a) How do you think he succeeded in depicting **the choleric character** (first movement)?

	NOR	%
Very well:	51	27.4
Moderately well:	112	60.2
Relatively well:	10	5.4
Relatively poorly:	1	0.5
Very poorly:	2	1.1
Blank	10	5.4



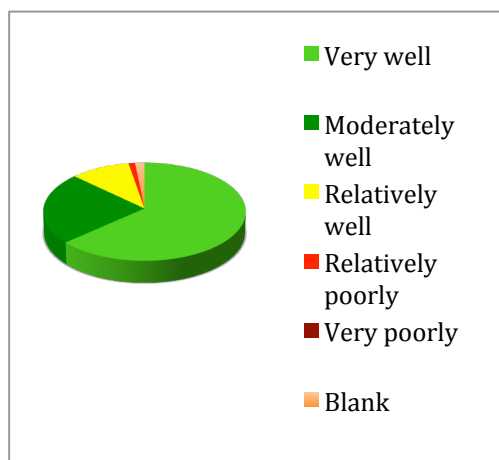
b) How do you think he succeeded in depicting **the phlegmatic character** (second movement)?

	NOR	%
Very well:	78	42.0
Moderately well:	69	37.0
Relatively well:	34	18.3
Relatively poorly:	3	1.6
Very poorly:	0	0.0
Blank	2	1.1



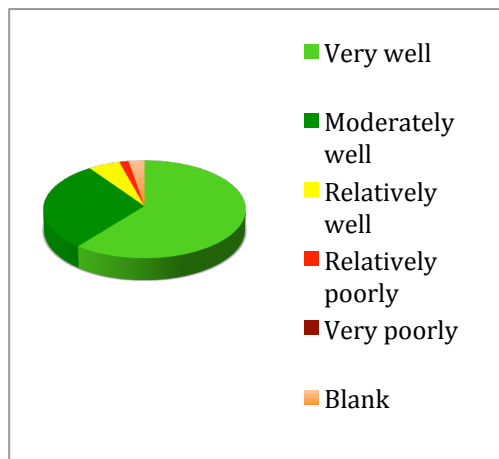
c) How do you think he succeeded in depicting **the melancholic character** (third movement)?

	NOR	%
Very well:	118	63.4
Moderately well:	44	23.7
Relatively well:	19	10.2
Relatively poorly:	2	1.1
Very poorly:	0	0.0
Blank	3	1.6




d) How do you think he succeeded in depicting **the sanguine (happy) character** (fourth movement)?

	NOR	%
Very well:	113	60.7
Moderately well:	55	29.6
Relatively well:	10	5.4
Relatively poorly:	3	1.6
Very poorly:	0	0.0
Blank	5	2.7




Depiction of the Various Characters
Fig. 73

Based only on the number of “very well” votes (number in parentheses), the following ranking of the movements emerges:

<i>Most successful depiction</i>	1. Melancholic Character (118)
	2. Sanguine Character (113)
	3. Phlegmatic Character (78)
	4. Choleric Character (51)
	<i>Least successful depiction</i>

This picture changes considerably, if the ranking is based on “very well” as well as “moderately well” votes:

<i>Most successful depiction</i>	1. Sanguine Character (168)
	2. Choleric Character (163)
	3. Melancholic Character (162)
	4. Phlegmatic Character (147)
	<i>Least successful depiction</i>

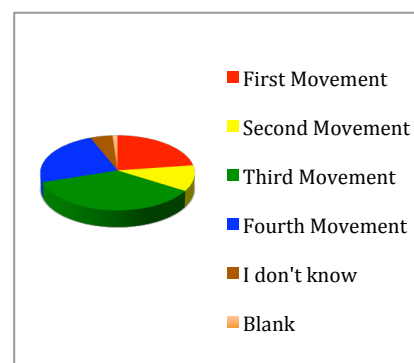
Regardless of the method for ranking, the second movement, which is programmatically the most thoroughly-explained (cf. 10.1), is either at the bottom of the list or comes in as runner-up for that position. A possible explanation for this unexpected outcome is alluded to in the responses to Question Five.

18.5 Question Five

5) Which of the four temperaments do you think Nielsen depicted most successfully?

The sample mean looks like this²¹⁰:

	NOR	%
Choleric <i>First Movement</i> :	41	22.8
Phlegmatic <i>Second Movement</i> :	20	11.1
Melancholic <i>Third Movement</i> :	65	36.1
Sanguine (Happy) <i>Fourth Movement</i> :	43	23.9
I don't know:	9	5.0
Blank	2	1.1



Most Successful Depiction
Fig. 74

²¹⁰ From hereon the sample mean is found based on 180 respondents, since six respondents failed to notice, that it was a two-page questionnaire.

Based on this outcome, the ranking of movements looks like this:

<i>Most successful depiction</i>	1. The Melancholic Character (65)
	2. The Sanguine Character (43)
	3. The Choleric Character (41)
<i>Least successful depiction</i>	4. The Phlegmatic Character (20)

This result is concurrent with the previous picture of the phlegmatic movement being the least favored. It could be argued that Carl Nielsen's program for the second movement has lost its direct relevance to the life worlds of a contemporary audience. This interpretation is corroborated by a comment Andrea made about the phlegmatic movement immediately after the high school presentation:

It was very pretty, but the story about the boy was not the story, I would have gathered. It was pretty, I liked it, but I would have made up my own story that would go with it better.

Oddly, it appears that when Carl Nielsen finally relents and provides a detailed programmatic frame to his music, little has been gained with respect to audience appreciation of the music. It appears that a more regimented set of associative musical images is less impactful than a freer association in character depiction. In a roundabout way Carl Nielsen has actually proven his own anti-programmatic point of view.

All this said, the responses to Question Five further demonstrate that the melancholic character scores highest, which was also the case in 2/3 of the previous rankings (cf. 18.4).

The lingering question is why does the data suggest that the depressed character is the most popular? Was Carl Nielsen simply more successful in depicting this particular character, as Alan Gilbert has said, (cf. 13.13) or are there other reasons for this favoritism? Other questions arise as well: Is it possible that the respondents' acute life world situations reflect upon their musical choices? Is there a tendency to

favor one's own characteristic or do opposites attract? Is there a certain degree of coherence between maturity and musical preference?

In order to further investigate these issues, Question Six was designed to get even closer to the respondents' life worlds:

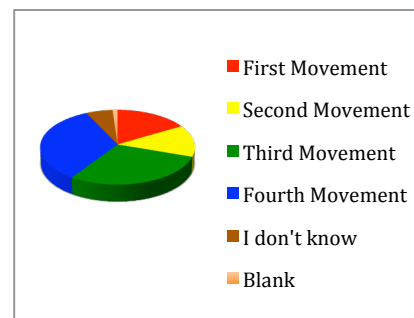
18.6 Question Six

Question Six reads:

6) Which of the four movements did you like the most?

The sample mean looks like this:

	NOR	%
Choleric <i>First Movement</i> :	30	16.7
Phlegmatic <i>Second Movement</i> :	25	13.9
Melancholic <i>Third Movement</i> :	53	29.4
Sanguine (Happy) <i>Fourth Movement</i> :	61	33.9
I don't know:	11	6.1
Blank	0	0.0



Most Liked Movement
Fig. 75

On the surface Questions 5 and 6 might seem nearly identical, but in reality they demand quite opposing decisionmaking from the respondents. Whereas Question Five requires an external analytical evaluation of Carl Nielsen's character defining abilities, Question Six requires an internal, emotionally-founded degree-of-liking evaluation. Any discrepancies between the answers in these two categories might therefore serve as an indicator both about the respondents' ability to externally evaluate the music and about their internal self-images and personal preferences.

With these considerations in mind, a number of patterns stand out:

From a parental point of view, a young boy aged eight would probably not be expected to prefer the melancholic character, and indeed the sole respondent in this particular age segment also chose the choleric character, as the one, Carl Nielsen depicted most successfully.

As soon as we get into the teen segment the picture gets more ambiguous as all four characters are represented when the “10-19 years old girls”-segment is asked to evaluate which temperament Carl Nielsen depicted most successfully.²¹¹

When comparing these results with the similar age segment of boys however, the picture differs since none of the boys prefers the phlegmatic character, which explains why entry for this movement is missing entirely. In the girl’s strata, a full 32% preferred the phlegmatic character. Based on observations made during the high school presentation, at least a handful of the girls demonstrated a certain ongoing adolescent indifference; this could perhaps explain their gravitation towards the phlegmatic character.

18.7 Life World Reflection

After comparing the results of Questions Five and Six, the ranking of the four movements can be adjusted, with the sanguine movement having secured the most votes. The distribution of votes is as follows:

	Question Five		Question Six
First movement:	22.8%	←————→	16.7%
Second Movement:	11.1%	←————→	13.9%
Third Movement:	36.1%	←————→	29.4%
Fourth Movement:	23.9%	←————→	33.9%
I don’t know:	5.0%	←————→	6.1%
Blank:	1.1%	←————→	0.0%

Internal Vote Distribution
Fig. 76

For as much as 51.1% of the respondents there is no correlation between the movement they claimed Carl Nielsen depicted most successfully (Question Five) and the movement they chose as their personal favorite (Question Six). This indicates a

²¹¹ Once the sample has been divided into subgroups, in this case ten-year age classes, the level of statistical uncertainty increases considerably, especially when certain classes consist of only one or two members. Therefore conclusions based on these stratified observations do not hold as much statistical validity as do the findings based on the overall sample mean; however, despite its obvious flaws, this approach has been chosen in order to point out certain patterns or tendencies within the sample in relation to *Carl Nielsen’s Communicational Condition*.

high degree of both external and internal analytical ability, whereby the respondent does not allow his/her personal preferences to interfere with assessment of the music. Most significantly the sanguine movement goes from a 23.9 “approval rating” in Question Five to a 33.9% “approval rating” in Question Six. This could be interpreted as an indication of the presence of a certain element of self-mirroring as people tend to “like” their own ideals. In other words, whereas many of the respondents might literally identify with Carl Nielsen’s depiction of the melancholic character, they might still prefer the sanguine spirit as their ideal temperament.

In the case of the eight-year-old boy this trend becomes explicit. As mentioned this respondent chose the choleric character as the one, Carl Nielsen depicted most successfully, but he chose the sanguine temperament as his favorite movement. Being an eight-year-old boy it is not hard to imagine that the sanguine character is closer to his life world, while he at the same time might have experienced a certain degree of recognition (maybe an angry parent or school teacher) in the first movement. This tendency is substantiated by the fact that the eight-year-old in Question Seven chose the melancholic temperament as the movement he liked the least. This line of thinking is supported by statements from the high school students, for example, Pete:

I recognized the characters very, very much within the music. In the first movement I could see the anger and the lashing. I have a family member that’s kind of like that, so it helps to put the music into your life as well and say “Oh, I can see for example Uncle Ray going on”.

This trend was furthermore collaborated by a 48-year-old female who wrote on the questionnaire:

I was able to “see” specific people in my life.

The element of life world reflection becomes all the more tangible through a handwritten comment added to the questionnaire by a 76-year-old male. Next to the melancholic movement in Question Seven the gentleman wrote:

Don’t let anyone prone to depression hear it.

This respondent also indicated that this was the movement he personally liked the least, and whether the warning is seriously meant or is to be interpreted as a humorous remark, it reflects his life world. The remark, however, was put into perspective as it turned out that this was more than just an emotional observation by a random concertgoer; this comment was actually based on professional experience, as the respondent at the bottom of the questionnaire provided his e-mail address and title as professor emeritus of psychology from Michigan State University, where he had taught the Theories of Personality Course. The fact that the cultural experience had shown sincere relevance to this gentleman's life world was further corroborated by his final statement: "Many, many thanks!"

In a phenomenological frame this is a wonderful example of the *noema* → *noesis* relationship (cf. 3.11-3.12). This gentleman clearly had exchanged his Noematic point of view for a Noetic understanding of the context, where the musical input and his professional experiences intertwined in a circular hermeneutical fashion that made him redefine or reevaluate his own previous experiences in the light of the continuous flow of new experiences, as illustrated earlier in Fig. 8.

This hermeneutical Noesis-Noema process was also experienced by a 73-year-old woman who wrote on the questionnaire the following comment about the sanguine movement:

Did Copland know Nielsen? Very cowboy kicking heels with strings!!

The responses to this question therefore show, that Carl Nielsen's music also sparks experiencing outside of the defined parameters of the four temperaments, as derived musical experiences seem to be included in the hermeneutical experiencing process.

18.8 Demand Characteristics

The process of actively relating to and reflecting on a musical experience may be unusual to many concert goers who don't normally reflect on and verbalize artistic experiences in detail, but in the case of the high school students who were part of the qualitative interview segment, having to do just that most certainly made them contemplate and evaluate their experience. They all expressed a lot of excitement

toward the experience, but when urged to explain one’s musical experiencing, the risk of demand characteristics (cf. 16.6) is considerable, for instance when Melanie was responding to whether there was anything she didn’t like about the music:

There was not much about the music I didn’t like. I enjoy classical music myself, so I like to listen to it even though I don’t get much of a chance besides being in orchestra and playing it.

By using the word “myself” she reveals, that she is referring to herself in relations to somebody else, in this case perhaps the *Researcher*. If so it becomes apparent that Melanie is acting on the assumption that the researcher is looking for somebody who likes classical music, just as he himself presumably does, so instead of reflecting on the music in question, she moves to a contextual meta level of speaking about classical music in general terms, as if in an attempt to please.

Even her overall evaluation of the musical experience is loaded with moments of “aim to please”:

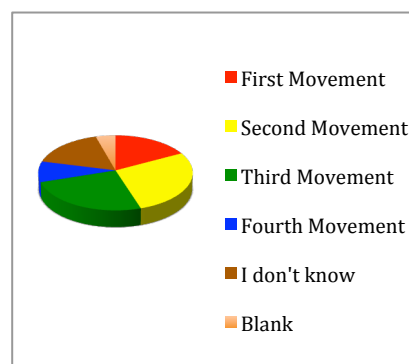
I have never heard any music of Carl Nielsen before. This is the first time I’m hearing of him and I quite enjoy his music very much.

18.9 Question Seven

In order to circumvent the risk of demand characteristics, Question Seven specifically addressed any criticism of the work that respondents might have:

7) Which of the four movements did you like the least?


	NOR	%
Choleric <i>First Movement</i> :	31	17.2
Phlegmatic <i>Second Movement</i> :	50	27.8
Melancholic <i>Third Movement</i> :	45	25.0
Sanguine (Happy) <i>Fourth Movement</i> :	16	8.9
I don’t know:	30	16.7
Blank	8	4.4



Least Liked Movement
Fig. 77

Apart from the fact, that the phlegmatic movement once again comes in as the least favored of the movements, the most characteristic aspect here is the fact, that the

melancholic movement suddenly is a close runner-up. After topping the list in almost all previous enumerations it suddenly drops very close to the bottom. When listing in similar fashion to the previous rankings, the result comes out as follows:

<i>Most successful depiction</i>	1. Sanguine Character (16)
	2. Choleric Character (31)
	3. Melancholic Character (45)
<i>Least successful depiction</i>	4. Phlegmatic Character (50)

One possible explanation for this is the unexpectedly high count of indecisive respondents. If the “I don’t know” votes are added to the blank votes, this adds up to 21% of the respondents. On the forms several respondents expressed their uncertainty by ticking all boxes (registered as “I don’t know”) or writing comments like “*Liked them all*” or “*I liked all*”. One respondent (female, age 48) even wanted to qualify the choosing of the melancholic character as the movement she liked the least by pointing out: “although it added crucial dimension.”

Despite all speculations it seems, that only one movement unites all respondents, and that is the second, phlegmatic movement, which consistently is liked the least. The other movements seem to alternate almost at random with respect to “degree of liking.” Let us therefore break the numbers down to see, if there is a difference in the “likes” and “dislikes” of the younger (0-29) and the older generations (60-90+).²¹² When listing the movements that were liked the most, the following picture emerges:

	Age Strata 0-29	Age Strata 60-90+
First, Choleric Movement	16.9%	17.0%
Second, Phlegmatic Movement	13.6%	17.0%
Third, Melancholic Movement	35.6 %	26.4%
Fourth, Sanguine Movement	33.9%	39.6%

Stratified liking
Fig. 78

²¹² Once again it is important to point out, that this kind of stratified sampling has a series of effects on the reliability of the statistical outcome. The sample decreases considerably due to the fact that the only respondents who are measurable are the ones who either submitted age information or handed in questionnaires that were neither blank nor indecisive; nevertheless, in an attempt to identify certain trends/patterns, it can and should still be considered a valuable source of information.

This data shows that there is no clear generational gap with respect to responses. The most significant difference is to be found in the degree of liking of the third (melancholic) and fourth (sanguine) movements, where the youth group prefers the third movement while the elderly prefer the fourth.

18.10 Life Cycle and Time Trend Reflection

Relying upon the premise, that the choice of favorite movement is based somehow on life world reflection this could be an indication that there is an additional element of *life cycle reflection* included in the equation. Seen in this light a conclusion could be that overall liking of the sanguine movement is somehow based on the fact that everybody strives for happiness while the high degree of liking of the melancholic movement in the youth segment reflects the fact that this age-group still has some worries for the future. According to Danish scholar Svend Brinkmann, one of the probable triggers of depression is when individuals get “psychologically overwhelmed by the diffuse but widespread demand of being themselves.”²¹³ When one is a teenager at the cusp of developing an individual personality, these internal struggles may very well result in a musical identification with the expression of the very same feelings found in Carl Nielsen’s music.

However, depression is no longer just a cause for teenagers. According to the World Health Organization, WHO, “The burden of depression and other mental health conditions is on the rise globally.”²¹⁴ Brinkmann’s assessment aligns well with this:

*According to Willig and Petersen (2005) every historical era has some social pathological diseases that tell us something about the psychological climate of society, and a lot points to the fact that depression has become today’s primary functional pathology.*²¹⁵

I cannot help but think that this trend is an explanation for why the melancholic movement consistently scores highest across all age segments.

²¹³ Brinkmann (2012), p. 93. Translated by PEL. Svend Brinkmann is professor of psychology at Aalborg University.

²¹⁴ WHO’s Media Centre: <http://www.who.int/mediacentre/factsheets/fs369/en/>

²¹⁵ Brinkmann (2012), p. 94. Translated by PEL.

If we take a quick look back at Question Four, in which the respondents are asked to evaluate how well, they thought Carl Nielsen depicted the various personality types, an element of life-cycle reflection can be discerned in the responses. Namely, the most critical respondents are aged 30 or older. Even though the general attitude in this study towards Carl Nielsen’s music is as previously stated overwhelmingly positive, there seems to be a less critical and more open-minded attitude toward the music, especially in the teen segment, but additionally in the 20-29-segment to a considerable degree. This may be seen as a consequence of the fact that the younger generations are more open and willing to unconditionally contemplate the musical input as they are still in a state of maturing, whereas the “grown ups” also have developed a higher degree of personal taste and individuality.

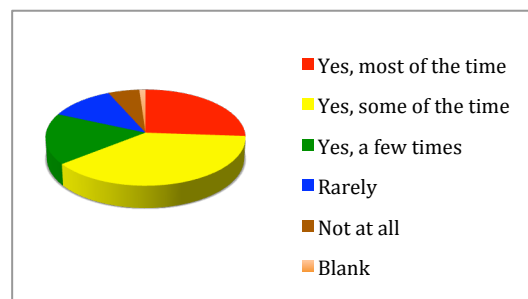
Although these findings are statistically inconclusive, they are sufficiently consistent to at least indicate certain patterns or trends. Regardless, they all indicate that the music of Carl Nielsen did indeed affect the listeners as it impacted their life worlds. The extent to which life world impact correlates with programmatic content was then addressed in the following question.

18.11 Question Eight

Question Eight was:

8) Did Carl Nielsen’s music generate actual images in your head so that you envisioned the various characters?

	NOR	%
Yes, most of the time:	47	26.1
Yes, some of the time:	69	38.3
Yes, a few times:	31	17.2
Rarely:	21	11.7
Not at all:	10	5.6
Blank	2	1.1



Envisioned Characters
Fig. 79

The most significant conclusion based on these numbers is that there is no significant conclusion. What it shows is that there is no single way of listening. Despite of all the

communicational efforts to share Carl Nielsen's "programmatic" intentions, 5.6% of the sample didn't see pictures at all. A closer look reveals that even this subset of respondents cannot be defined as a homogenous group, as there seems to be no real pattern associated with either age or gender. Unfortunately the quantitative layout of a survey does not provide additional information as to how these particular respondents then experienced the music; however, the numbers do reveal that all teenagers experienced some kind of image generation, which was further corroborated by the qualitative interviews, as verbalized by Brad:

I would kind of imagine what the characters would be doing. Like the second movement with the little boy with the blond hair and the blue eyes. It's kind of funny to imagine. But the thing that kind of got me the most was: I just imagined him lying by the riverbank and he just sat there and all of a sudden "psyche" the barrel came down. He's just like "What just happened?" [looks around, bewildered], and I just imagined what it would be like, and I kind of giggled at a lot of that, and it was pretty exciting.

Due to the overall time constraint related to the Wyoming data collecting process it was not possible to delve into the reasons for a respondent's degree of liking; was it based on an inner, personal identification related to individual experiences or was it based on an outer ability to vividly imagine the general attributes of the character in question? A certain connection between the respondent's own personality and the images they develop was the case at least with Melanie:

I'm a very upbeat person myself so I could imagine skipping through flowers and being all happy and joyful.

In Pete's life world the music of the first movement triggered images that were indeed inspired by Carl Nielsen's general character-defining stipulations, but most likely not in line with his contextual intentions:

It reminded me of myself when I get angered. I liked the timpanies coming in, and the bass. It was like I was in boy scouts and I had to be a patrol leader.

In qualitative studies it comes with the territory that there are no wrong answers. What is of interest is the interviewee's experiences in *The Vibrant Now*. This actually corresponds well with Carl Nielsen's interest in providing the audience with listening

tools in order for them to generate their own associative images rather than giving them a one-solution-key.

Despite Carl Nielsen's good intentions it wasn't always easy for him to accept the diverse ways that people listen to music, as he relates in a short anecdote in his essay *Words, Music, and Programme Music*:

A Danish composer had written a symphony²¹⁶ of which the allegro movement was styled allegro orgoglioso (orgoglioso = proud). After the first performance the composer was congratulated by an elderly, cultured, and really intelligent lady who confessed that the first movement had given her most delight, because throughout it she had clearly heard the organ-like character the composer had wished to express. The movement, it should be said, contained nothing resembling organ music, but the misunderstanding of the Italian word²¹⁷ had given the old lady a rare treat – those who saw the composer's face no doubt a still rarer one.²¹⁸

Andrea's musical experience is probably more in line therefore with Carl Nielsen's intentions, although she was surprised by her own reaction:

Oddly enough I related to the second character, the phlegmatic, which I didn't expect. The three other characters are on such an extreme, emotional level, and then you get to this really subtle and different personality. I think it helped that we knew a little bit more of the story of the second movement, but I think the subtle emotions really captured well, just as much if not more than the extreme emotions.

The process of identifying personal characteristics in the music then led Andrea to a rather philosophical analysis of what it was that appealed to her:

It's not that I didn't like the extreme emotions, it's that you get all three extremes and then the subtle one sticks out. Anybody can comprehend and understand being horribly angry and just wanting to punch a wall or something. They can understand that sadness and complete depressiveness because we all go through the extremes, but I think we're kind of a little bit

²¹⁶ Carl Nielsen himself, referring to his *Symphony No. 1*.

²¹⁷ The misunderstanding is even more understandable in Danish, where the word for organ is spelled "orgel," thus resembling to a higher degree the word "orgoglioso" than in the English translation.

²¹⁸ Nielsen (1953), p. 38. The roman-face accentuations are the author's own.

robotic throughout our daily lives, because we have a certain routine, and so we stick into this subtle emotion. Composers, they don't think "do the subtle emotion" as much, which makes it stick out.

What Andrea is doing here is actually a rather well executed presentation of the phenomenological process of *doxa* and *episteme* (cf. 3.11). She first explains the mere activity of experiencing the music (*doxa*), then she explains how she elucidated meaning from the experience through a process of interpretation. This hermeneutical process eventually leads her to a deeper understanding of herself as well as of the music (*episteme*).

18.12 Concrete experiences

Not all retellings of the musical experiences were of the abstract, imaginative kind. Since all members of the high school subsample played orchestral instruments themselves, considerable attention was given to technical and instrumental issues. Most of these observations were related to the interviewees' own instruments, once again indicating life world reflection. Brad observed:

I looked at the cellos, and I stared at their hands and how they used the bow, and that was pretty impressive on my part.

Just watching the orchestra perform was an awe-inspiring experience to Brad, as evidenced by how impressed he was with their rhythmic precision:

I was actually pretty surprised that the double basses were able to sync with the cellos, so I was: "Oh, this is pretty surprising".

Pete made mention of the technical difficulties in the double bass part:

When I was watching the symphony, I noticed mainly the double basses during the first movement of The Four Temperaments, as I was getting into how they were just feeling the music and how intense they were getting during the parts by looking at them. They were going [mimes bowing] and I was just looking at their left hand and I was just seeing them [sings] just going on every note, and it was really exciting just to see a bass-line that actually is an integral part of the whole piece itself.

This statement clearly reflects that the musical experiencing was happening on several different levels, whether the response be auditory, emotional, visual or some combination of these.

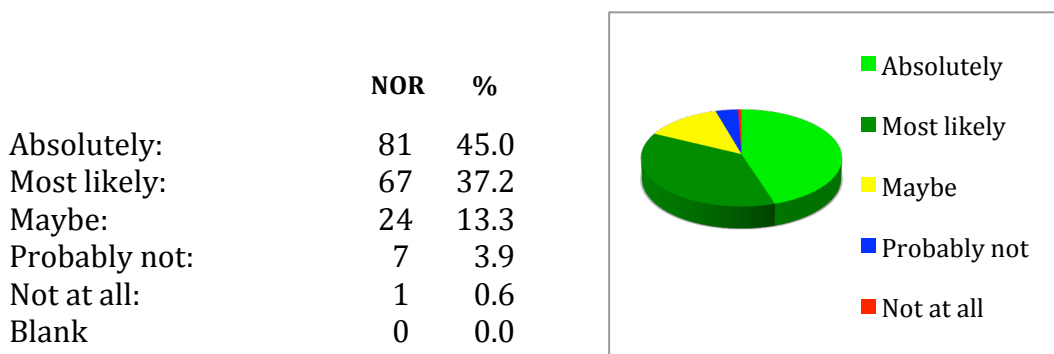
It was apparent that the students’ visual attention was centered on their own instrument in the orchestra. This kind of life world reflection only helps to demonstrate that there are many ways of experiencing “*all the beauty of music.*” This kind of instrumental favoritism is normally not considered *comme il faut*, as charmingly related by Andrea:

Of course as a flute player I love the flutes. They always capture me because they are shiny and they pick up the light, but then the clarity of the flutes, ... I can’t stand practicing and having the pads being a little bit messed up and just that little bit of air kind of makes you cringe a little bit, but they were really clear and I loved that, and playing the instrument I pay more attention to it. I shouldn’t favor, I love all of them – [then in a whisper] but I do favor a little bit.

18.13 Question Nine

Question Nine was intended to determine the degree of impact on the immediate life worlds of the average concertgoers:

9) Would you like to hear Carl Nielsen’s second symphony *The Four Temperaments* again?



Specific Future Interest
Fig. 80

A total of 82.2% ticked one of the top two categories, stating that they “Absolutely” or “Most likely” would like to hear the symphony again. If one divides the sample into a

bipolar Yes/No structure and folds the “Maybe” votes into the “Yes” category, (similar to the handling of results to Question 3, cf. 18.3), a full 95.5% of the audience is open to the idea of hearing the symphony again. This extraordinarily high number might well be seen as confirmation of a very high degree of life world impact. It stands to reason that if the audience didn’t find inspiration or musical satisfaction or whatever else might constitute a positive musical experience, they would not be so willing to revisit Carl Nielsen’s musical universe at a later time.

18.14 Question Ten

Question Ten “zoomed out” in order to investigate whether the symphonic experience had generated what could be described as a broader life world impact rather than the immediate life world impact addressed in Question 9. The goal was to determine whether the interest in *Symphony No. 2* had sparked interest in Carl Nielsen’s music generally.

10) Would you be interested in attending another concert with music of Carl Nielsen?

	NOR	%
Absolutely:	83	46.1
Most likely:	73	40.6
Maybe:	22	12.2
Probably not:	2	1.1
Not at all:	0	0.0
Blank	0	0.0



General Future Interest
Fig. 81

Here a total of 86.7% of the audience was directly positive toward the idea of experiencing other music by Carl Nielsen. If the “Maybe” voters, who are not directly opposed to the thought of hearing other pieces by Carl Nielsen, are included in the positive segment, the number comes to a staggering 98.9% of the audience.

Melanie expressed it like this:

I would very much like to hear Carl's music again. Considering I enjoyed it the first time, I think I'd enjoy it again, and again.

The fact that she refers to Carl Nielsen by first name only is a clear indication of personal acceptance. This is how you address a friend, it is most certainly not the way you address a classical composer of complex, incomprehensible music. By referring to Carl Nielsen this way, Melanie indicates that she has accepted and bought into Carl Nielsen's self image as that of a common man, or at least of an accessible composer, a perspective which there is good reason to think was shared by a majority of the questionnaire respondents.

Part V: The Outlook

It seems that what we demand must at once be both entertaining and coherent, and this is after all where the secret of all good art lies: it cannot be too long, not too short, not too high, not too deep, not too strong, not too weak, but everything must flow with a convincing naturalness, which cannot be explained, but which we all feel so well.

Carl Nielsen²¹⁹

²¹⁹ Fellow (1999), p. 413. Translation by PEL.

19. Perspectives

This chapter addresses some of the various conditions that can prompt an audience to be swayed to a particular point of view, as called for in Carl Nielsen's Communicational Condition. The Communicating Conductor's role in this process – the choices made regarding musical information to be shared with the High School students – will also be examined. Finally the orchestra musicians are given a voice, as responses from a few of the performers are excerpted.

19.1 Conditions that Trigger

As previously mentioned, Carl Nielsen's music had prior to my visit never been performed by the University of Wyoming Symphony Orchestra. This fact may well support the general assumption that Carl Nielsen's music is difficult and hard to access.²²⁰ I was therefore not expecting a high degree of liking from questionnaire respondents, so when an astonishing 98.9% of the respondents indicated that they were not explicitly opposed toward the idea of experiencing other works by Carl Nielsen (cf. 18.14), the outcome must be considered a resounding success.

Still, there is always the risk of jumping to conclusions based on either a conscious or subconscious inclination for a particular outcome. Especially in a research setup, where the roles of researcher and communicator are intertwined, it is essential to be vigilant of both "external bias indicators" (e.g., demand characteristics, cf. 16.6) and "internal bias indicators" (e.g. formulating uncritical or inadvertent pattern matching) in order to avoid willed conclusions.

In this context the survey's hard, statistical evidence comes in handy, but in addition the body-linguistic reactions of the interviewees must be taken into account. It therefore seems reasonable to conclude that the overwhelming display of enthusiasm, imaginative involvement and general excitement on display during my visit in Wyoming was indeed the consequence of a very high degree of musical acceptance and a high degree of liking. Yet still this conclusion could eventually be attributed to my preconceived expectations, subtle and unconscious though they have

²²⁰ See footnote 9.

been. Therefore it is critical to verify validity, including external validity, of my findings: without such confirmation one has no choice but to conclude that the outcome was merely a local occurrence or a statistical anomaly.

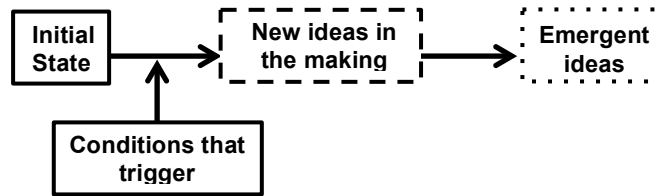
As stated, the questionnaires reveal a high, general interest in Carl Nielsen's music, but this interest is also reflected in respondents' more specific interest in the second symphony, with a total of 82.2% choosing one of the top two categories, stating that they "Absolutely" or "Most likely" would like to hear the symphony again. When stratifying this response into a bipolar Yes/No-structure (cf. 18.13), a total of 95.5% of the audience are not opposed to hearing the symphony again.

We are led now to the key question: Does this data summary prove the power of *Carl Nielsen's Communicational Condition* beyond any reasonable doubt?

The simple answer is "not really," since we cannot rule out the possibility that the results are a natural (if somewhat extraordinary) outcome. However, considering the fact that in all other respects the Wyoming audience appeared to reflect the characteristics of an average North American concertgoing audience (cf. Appendix B) such a coincidence is rather unlikely. It therefore seems reasonable to conclude that the recorded interest is indeed genuine. Moreover, the result could point toward a conclusion that when *Carl Nielsen's Communicational Condition* is strictly implemented, it can play a meaningful role in swaying an audience towards a desired outcome.

Since this is not a causal study, the focus has not been on verifying behavioral change but rather on documenting behavioral manifestations. However, when taking *Carl Nielsen's Communicational Condition* at face value, it goes with the territory that his premise for explaining why people are "staying away from music" is based on their lack of knowledge or information about the music. In other words, a condition that will trigger a change of the status quo is needed to alter the situation. Jensen and Wagoner illustrate it as follows²²¹:

²²¹ Jensen et al. (2010), p. 78.



Schematic Diagram of Research Focus
 (modified from Valsiner, 2000, p78)
 Fig. 82

Given *Carl Nielsen's Communicational Condition* specifying that “all it takes is an elementary introduction for the ear to be tuned in and thus opened to all the beauty of music,” the process of providing additional information about the music, in this case by the *Communicating Conductor*, has the potential of being the triggering condition that facilitates the decired change in outlook.

There are a number of possible alternate reasons for such a behavioral change, however. In the case of Jensen and Wagoner, “changes in children’s representations of animals over the course of a school visit to the zoo” was examined.²²² Their study aims at documenting the impact of a communicational intervention similar to that of the *Communicating Conductor*, but in their case it is based on input from a London Zoo Educational Officer as part of a Zoo’s formal learning program. In other words, it is a research setup, as referenced in Part I (cf. 3.4), which despite the context (and the specific causal outlook), is quite similar to the present study:

*This study highlights the crucial role of variables outside of the direct context and motivations surrounding the zoo visit itself. The cultivation of pre-visit representations of animals, habitats and the environment occurs over an extended period of time through the influence of multiple sources, including formal education and mass media. Education within the zoo must interact with such pre-existing ideas in the process of visitor’s development of a new understanding of animals and their environments.*²²³

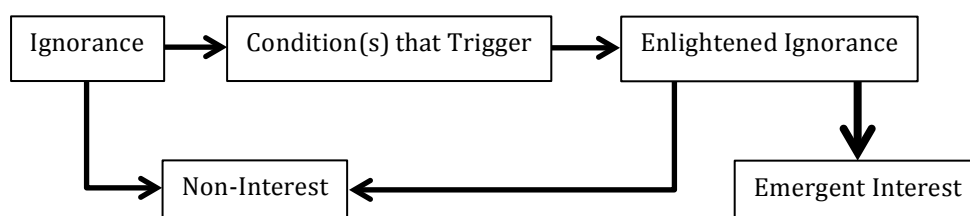
The above excerpt illustrates well the reason for the high school presentation being planned as a series of high-paced intervening events (cf. 13.6-13.13).

²²² *Ibid.*, p. 65.

²²³ *Ibid.*, p. 73f.

Even though the communicational content had been carefully prepared, there is no guarantee that intervention by the *Communicating Conductor* was the only condition-triggering factor – other circumstances may have also contributed to an enhanced response. For example, individuals could have drawn to the general energy of the live performance in *The Vibrant Now*; others could have been positively influenced by the general “programmatic” content of the music; still others could have responded favorably due to fascination with the performers’ technical artistry.

No matter the ultimate triggering event, the transformation of “the experiencer” cannot be guaranteed to lead to a renewed interest in classical music, as underscored in the following derivation of Fig. 82:



Schematic Diagram of Interest Altering
Fig. 83

The word “ignorance” to describe a respondent’s initial state of mind might seem a bit strong, but the term should be understood in its simplest sense: as an “absence of knowledge or information”²²⁴.

It does seem essential, however, to establish in the first place a condition-triggering event so as to initiate a change. If people “who stay away” are not invited or led into “the artistic room,” and provided with some sort of roadmap to the experience, it seems unlikely that a renewed interest will occur; life will just continue on according to a set of predefined parameters and prejudices. With respect to *Carl Nielsen’s Communicational Condition* it can therefore be concluded that the better the condition-triggering event is staged and executed, the greater the likelihood that a change in level of interest will occur.

²²⁴ <http://oxforddictionaries.com/definition/english/ignorance?q=ignorance>

19.2 The Possibility of Replication

*Before you can trust the findings of a single research study, you must determine whether the observed results are reliable. You should always be cautious when interpreting findings from a single study in isolation from other research. To make a general claim, you must know whether the same results will be found if the study is repeated. If the observations are not repeatable, the observations were either due to chance or they operate differently in different contexts. If the variables of interest operate differently in different contexts, then contextual factors must be systematically examined in additional research.*²²⁵

When considering the possibility of a replication of the present study to demonstrate the study's external validity, it is paramount once more to consider the role of the *Communicating Conductor*:

The whole idea of using guest conductors in the symphonic world stems from the fact that no two conductors are the same and no two conductors reach precisely the same artistic conclusions no matter how united they might be in thought and theory, their physical appearances, their personal styles and their artistic instincts will inevitably lead to different interpretations.

The same is true for the role of the *Communicating Conductor*; therefore a major factor in determining the present study's external validity through a repeated measure design is "me," both from an artistic and communicational standpoint. Still, a similar outcome cannot be guaranteed, as different audiences will likely have at least somewhat differing views of me which may challenge the ethos-building process (cf. 13.3). Based on personal experience however,²²⁶ I am quite confident that a similar outcome would be obtainable, but this is untried as yet.

Nevertheless even when removing me from the equation, at least a certain degree of replication is likely. I personally know many conductors who are excellent

²²⁵ Christensen et al. (2011), p 16.

²²⁶ This experience has come in the form of hundreds of concerts where I have also assumed the role of *Communicating Conductor*; likewise many motivational talks in the business community about the importance and power of musical communication; such experiences have provided a solid knowledge base with respect to audience swaying.

communicators; by embracing the role of *Communicating Conductor*, they could equally well achieve similar results.

In Laramie, Wyoming the concert was available for the high school students to choose to attend, but it wasn't until the content made intersection with their life worlds that the idea of attending the concert converted from being an abstract eventuality into a concrete and active choice. The key, as stated previously (cf. 13.1), is finding a way to circumvent the prospective audience member's internal gatekeepers. When this can happen, anything is possible, as vividly demonstrated by Brad, who as mentioned earlier reflected on his expectations for the upcoming concert as being "like an old time rock concert" (cf. 17.2).

19.3 Underestimating the Audience

A consistent finding in both the surveys and interview results is that respondents repeatedly described the profound impact the overall experience had had on their life worlds. Through an objective *musical* correlative-technique (cf. 6.6) manifested by a consistent use of **CMEs** (cf. 6.1), Carl Nielsen apparently succeeded in concretizing the characteristics of the various characters depicted in the music to such a degree that the audience actively identified themselves with the music. The audience's ability to embrace and adapt to Carl Nielsen's musical universe exceeded even my most optimistic expectations.

When planning the communicational content of a communicational encounter, as with the high school presentation, the preparatory phase is naturally guided by an assessment of the input capacity of one's communicational counterpart. An example of such a judgment is my decision to refrain from mentioning the change from minor to major mode in the third movement (cf. 13.11). This decision was based on the subjective conclusion that a too detailed, musicological perspective could lead to information overload, which yet again might result in communicational alienation rather than inclusion. This turned out to be an underestimation of the audience's capacity to learn and grow. Pete recalled the following when reflecting upon the third movement:

I could very much see the sadness, but I was confused with the minor da-da-thing..., then it goes to the major. I was having different senses of what the music was doing, but that's probably just me.

Pete's listening capacity clearly exceeded the stipulated expectations of the planning phase, and he was by no means the only one to show a surprisingly high degree of auditory awareness in *The Vibrant Now*. Edward too expressed a high degree of capacity for abstract listening:

I did definitely feel both of the horizontal pieces.

For instance, Edward, appeared to have grasped with good insight Carl Nielsen's use of phrasing as a means to express personality. In relations to the third movement he said:

The energy that the musicians are expanding is not going outward but rather inward.

The overall scope of the symphonic format, with its somewhat extended attention span requirements, is often referred to as one of the main reasons why people "stay away" from classical music. Brad was quite honest about his own difficulty with staying focused:

There's one moment during the first movement where I kind of lost my focus, like I kind of lost where it was taking me. Then while it was going back to the main melody, I was: "There we go!" [looks surprised and happy].

What is particularly interesting is the fact that it was a moment of auditory recognition that restored his attention.

Andrea too displayed a high degree of auditory awareness when she revealed as the extent to which the symphony's instrumentation and orchestration were parts of her auditory experience:

I also loved the instrumentation. This is probably my favorite part, that every instrument got their own little bit of solo, little bit of shine time.

These examples seem to confirm Carl Nielsen's belief that the ear indeed has the capacity "to be tuned in and thus opened to all the beauty of music."

The fact that the respondents seem to possess a rather high degree of analytical skills could be explained as a natural consequence of their active involvement in the high school orchestra. This may also be viewed as a contributing factor in their general enthusiasm toward classical music in general. However, when abstract parallels are drawn to other people's life worlds it not only shows emphatic and imaginative capacity, it also clearly shows that the music has been embraced and accepted as more than just another short lived moment of distraction. This is clearly displayed as Andrea talks about the final movement:

...and it ends, and everything's OK, so there's hope, and as an audience they can take it away into their personal lives.

Of course, these statements may not necessarily be representative of the general population of high school students, but they likely indicate that we professionals should not be so apprehensive when it comes to sharing our professional knowledge with laymen.

19.4 Orchestral feed-back

Several orchestra members who otherwise have had no voice in this study revealed a personal involvement through in-person expressions of appreciation to me, and even by way of subsequent postings on Facebook:

Thank you so much for coming down and working with us! I thoroughly enjoyed the experience, and thanks to you, I am now a huge Carl Nielsen fan! :)"²²⁷

"Mr. Larsen – Thank you very much for an amazing experience. Playing under you was great."

"I deeply enjoyed the insight and everything you had to offer to all of the song, I [sic.] was truly an honor to have you conduct."

²²⁷ Similar to policies of anonymity found elsewhere in this study (cf. 16.2) the names of relevant Facebook users have been withheld.

Feedback from the players was based primarily on an evaluation of the rehearsal process. Although this element has not been described in the present study, it is interesting to note that the players, despite having to deal with all the technical and musical challenges of performing the symphony, still found themselves inspired by the music.

Professional musicians, or anyone practicing a piece of music, may sometimes have to listen with a detached, critical ear to ensure that all the minutiae of a performance are technically correct. But technical correctness alone is not enough; once this is achieved, emotion must return, or one may be left with nothing beyond an arid virtuosity. It is always a balance, a coming together, that is needed.²²⁸

The process of “coming together” is often achieved with the aid of a common rallying point. Attending a live performance is just one manifestation of such a rallying. The densifying of energy or the emotional elevatedness that (might) occur in *The Vibrant Now* during a live concert is as exhilarating as it is inexplicable, yet it constitutes one very important reason for experiencing live music (cf. 3.2).

This very aspect was indirectly addressed by Michael Griffith, the regular conductor of the University of Wyoming Symphony Orchestra (cf. 3.5) when on the day of the concert he posted the following on the orchestra’s Facebook wall:

UWSO rehearsals this week with Peter Ettrup Larsen have been terrific! He’s really exciting, and brings so much to the Nielsen symphony. Concert 5:30 today, Fine Arts Concert Hall. Don’t miss it.

Even with the everpresent risk of one’s own judgment being clouded by subjectivity, it seems sound to conclude that the audience as a whole, with a special emphasis on the younger generations, embraced Carl Nielsen’s communicational universe, showing a considerable degree of acceptance of and enthusiasm for *Symphony No. 2 (“The Four Temperaments”)*.

²²⁸ Sacks (2008), p. 312f.

One could ask whether there is a specific reason for this enthusiasm: Is there an odd, secret, key ingredient that secures Carl Nielsen a secure place in active repertoire of the 21st century?

I believe that the answer to this question is yes, and it lies in the fact that Carl Nielsen's musical universe matches well an aspect of today's *Time Spirit*.

20. An Element of Time Spirit

This chapter discusses Carl Nielsen's contemporary relevance in a broader context. The Wyoming audience's interest in Carl Nielsen's Symphony No. 2 ("The Four Temperaments") will be put into perspective by various examples of how Carl Nielsen's music seems to match certain elements of today's Time Spirit.

20.1 Time Spirit Applicability

Over the past couple of centuries signs have emerged of what could be described as a historical shift from a society governed by a collectivist outlook towards one overtaken by a more individualistic self-centeredness, where personal needs and whims supersede communal covets. We appear to live in a time when personal appearance is among our most highly valued qualities. This is reflected at all levels of society from the spin doctor controlled political environment over the innumerable courses and workshops in the business community on self-realization and mindfulness, to the countless talent shows, where keeping up appearances is rated higher than any display of true and genuine talent.

When a full symphony by Carl Nielsen enters such a modern context (characterized by the above-described factors), it does indeed seem to hit the core of the modern *zeitgeist*, or Time Spirit. The fact that Carl Nielsen through his ambiguous use of **CMEs** simultaneously challenges the individual listener to personally engage in the image-generating process furthermore seems to play a part in establishing good rapport with his musical universe.

Often, after a time, a dominant contemporary trend is met by a counter-trend, one that re-enlivens old virtues or somehow adds a twist to the prevailing tendency. In Denmark such a counter-trend has materialized in a renewed interest in the traditional, popular Danish songs from "The Treasury of Danish Song" (cf. 6.2).

The latest edition of "The Folk High School Songbook," the 18th edition since the first edition was released in 1899. In six month it sold 125.000 copies. In comparison the 17th edition in 18 years sold 600.000 copies. These are surprisingly high sales figures²²⁹. Sociologists call The Folk High School Songbook a first mover, an appellation usually used to describe persons who are trend setters and do what the rest of us will do in five years.²³⁰

With Carl Nielsen being the most featured composer in this particular songbook it puts him at the center of this counter-trend. It isn't the objective of this study to speculate as to the particular reasons for this counter-trend emerging; instead it is sufficient to register the phenomenon as evidence that the present Time Spirit serves as something of a foundation for renewed interest in Carl Nielsen's musical universe.

20.2 The Wikipedia Angle

Another tangible manifestation of the increased interest in Carl Nielsen can be seen in the development of the article about Carl Nielsen on the online collaborative encyclopedia Wikipedia.

Even though Wikipedia doesn't meet the scientific standard of academically-based reference literature, it is nevertheless a major source of information for millions of people around the world. As of February 2012 its more than 22,000,000 articles in 285 languages attracted 470 million unique visitors monthly²³¹. Due to this massive level of traffic, Wikipedia appears high regularly on Google search lists, a search of the name "Carl Nielsen" included. It is therefore safe to presume that many a Nielsenian newcomer's knowledge about Carl Nielsen originate from this very source. Since Wikipedia is "is written collaboratively by largely anonymous Internet volunteers who write without pay,"²³² the degree of detail and level of scholarship in the articles

²²⁹ The Folk High School Songbook was released in 2006. According to The Population Reference Bureau's "2006 World Population Data Sheet" <<http://www.prb.org/pdf06/06worlddatasheet.pdf>>, the total Danish population counted 5.4 million people. This means that over 11% of the population bought this book.

²³⁰ Lindsø (2007), p. 12f.

²³¹ <http://en.wikipedia.org/wiki/Wikipedia:About>. This page was most recently modified on 7 March, 2015.

²³² *Op.cit.*

tend toward a level of general interest. Considering the source of Wikipedia strictly, it appears that the interest in Carl Nielsen's music has increased over the past seven years. A screenshot of the Carl Nielsen reference made on August 26, 2008 had the following colophon:

*Carl August Nielsen (June 9, 1865 – October 3, 1931) was a conductor, violinist, and composer from Denmark. His works have been well known in Denmark and they have been “a mainstay throughout the Nordic countries and, to a lesser extent, in Britain,” noted the critic Alex Ross in 2008 in The New Yorker, and rising young conductors such as Gustavo Dudamel and Alan Gilbert are now playing Nielsen’s music in the United States. Carl Nielsen is especially admired for his six symphonies and his concertos for violin, flute and clarinet.*²³³

This text was followed by a 6 topic content list:

- 1 Life
- 2 Music
 - 2.1 Symphonies
- 3 Historical Recordings
- 4 Media
- 5 References
- 6 External Links

A similar screenshot made on September 22, 2013 not only tells a different and more versatile story, it provides a more recent and less grainy photo of Carl Nielsen, thus sending the signal of a more contemporary artist:

***Carl August Nielsen** (Danish: [k^ha:l 'nelsn̩]; 9 June 1865 – 3 October 1931) is widely recognized as Denmark's greatest composer, and is also recognized as being a skilled conductor and a violinist. Brought up by poor but musically talented parents on the island of Funen, he demonstrated his musical abilities at an early age. While it was some time before his works were fully appreciated, even in his home country, Nielsen has now firmly entered the international repertoire. Especially in Europe and the United States, Nielsen's music is ever more frequently performed, with interest growing in other countries as well. Carl Nielsen is especially admired for his six symphonies, his Wind Quintet and his concertos for violin, flute and clarinet. In Denmark, his opera Maskarade and a considerable number of his songs have become an integral part of the national heritage. While his early music*

²³³ http://en.wikipedia.org/wiki/Carl_Nielsen (as of August 26, 2008).

*was inspired by composers such as Brahms and Grieg, he soon started to develop his own style, first experimenting with progressive tonality and later diverging even more radically from the standards of composition still common at the time. For many years, he appeared on the Danish hundred-kroner banknote.*²³⁴

The above text is then followed by an eleven-topic content list with numerous sub-categories:

- 1 Life
 - 1.1 Early Life
 - 1.2 Marriage
 - 1.3 Mature Composer
- 2 Music
 - 2.1 Symphonies
 - 2.2 Operas and Cantatas
 - 2.3 Concertos
 - 2.4 Orchestral music
 - 2.5 Chamber music
 - 2.6 Keyboard music
 - 2.7 Songs and hymns
- 3 Reception
- 4 Historical recordings
- 5 "Objektivering"
- 6 Carl Nielsen's students
- 7 Carl Nielsen concerts today
- 8 Family
- 9 Notes
- 10 References
- 11 External links

A visit to the same webpage made on March 1, 2015 shows that it was last modified on 16 February 2015, thereby demonstrating that, like much of the rest of the Wikipedia site, Carl Nielsen's page is continually undergoing updates and revisions. This of course is not a scientific proof, but yet again it contributes to the general picture of an increased interest in the music and life of Carl Nielsen.

20.3 The Nielsen Project

As the earliest Wikipedia article states,²³⁵ the younger generation of conductors has shown increased interest in Carl Nielsen's music as well. One of them is present music director of the Los Angeles Philharmonic Gustavo Dudamel. His interest in Carl Nielsen dates back to his lengthy tenure as music director of the Swedish National Orchestra, Gothenburg Symphony. Another of the younger generation of American

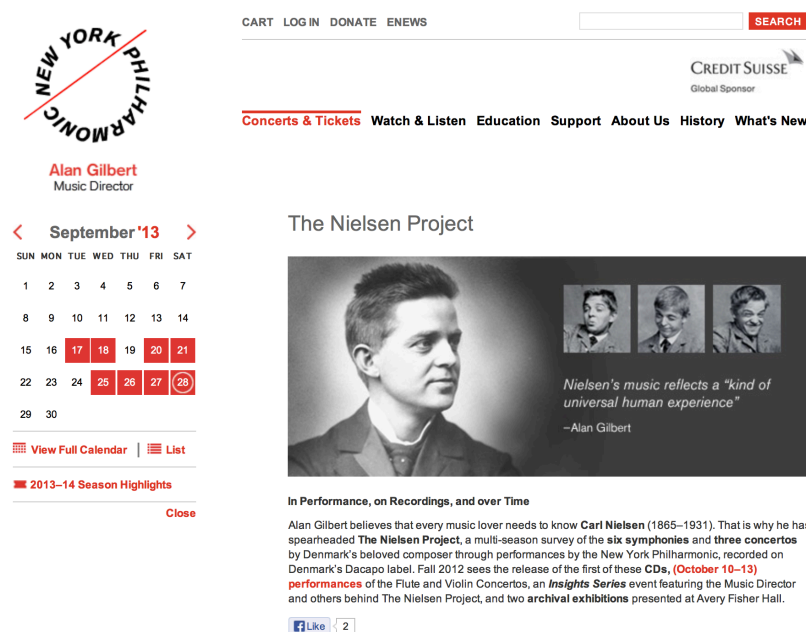
²³⁴ http://en.wikipedia.org/wiki/Carl_Nielsen (as of September 22, 2013).

²³⁵ Cf. footnote 233.

conductors who has championed Carl Nielsen’s music is Alan Gilbert, who likewise once held a Scandinavian position as chief conductor, namely of the Royal Stockholm Philharmonic Orchestra. As present music director of the New York Philharmonic, Gilbert has initiated a major musical undertaking as he has launched what is referred to as “The Nielsen Project.”

On the New York Philharmonic’s homepage as of September 2013 it says:

Alan Gilbert believes that every music lover needs to know Carl Nielsen (1865–1931). That is why he has spearheaded The Nielsen Project, a multi-season survey of the six symphonies and three concertos by Denmark’s beloved composer through performances by the New York Philharmonic, recorded on Denmark’s Dacapo label. Fall 2012 sees the release of the first of these CDs, (October 10–13), performances of the Flute and Violin Concertos, an Insights Series event featuring the Music Director and others behind The Nielsen Project, and two archival exhibitions presented at Avery Fisher Hall.²³⁶



Screenshot of the New York Philharmonic’s home page
Fig. 84

As the first CD containing *Symphony Nos. 2 and 3* was released in October 2012, Danish newspaper *Information* wrote the following regarding the second symphony:

²³⁶ http://nyphil.org/ConcertsTickets/season/nielsen-project?utm_source=web&utm_medium=print_nielsenproject&utm_campaign=standard_redirects
The roman-face accentuations are the New York Philharmonic’s own.

It is, however, in the 2nd symphony, "The Four Temperaments," that the American brings the most interesting bid to the table. When Carl Nielsen played the symphony on the piano for the respectable Dresden conductor Ernst von Schuch, the latter claimed to hear Tjajkovskij [sic.], and apparently so does Gilbert in the melancholic movement. The tempo is set to the solemn side, the E-flat minor-drenched string theme is exposed with a rich sound, more than a little passionate, the wind responses are dressed in mourning, but with the second, more fragile thematic structure, the funeral procession retreats to a magical clearing, where Gilbert inspires a masterly chamber play with an emphatic and racked seriousness, putting Nielsen close to Mahler.

The choleric first movement charges forward, disturbed and stressed, more raw and aggressive than usual. And the contrast to the ensuing phlegmatic intermezzo could not be greater, as it is performed in sublimely laidback fashion, almost cool, like a pitching display of power with an iron fist in a velvet glove. The festivities of the sanguine finale get the exact amount of flag swaying and golden brass splendor, and it might be just here that the philharmonic demonstrates the best, how intelligently and united they play under the new director.

In other words, Alan Gilbert may not be unseating household names in conducting with this Nielsen odyssey, but the venture has come into being with considerable self-assurance, lust of conquest and a fresh take on things. It will obviously be exciting to follow this project, not least as this world famous orchestra show signs of bringing the indomitable Dane to a new global audience.²³⁷

According to this review, Gilbert has managed to update his interpretation to fit a contemporary context, thus increasing its relevancy not only in relations to the contemporary concertgoing audience of New York but also to the globalized market. However, this point of view is not shared by all music critics. According to director Henrik Rørdam²³⁸ of the Danish record label Dacapo which releases the New York Philharmonic recordings, some have pointed out that the somewhat ostentatious American symphonic style doesn't suit the more humble and unpretentious origins of Nielsen's original intentions. Rørdam however is not troubled by this:

²³⁷ Valdemar Lønsted in 'Information', October 10th, 2012: <http://www.information.dk/313340>
Translated by PEL.

²³⁸ As quoted in Danish newspaper *Morgenavisen Jyllands-Posten* on 1.11.2015: <http://www.jyllands-posten.dk/protected/premium/kultur/ECE7350476/Nielsens-nordiske-tone-griber-New-York/>

*If we sincerely wish for an international dissemination of Carl Nielsen's music, we must allow him to leave home, just as we must allow the orchestra the freedom to interpret his works.*²³⁹

When the New York Philharmonic Orchestra released the first CD in the Nielsen Project, they hadn't recorded any CDs during the prior ten years²⁴⁰. The fact that a world-leading orchestra like the New York Philharmonic chose Nielsen for its first release in a decade is a powerful manifestation of Carl Nielsen's contemporary relevance; or as Rørdam cheekily sums it up:

*The musicians are world stars; they really kick ass.*²⁴¹

20.4 Contemporary updating

Another example of how Carl Nielsen's music hits the time trend was seen in 2012 when young Danish pop star "Rebekka Maria" released her second album. Her first album "Queen of France" had received five stars, so expectations were high. For album number two she found inspiration in the music of Carl Nielsen, as she explained to Danish National Radio:

*I have tried to integrate samples from the 2nd symphony in order to portray a complex woman with phlegmatic, choleric and maybe even neurotic sides to her.*²⁴²

By condensing the score into a piano part and adding it to a digital drum kit, she has created what she refers to as "a wild, perky drum groove,"²⁴³ and she continues:

I wanted a light refrain that functions as a liberation, and that's why I put Carl Nielsen's melody into a flute part and in the vocal line. It is a universe inspired by the springtime on Funen, bird life, the painter Johannes Larsen,

²³⁹ *Ibid.*

²⁴⁰ *Ibid.*

²⁴¹ *Ibid.*

²⁴² <http://www.dr.dk/P2/lyttilnyt/tema/mixtoverdener/20090930124450.htm>

Translated by PEL.

²⁴³ Op. cit.

*family, nesting, my grandmother and other strong women – and then of course Carl Nielsen.*²⁴⁴

On the homepage of the National Danish Radio the story about Rebekka Maria was accompanied by a picture that very much underscored the youthful naiveté of the stereotyped yet present-day-relevant rendition of Carl Nielsen's Funen heritage:



Screenshot from dr.dk
Fig. 85

All told, these manifestations of the Time Spirit applicability of Carl Nielsen's music – The Folk High School Songbook's sales figures, the Wikipedia angle, the New York Philharmonic's "Nielsen Project," and the use of Carl Nielsen's material in a contemporary pop-music context – add to the picture of Carl Nielsen having a high degree of contemporary relevance.

²⁴⁴ Op. cit.

21. Final Words

This chapter addresses the future demand for audience-building activities within the classical musical community in general. In this context the outcome of the Wyoming experience is compared with other efforts to engage audiences. Also an evaluation of the contemporary relevance of 'Carl Nielsen's Communicational Condition is attended to.

21.1 Targeting Tactics

Despite Douglas Dempster's somewhat encouraging predictions that classical music is not in decline (cf. 18.1), the general belief in classical music circles is that audiences don't (re)generate themselves, which is why a certain degree of audience development is called for. Former general director of the Salzburg Festival Gérard Mortier put it like this as he concluded his Salzburg tenure:

In the future we must rethink and reconsider what the concert could become. And this is how it may be achieved: in order to keep it, we have to change the concept of the concert.²⁴⁵

In recent years a number of concepts have been launched in order to attract new audience demographics. Of the more successful concepts, the following could be highlighted:

- The *Yellow Lounge* concept, developed by Deutsche Grammophon in an attempt to bring classical music out of the concert hall and into the club scene.
- The Venezuelan musical education system known as "*El Sistema*" that provides children (primarily of poor socioeconomic backgrounds) with orchestral instruments and through well organized instrumental training programs quickly get the children engaged in active orchestra playing.
- The Maestro TV concept, developed by the BBC and exported to a number of other European countries, attracting million of viewers.

Other attempts of targeting new audiences feast on interdisciplinary activities, for example, in which music making and painting are combined in a live setting. Similar

²⁴⁵ Tröndle (2011), p 38. Translated by PEL. Gérard Mortier served as general director of the Salzburg Festival from 1990-2001.

concepts, where specific groups are being target based on age, gender, ethnicity, social affinities, etc., have been attempted in an effort to revitalize classical music by creating popular alternatives to the traditional symphonic “sandwich programming” (overture, concerto, symphony).

The narrower the focus, however, the greater the risk of failure if the target group is not attracted, as was the case with Copenhagen Phil’s concept of “60-minute concerts” which targeted a a broad cross-section of individuals not normally attending classical music concerts, with a special emphasis on the youth segment.

According to a 2012 study from the University of Copenhagen entitled “*Fryder forandring?*,”²⁴⁶ one of the reasons this concept failed so miserably was that the intended “new” target groups didn’t feel sufficiently compelled to turn up at the concert. At the same time the already existing audience apparently didn’t appreciate this particular tradition-altering attempt and stayed away as well.

In contrast to this, the Wyoming experience seems to point in a different direction: one of the most consistent results of the Wyoming survey – across all age groups – was that the phlegmatic movement was the least well liked. This result appeared despite it being the movement that Carl Nielsen provides the most detailed programmatic frame, and also despite this programmatic content being respectfully relayed to the audience during both the pre-concert talk (cf. 14.2) and in all of the other communicational venues (cf. 13.10, 14.1 and 14.3). The reasons why Carl Nielsen’s rather detailed comprehension manual for this particular movement did not provide greater audience satisfaction has previously been discussed (cf. 18.5), but it seems actually as if Carl Nielsen managed in a roundabout way to prove his own anti-programmatic point: that too strict a paradigm indeed does restrict rather than reinforce the level of people’s artistic experiencing.

Still, the audience did not simply reject the movement out of hand; rather, they first embraced it and then made a conscious and informed assessment of the music. This demonstrates the key strategy of the present study, whereby “the work” was

²⁴⁶ Povlsen (2012). “*Fryder forandring?*” is a clever word play on a Danish proverb, which may be translated roughly with the somewhat rhetorical question: “Is change always for the better?”

constantly placed at the center of things. Centered around the stipulations of *Carl Nielsen's Communicational Condition* the simple goal has consistently been to share my personal musical joy for this symphony. In other words, rather than adapt the product to suit the consumer, the consumer was adapted to suit the product.

It is therefore now finally possible to complete Landridge's phenomenological forest analogy, in its musical manifestation (cf. 3.12):

*If for instance we were listening to Carl Nielsen's Symphony No. 2, the music would be the initial focus of experience, standing out within my sensory field: the noema. But this is not all there is to an experience. The second move must be towards the noetic pole and the "how" of experiencing (the reflexive nature of the experience itself). The noetic is possible only through the possibilities provided by the noema, but the noetic provides the figuration of such possibilities. If I return to the symphony and attend to it in my conscious awareness, then how it appears is revealed. Although it was first present to me simply as a piece of music, I experience it as a myriad of musical manifestations from measurable **CMEs** to sheer emotional impacts on my immediate life world: the noesis.²⁴⁷*

21.2 Articulated Reflection

Without having conducted a specific search for concrete manifestations of Carl Nielsen's "Danishness," the ethnic element still makes his music stand out as something "exotic," fresh and original, at least to a virgin audience like the one in Laramie, Wyoming. At the same time the **CMEs** in Carl Nielsen's music carry with them a degree of universality, making them recognizable on a broad, inter-human scale, which adds relevance and musical value to listeners way beyond the borders of Denmark.

By pointing the audience in a certain auditory direction with the aid of various musical tools, the audience to a certain extent becomes involved in the music making as they are given a direct responsibility for their own musical experience.

The neuroscience of music, in particular, has concentrated almost exclusively on the neural mechanisms by which we perceive pitch, tonal intervals, melody, rhythm, and so on, and, until very recently, has paid little attention

²⁴⁷ Reverbalization of Langdrige (2007), p.16.

*to the affective aspects of appreciating music. Yet music calls to both parts of our nature – it is essentially emotional, as it is essentially intellectual. Often when we listen to music, we are conscious of both: we may be moved to the depths even as we appreciate the formal structure of a composition.*²⁴⁸

In other words, it is not always necessary to spoon-feed audiences by turning classical concerts into “shows.” When properly prepared, audiences may equally well accept the challenge to embrace the existing product. In the present study the level of audience engagement was undeniable. As described, the multiple layers of communicational aspects in Carl Nielsen’s music did indeed seem to speak to the contemporary Wyoming audience. Especially the youth segment (from both the high school and university) showed a keen interest in the music, but as the present study has shown, it is possible to spike a high degree of cross-generational interest – 98.9% of the questionnaire respondents in Wyoming indicated they were not explicitly opposed to the idea of experiencing other pieces by Carl Nielsen (cf. 18.14), while 95.5% of the same group was not explicitly opposed to the idea of hearing this same symphony again (cf. 18.13).

The extent of external validity suggested by these numbers cannot be documented with a specific degree of scientific certainty, but no matter how other audiences may respond to Carl Nielsen’s second symphony it seems evident that when sticking to *Carl Nielsen’s Communicational Condition* any audience across national, ethnic, social or generational divides *will* get involved as they come to feel partly responsible for their own artistic experience.

Let us therefore revisit *Carl Nielsen’s Communicational Condition* one final time:

*It’s a fact that quite a few people stay away from music because they think, they don’t really understand its essence. And yet in reality it’s so obvious that all it takes is an elementary introduction for the ear to be tuned in and thus opened to all the beauty of music.*²⁴⁹

When applying to this communicational setup the informed as well as the ignorant is provided with the musical as well as the communicational tools required for them to enhance their musical experience.

²⁴⁸ Sacks (2008), p. 312.

²⁴⁹ Carl Nielsen to Danish newspaper Berlingske Tidende on September 17th, 1931. Fellow (1999), p. 608. Translated by PEL.

No matter which external condition ultimately triggers this process, an ongoing and personally-articulated reflection is the first steppingstone towards the behavioral change and development necessary “for the ear to be tuned in and thus opened to all the beauty of music.”

No matter the music, no matter the means, it all boils down to one simple fact:

*Music is life, and like it inextinguishable.*²⁵⁰

²⁵⁰ Quoted from the title page of the score for Carl Nielsen’s *Symphony No. 4*:
http://img.kb.dk/ma/cn/forord/CNU_II_04_pr.pdf

APPENDIXES

"I roll a stone up a hill, using the energy I have in me to get the stone to a high point. And there the stone lies still. The energy is tied up in it – until I give it a kick, and the same energy is released as the stone rolls down again."

Carl Nielsen²⁵¹

²⁵¹ Fellow (1999), p. 413. Translation by PEL.

Appendix A

"I am doing research on the communicational aspects of Carl Nielsen's symphonic music. If you would be so kind, I would be deeply appreciative if you would fill out this survey following the performance. Someone will be at the top of the stairs as you exit the hall tonight to collect this."

Peter Ettrup Larsen



1. How often do you attend a symphony concert?

1-2 times a year 3-4 times a year 5-6 times a year More

2. Have you ever heard a Carl Nielsen symphony before?

Yes No Don't know

3. What is your overall response to Carl Nielsen's second symphony *The Four Temperaments*?:

I loved it I liked it It was OK I didn't like it I really didn't like it

4. Nielsen describes four personality types in his second symphony *The Four Temperaments*:

a) How do you think he succeeded in depicting **the choleric character** (first movement)?

Very well Moderately well Relatively well Relatively poorly Very poorly

b) How do you think he succeeded in depicting **the phlegmatic character** (second movement)?

Very well Moderately well Relatively well Relatively poorly Very poorly

c) How do you think he succeeded in depicting **the melancholic character** (third movement)?

Very well Moderately well Relatively well Relatively poorly Very poorly

d) How do you think he succeeded in depicting **the sanguine (happy) character** (final movement)?

Very well Moderately well Relatively well Relatively poorly Very poorly

5. Which of the four temperaments do you think Nielsen depicted most successfully?

- | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Choleric | Phlegmatic | Melancholic | Sanguine (Happy) | I don't know |
| <i>First Movement</i> | <i>Second Movement</i> | <i>Third Movement</i> | <i>Fourth Movement</i> | |

6. Which of the four movements did you like the most?

- | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Choleric | Phlegmatic | Melancholic | Sanguine (Happy) | I don't know |
| <i>First Movement</i> | <i>Second Movement</i> | <i>Third Movement</i> | <i>Fourth Movement</i> | |

7. Which of the four movements did you like the least?

- | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Choleric | Phlegmatic | Melancholic | Sanguine (Happy) | I don't know |
| <i>First Movement</i> | <i>Second Movement</i> | <i>Third Movement</i> | <i>Fourth Movement</i> | |

8. Did Carl Nielsen's music generate actual images in your head so that you envisioned the various characters?

- | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Yes, most of the time | Yes, some of the time | Yes, a few times | Rarely | Not at all |

9. Would you like to hear Carl Nielsen's second symphony *The Four Temperaments* again?

- | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Absolutely | Most likely | Maybe | Probably not | Not at all |

10. Would you be interested in attending another concert with music of Carl Nielsen?

- | | | | | |
|--------------------------|--------------------------|--------------------------|--------------------------|--------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> |
| Absolutely | Most likely | Maybe | Probably not | Not at all |

Male Female Age (Optional) _____

Thank you for your time!

Statistical Procedures:

This Appendix provides a thorough statistical verification of the Wyoming-survey findings. Additionally, the representativity of the final sample will be determined based on age distribution, gender distribution and sample size.

Representative Sample

Before engaging in an impact evaluation, where the effects and findings of the field study will be described, discussed and evaluated, it is important to determine whether the statistical data has been gathered on a sound basis.

Unless a statistical survey is conducted with all members of the relevant sampling frame, which is rarely the case, it is of essence that the subsample, on which the survey eventually is going to be based is representative of the population from which it originates.

Two primary parameters must be investigated in order to determine the validity of the sample:

- 1) Does it have internal validity (i.e., does it constitute a good cross-section)?
- 2) Does it have external validity (i.e., it is representative)?

In the present study, 186 out of 610 audience members filled out the questionnaire (cf. 15.2). The group comprising the 186 respondents was a self-selecting subsample based on the overall sampling frame of the 610 audience members. Since the survey was being conducted in connection with a symphony concert, equal probability sampling, in which everyone had the same chance of participating, was as the extent to which the sample control element could be taken. Under the specific circumstances it was impossible therefore to influence or control the exact composition of the sample at the time information was gathered; consequently it is only possible to evaluate the validity of the final sample in retrospect.

With a sampling frame of 610 concertgoers, a subsample of 186 concertgoers constitutes nearly one third of the audience.²⁵² At first glance this sample size would seem satisfactory since the statistical probability of representation increases as the sample size increases, but additional parameters must be investigated in order to determine the sample's validity.

Age distribution

By applying a stratified perspective whereby the subsample is being grouped into classes based on age, the demography of the group could give a hint as to how well it represents the overall sampling frame.

To comply with local tradition and ethics, it was made voluntary for respondents to reveal their age. Fortunately 83.9% of the respondents chose to share this information, which gave a very good indication of the demographic composition of the subsample.

0-9 years of age:	1
10-19 years of age:	27
20-29 years of age:	33
30-39 years of age:	5
40-49 years of age:	11
50-59 years of age:	24
60-69 years of age:	30
70-79 years of age:	20
80-89 years of age:	3
90-100 years of age:	2
<u>Nondescript:</u>	<u>30</u>
TOTAL:	186
=====	

Number of participants defined by age groups

Fig. 86

While registering the material in this fashion a number of considerations had to be made:

²⁵² The exact percentage is 30.49%.

- The registering of the average age is based on two-digit decimals²⁵³.
- Two persons (females) registered their age as “50+” and “50something.” In the tallied statistics they have both been registered as 50-year olds.
- Two persons (one male and one female) registered their age as “60+.” In the tallied statistics they have both been registered as 60-years olds.
- One person registered herself age as “70+.” In the tallied statistics she has been registered as a 70-year old.
- One person registered her age as “80+.” In the tallied statistics she has been registered as an 80-year old.

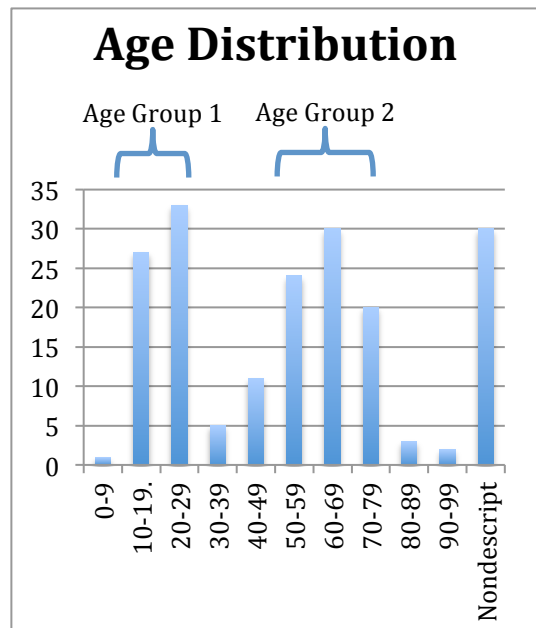
When registering the self-selecting sub-sample in classes by the decade, all age groups are represented.

When disregarding those who chose not to volunteer their age, two age groups stand out:

- Age Group 1) Respondents aged 10-29.
- Age Group 2) Respondents aged 50-79.

Considering the location of the concert at the University of Wyoming and the constitution of the orchestra as a university orchestra, it is not surprising to find a relatively high number of concert attendees within the student-age segment. In most American Universities music majors are required to attend a specified number concerts annually in order to earn the desired number of study points; in addition, fellow students may turn up to cheer on their friends, both factors of which boost the number of young attendants at the typical university or college concert venues. At the concert in question 159 complimentary tickets were distributed. “Comp” tickets extended to all music students, plus one free ticket was available to each orchestra member to invite a friend.

Of course, first-year and potentially also sophomore students are still teenagers, who belong to the segment described above (Age Group 1, ages 10-29), but in this

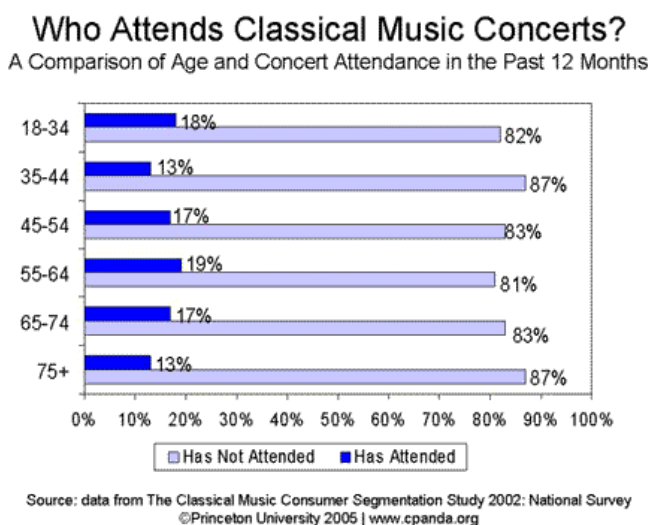


Age Distribution
Fig. 87

²⁵³ Meaning the second decimal place is rounded to the first: e.g., 30,49% becomes 30,5%.

particular study the teenage segment was artificially boosted by the presence of the superimposed high school sample.

Both Age Group 2 (ages 50-79), which was the other segment that caused a spike in the listing above (cf. Fig. 87), as well as the other fluctuations, seem to generally correspond with the average age distribution of concertgoers in the USA (see fig. 88)²⁵⁴:



General US Concert Age Distribution
Fig. 88

This graph indicates a decrease in attendance for those aged between the two above-mentioned high-performing segments (i.e., age 30-49). One could attribute this to the fact that the segment represented in that age group is typically the busiest with getting a foothold on the labor market and starting a family, and these needs impede their ability to attend concerts.

This observation is further corroborated by the numbers that appear when listing the Wyoming audience sample in classes defined by average age:

-9 years of age:	8.0
10-19 years of age:	16.4
20-29 years of age:	23.2
30-39 years of age:	34.0
40-49 years of age:	46.1
50-59 years of age:	54.9
60-69 years of age:	63.9
70-79 years of age:	73.4
80-89 years of age:	83.7
90-100 years of age:	96.0
Overall average:	45.1
=====	

Number of participants defined by average age
Fig. 89

²⁵⁴ <http://www.princeton.edu/~artspol/quickfacts/audiences/classical02.html>

While registering the material in this fashion a number of considerations had to be made:

- The registering of the average age is based on two-digit decimals.
- Two persons (females) registered their age as “50+” and “50something.” In the tallied statistics they have both been registered as 50-year olds.
- Two persons (one male and one female) registered their age as “60+.” In the tallied statistics they have both been registered as 60-years olds.
- One person registered herself age as “70+.” In the tallied statistics she has been registered as a 70-year old.
- One person registered her age as “80+.” In the tallied statistics she has been registered as an 80-year old.

While crunching the numbers in this way it becomes apparent that the average age defining the 20-29 years old, is only 23.2. This suggests that once a person graduates (and in the U.S. this typically happens before age 25) it likely puts an end to regular attendance at concerts. Similarly the average age for the group in their forties is 46.1, which corresponds with an age when offspring have left the nest, once again leaving room for the parent’s to enjoy cultural activities such as concerts.

One could claim that a substantial number of the nondescript (i.e., those who declined to volunteer their age) might belong to the particular age group of 25-45-year-olds, thus biasing the result. This, however, seems less likely, since individuals belonging to the age groups in question also all belong to “the digital generations” that have grown up with computers and social media; such individuals are apt to regard the revealing of one’s age as a standard piece of information to provide, thereby making it less likely that these respondents would abstain from volunteering this information.

One additional fact supports this reading of the material, and that is that a full 20% of the respondents who didn’t volunteer their age apparently overlooked the fact that it was a two-page questionnaire and therefore didn’t answer *any* questions on the flip side of the same piece of paper, where the gender-tick box was located.

The National Endowment for the Arts in the USA sponsors studies that follow and document various trends on the cultural scene. In the study “Demographic Characteristics of Arts Attendance, 2002,” Bonnie Nichols from the Research Division of the Nancy Hanks Center in Washington, DC sought to identify the classical music concertgoer’s average age:

At a median of 49 years, classical music concertgoers were the oldest of those attending the benchmark activities²⁵⁵

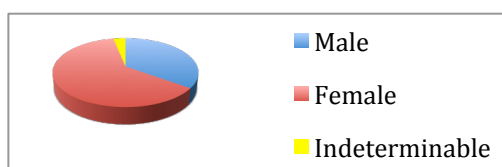
The similar median age of the Wyoming audience is 45.1, which, considering the boosted youth segment, further corroborates the sample’s validity.

The fact that the number of attendees in the upper age groups decreases in both Wyoming and on the national level may be considered a natural consequence of the average life cycle. It therefore points toward the conclusion that the subsample is indeed representative of the sampling frame:

The simple truth is that a truly representative sample is an abstract ideal probably unachievable in practice. The practical goal we can set ourselves is to remove as much sampling bias as possible.²⁵⁶

Gender distribution

One more potential sampling bias has to be addressed, and that is the issue of gender distribution. Apart from the six respondents who apparently missed the fact that they were dealing with a two-page questionnaire, all others volunteered their gender. Of the 186 respondents, 115 were female and 65 male, while, as mentioned, the gender for six is unknown. There is a clear preponderance of female concertgoers, constituting 63.9%



Gender Distribution
Fig. 90

²⁵⁵ Nichols (2002), p. 3. “Benchmark Arts Activities” are defined as jazz, classical music, opera, musicals, plays, ballets, and art museums.

²⁵⁶ Coolican (2009), p. 41.

of the determinable respondents. The previously-mentioned study concerning demographic characteristics of art attendance says the following:

With an exception of jazz, women had the highest arts participation rates in 2002, a pattern also found in past surveys.²⁵⁷

This is further corroborated by the fact that:

Similar to patterns found in past SPPAs, the 2002 survey shows that women generally had higher attendance rates, particularly at musicals (20 percent), arts and crafts fairs (39.2 percent), and ballet performances (5.1 percent). In 2002, women were almost 70 percent of all ballet goers, and about 60 percent of adults attending musicals, plays, and arts and crafts fairs.²⁵⁸

The percentage of female attendants in Wyoming therefore comes within striking distance of the national average, speaking further in favor of the validity of the Wyoming subsample.

²⁵⁷ Nichols (2002), p. 2.

²⁵⁸ Nichols (2002), p. 1

Statistics

Concert Questionnaire, 11/17, 2011, Laramie, Wyoming, USA.

Demography:

Number of participants defined by age:

0-9 years of age:	1
10-19 years of age:	27
20-29 years of age:	33
30-39 years of age:	5
40-49 years of age:	11
50-59 years of age:	24
60-69 years of age:	30
70-79 years of age:	20
80-89 years of age:	3
90-100 years of age:	2
<u>Nondescript:</u>	<u>30</u>
TOTAL:	186
=====	

Age groups defined by average age:

0-9 years of age:	8,0
10-19 years of age:	16,3
20-29 years of age:	23,3
30-39 years of age:	34,0
40-49 years of age:	46,1
50-59 years of age:	54,9
60-69 years of age:	63,9
70-79 years of age:	73,4
80-89 years of age:	83,7
90-100 years of age:	96,0
Overall average:	45,1
=====	

- The registering of the average age is based on two-digit decimals.
- Two persons (females) registered their age as "50+" and "50something." In the tallied statistics they have both been registered as 50-year olds.
- Two persons (one male and one female) registered their age as "60+." In the tallied statistics they have both been registered as 60-years olds.
- One person registered herself age as "70+." In the tallied statistics she has been registered as a 70-year old.
- One person registered her age as "80+." In the tallied statistics she has been registered as an 80-year old.

Overall gender distribution:

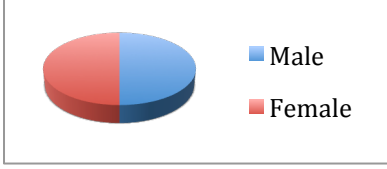
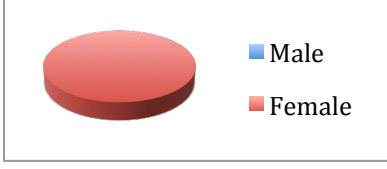
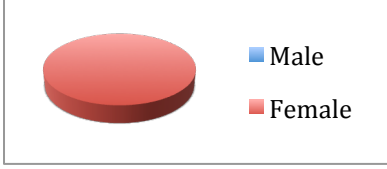
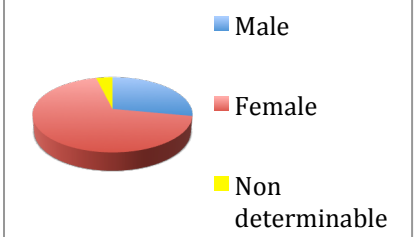
		NOR ²⁵⁹	%	
Overall average:	Male:	65	35,0	
	Female:	115	61,8	
	Non determinable ²⁶⁰ :	6	3,2	

Specific age groups defined by gender distribution:

		NOR	%	
0-9 years of age:	Male:	1	100,0	
	Female:	0		
10-19 years of age:	Male:	8	47,0	
	Female:	9	53,0	
20-29 years of age:	Male:	14	42,4	
	Female:	19	57,6	
30-39 years of age:	Male:	2	40,0	
	Female:	3	60,0	
40-49 years of age:	Male:	2	18,2	
	Female:	9	81,8	

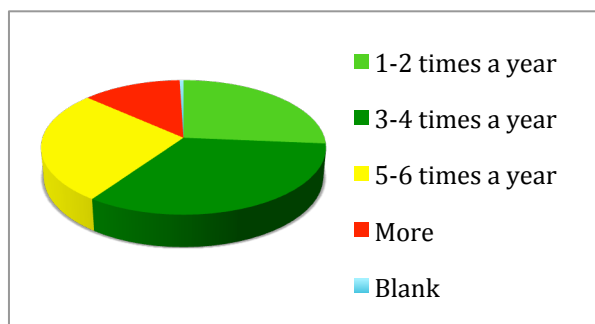
²⁵⁹ NOR = Number of Respondents.

²⁶⁰ The “Non determinable” category represents a small group of participants who declined to volunteer their age, based presumably on the fact that they failed to notice it was a two-page questionnaire; since didn’t fill out page two, they likely did not see the age question.

		NOR	%	
50-59 years of age:	Male: Female:	11 13	45,8 54,2	
60-69 years of age:	Male: Female:	10 20	33,33 66,66	
70-79 years of age:	Male: Female:	10 10	50,0 50,0	
80-89 years of age:	Male: Female:	0 3	0,0 100,0	
90-100 years of age:	Male: Female:	0 2	0,0 100,0	
Nondescript:	Male: Female: Non determ.:	7 17 6	23,3 56,7 20,0	

1) How often do you attend a symphony concert?

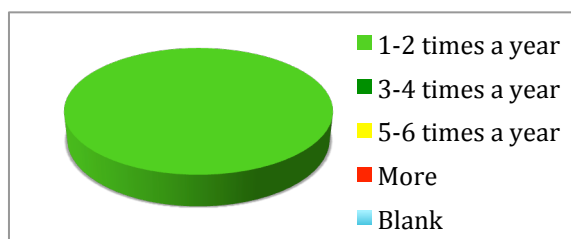
	NOR	%
1-2 times a year:	49	26,35
3-4 times a year:	62	33,30
5-6 times a year:	50	26,90
More:	24	12,90
Blank:	1	0,55



Question 1 specified by age and gender:

0-9 years old boys:

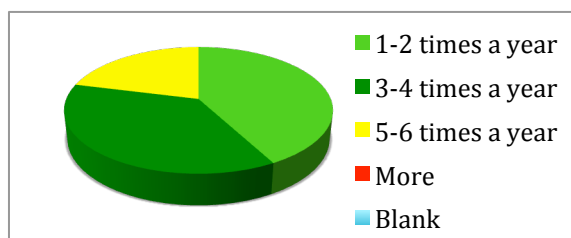
	NOR	%
1-2 times a year:	1	100,0
3-4 times a year:	0	
5-6 times a year:	0	
More:	0	
Blank:	0	



Question 1 specified by age and gender:

10-19 years old girls:

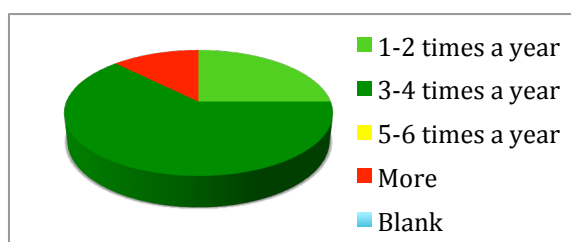
	NOR	%
1-2 times a year:	8	42,1
3-4 times a year:	7	36,8
5-6 times a year:	4	21,1
More:	0	0,0
Blank:	0	0,0



Question 1 specified by age and gender:

10-19 years old boys:

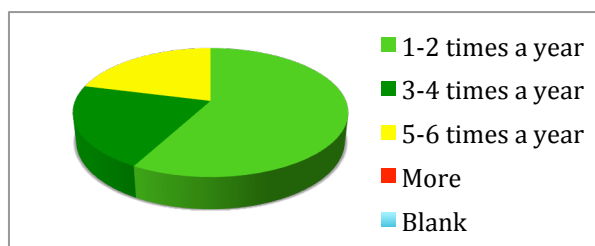
	NOR	%
1-2 times a year:	2	25,0
3-4 times a year:	5	62,5
5-6 times a year:	0	0,0
More:	1	12,5
Blank:	0	0,0



Question 1 specified by age and gender:

20-29 years old women:

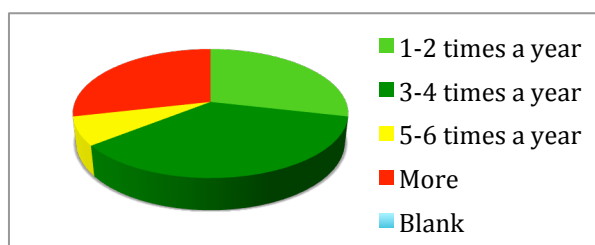
	NOR	%
1-2 times a year	11	57,9
3-4 times a year:	4	21,05
5-6 times a year:	4	21,05
More:	0	0,0
Blank:	0	0,0



Question 1 specified by age and gender:

20-29 years old men:

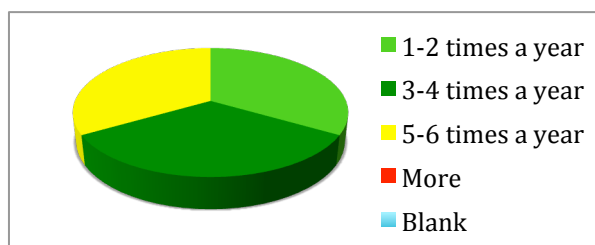
1-2 times a year:	4	28,6
3-4 times a year:	5	35,7
5-6 times a year:	1	7,1
More:	4	28,6
Blank:	0	0,0



Question 1 specified by age and gender:

30-39 years old women:

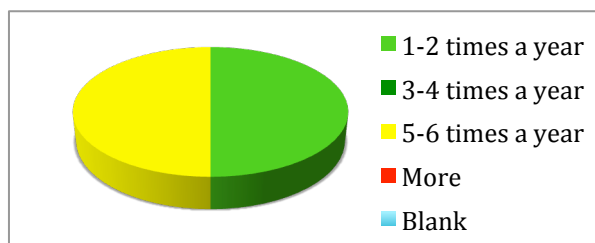
1-2 times a year:	1	33,33
3-4 times a year:	1	33,33
5-6 times a year:	1	33,33
More:	0	0,00
Blank:	0	0,00



Question 1 specified by age and gender:

30-39 years old men:

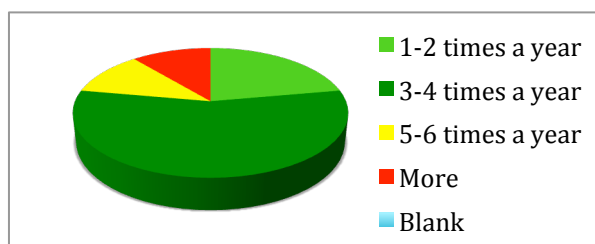
1-2 times a year:	1	50,00
3-4 times a year:	0	0,00
5-6 times a year:	1	50,00
More:	0	0,00
Blank:	0	0,00



Question 1 specified by age and gender:

40-49 years old women:

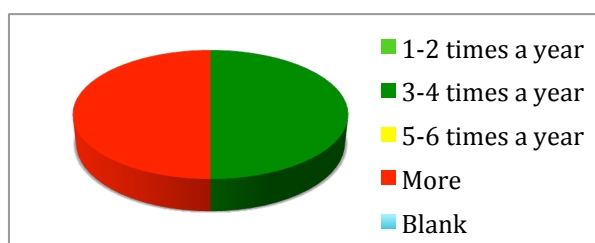
	NOR	%
1-2 times a year:	2	22,2
3-4 times a year:	5	55,6
5-6 times a year:	1	11,1
More:	1	11,1
Blank:	0	0,0



Question 1 specified by age and gender:

40-49 years old men:

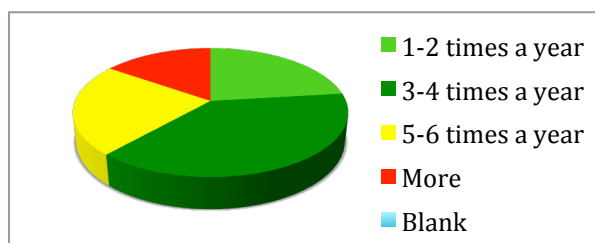
1-2 times a year:	0	0,0
3-4 times a year:	1	50,0
5-6 times a year:	0	0,0
More:	1	50,0
Blank:	0	0,0



Question 1 specified by age and gender:

50-59 years old women:

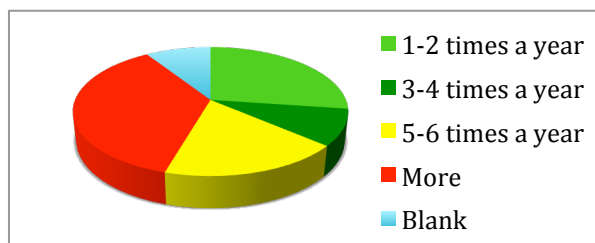
1-2 times a year:	3	23,1
3-4 times a year:	5	38,5
5-6 times a year:	3	23,1
More:	2	15,3
Blank:	0	0,0



Question 1 specified by age and gender:

50-59 years old men:

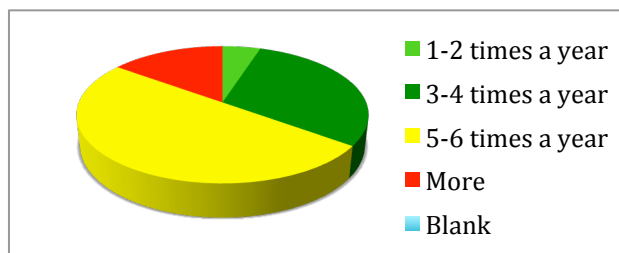
1-2 times a year:	3	27,2
3-4 times a year:	1	9,1
5-6 times a year:	2	18,2
More:	4	36,4
Blank:	1	9,1



Question 1 specified by age and gender:

60-69 years old women:

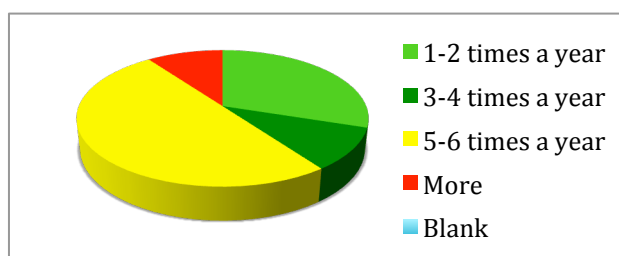
	NOR	%
1-2 times a year:	1	5,0
3-4 times a year:	6	30,0
5-6 times a year:	10	50,0
More:	3	15,0
Blank:	0	0,0



Question 1 specified by age and gender:

60-69 years old men:

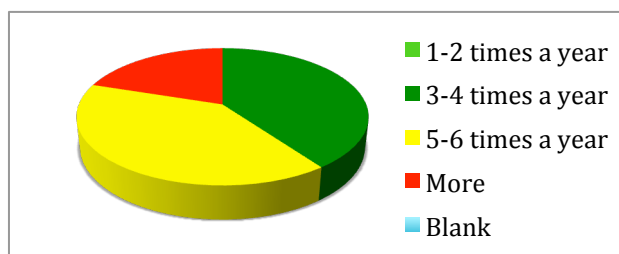
1-2 times a year:	3	30,0
3-4 times a year:	1	10,0
5-6 times a year:	5	50,0
More:	1	10,0
Blank:	0	0,0



Question 1 specified by age and gender:

70-79 years old women:

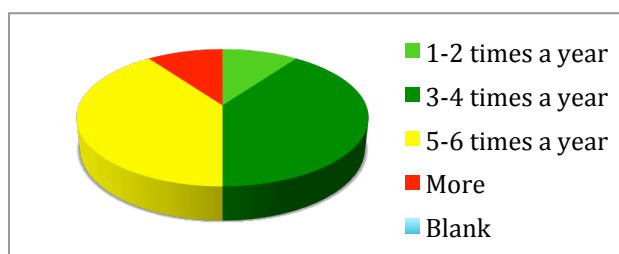
1-2 times a year:	0	0,0
3-4 times a year:	4	40,0
5-6 times a year:	4	40,0
More:	2	20,0
Blank:	0	0,0



Question 1 specified by age and gender:

70-79 years old men:

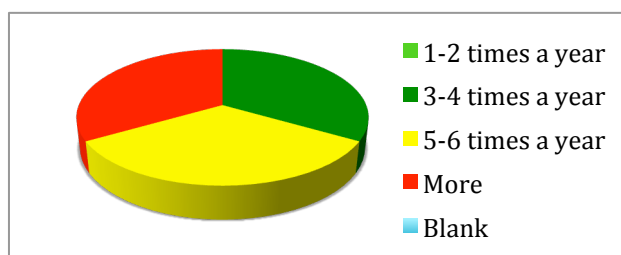
1-2 times a year:	1	10,0
3-4 times a year:	4	40,0
5-6 times a year:	4	40,0
More:	1	10,0
Blank:	0	0,0



Question 1 specified by age and gender:

80-89 years old women:

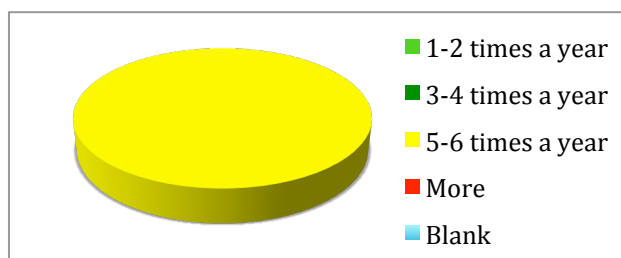
	NOR	%
1-2 times a year:	0	0,0
3-4 times a year:	1	33,33
5-6 times a year:	1	33,33
More:	1	33,33
Blank:	0	0,0



Question 1 specified by age and gender:

90-99 years old women:

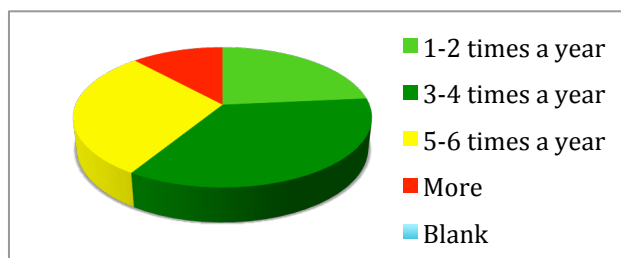
1-2 times a year:	0	0,0
3-4 times a year:	0	0,0
5-6 times a year:	2	100,00
More:	0	0,0
Blank:	0	0,0



Question 1 specified by age and gender:

Nondescript women:

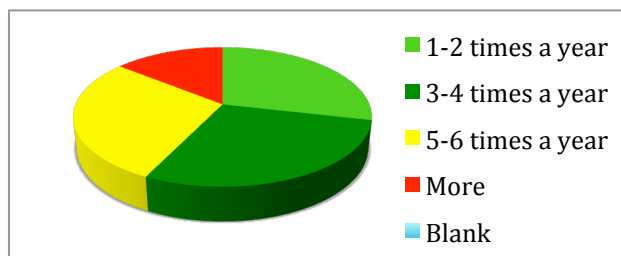
1-2 times a year:	4	23,5
3-4 times a year:	6	35,3
5-6 times a year:	5	29,4
More:	2	11,8
Blank:	0	0,0



Question 1 specified by age and gender:

Nondescript men:

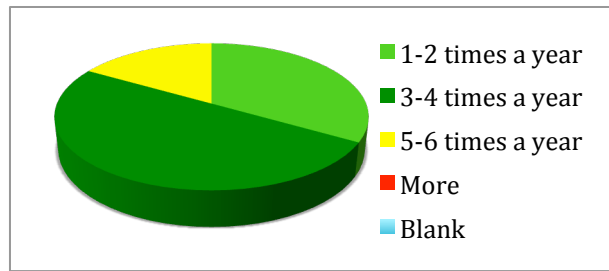
1-2 times a year:	2	28,6
3-4 times a year:	2	28,6
5-6 times a year:	2	28,6
More:	1	14,2
Blank:	0	0,0



Question 1 specified by age and gender:

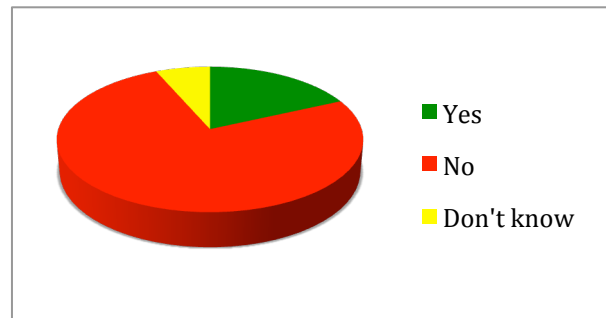
Nondescripts:

	NOR	%
1-2 times a year:	2	33,3
3-4 times a year:	3	50,0
5-6 times a year:	1	16,7
More:	0	0,0
Blank:	0	0,0



2) Have you ever heard a Carl Nielsen symphony before?

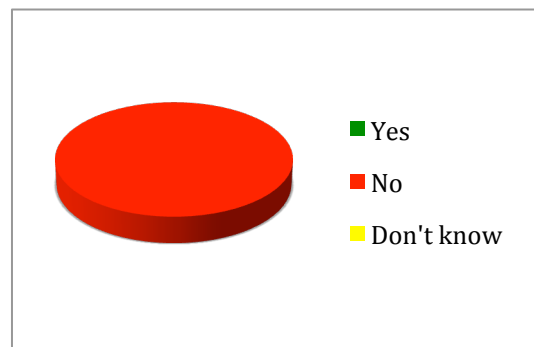
	NOR	%
Yes:	32	17,2
No:	132	71,0
Don't know:	22	11,8



Question 2 specified by age and gender:

0-9 years old boys:

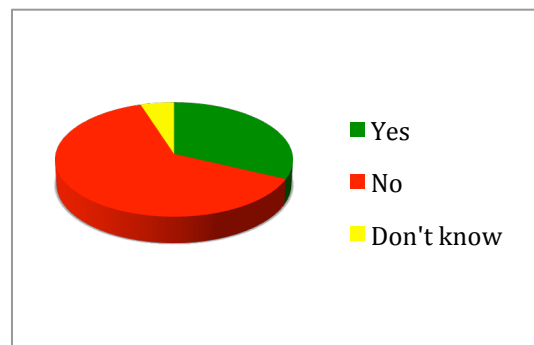
	NOR
Yes:	0
No:	1
Don't know:	0



Question 2 specified by age and gender:

10-19 years old girls:

Yes:	6
No:	12
Don't know:	1



Question 2 specified by age and gender:

10-19 years old boys:

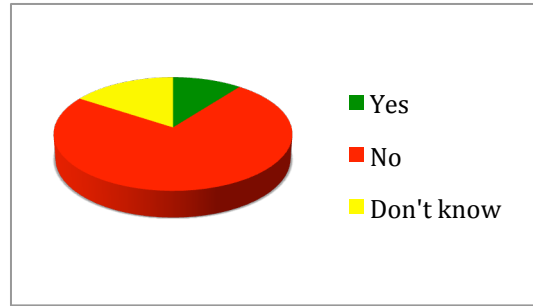
Yes:	4
No:	4
Don't know:	0



Question 2 specified by age and gender:

20-29 years old women:

	NOR
Yes:	2
No:	14
Don't know:	3



Question 2 specified by age and gender:

20-29 years old men:

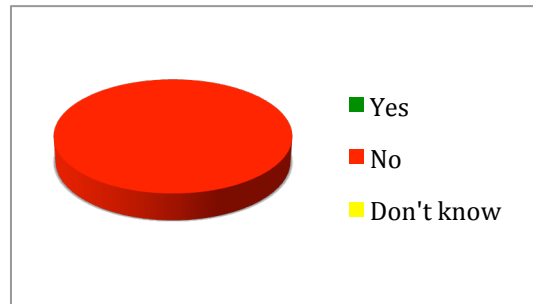
Yes:	1
No:	10
Don't know:	3



Question 2 specified by age and gender:

30-39 years old women:

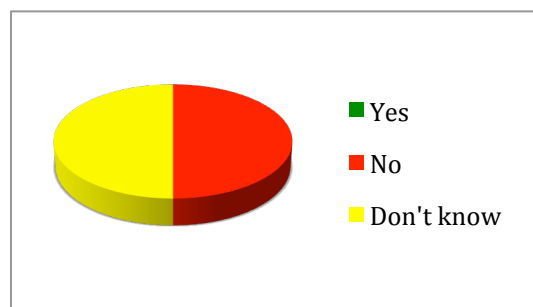
Yes:	0
No:	3
Don't know:	0



Question 2 specified by age and gender:

30-39 years old men:

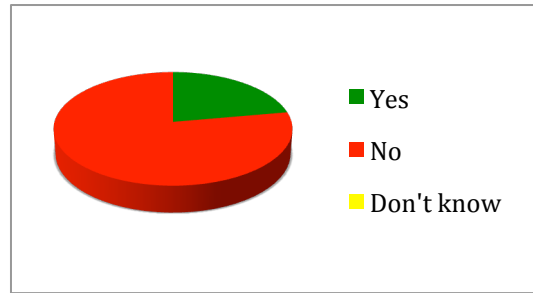
Yes:	0
No:	1
Don't know:	1



Question 2 specified by age and gender:

40-49 years old women:

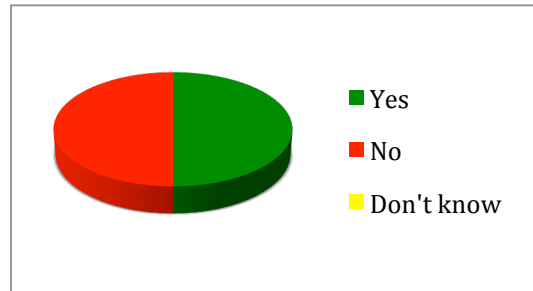
	NOR
Yes:	2
No:	7
Don't know:	0



Question 2 specified by age and gender:

40-49 years old men:

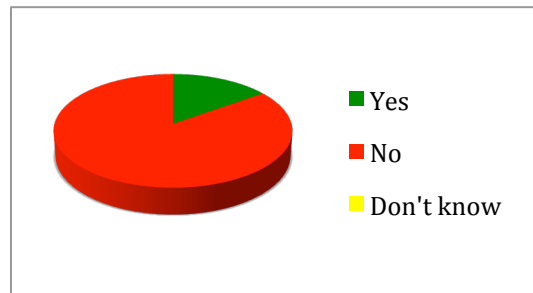
Yes:	1
No:	1
Don't know:	0



Question 2 specified by age and gender:

50-59 years old women:

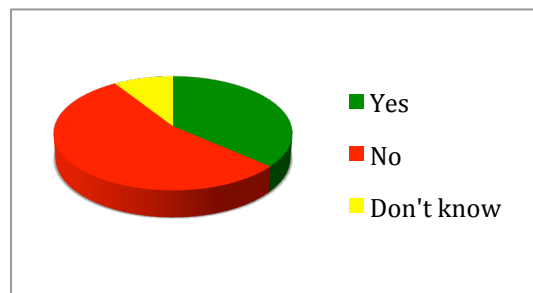
Yes:	2
No:	11
Don't know:	0



Question 2 specified by age and gender:

50-59 years old men:

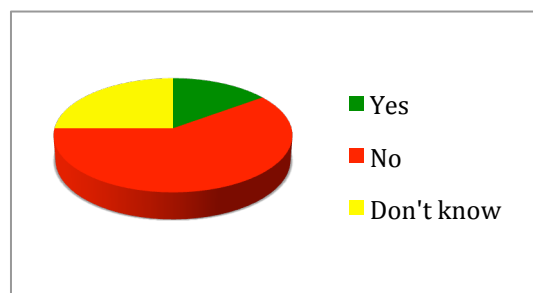
Yes:	4
No:	6
Don't know:	1



Question 2 specified by age and gender:

60-69 years old women:

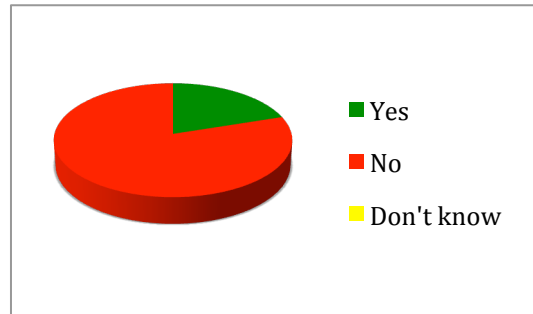
Yes:	3
No:	12
Don't know:	5



Question 2 specified by age and gender:

60-69 years old men:

	NOR
Yes:	2
No:	8
Don't know:	0



Question 2 specified by age and gender:

70-79 years old women:

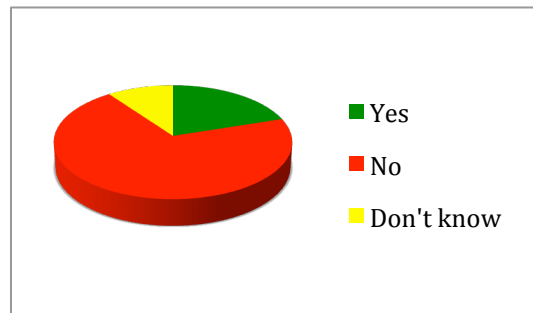
Yes:	1
No:	8
Don't know:	1



Question 2 specified by age and gender:

70-79 years old men:

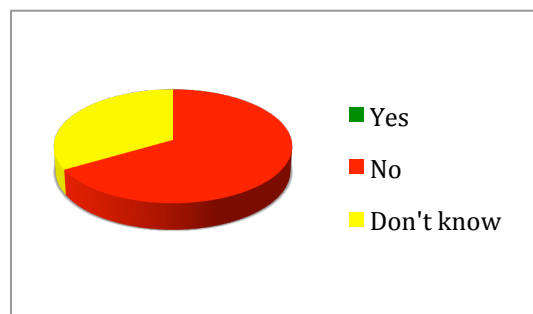
Yes:	2
No:	7
Don't know:	1



Question 2 specified by age and gender:

80-89 years old women:

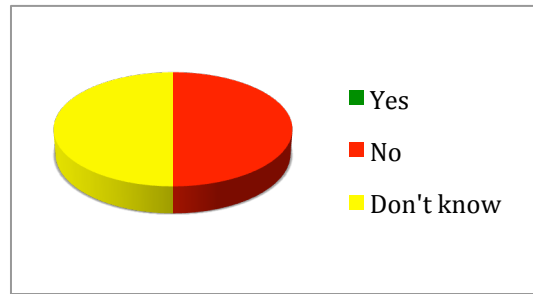
Yes:	0
No:	2
Don't know:	1



Question 2 specified by age and gender:

90-99 years old women:

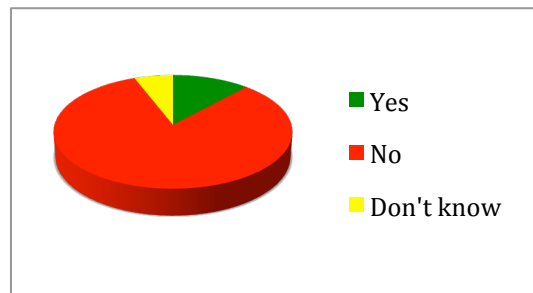
	NOR
Yes:	0
No:	1
Don't know:	1



Question 2 specified by age and gender:

Nondescript women:

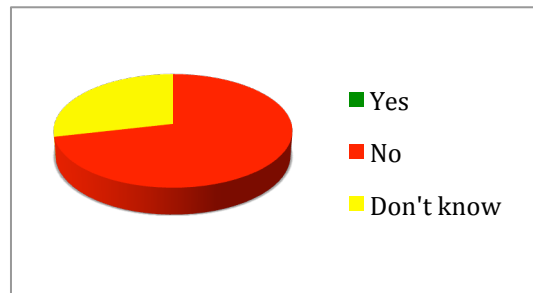
Yes:	2
No:	14
Don't know:	1



Question 2 specified by age and gender:

Nondescript men:

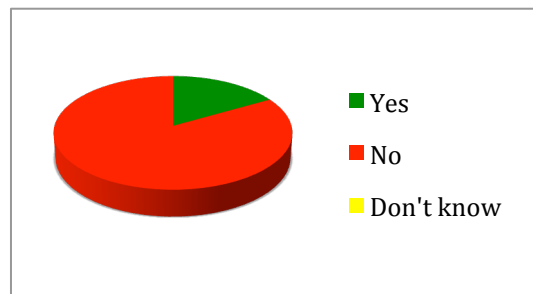
Yes:	0
No:	5
Don't know:	2



Question 2 specified by age and gender:

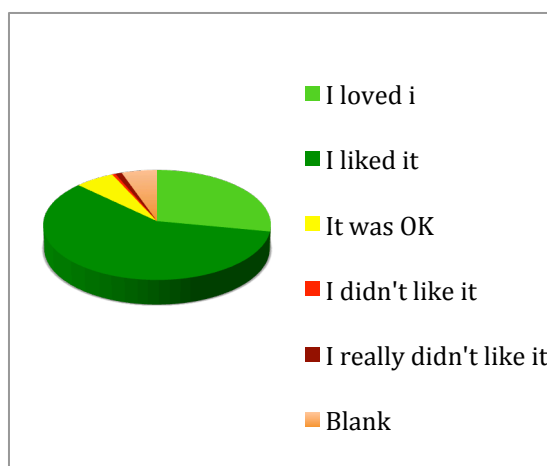
Nondescripts:

Yes:	1
No:	5
Don't know:	0



3) What is your overall response to Carl Nielsen's second symphony *The Four Temperaments*?

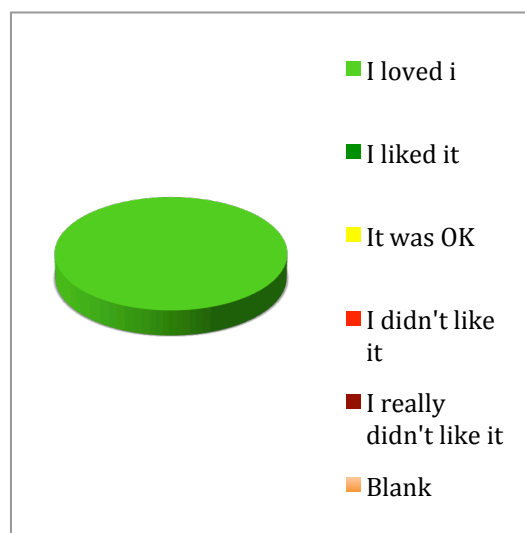
	NOR	%
I loved it:	52	28,0
I liked it:	110	59,1
It was OK:	11	6,0
I didn't like it:	1	0,5
I really didn't like it:	2	1,0
Blank	10	5,4



Question 3 specified by age and gender:

0-9 years old boys:

	NOR
I loved it:	1
I liked it:	0
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	0



One 31-year-old female added the following annotation on her questionnaire: *My 6-year-old "loved it"*.

Question 3 specified by age and gender:

10-19 year old girls:

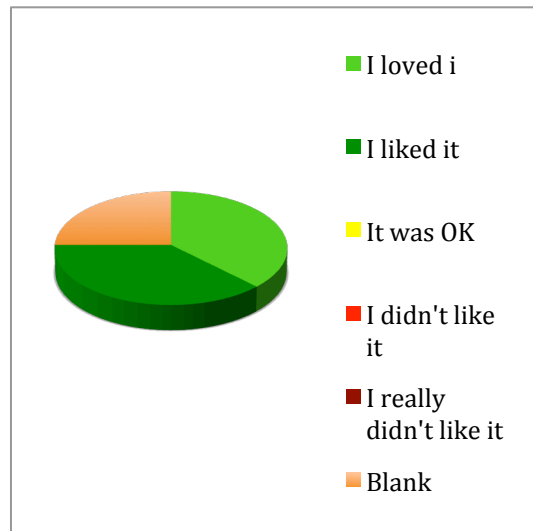
I loved it:	8
I liked it:	10
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	1



Question 3 specified by age and gender:

10-19 years old boys:

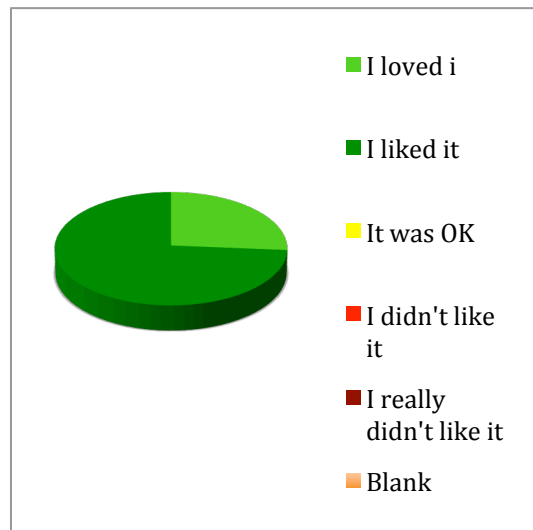
	NOR
I loved it:	3
I liked it:	3
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	2



Question 3 specified by age and gender:

20-29 years old women:

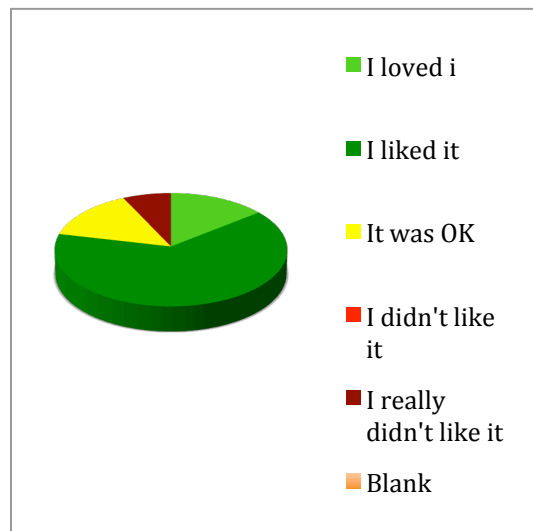
I loved it:	5
I liked it:	14
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 3 specified by age and gender:

20-29 years old men:

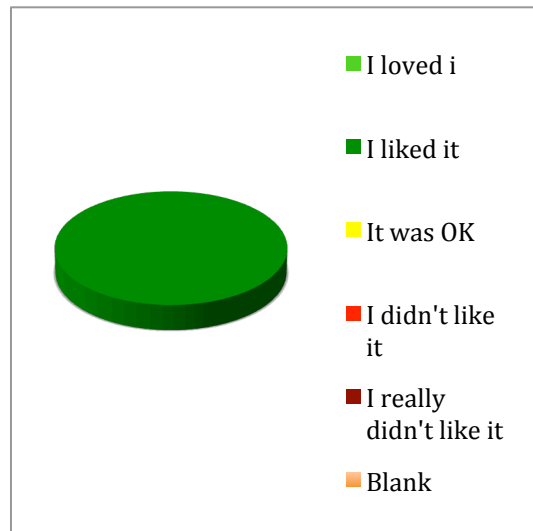
I loved it:	2
I liked it:	9
It was OK:	2
I didn't like it:	0
I really didn't like it:	1
Blank	0



Question 3 specified by age and gender:

30-39 years old women:

	NOR
I loved it:	0
I liked it:	3
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 3 specified by age and gender:

30-39 years old men:

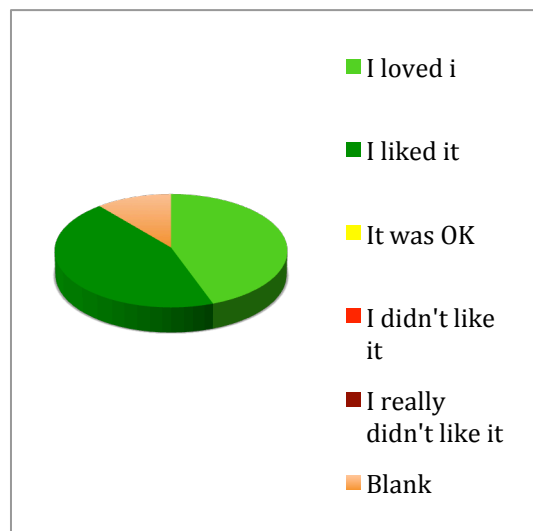
I loved it:	1
I liked it:	0
It was OK:	0
I didn't like it:	1
I really didn't like it:	0
Blank	0



Question 3 specified by age and gender:

40-49 years old women:

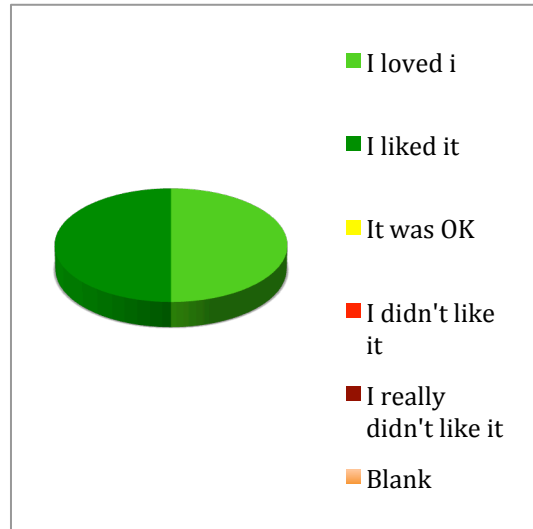
I loved it:	4
I liked it:	4
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	1



Question 3 specified by age and gender:

40-49 years old men:

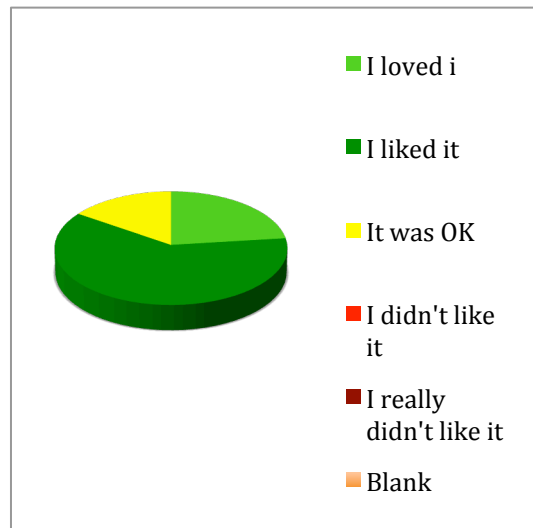
	NOR
I loved it:	1
I liked it:	1
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 3 specified by age and gender:

50-59 years old women:

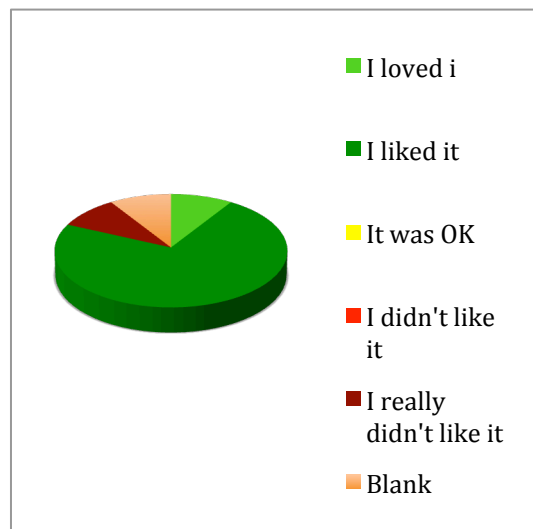
I loved it:	3
I liked it:	8
It was OK:	2
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 3 specified by age and gender:

50-59 years old men:

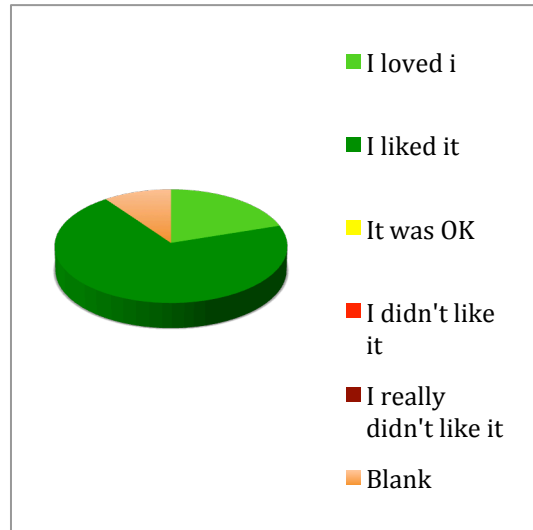
I loved it:	1
I liked it:	8
It was OK:	0
I didn't like it:	0
I really didn't like it:	1
Blank	1



Question 3 specified by age and gender:

60-69 years old women:

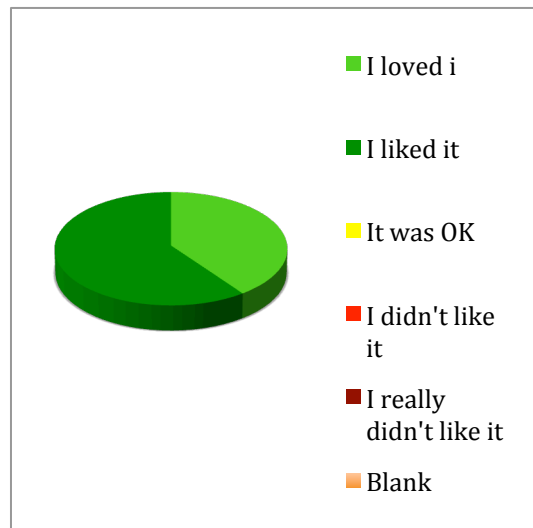
	NOR
I loved it:	4
I liked it:	14
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	2



Question 3 specified by age and gender:

60-69 years old men:

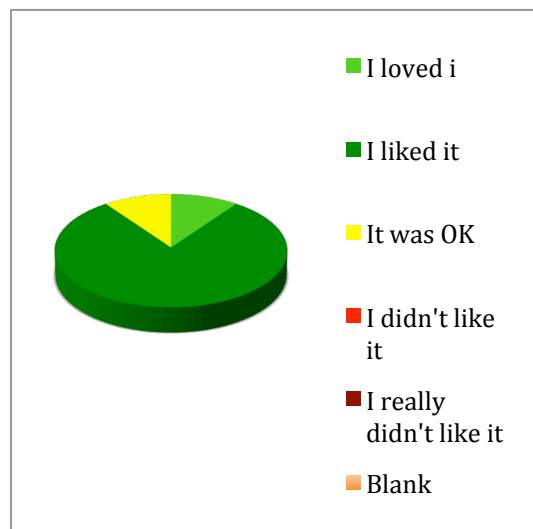
I loved it:	4
I liked it:	6
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 3 specified by age and gender:

70-79 years old women:

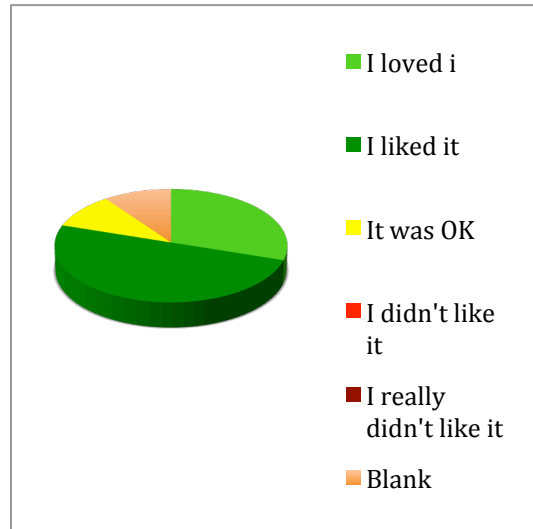
I loved it:	1
I liked it:	8
It was OK:	1
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 3 specified by age and gender:

70-79 years old men:

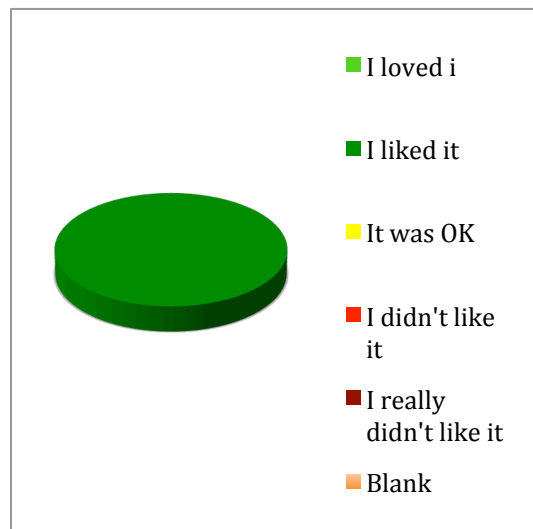
	NOR
I loved it:	3
I liked it:	5
It was OK:	1
I didn't like it:	0
I really didn't like it:	0
Blank	1



Question 3 specified by age and gender:

80-89 years old women:

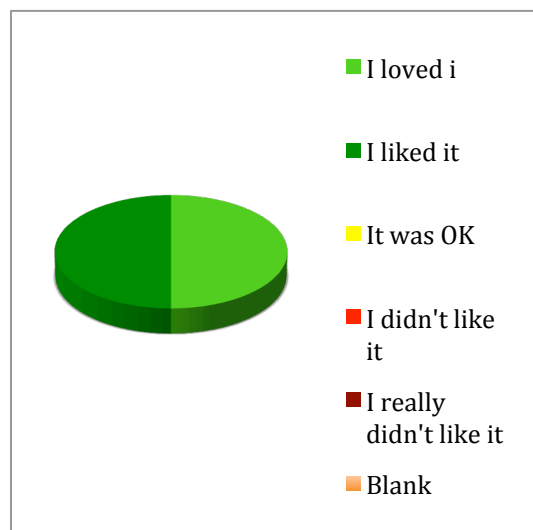
I loved it:	0
I liked it:	3
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 3 specified by age and gender:

90-100 years old women:

I loved it:	1
I liked it:	1
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 3 specified by age and gender:

Nondescript women:

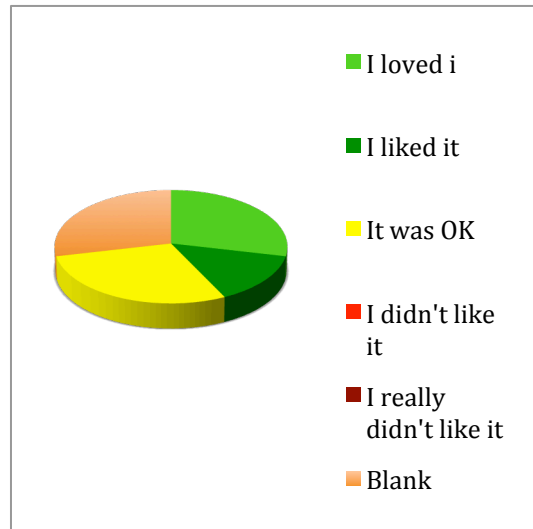
	NOR
I loved it:	4
I liked it:	11
It was OK:	2
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 3 specified by age and gender:

Nondescript men:

I loved it:	2
I liked it:	1
It was OK:	2
I didn't like it:	0
I really didn't like it:	0
Blank	2



Question 3 specified by age and gender:

Nondescripts:

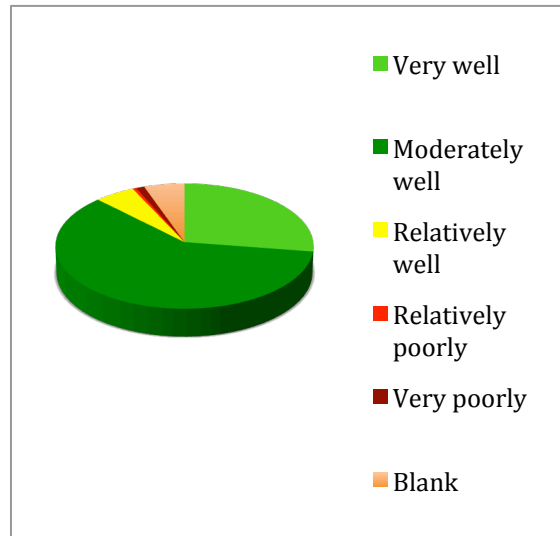
I loved it:	3
I liked it:	3
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	0



4) Nielsen describes four personality types in his second symphony *The Four Temperaments*.

a) How do you think he succeeded in depicting *the choleric character* (first movement)?

	NOR
Very well:	51
Moderately well:	112
Relatively well:	10
Relatively poorly:	1
Very poorly:	2
Blank	10



Question 4a specified by age and gender:

0-9 years old boys:

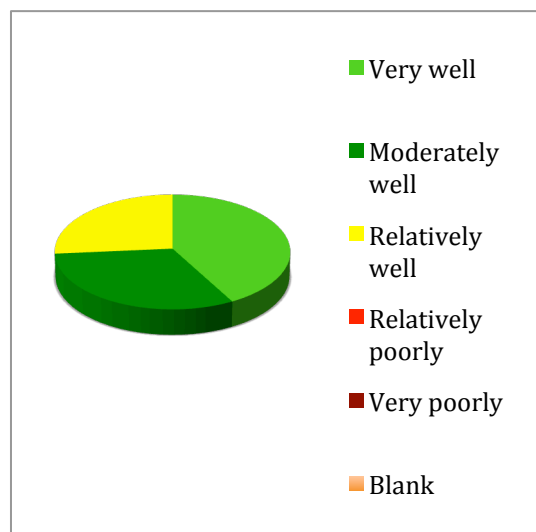
	NOR
Very well:	1
Moderately well:	0
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

10-19 years old girls:

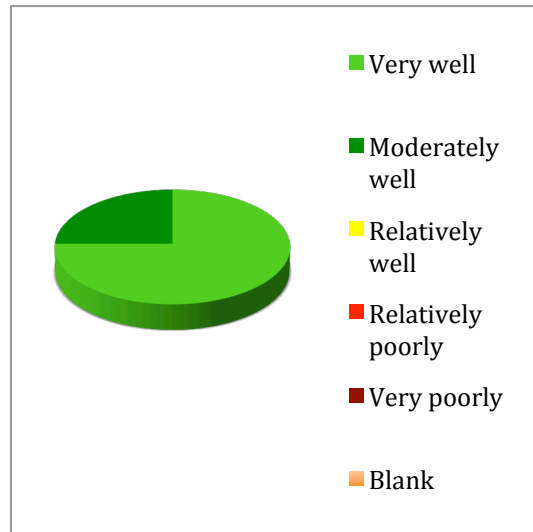
Very well:	8
Moderately well:	6
Relatively well:	5
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

10-19 years old boys:

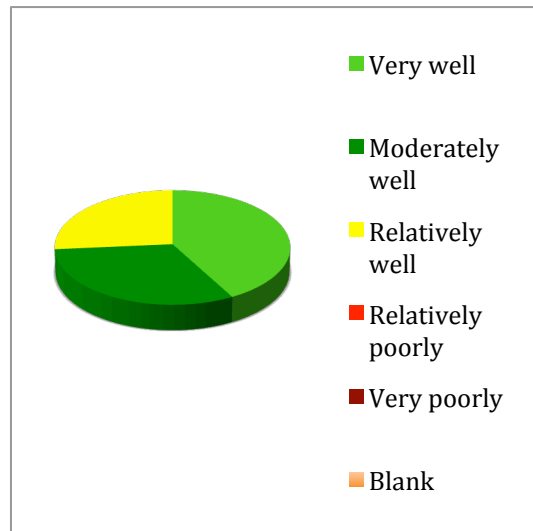
	NOR
Very well:	6
Moderately well:	2
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

20-29 years old women:

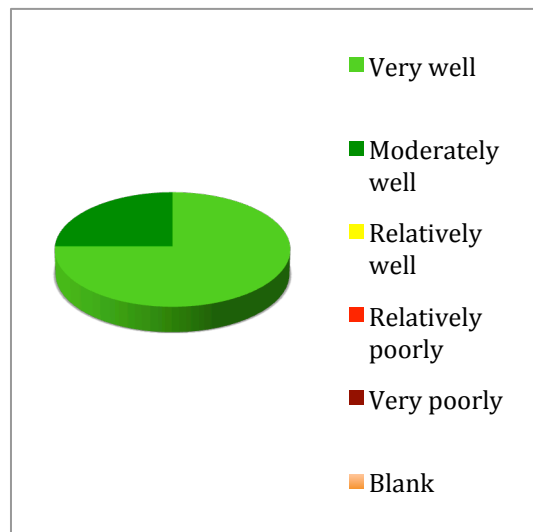
Very well:	8
Moderately well:	6
Relatively well:	5
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

20-29 years old men:

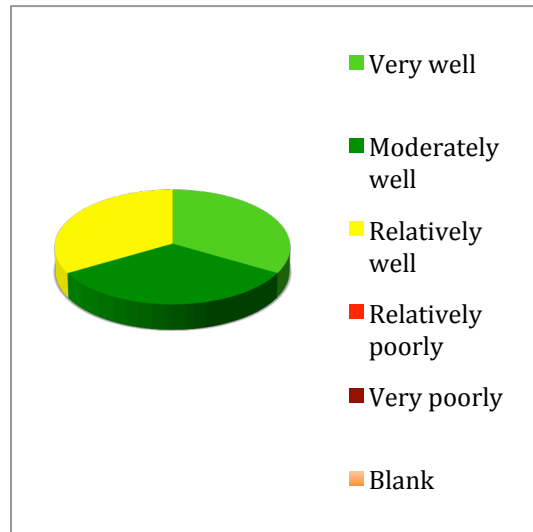
Very well:	6
Moderately well:	2
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

30-39 years old women:

	NOR
Very well:	1
Moderately well:	1
Relatively well:	1
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

30-39 years old men:

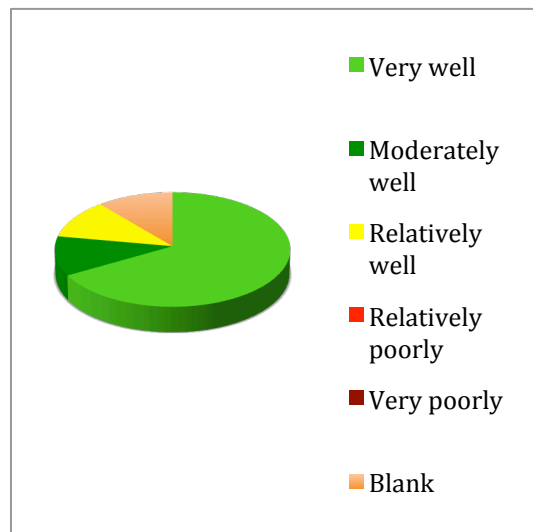
Very well:	1
Moderately well:	0
Relatively well:	0
Relatively poorly:	1
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

40-49 years old women:

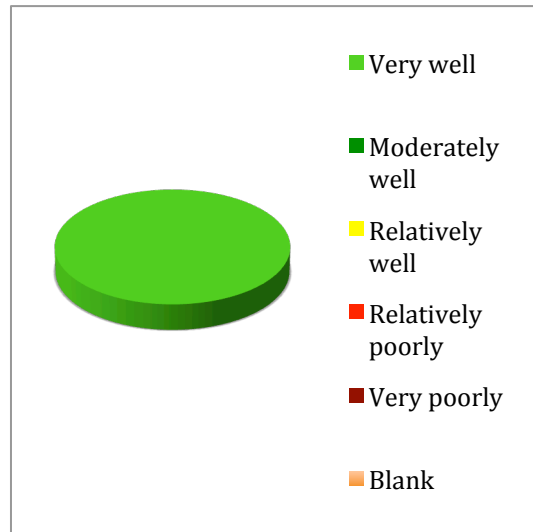
Very well:	6
Moderately well:	1
Relatively well:	1
Relatively poorly:	0
Very poorly:	0
Blank:	1



Question 4a specified by age and gender:

40-49 years old men:

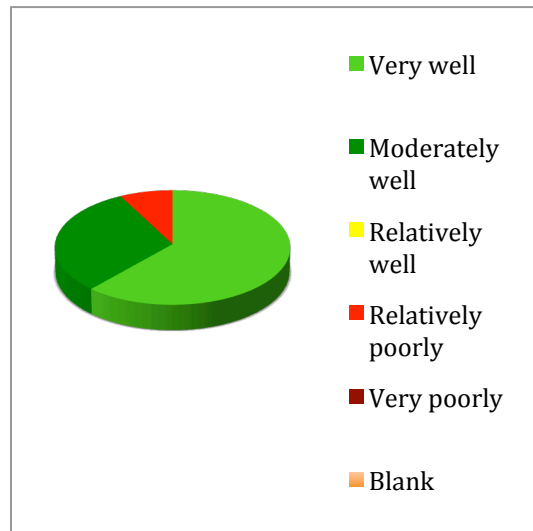
	NOR
Very well:	2
Moderately well:	0
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

50-59 years old women:

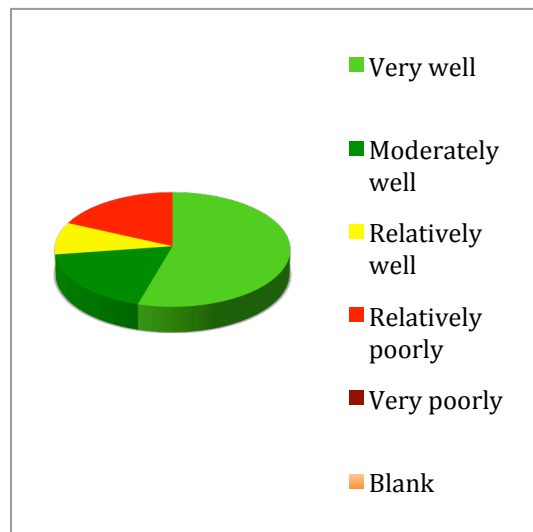
Very well:	8
Moderately well:	4
Relatively well:	0
Relatively poorly:	1
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

50-59 years old men:

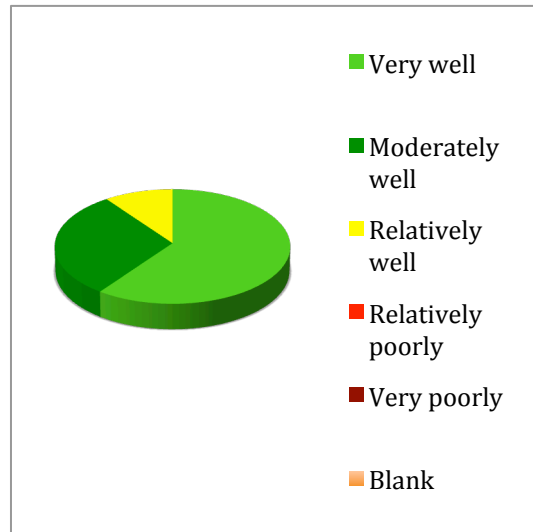
Very well:	6
Moderately well:	2
Relatively well:	1
Relatively poorly:	2
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

60-69 years old women:

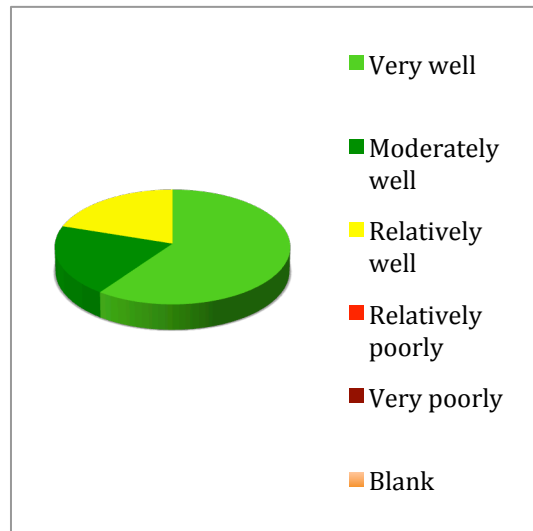
	NOR
Very well:	12
Moderately well:	6
Relatively well:	2
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

60-69 years old men:

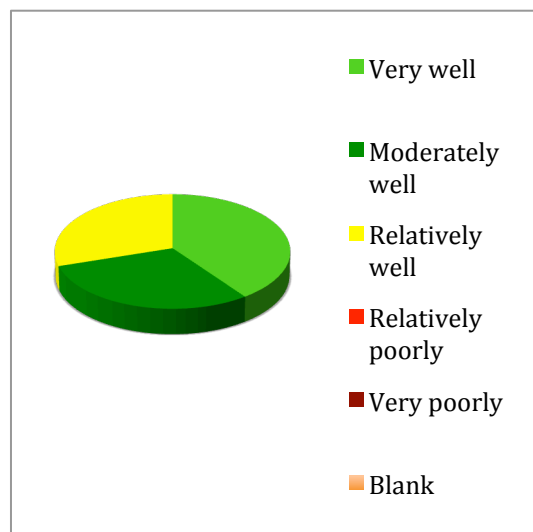
Very well:	6
Moderately well:	2
Relatively well:	2
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

70-79 years old women:

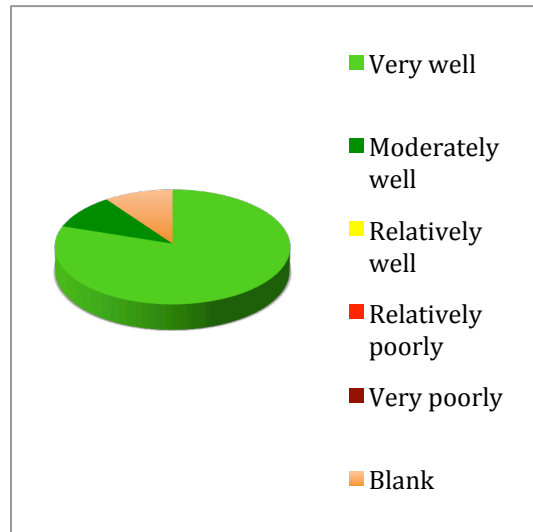
Very well:	4
Moderately well:	3
Relatively well:	3
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

70-79 years old men:

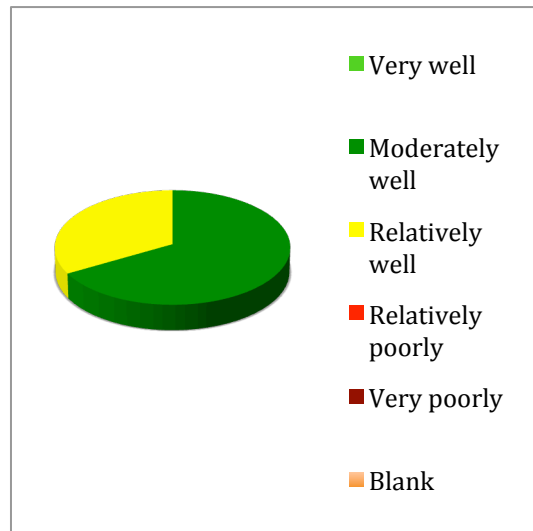
	NOR
Very well:	8
Moderately well:	1
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	1



Question 4a specified by age and gender:

80-89 years old women:

Very well:	0
Moderately well:	2
Relatively well:	1
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

90-100 years old women:

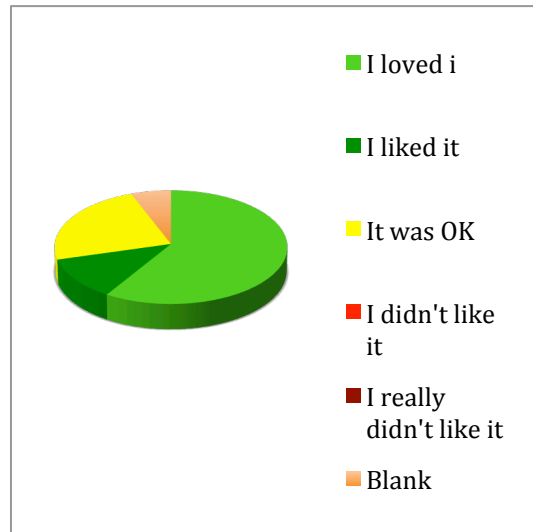
Very well:	2
Moderately well:	0
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4a specified by age and gender:

Nondescript women:

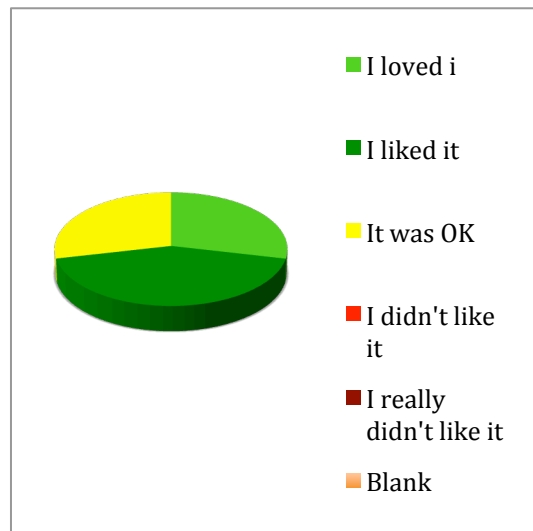
	NOR
I loved it:	10
I liked it:	2
It was OK:	4
I didn't like it:	0
I really didn't like it:	0
Blank	1



Question 4a specified by age and gender:

Nondescript men:

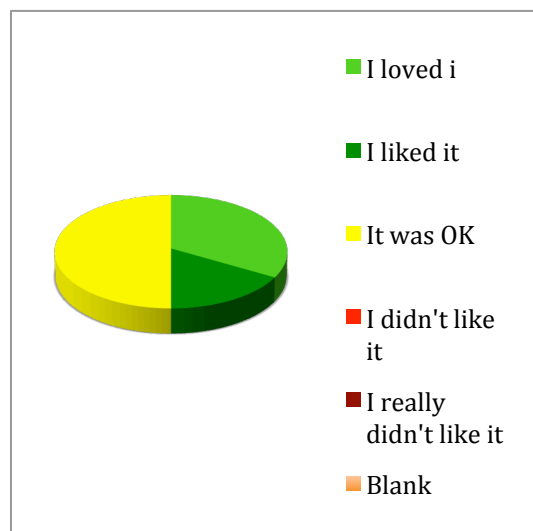
I loved it:	2
I liked it:	3
It was OK:	2
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 4a specified by age and gender:

Nondescripts:

I loved it:	2
I liked it:	1
It was OK:	3
I didn't like it:	0
I really didn't like it:	0
Blank	0



4) Nielsen describes four personality types in his second symphony *The Four Temperaments*.

b) How do you think he succeeded in depicting *the phlegmatic character* (second movement)?

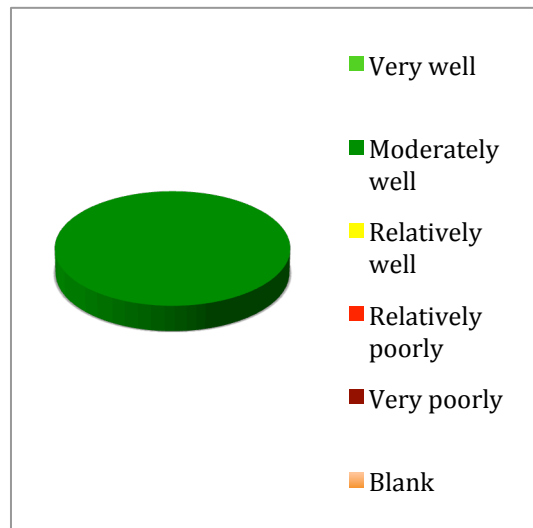
	NOR
Very well:	78
Moderately well:	69
Relatively well:	34
Relatively poorly:	3
Very poorly:	0
Blank	2



Question 4b specified by age and gender:

0-9 years old boys:

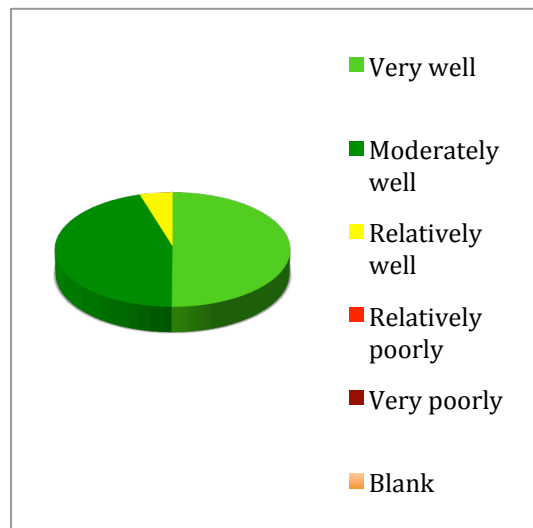
	NOR
Very well:	0
Moderately well:	1
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

10-19 years old girls:

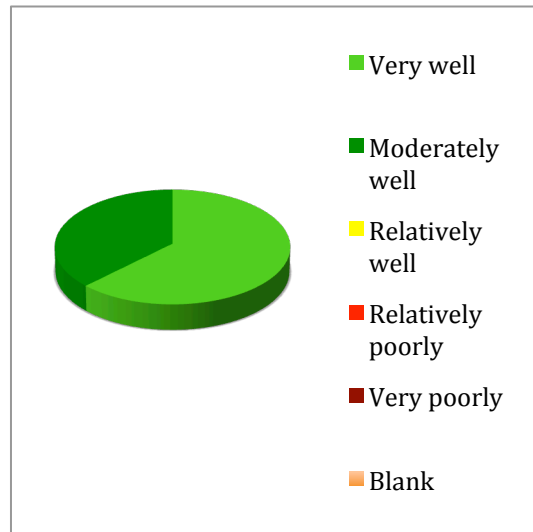
Very well:	10
Moderately well:	8
Relatively well:	1
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

10-19 years old boys:

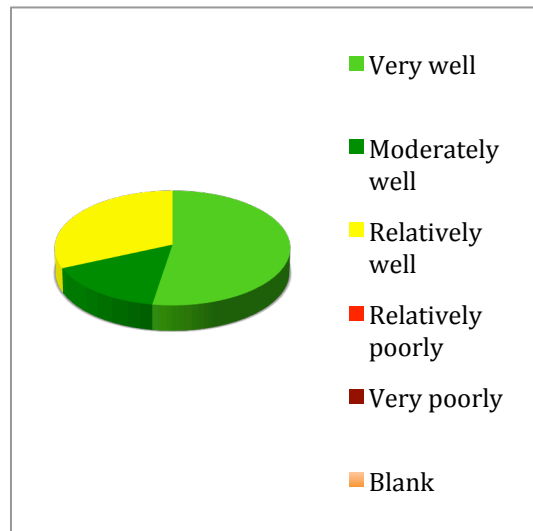
	NOR
Very well:	5
Moderately well:	3
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

20-29 years old women:

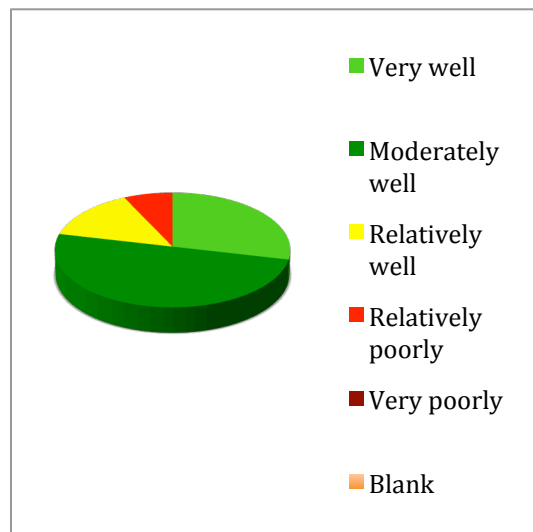
Very well:	10
Moderately well:	3
Relatively well:	6
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

20-29 years old men:

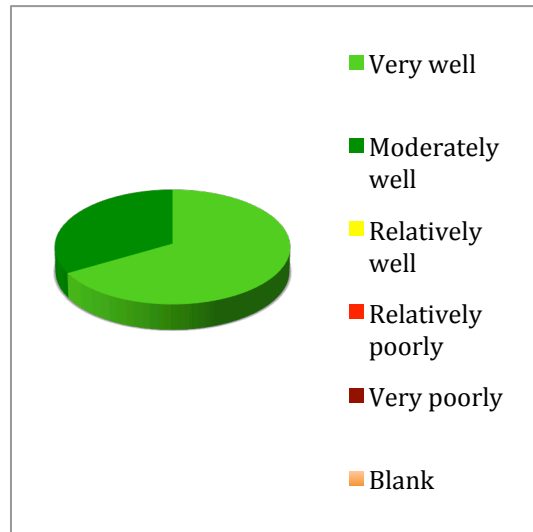
Very well:	4
Moderately well:	7
Relatively well:	2
Relatively poorly:	1
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

30-39 years old women:

	NOR
Very well:	2
Moderately well:	1
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

30-39 years old men:

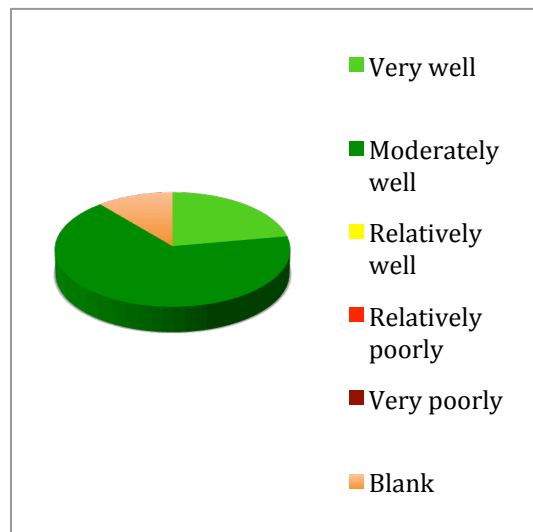
Very well:	1
Moderately well:	0
Relatively well:	0
Relatively poorly:	1
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

40-49 years old women:

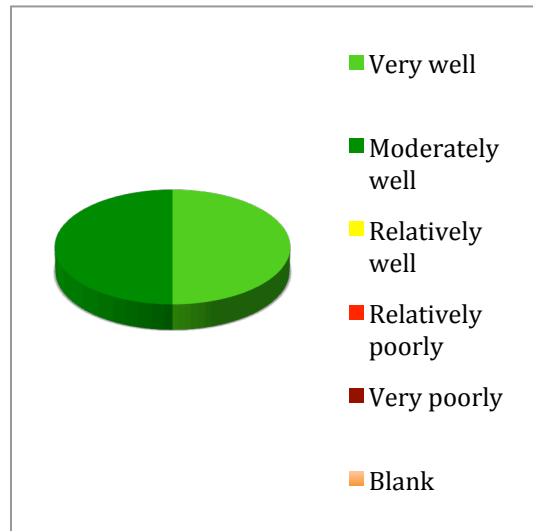
Very well:	2
Moderately well:	6
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	1



Question 4b specified by age and gender:

40-49 years old men:

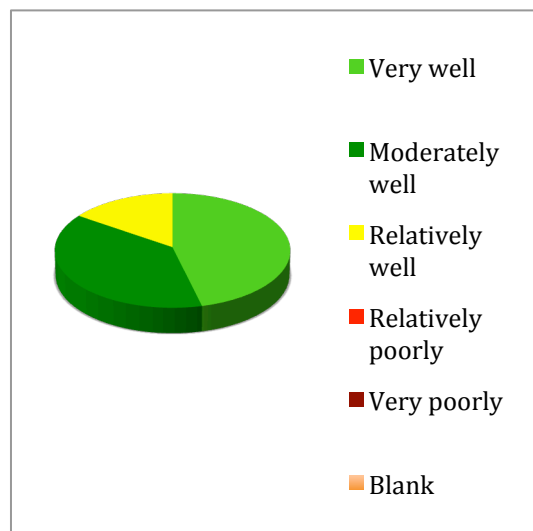
	NOR
Very well:	1
Moderately well:	1
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

50-59 years old women:

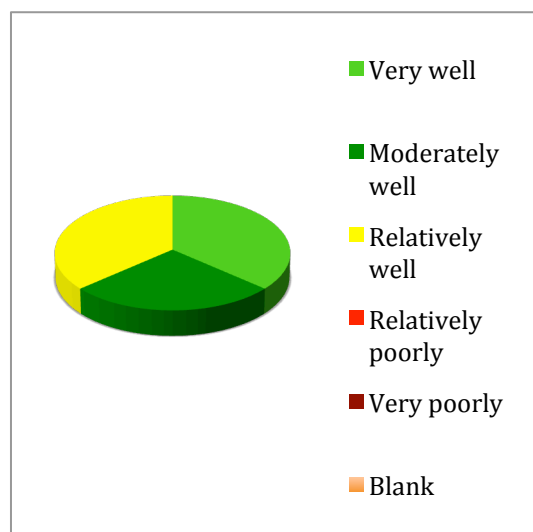
Very well:	6
Moderately well:	5
Relatively well:	2
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

50-59 years old men:

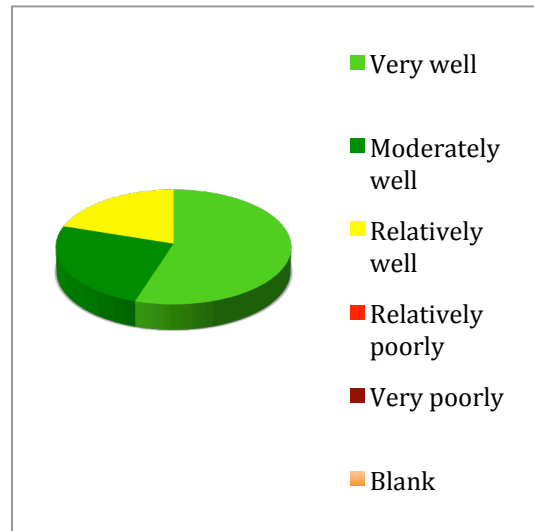
Very well:	4
Moderately well:	3
Relatively well:	4
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

60-69 years old women:

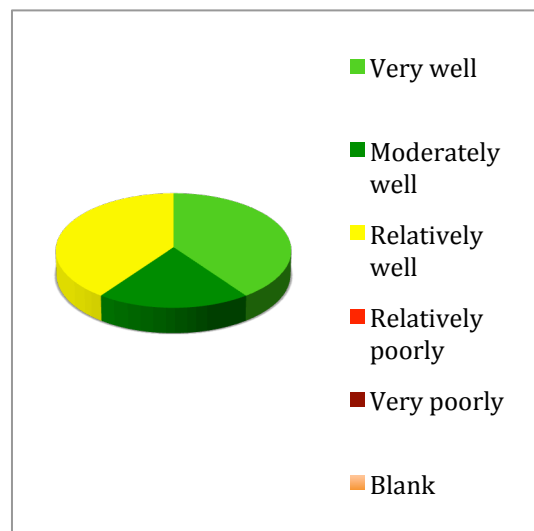
	NOR
Very well:	11
Moderately well:	5
Relatively well:	4
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

60-69 years old men:

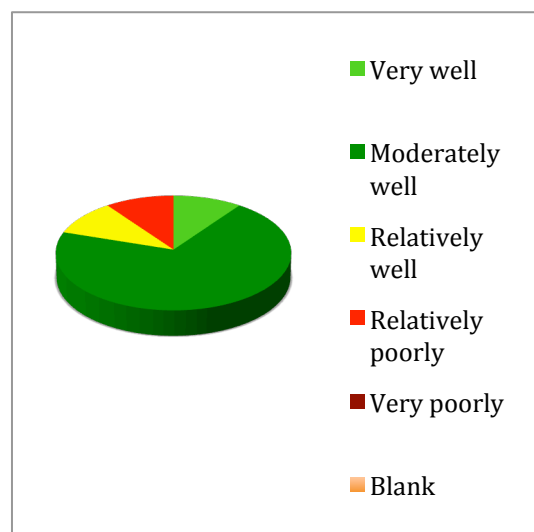
Very well:	4
Moderately well:	2
Relatively well:	4
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

70-79 years old women:

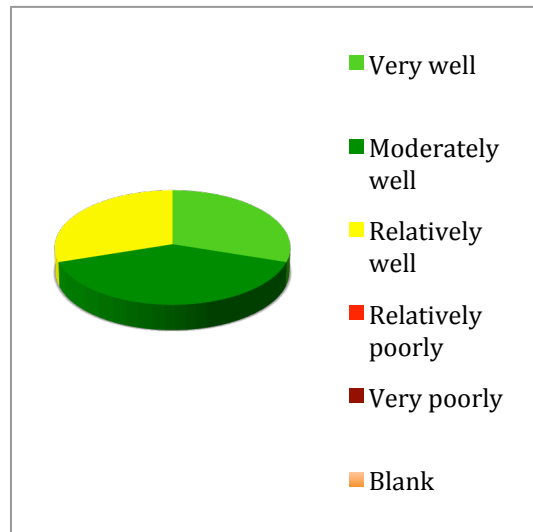
Very well:	1
Moderately well:	7
Relatively well:	1
Relatively poorly:	1
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

70-79 years old men:

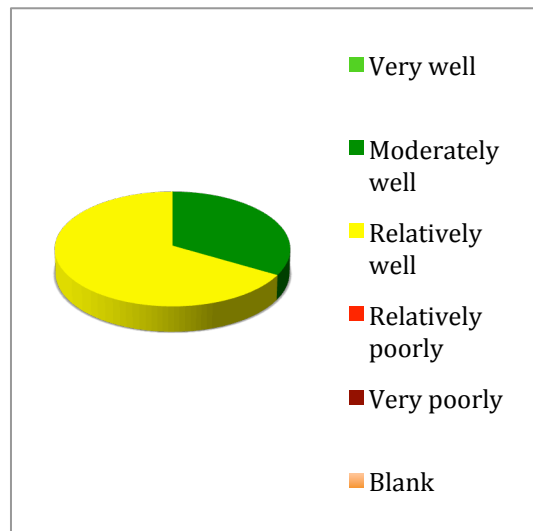
	NOR
Very well:	3
Moderately well:	4
Relatively well:	3
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

80-89 years old women:

Very well:	0
Moderately well:	1
Relatively well:	2
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

90-100 years old women:

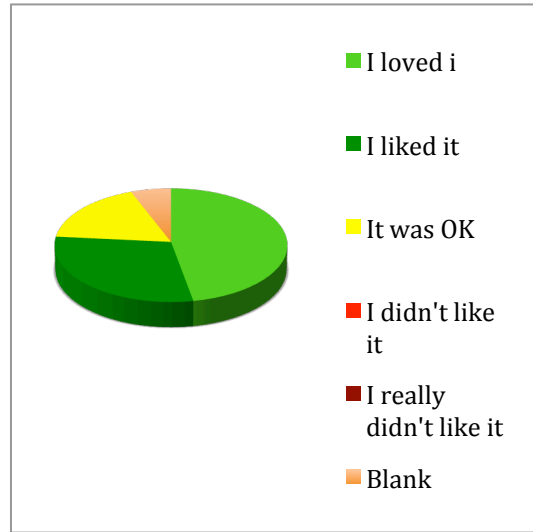
Very well:	2
Moderately well:	0
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4b specified by age and gender:

Nondescript women:

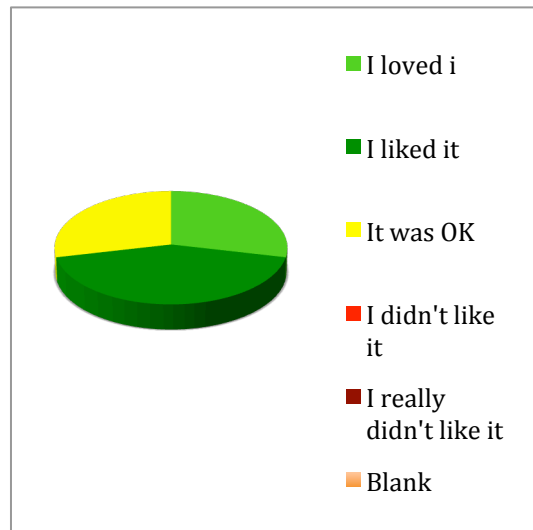
	NOR
I loved it:	8
I liked it:	5
It was OK:	3
I didn't like it:	0
I really didn't like it:	0
Blank	1



Question 4b specified by age and gender:

Nondescript men:

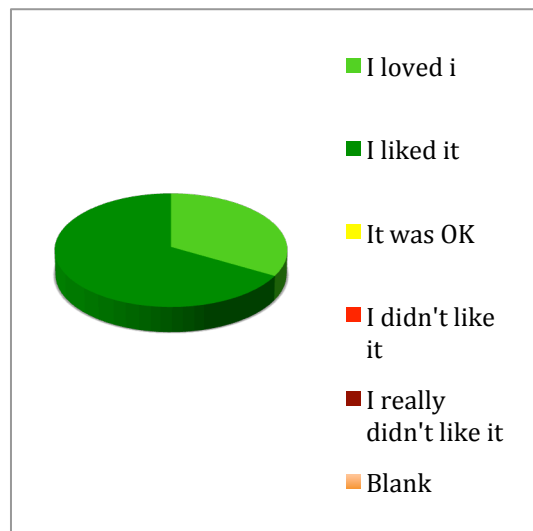
I loved it:	2
I liked it:	3
It was OK:	2
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 4b specified by age and gender:

Nondescripts:

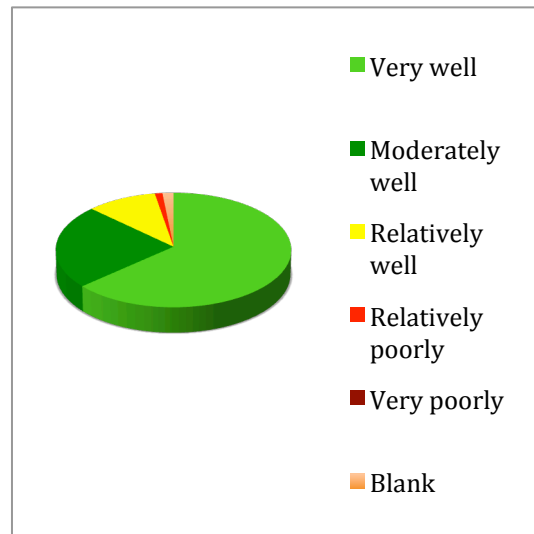
I loved it:	2
I liked it:	4
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	0



4) Nielsen describes four personality types in his second symphony *The Four Temperaments*.

c) How do you think he succeeded in depicting *the melancholic character* (third movement)?

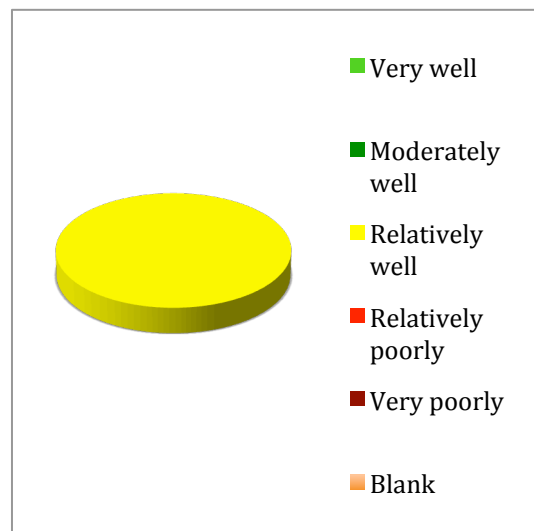
	NOR
Very well:	118
Moderately well:	44
Relatively well:	19
Relatively poorly:	2
Very poorly:	0
Blank	3



Question 4c specified by age and gender:

0-9 years old boys:

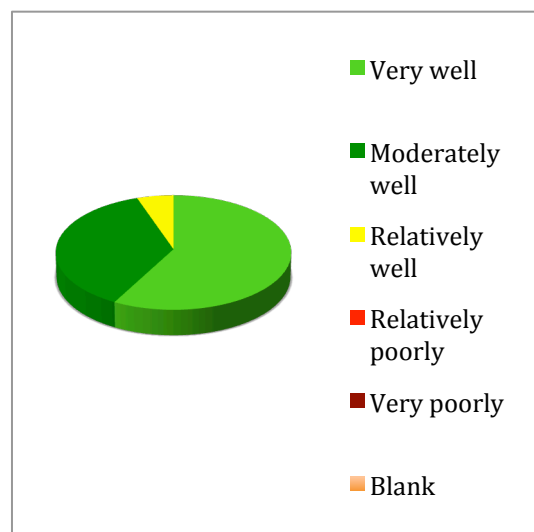
	NOR
Very well:	0
Moderately well:	0
Relatively well:	1
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

10-19 years old girls:

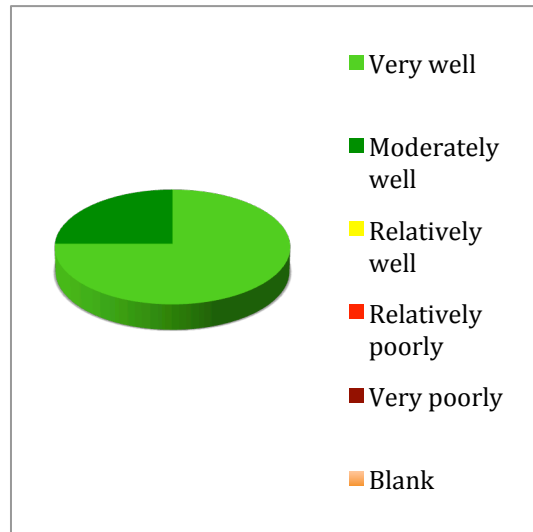
Very well:	11
Moderately well:	7
Relatively well:	1
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

10-19 years old boys:

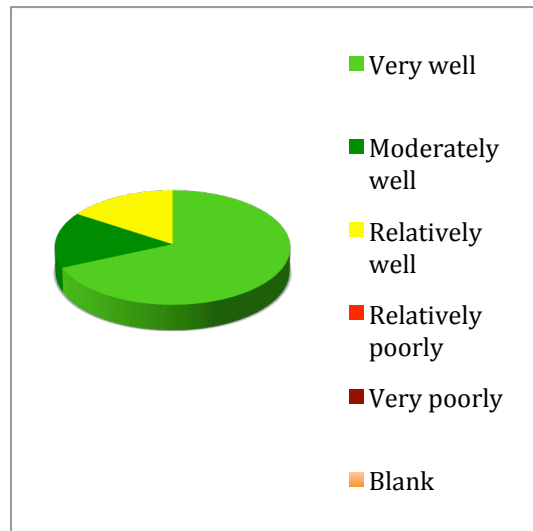
	NOR
Very well:	6
Moderately well:	2
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

20-29 years old women:

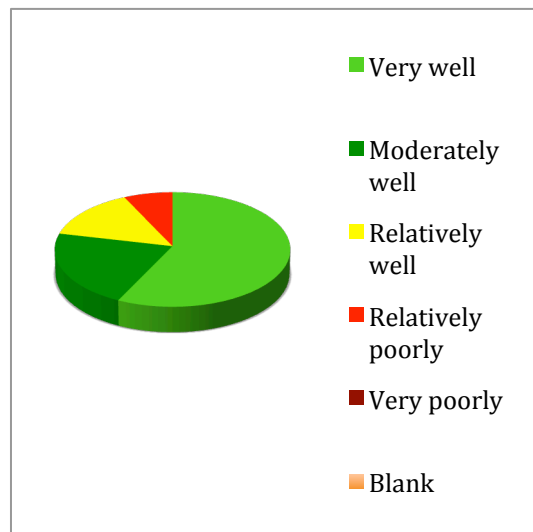
Very well:	13
Moderately well:	3
Relatively well:	3
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

20-29 years old men:

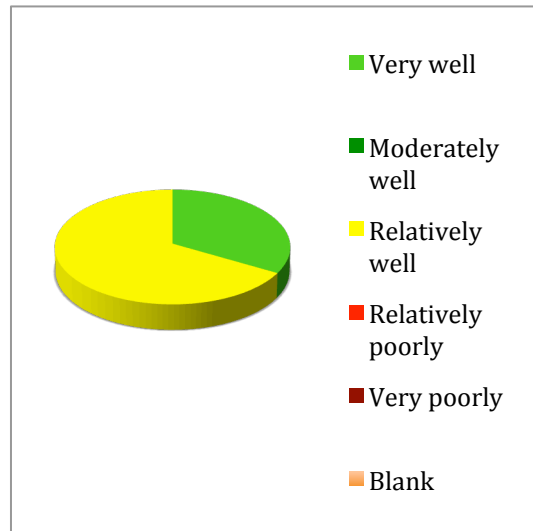
Very well:	8
Moderately well:	3
Relatively well:	2
Relatively poorly:	1
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

30-39 years old women:

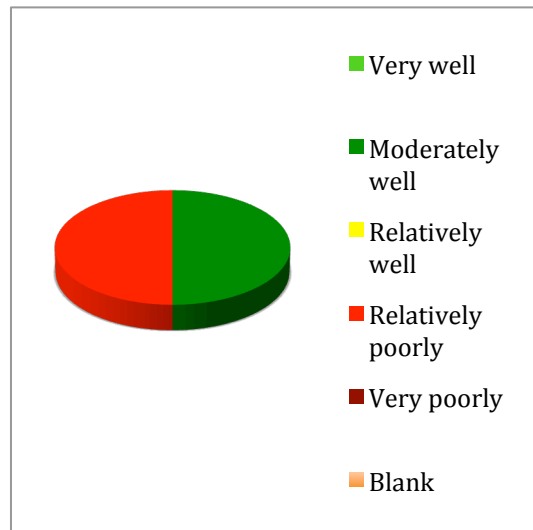
	NOR
Very well:	1
Moderately well:	0
Relatively well:	2
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

30-39 years old men:

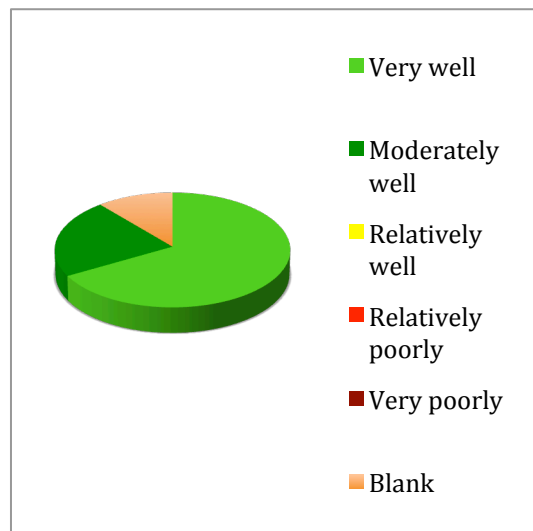
Very well:	0
Moderately well:	1
Relatively well:	0
Relatively poorly:	1
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

40-49 years old women:

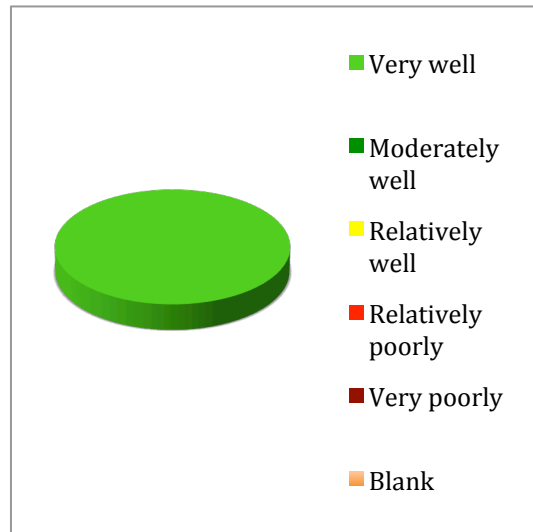
Very well:	6
Moderately well:	2
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	1



Question 4c specified by age and gender:

40-49 years old men:

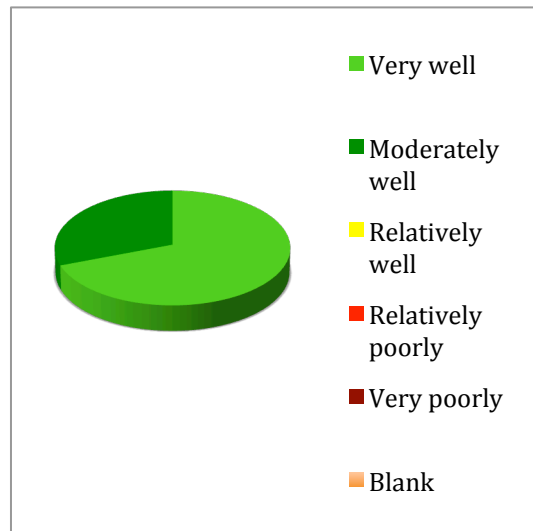
	NOR
Very well:	2
Moderately well:	0
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

50-59 years old women:

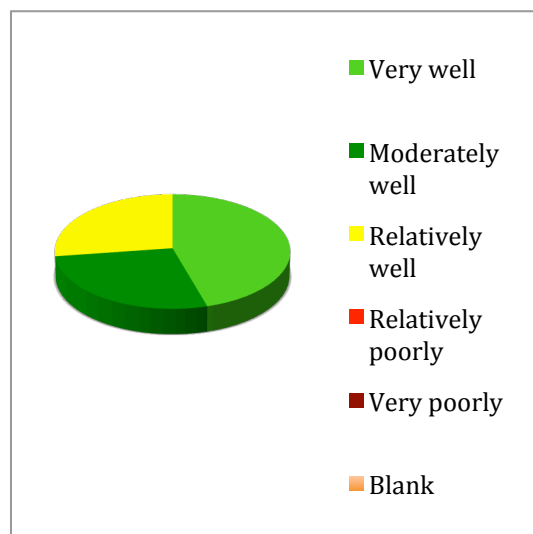
Very well:	9
Moderately well:	4
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

50-59 years old men:

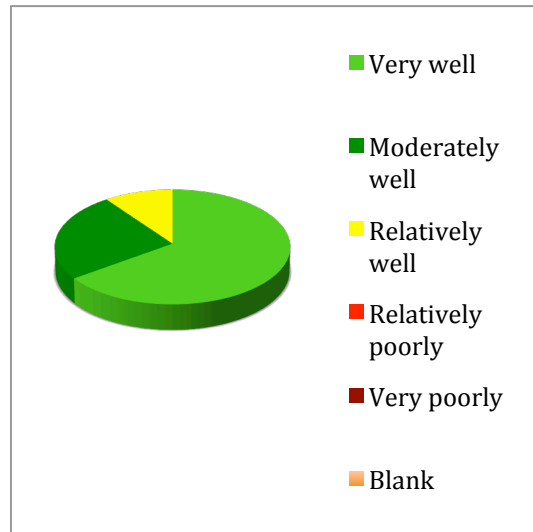
Very well:	5
Moderately well:	3
Relatively well:	3
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

60-69 years old women:

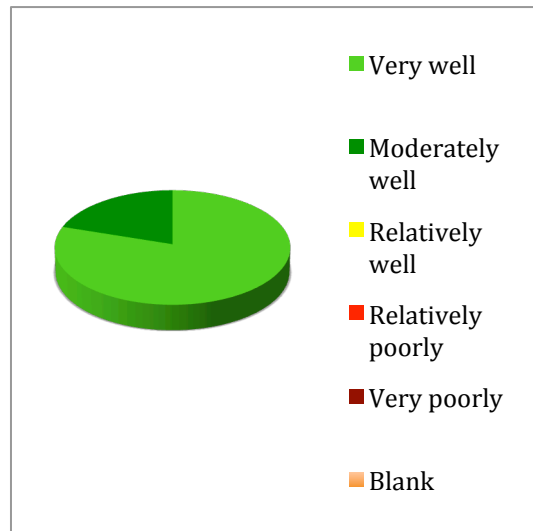
	NOR
Very well:	13
Moderately well:	5
Relatively well:	2
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

60-69 years old men:

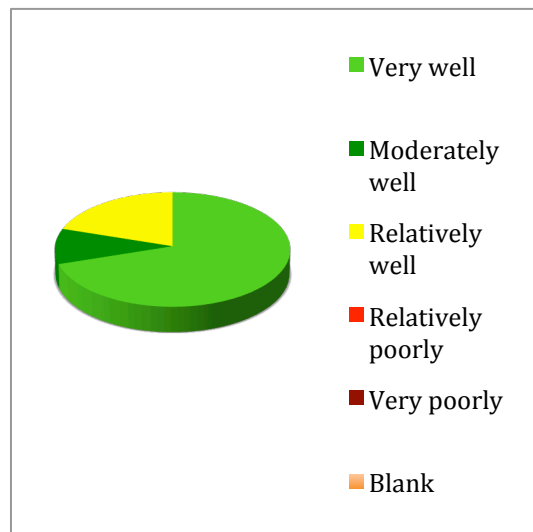
Very well:	8
Moderately well:	2
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

70-79 years old women:

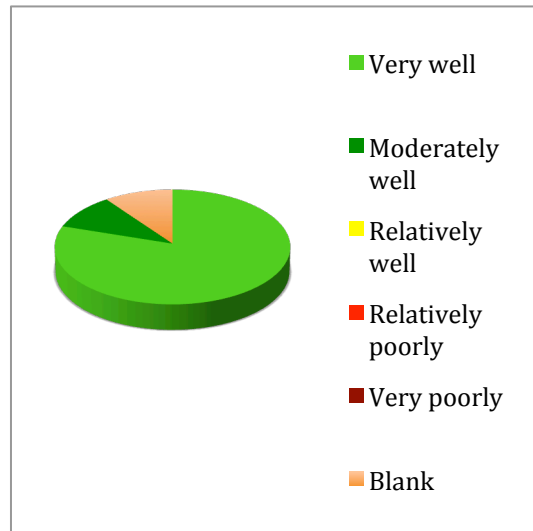
Very well:	7
Moderately well:	1
Relatively well:	2
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

70-79 years old men:

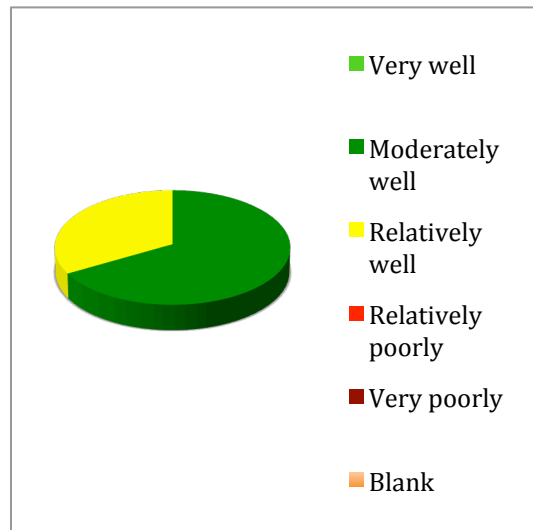
	NOR
Very well:	8
Moderately well:	1
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	1



Question 4c specified by age and gender:

80-89 years old women:

Very well:	0
Moderately well:	2
Relatively well:	1
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

90-100 years old women:

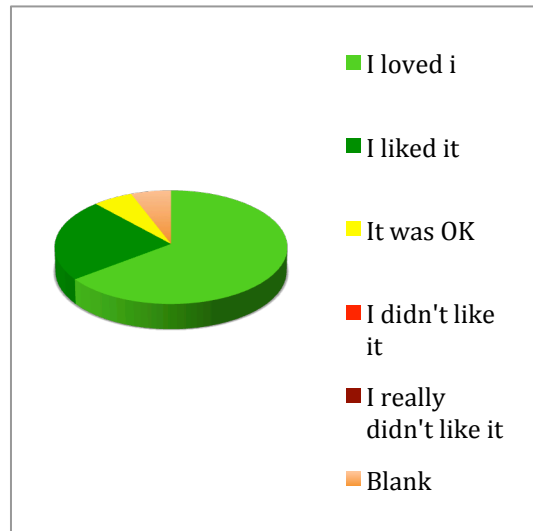
Very well:	2
Moderately well:	0
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4c specified by age and gender:

Nondescript women:

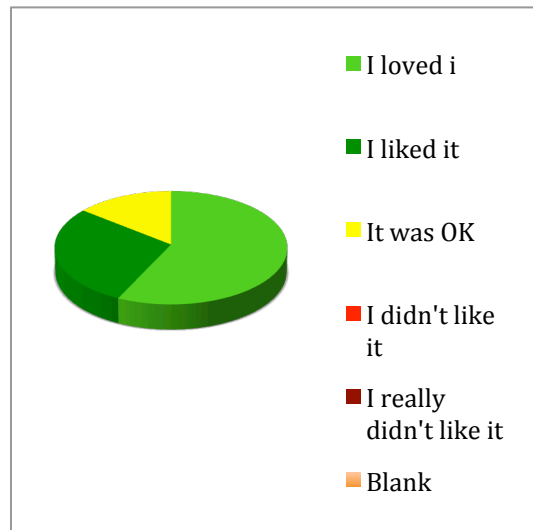
	NOR
I loved it:	11
I liked it:	4
It was OK:	1
I didn't like it:	0
I really didn't like it:	0
Blank	1



Question 4c specified by age and gender:

Nondescript men:

I loved it:	4
I liked it:	2
It was OK:	1
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 4c specified by age and gender:

Nondescripts:

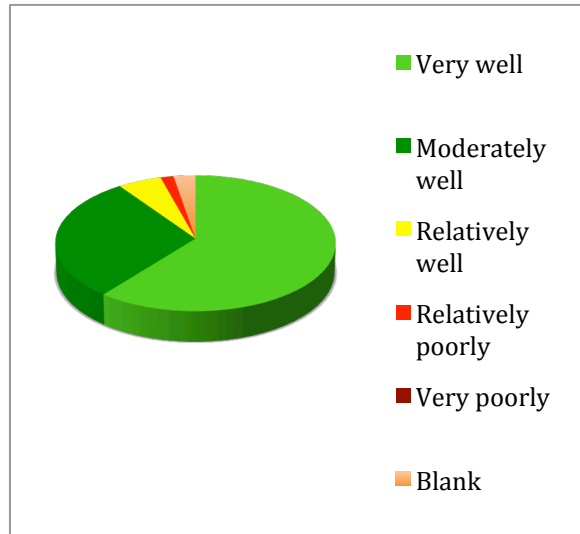
I loved it:	4
I liked it:	2
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	0



4) Nielsen describes four personality types in his second symphony *The Four Temperaments*.

d) How do you think he succeeded in depicting *the sanguine (happy) character* (final movement)?

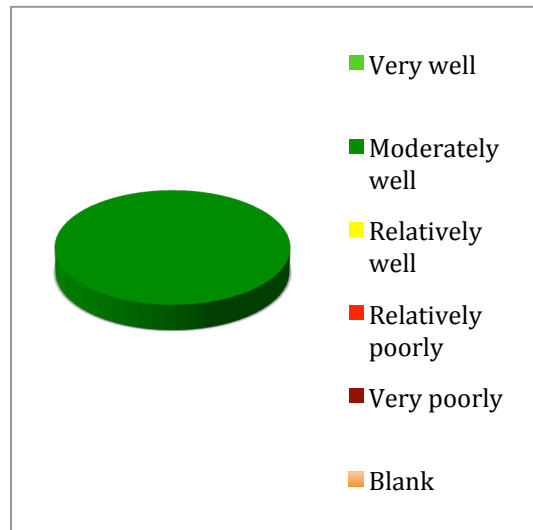
	NOR
Very well:	113
Moderately well:	55
Relatively well:	10
Relatively poorly:	3
Very poorly:	0
Blank	5



Question 4d specified by age and gender:

0-9 years old boys:

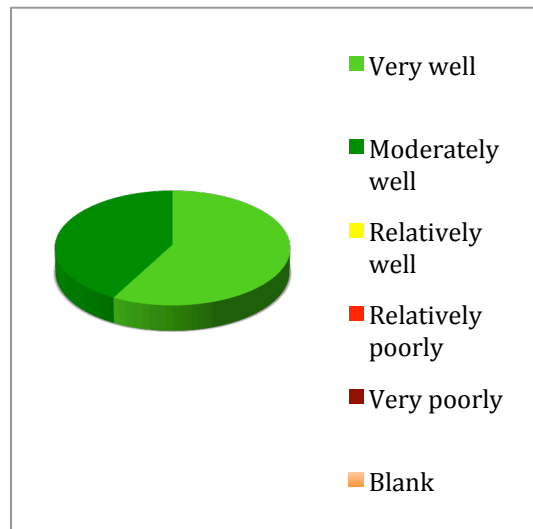
	NOR
Very well:	0
Moderately well:	1
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

10-19 years old girls:

Very well:	11
Moderately well:	8
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

10-19 years old boys:

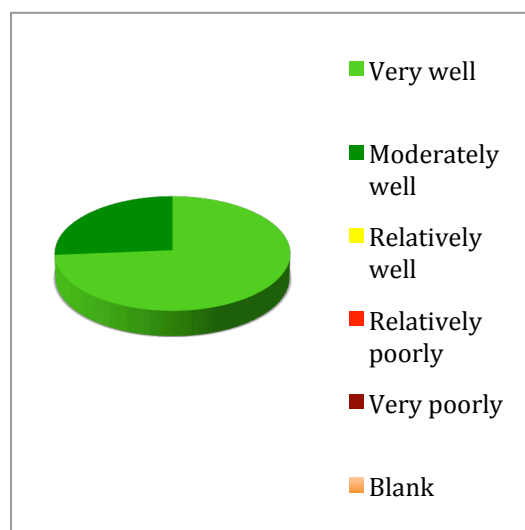
	NOR
Very well:	8
Moderately well:	0
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

20-29 years old women:

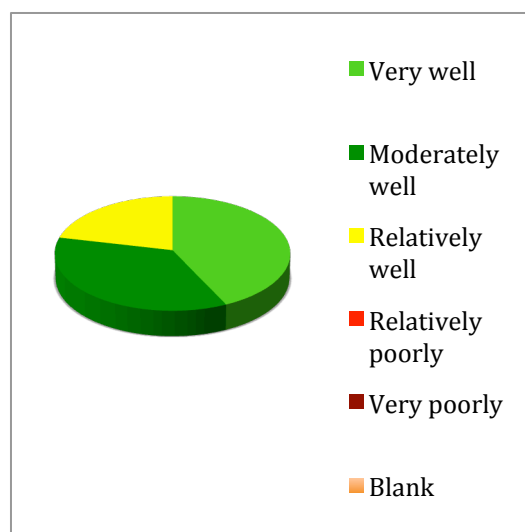
Very well:	14
Moderately well:	5
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

20-29 years old men:

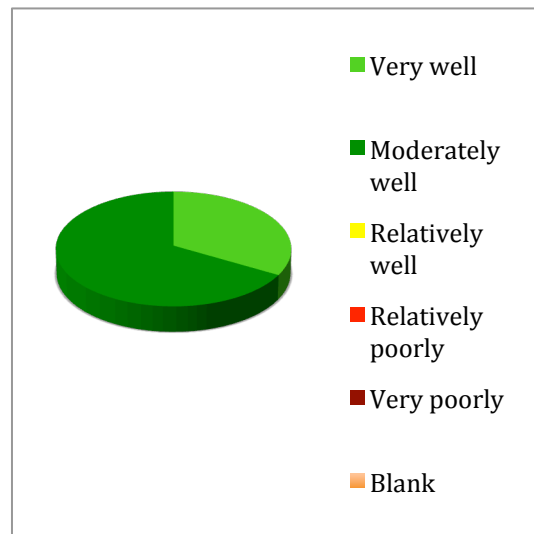
Very well:	6
Moderately well:	5
Relatively well:	3
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

30-39 years old women:

	NOR
Very well:	1
Moderately well:	2
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

30-39 years old men:

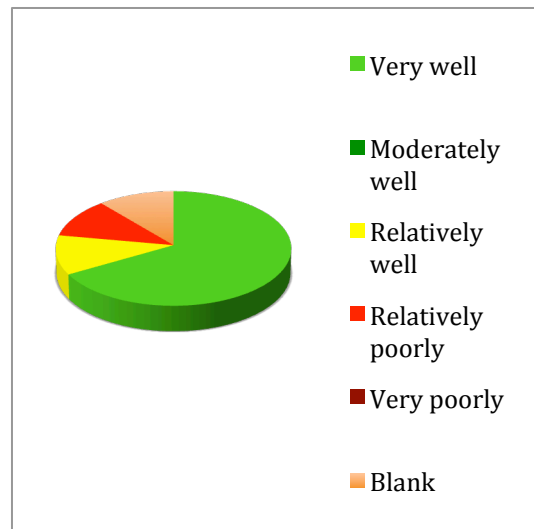
Very well:	1
Moderately well:	0
Relatively well:	0
Relatively poorly:	1
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

40-49 years old women:

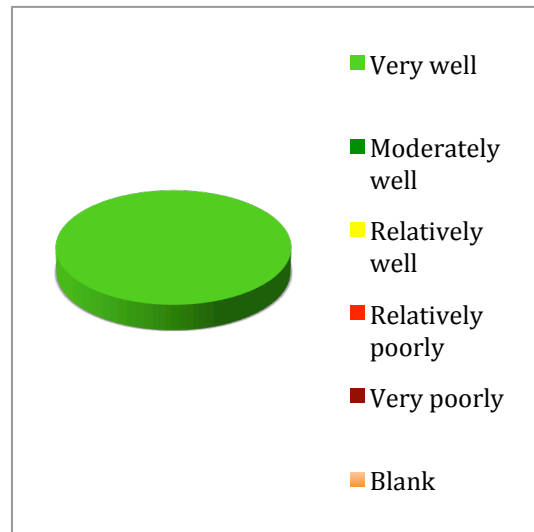
Very well:	6
Moderately well:	0
Relatively well:	1
Relatively poorly:	1
Very poorly:	0
Blank:	1



Question 4d specified by age and gender:

40-49 years old men:

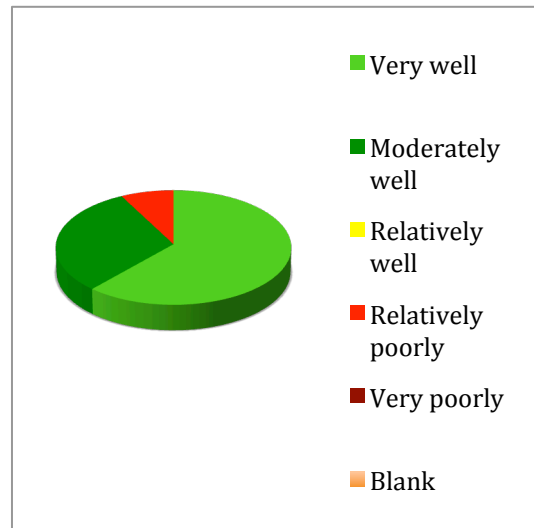
	NOR
Very well:	2
Moderately well:	0
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

50-59 years old women:

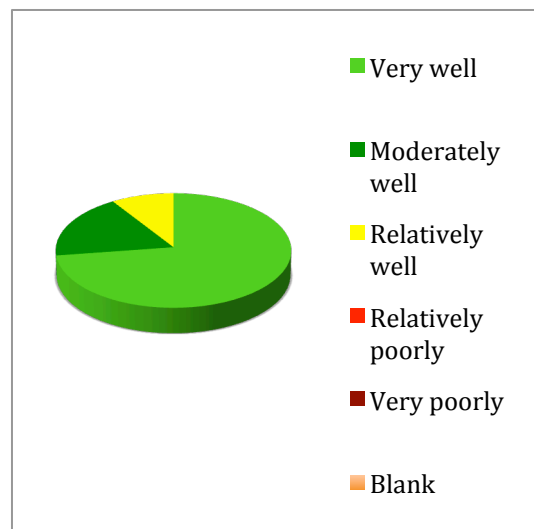
Very well:	8
Moderately well:	4
Relatively well:	0
Relatively poorly:	1
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

50-59 years old men:

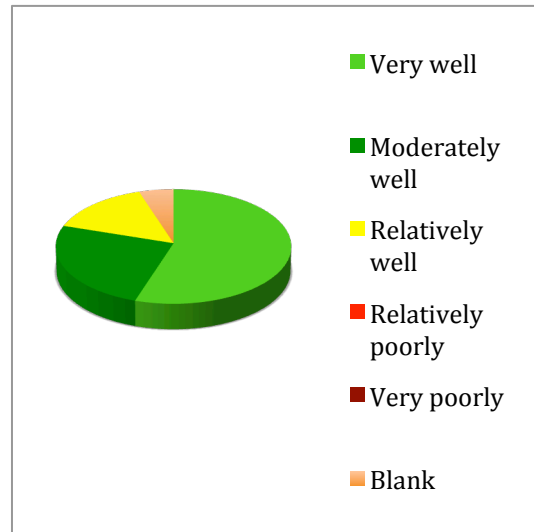
Very well:	8
Moderately well:	2
Relatively well:	1
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

60-69 years old women:

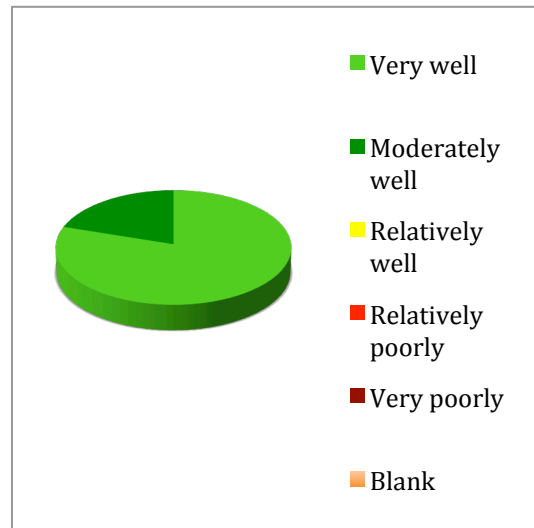
	NOR
Very well:	11
Moderately well:	5
Relatively well:	3
Relatively poorly:	0
Very poorly:	0
Blank:	1



Question 4d specified by age and gender:

60-69 years old men:

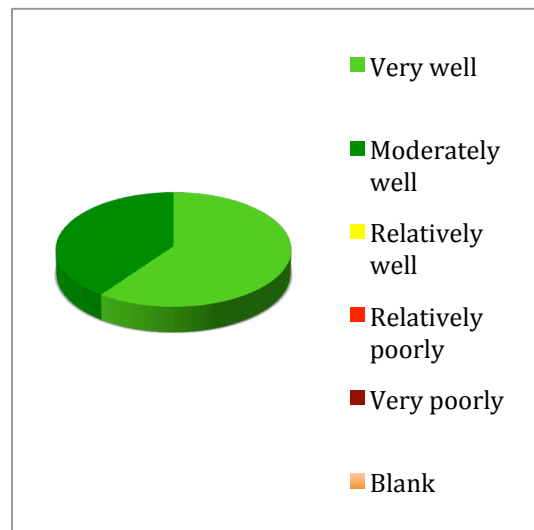
Very well:	8
Moderately well:	2
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

70-79 years old women:

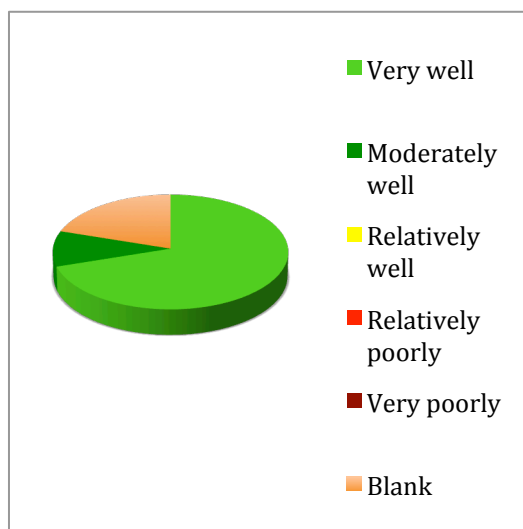
Very well:	6
Moderately well:	4
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

70-79 years old men:

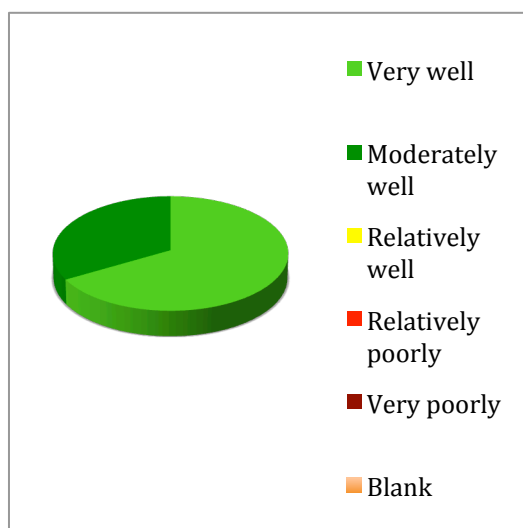
	NOR
Very well:	7
Moderately well:	1
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	2



Question 4d specified by age and gender:

80-89 years old women:

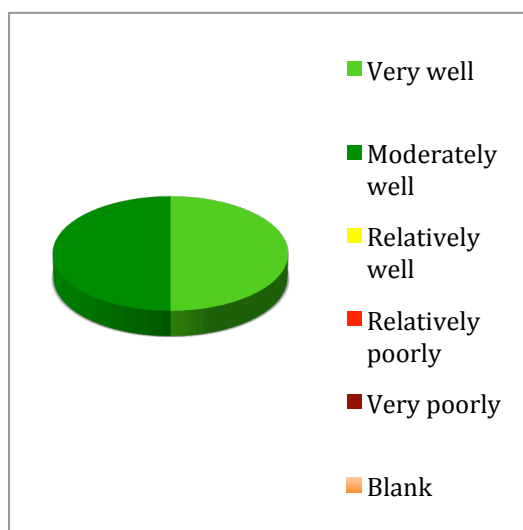
Very well:	2
Moderately well:	1
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

90-100 years old women:

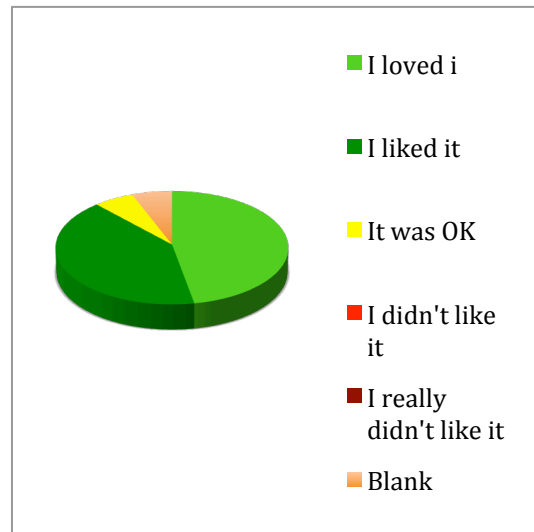
Very well:	1
Moderately well:	1
Relatively well:	0
Relatively poorly:	0
Very poorly:	0
Blank:	0



Question 4d specified by age and gender:

Nondescript women:

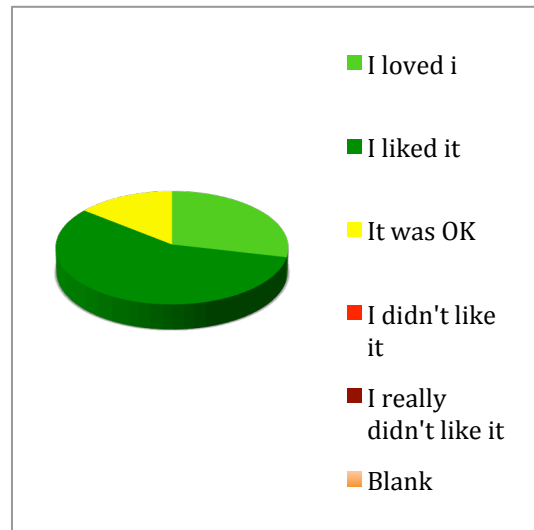
	NOR
I loved it:	8
I liked it:	7
It was OK:	1
I didn't like it:	0
I really didn't like it:	0
Blank	1



Question 4d specified by age and gender:

Nondescript men:

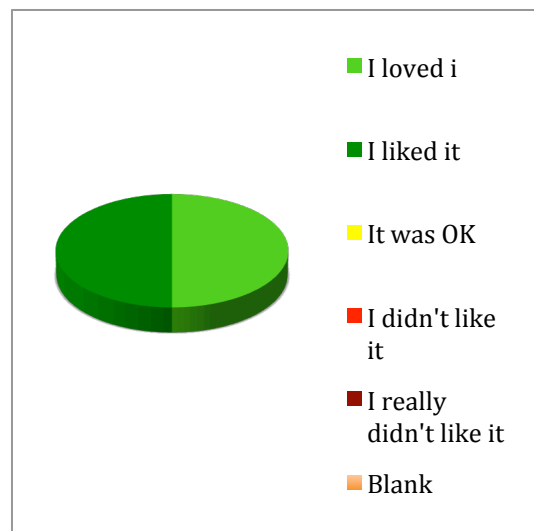
I loved it:	2
I liked it:	4
It was OK:	1
I didn't like it:	0
I really didn't like it:	0
Blank	0



Question 4d specified by age and gender:

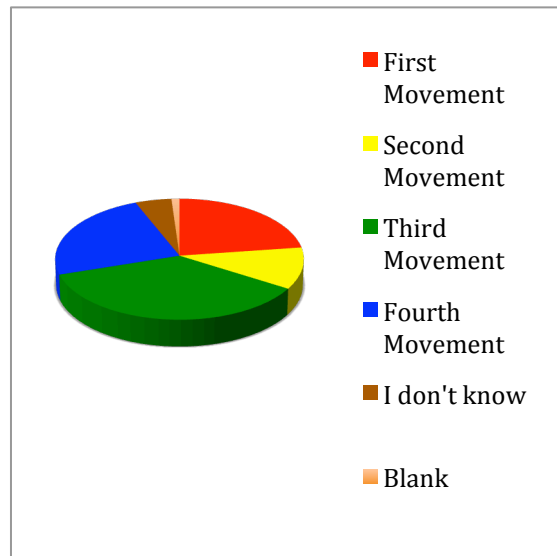
Nondescripts:

I loved it:	3
I liked it:	3
It was OK:	0
I didn't like it:	0
I really didn't like it:	0
Blank	0



5) Which of the four temperaments do you think Nielsen depicted most successfully?

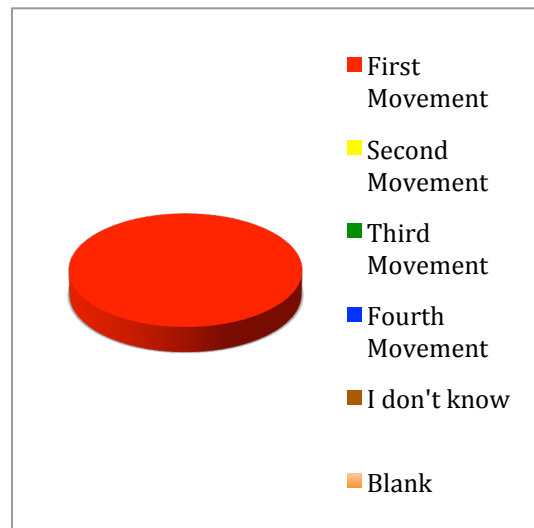
	NOR
Choleric <i>First Movement</i> :	41
Phlegmatic <i>Second Movement</i> :	20
Melancholic <i>Third Movement</i> :	65
Sanguine (Happy) <i>Fourth Movement</i> :	43
I don't know:	9
Blank:	2



Question 5 specified by age and gender:

0-9 years old boys:

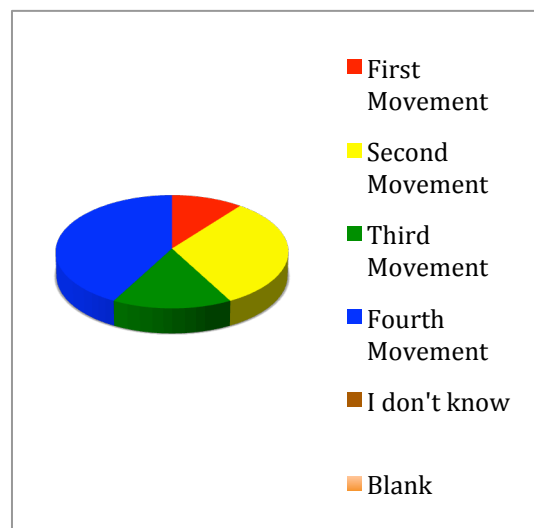
	NOR
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	0
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	0
Blank:	0



Question 5 specified by age and gender:

10-19 years old girls:

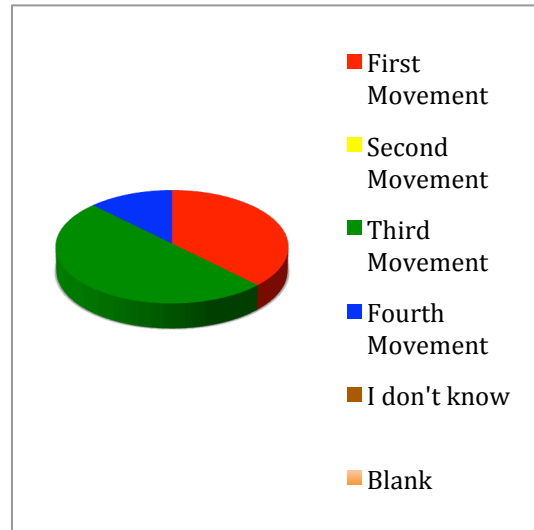
Choleric <i>First Movement</i> :	2
Phlegmatic <i>Second Movement</i> :	6
Melancholic <i>Third Movement</i> :	3
Sanguine (Happy) <i>Fourth Movement</i> :	8
I don't know:	0
Blank:	0



Question 5 specified by age and gender:

10-19 years old boys:

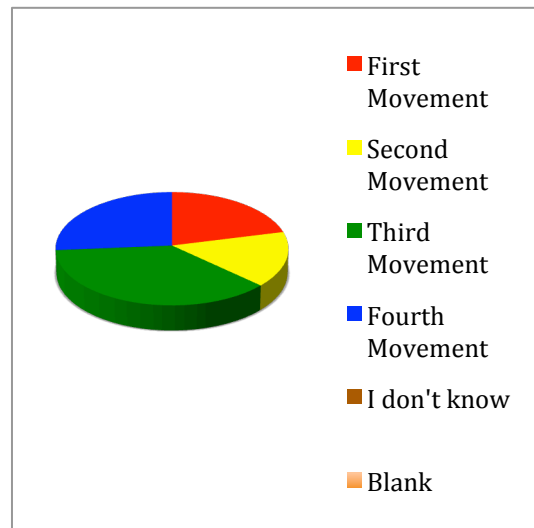
	NOR
Choleric <i>First Movement</i> :	3
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	4
Sanguine (Happy) <i>Fourth Movement</i> :	1
I don't know:	0
Blank:	0



Question 5 specified by age and gender:

20-29 years old women:

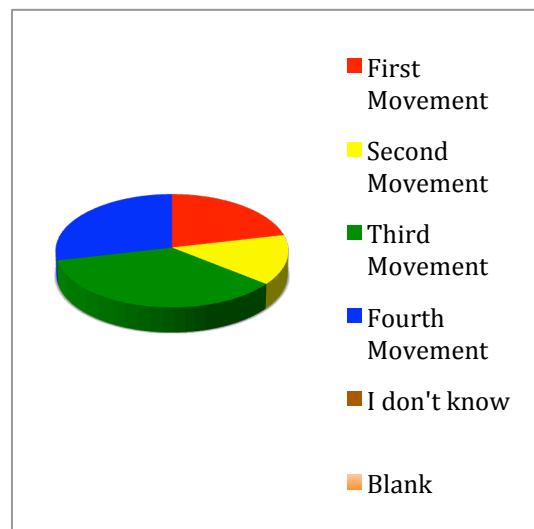
Choleric <i>First Movement</i> :	4
Phlegmatic <i>Second Movement</i> :	3
Melancholic <i>Third Movement</i> :	7
Sanguine (Happy) <i>Fourth Movement</i> :	5
I don't know:	0
Blank:	0



Question 5 specified by age and gender:

20-29 years old men:

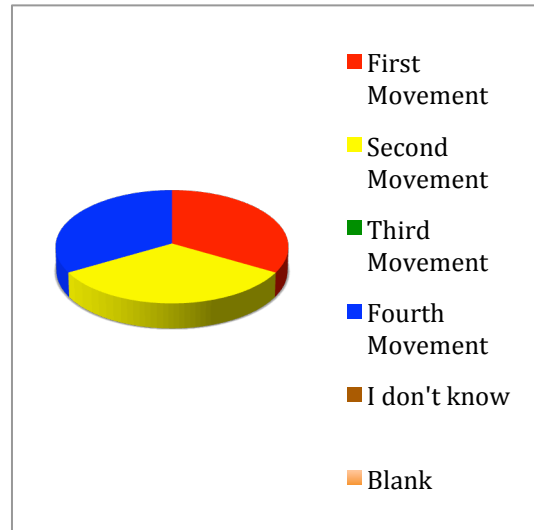
Choleric <i>First Movement</i> :	3
Phlegmatic <i>Second Movement</i> :	2
Melancholic <i>Third Movement</i> :	5
Sanguine (Happy) <i>Fourth Movement</i> :	4
I don't know:	0
Blank:	0



Question 5 specified by age and gender:

30-39 years old women:

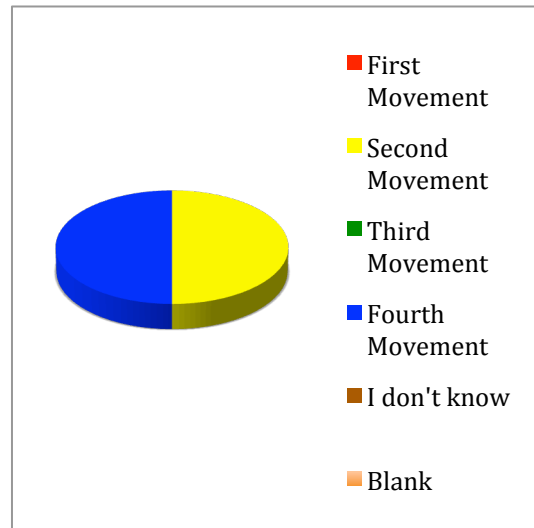
	NOR
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	0
Sanguine (Happy) <i>Fourth Movement</i> :	1
I don't know:	0
Blank:	0



Question 5 specified by age and gender:

30-39 years old men:

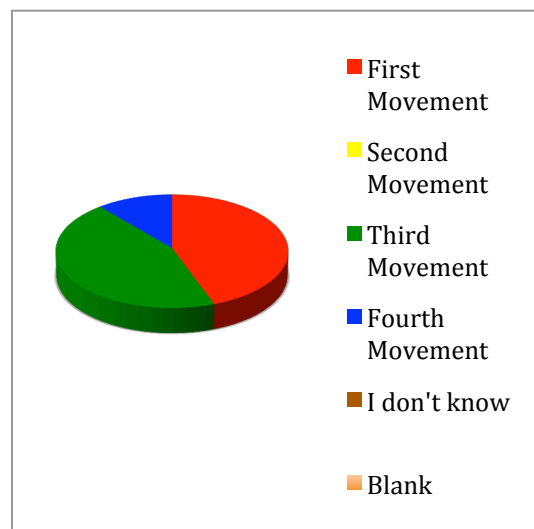
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	0
Sanguine (Happy) <i>Fourth Movement</i> :	1
I don't know:	0
Blank:	0



Question 5 specified by age and gender:

40-49 years old women:

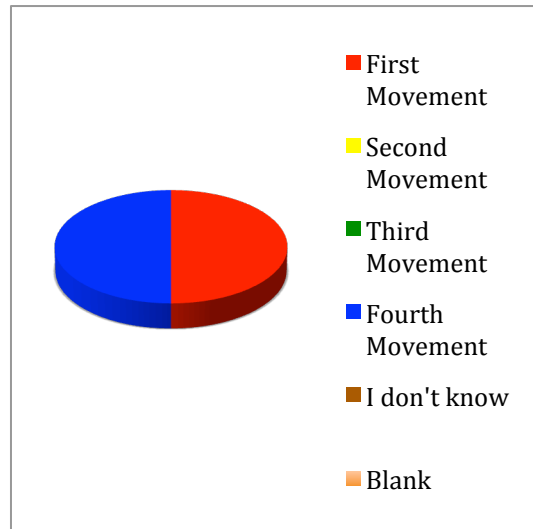
Choleric <i>First Movement</i> :	4
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	4
Sanguine (Happy) <i>Fourth Movement</i> :	1
I don't know:	0
Blank:	0



Question 5 specified by age and gender:

40-49 years old men:

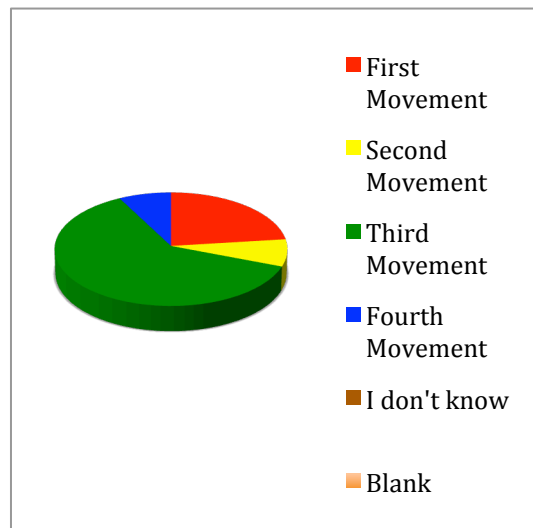
	NOR
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	0
Sanguine (Happy) <i>Fourth Movement</i> :	1
I don't know:	0
Blank:	0



Question 5 specified by age and gender:

50-59 years old women:

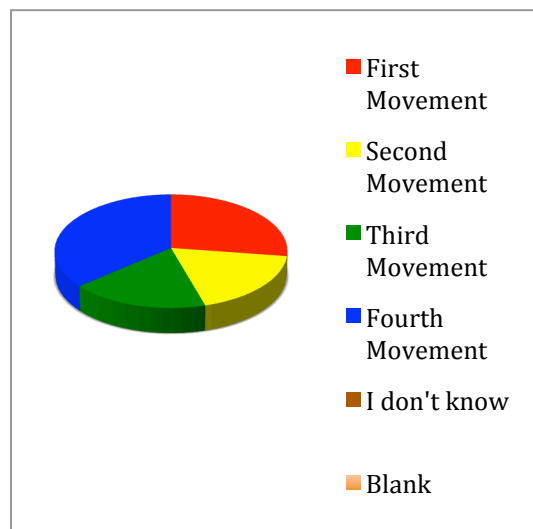
Choleric <i>First Movement</i> :	3
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	8
Sanguine (Happy) <i>Fourth Movement</i> :	1
I don't know:	0
Blank:	0



Question 5 specified by age and gender:

50-59 years old men:

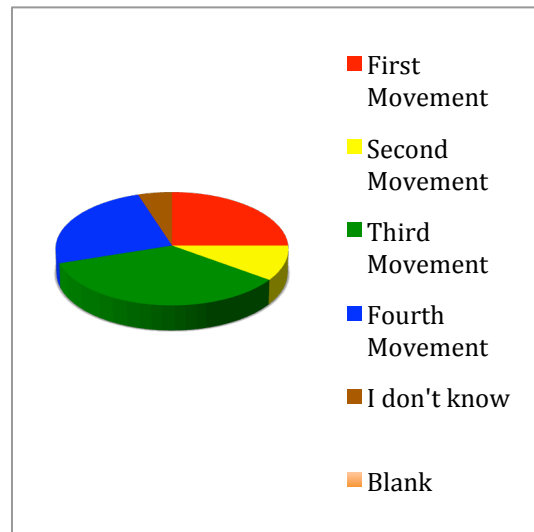
Choleric <i>First Movement</i> :	3
Phlegmatic <i>Second Movement</i> :	2
Melancholic <i>Third Movement</i> :	2
Sanguine (Happy) <i>Fourth Movement</i> :	4
I don't know:	0
Blank:	0



Question 5 specified by age and gender:

60-69 years old women:

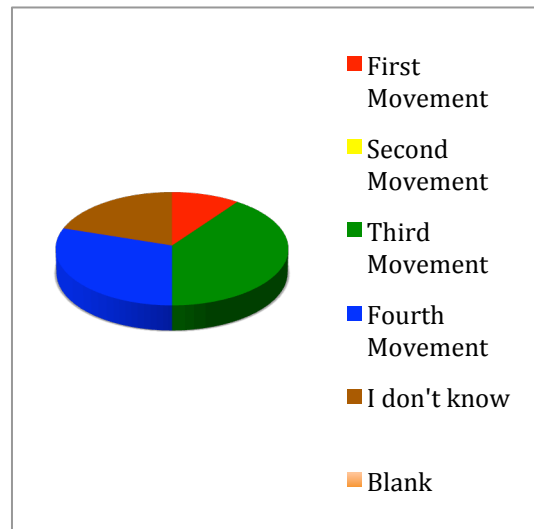
	NOR
Choleric <i>First Movement</i> :	5
Phlegmatic <i>Second Movement</i> :	2
Melancholic <i>Third Movement</i> :	7
Sanguine (Happy) <i>Fourth Movement</i> :	5
I don't know:	1
Blank:	0



Question 5 specified by age and gender:

60-69 years old men:

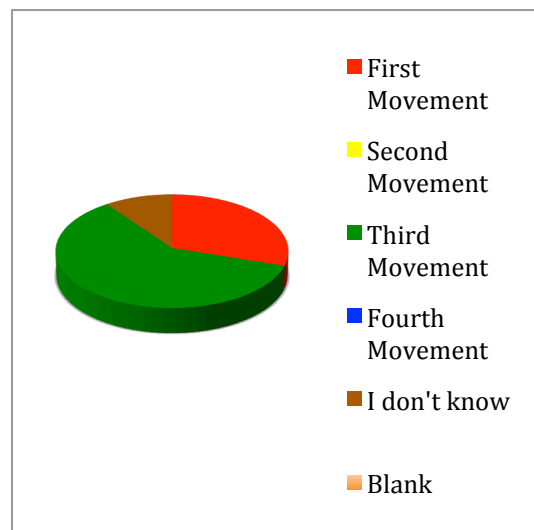
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	4
Sanguine (Happy) <i>Fourth Movement</i> :	3
I don't know:	2
Blank:	0



Question 5 specified by age and gender:

70-79 years old women:

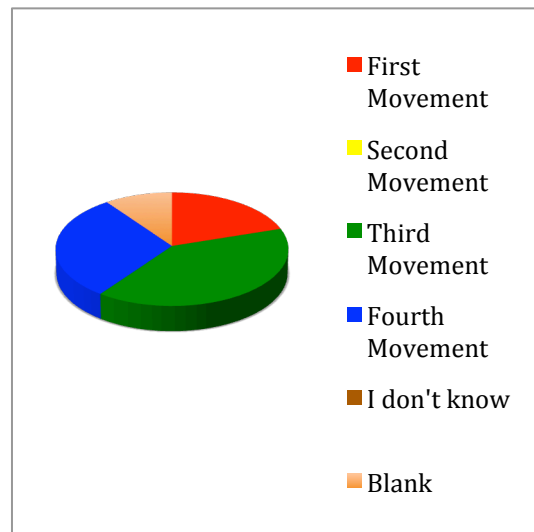
Choleric <i>First Movement</i> :	3
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	6
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	1
Blank:	0



Question 5 specified by age and gender:

70-79 years old men:

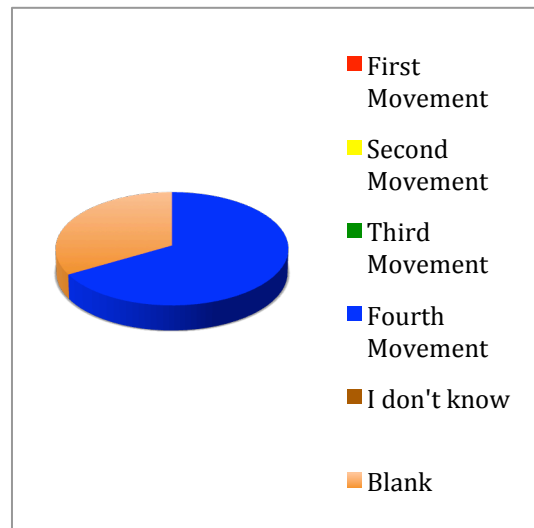
	NOR
Choleric <i>First Movement</i> :	2
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	4
Sanguine (Happy) <i>Fourth Movement</i> :	3
I don't know:	0
Blank:	1



Question 5 specified by age and gender:

80-89 years old women:

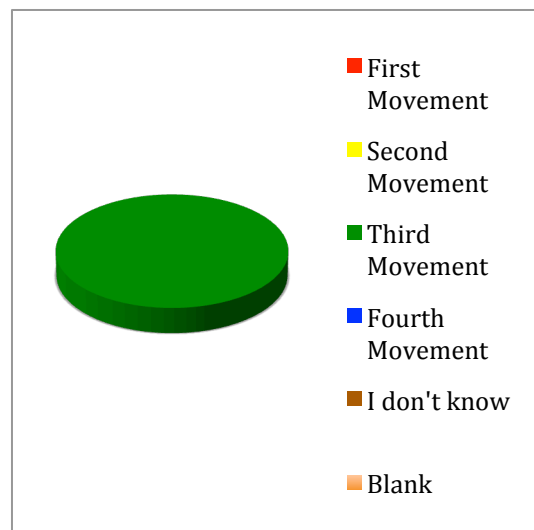
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	0
Sanguine (Happy) <i>Fourth Movement</i> :	2
I don't know:	0
Blank:	1



Question 5 specified by age and gender:

90-100 years old women:

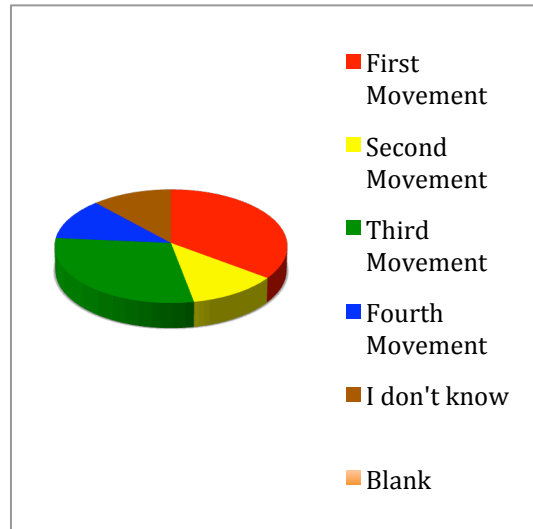
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	2
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	0
Blank:	0



Question 5 specified by age and gender:

Nondescript women:

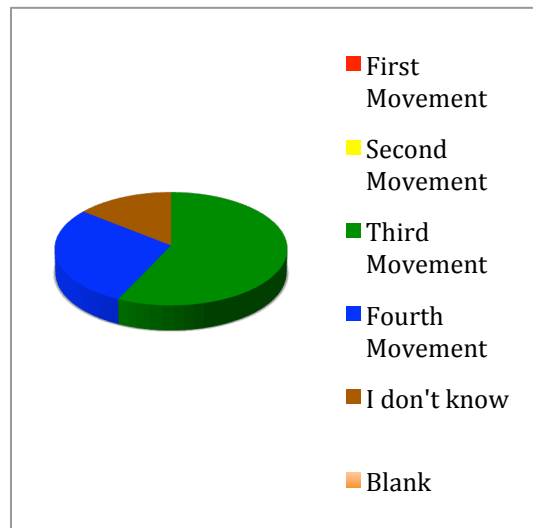
	NOR
Choleric <i>First Movement</i> :	6
Phlegmatic <i>Second Movement</i> :	2
Melancholic <i>Third Movement</i> :	5
Sanguine (Happy) <i>Fourth Movement</i> :	2
I don't know:	2
Blank:	0



Question 5 specified by age and gender:

Nondescript men:

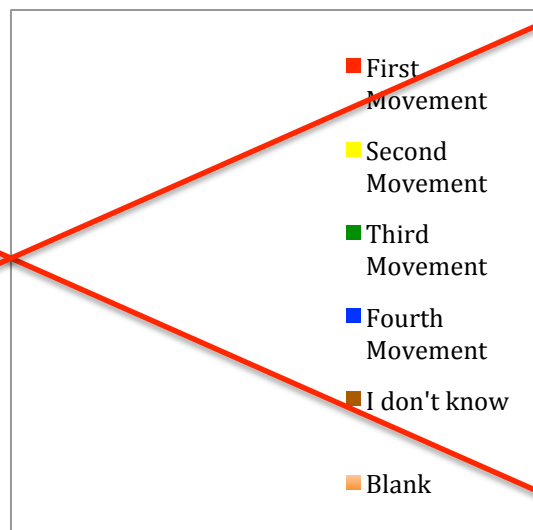
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	4
Sanguine (Happy) <i>Fourth Movement</i> :	2
I don't know:	1
Blank:	0



Question 5 specified by age and gender:

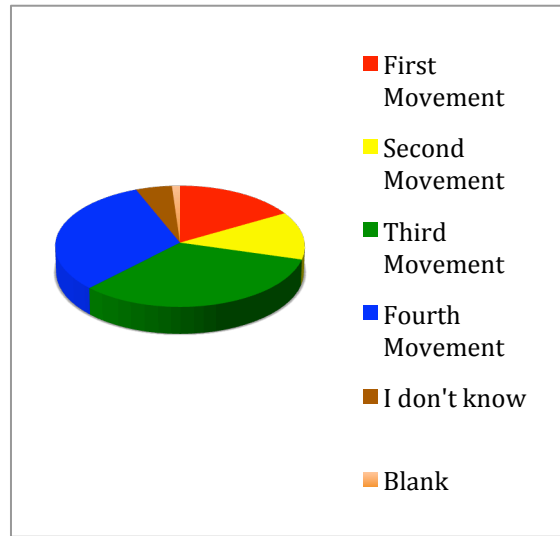
Nondescripts:

Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	0
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	0
Blank:	0



6) Which of the four movements did you like the most?

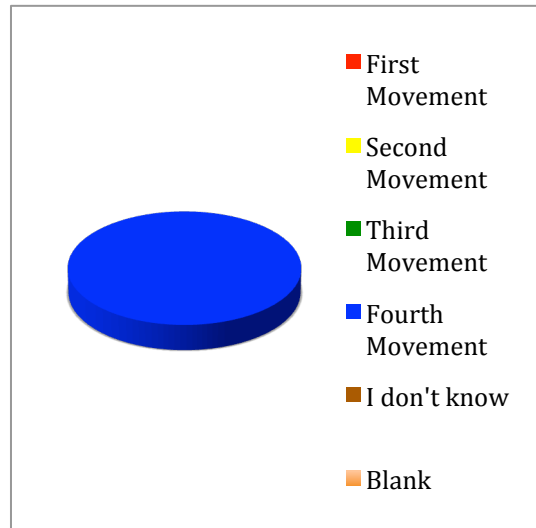
	NOR
Choleric <i>First Movement</i> :	30
Phlegmatic <i>Second Movement</i> :	23
Melancholic <i>Third Movement</i> :	59
Sanguine (Happy) <i>Fourth Movement</i> :	57
I don't know:	9
Blank	2



Question 6 specified by age and gender:

0-9 years old boys:

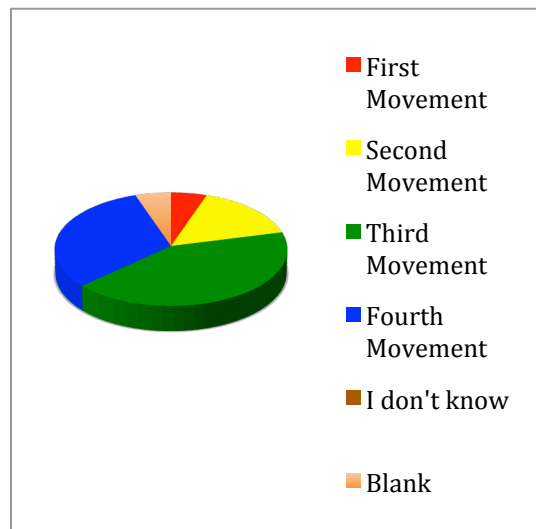
	NOR
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	0
Sanguine (Happy) <i>Fourth Movement</i> :	1
I don't know:	0
Blank:	0



Question 6 specified by age and gender:

10-19 years old girls:

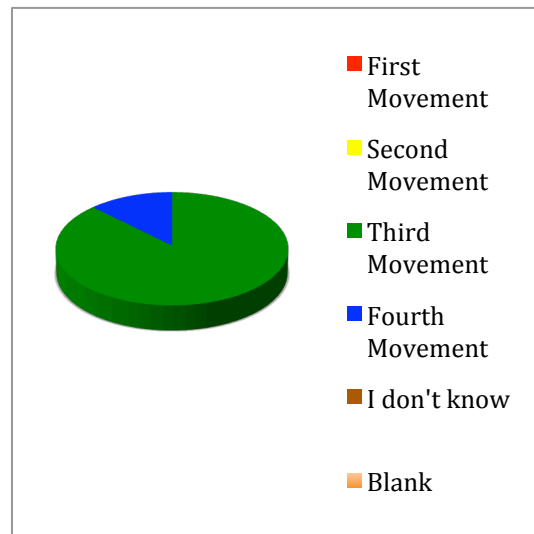
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	3
Melancholic <i>Third Movement</i> :	8
Sanguine (Happy) <i>Fourth Movement</i> :	6
I don't know:	0
Blank:	1



Question 6 specified by age and gender:

10-19 years old boys:

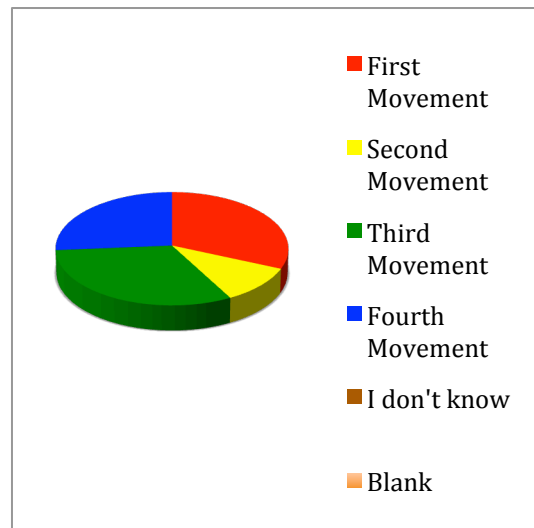
	NOR
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	7
Sanguine (Happy) <i>Fourth Movement</i> :	1
I don't know:	0
Blank:	0



Question 6 specified by age and gender:

20-29 years old women:

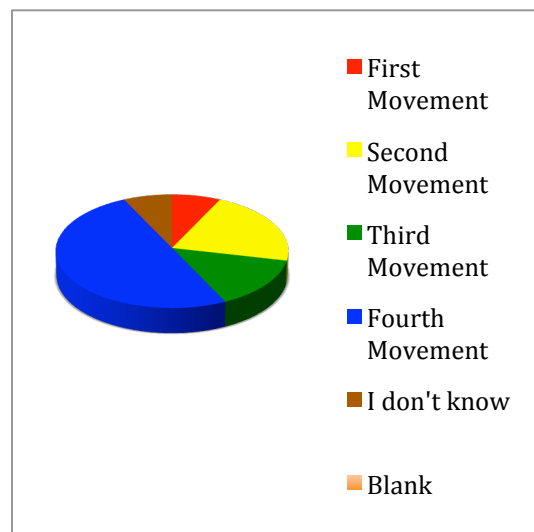
Choleric <i>First Movement</i> :	6
Phlegmatic <i>Second Movement</i> :	2
Melancholic <i>Third Movement</i> :	6
Sanguine (Happy) <i>Fourth Movement</i> :	5
I don't know:	0
Blank:	0



Question 6 specified by age and gender:

20-29 years old men:

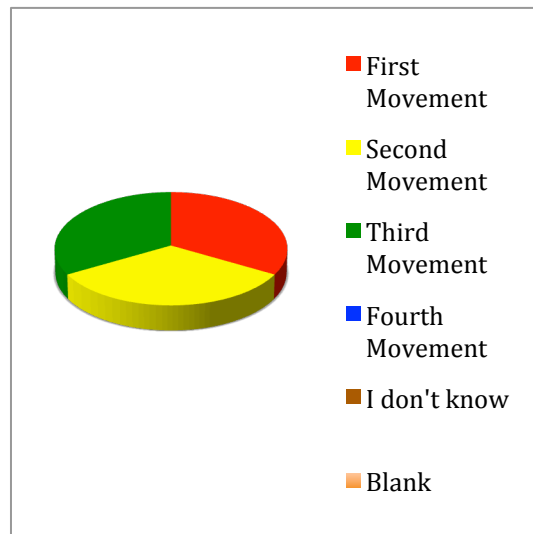
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	3
Melancholic <i>Third Movement</i> :	2
Sanguine (Happy) <i>Fourth Movement</i> :	7
I don't know:	1
Blank:	0



Question 6 specified by age and gender:

30-39 years old women:

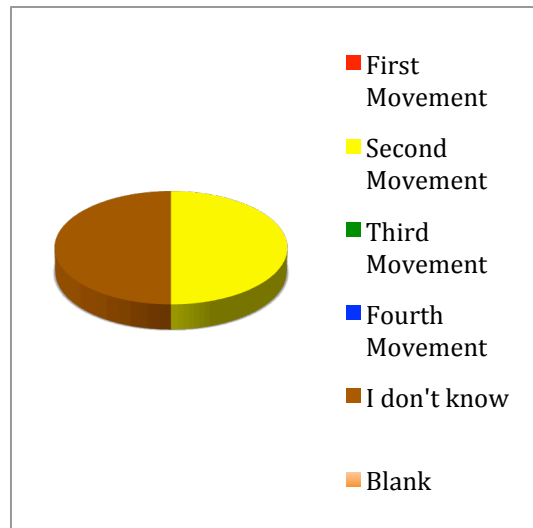
	NOR
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	1
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	0
Blank:	0



Question 6 specified by age and gender:

30-39 years old men:

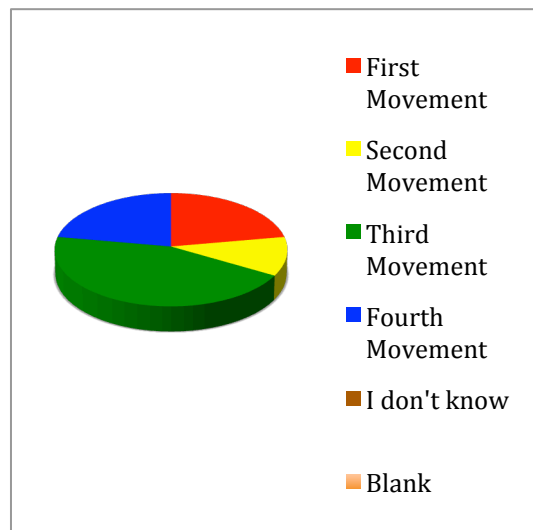
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	0
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	1
Blank:	0



Question 6 specified by age and gender:

40-49 years old women:

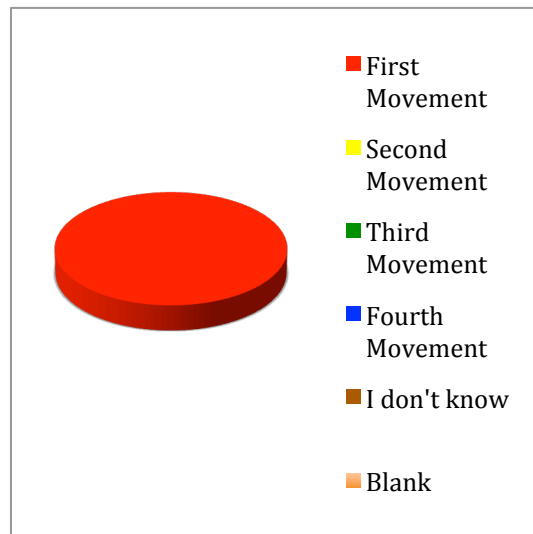
Choleric <i>First Movement</i> :	2
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	4
Sanguine (Happy) <i>Fourth Movement</i> :	2
I don't know:	0
Blank:	0



Question 6 specified by age and gender:

40-49 years old men:

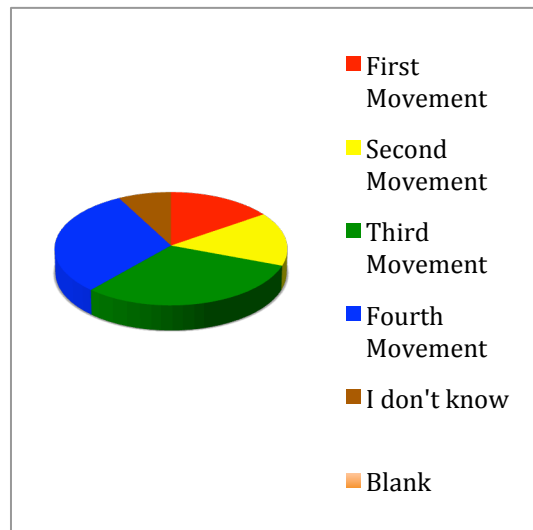
	NOR
Choleric <i>First Movement</i> :	2
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	0
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	0
Blank:	0



Question 6 specified by age and gender:

50-59 years old women:

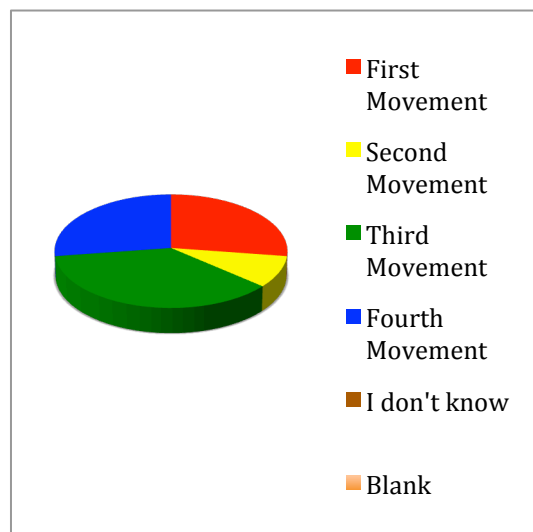
Choleric <i>First Movement</i> :	2
Phlegmatic <i>Second Movement</i> :	2
Melancholic <i>Third Movement</i> :	4
Sanguine (Happy) <i>Fourth Movement</i> :	4
I don't know:	1
Blank:	0



Question 6 specified by age and gender:

50-59 years old men:

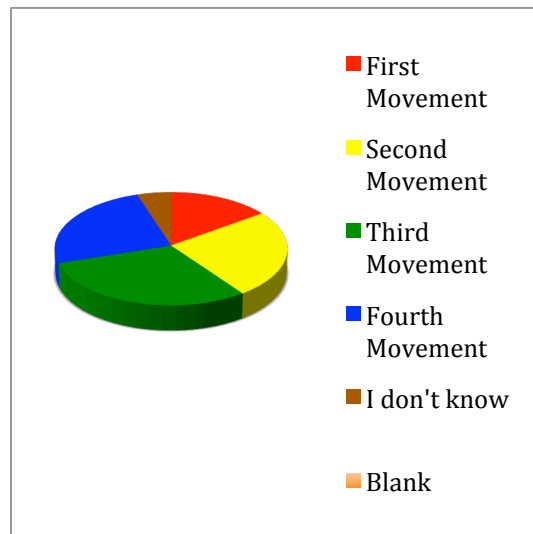
Choleric <i>First Movement</i> :	3
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	4
Sanguine (Happy) <i>Fourth Movement</i> :	3
I don't know:	0
Blank:	0



Question 6 specified by age and gender:

60-69 years old women:

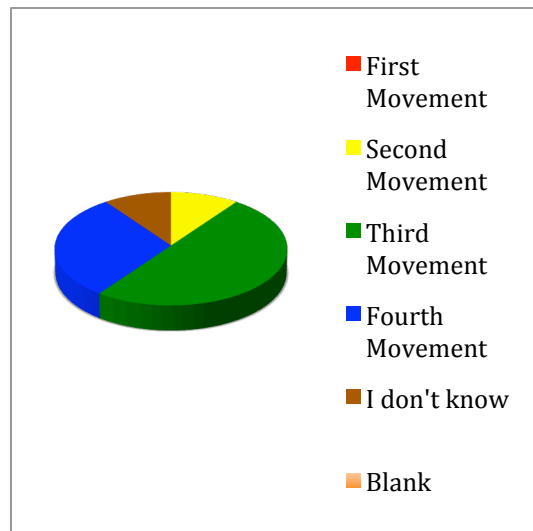
	NOR
Choleric <i>First Movement</i> :	3
Phlegmatic <i>Second Movement</i> :	5
Melancholic <i>Third Movement</i> :	6
Sanguine (Happy) <i>Fourth Movement</i> :	5
I don't know:	1
Blank:	0



Question 6 specified by age and gender:

60-69 years old men:

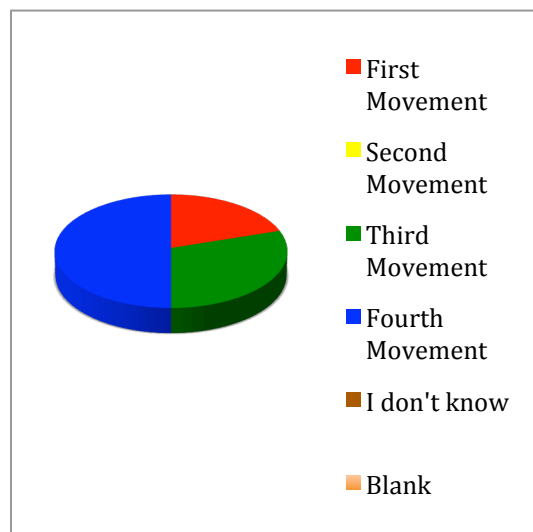
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	5
Sanguine (Happy) <i>Fourth Movement</i> :	3
I don't know:	1
Blank:	0



Question 6 specified by age and gender:

70-79 years old women:

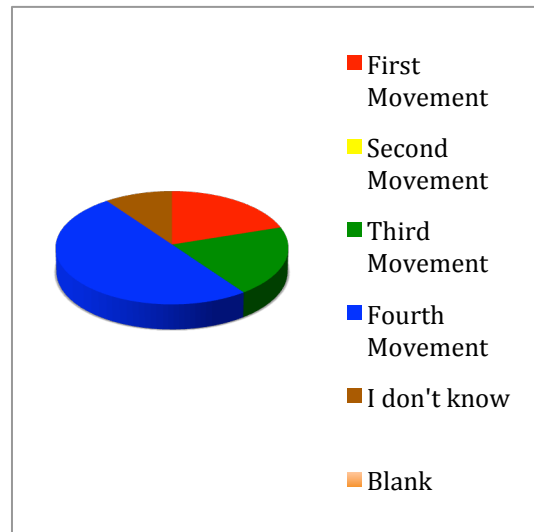
Choleric <i>First Movement</i> :	2
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	3
Sanguine (Happy) <i>Fourth Movement</i> :	5
I don't know:	0
Blank:	0



Question 6 specified by age and gender:

70-79 years old men:

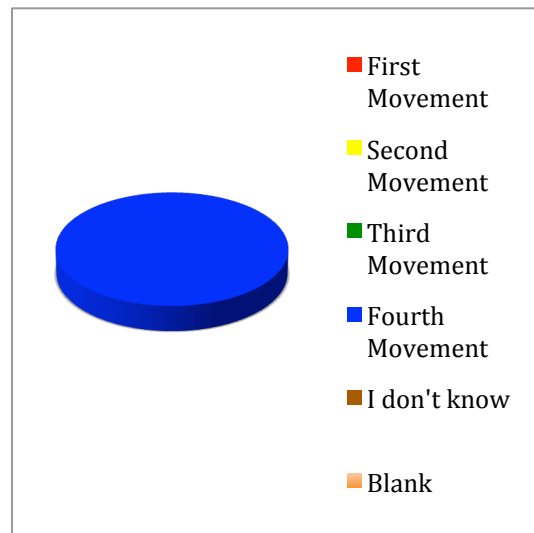
	NOR
Choleric <i>First Movement</i> :	2
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	2
Sanguine (Happy) <i>Fourth Movement</i> :	5
I don't know:	1
Blank:	0



Question 6 specified by age and gender:

80-89 years old women:

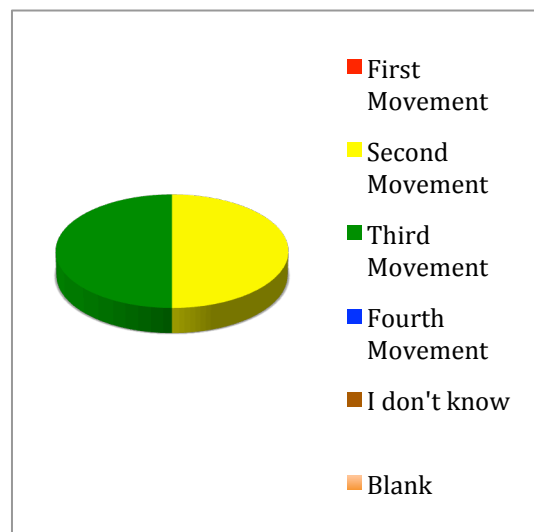
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	0
Sanguine (Happy) <i>Fourth Movement</i> :	3
I don't know:	0
Blank:	0



Question 6 specified by age and gender:

90-100 years old women:

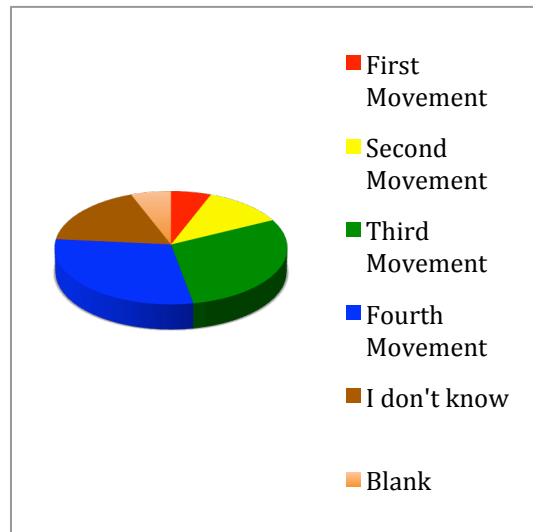
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	1
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	0
Blank:	0



Question 6 specified by age and gender:

Nondescript women:

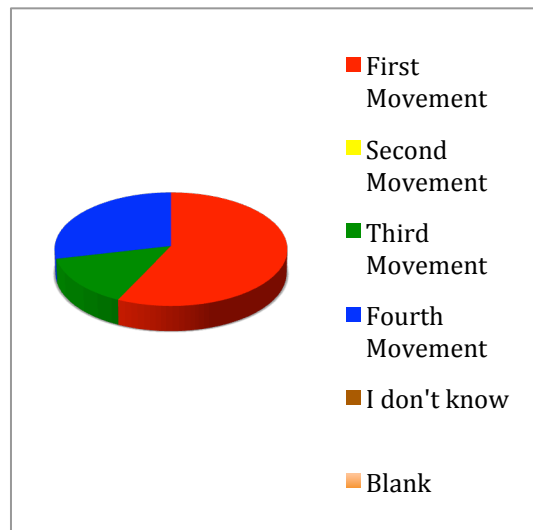
	NOR
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	2
Melancholic <i>Third Movement</i> :	5
Sanguine (Happy) <i>Fourth Movement</i> :	5
I don't know:	3
Blank:	1



Question 6 specified by age and gender:

Nondescript men:

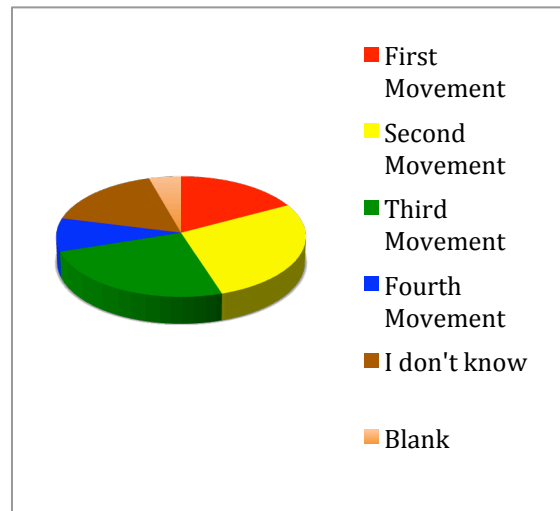
Choleric <i>First Movement</i> :	4
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	1
Sanguine (Happy) <i>Fourth Movement</i> :	2
I don't know:	0
Blank:	0



7) Which of the four movements did you like the least?

	NOR
Choleric <i>First Movement</i> :	31
Phlegmatic <i>Second Movement</i> :	50
Melancholic <i>Third Movement</i> :	45
Sanguine (Happy) <i>Fourth Movement</i> :	16
I don't know:	30
Blank	8

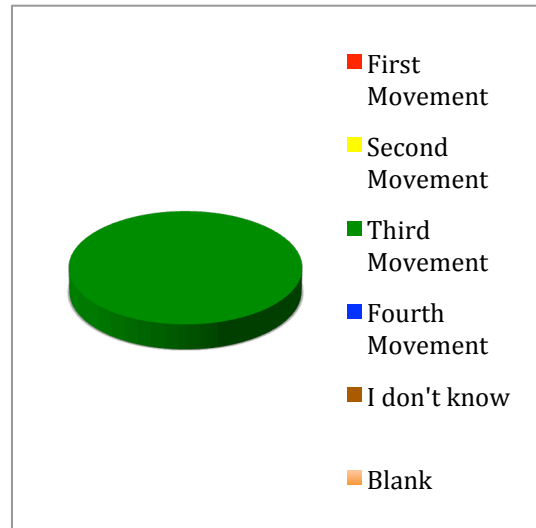
Six participants (all women) had problems deciding, since they either ticked all boxes or wrote by hand that they liked all the movements the same. These responses have all been registered as "I don't know."



Question 7 specified by age and gender:

0-9 years old boys:

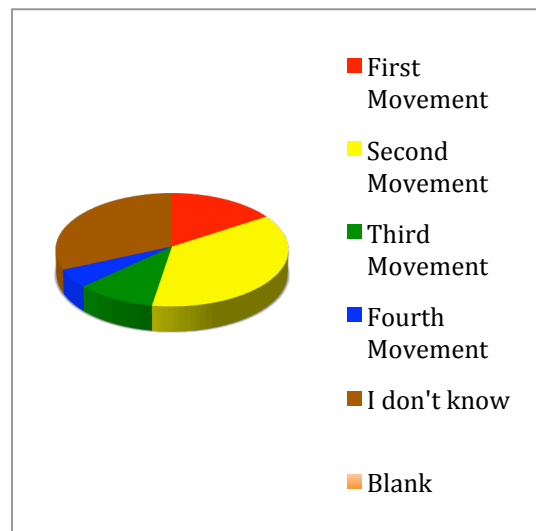
	NOR
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	1
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	0
Blank:	0



Question 7 specified by age and gender:

10-19 years old girls:

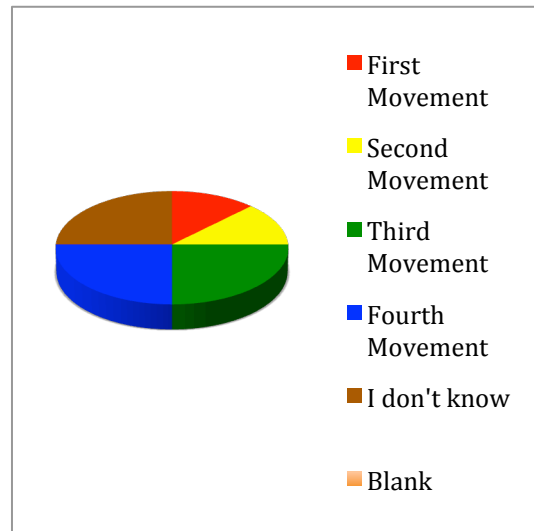
Choleric <i>First Movement</i> :	3
Phlegmatic <i>Second Movement</i> :	7
Melancholic <i>Third Movement</i> :	2
Sanguine (Happy) <i>Fourth Movement</i> :	1
I don't know:	6
Blank:	0



Question 7 specified by age and gender:

10-19 years old boys:

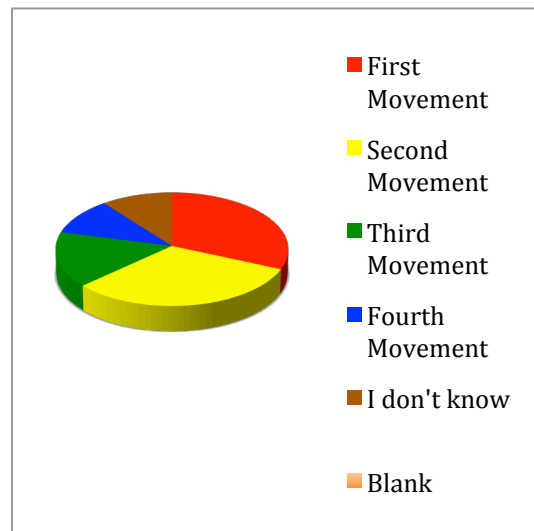
	NOR
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	2
Sanguine (Happy) <i>Fourth Movement</i> :	2
I don't know:	2
Blank:	0



Question 7 specified by age and gender:

20-29 years old women:

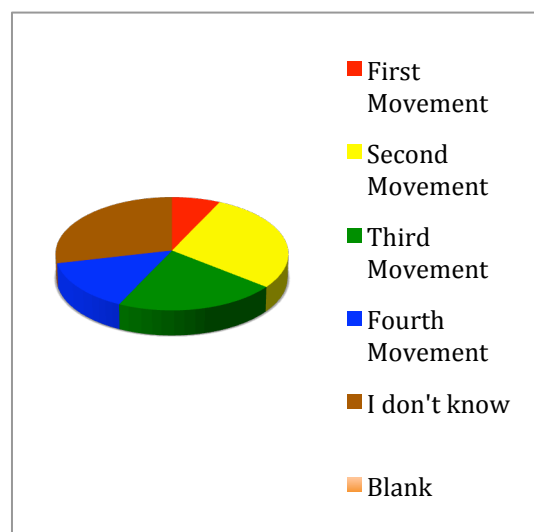
Choleric <i>First Movement</i> :	6
Phlegmatic <i>Second Movement</i> :	6
Melancholic <i>Third Movement</i> :	3
Sanguine (Happy) <i>Fourth Movement</i> :	2
I don't know:	2
Blank:	0



Question 7 specified by age and gender:

20-29 years old men:

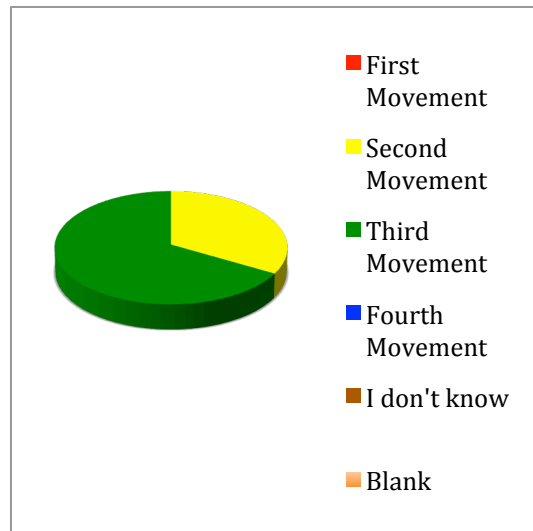
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	4
Melancholic <i>Third Movement</i> :	3
Sanguine (Happy) <i>Fourth Movement</i> :	2
I don't know:	4
Blank:	0



Question 7 specified by age and gender:

30-39 years old women:

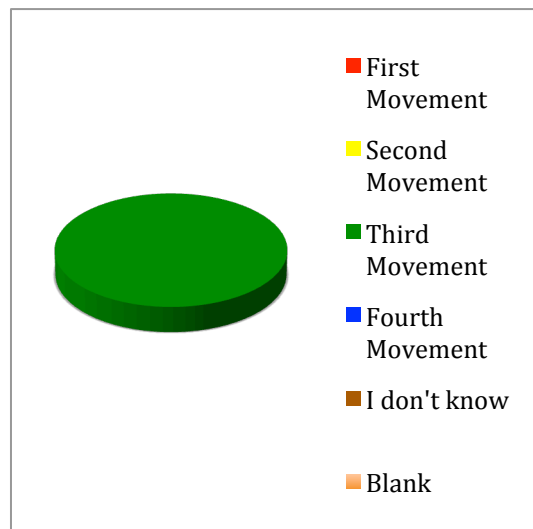
	NOR
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	2
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	0
Blank:	0



Question 7 specified by age and gender:

30-39 years old men:

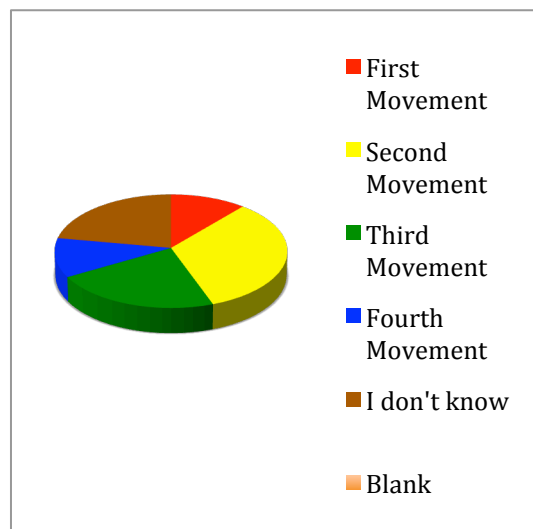
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	2
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	0
Blank:	0



Question 7 specified by age and gender:

40-49 years old women:

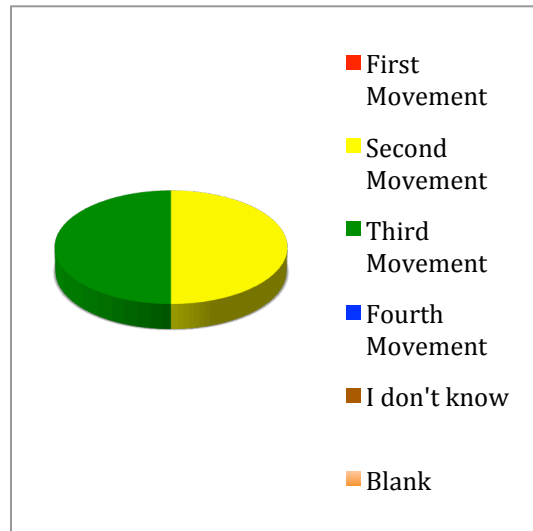
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	3
Melancholic <i>Third Movement</i> :	2
Sanguine (Happy) <i>Fourth Movement</i> :	1
I don't know:	2
Blank:	0



Question 7 specified by age and gender:

40-49 years old men:

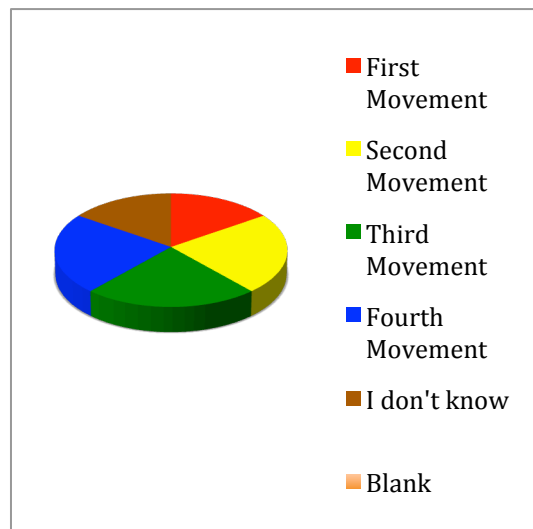
	NOR
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	1
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	0
Blank:	0



Question 7 specified by age and gender:

50-59 years old women:

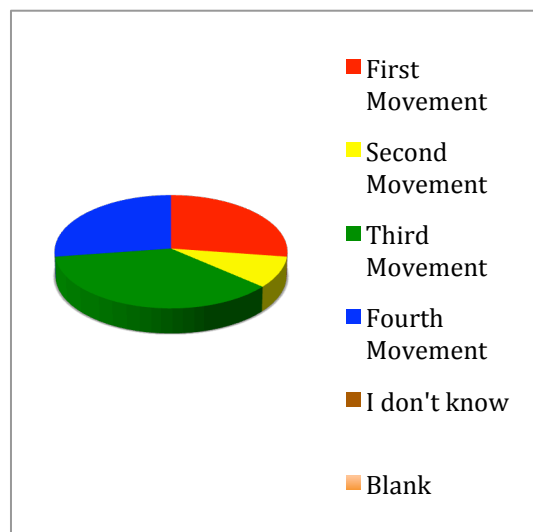
Choleric <i>First Movement</i> :	2
Phlegmatic <i>Second Movement</i> :	3
Melancholic <i>Third Movement</i> :	3
Sanguine (Happy) <i>Fourth Movement</i> :	3
I don't know:	2
Blank:	0



Question 7 specified by age and gender:

50-59 years old men:

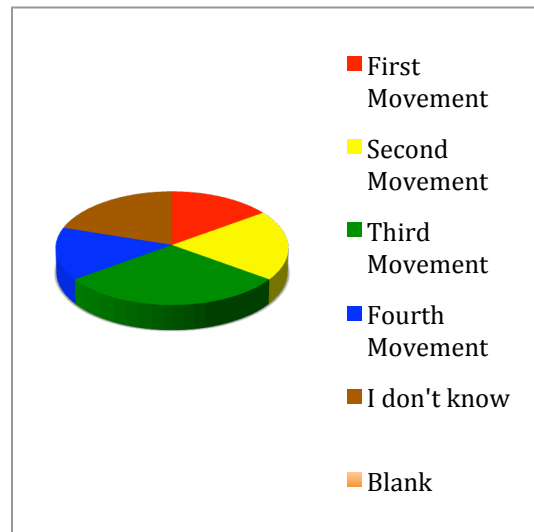
Choleric <i>First Movement</i> :	3
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	4
Sanguine (Happy) <i>Fourth Movement</i> :	3
I don't know:	0
Blank:	0



Question 7 specified by age and gender:

60-69 years old women:

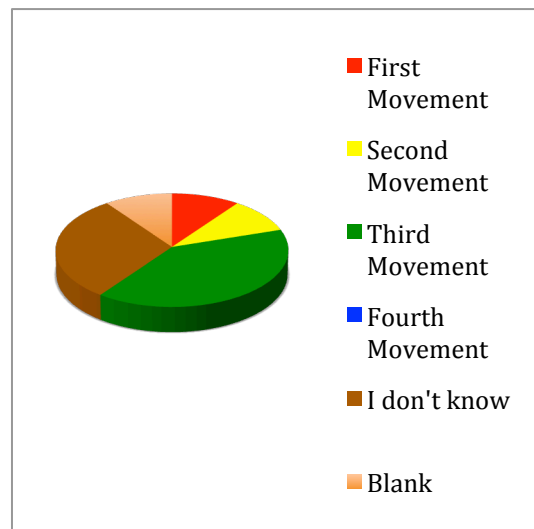
	NOR
Choleric <i>First Movement</i> :	3
Phlegmatic <i>Second Movement</i> :	4
Melancholic <i>Third Movement</i> :	6
Sanguine (Happy) <i>Fourth Movement</i> :	3
I don't know:	4
Blank:	0



Question 7 specified by age and gender:

60-69 years old men:

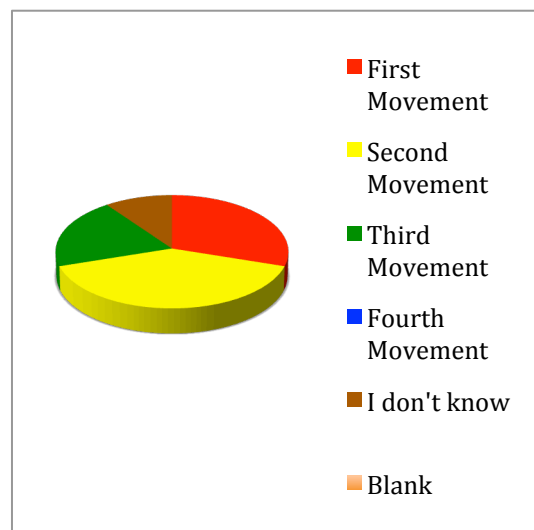
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	1
Melancholic <i>Third Movement</i> :	4
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	3
Blank:	1



Question 7 specified by age and gender:

70-79 years old women:

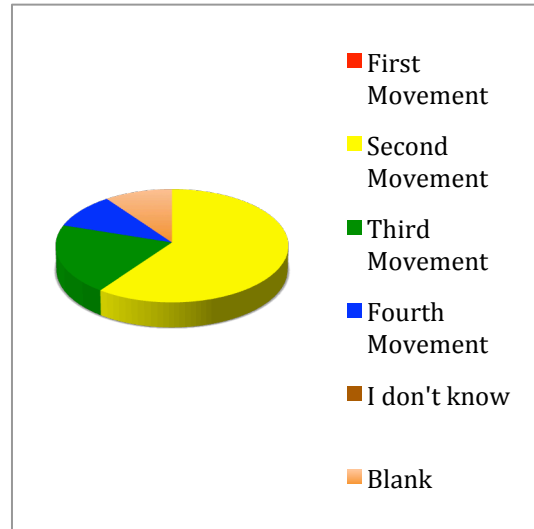
Choleric <i>First Movement</i> :	3
Phlegmatic <i>Second Movement</i> :	4
Melancholic <i>Third Movement</i> :	2
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	1
Blank:	0



Question 7 specified by age and gender:

70-79 years old men:

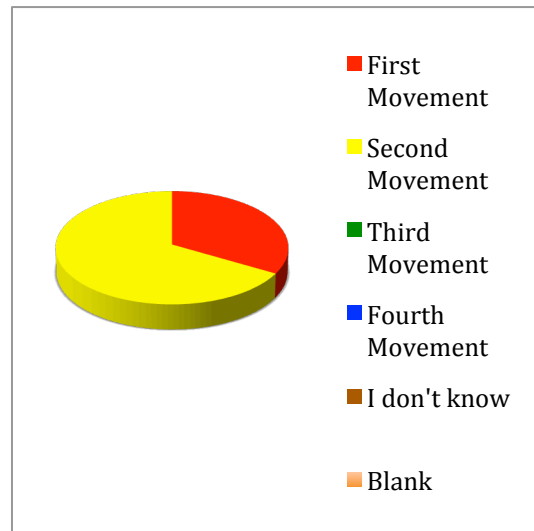
	NOR
Choleric <i>First Movement</i> :	0
Phlegmatic <i>Second Movement</i> :	6
Melancholic <i>Third Movement</i> :	2
Sanguine (Happy) <i>Fourth Movement</i> :	1
I don't know:	0
Blank:	1



Question 7 specified by age and gender:

80-89 years old women:

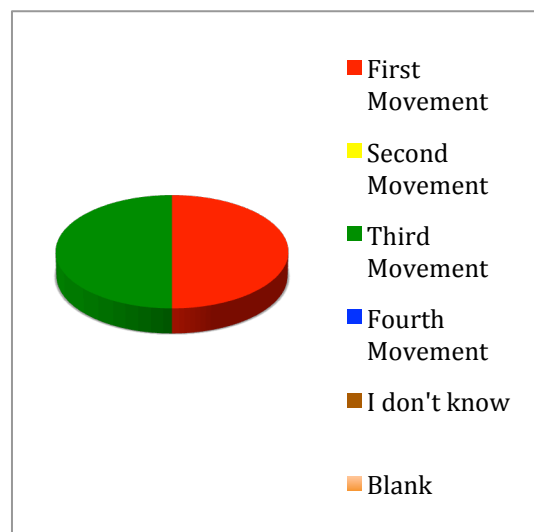
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	2
Melancholic <i>Third Movement</i> :	0
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	0
Blank:	0



Question 7 specified by age and gender:

90-100 years old women:

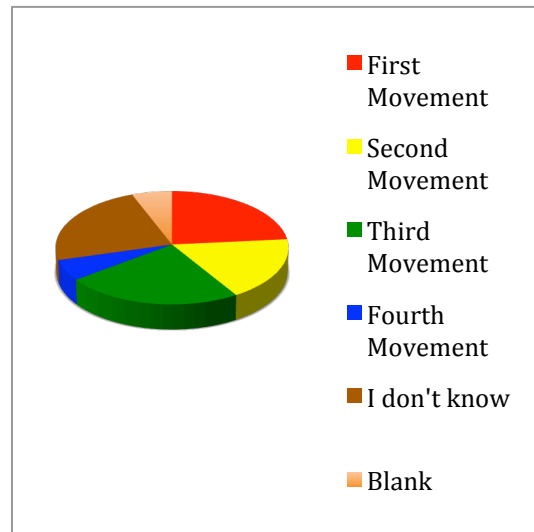
Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	0
Melancholic <i>Third Movement</i> :	1
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	0
Blank:	0



Question 7 specified by age and gender:

Nondescript women:

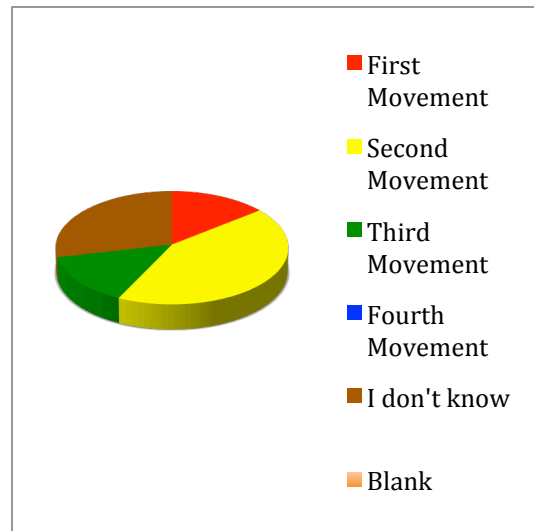
	NOR
Choleric <i>First Movement</i> :	4
Phlegmatic <i>Second Movement</i> :	3
Melancholic <i>Third Movement</i> :	4
Sanguine (Happy) <i>Fourth Movement</i> :	1
I don't know:	4
Blank:	1



Question 7 specified by age and gender:

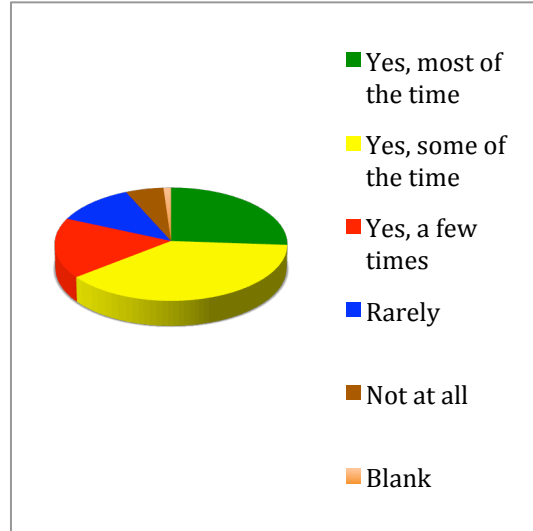
Nondescript men:

Choleric <i>First Movement</i> :	1
Phlegmatic <i>Second Movement</i> :	3
Melancholic <i>Third Movement</i> :	1
Sanguine (Happy) <i>Fourth Movement</i> :	0
I don't know:	2
Blank:	0



8) Did Carl Nielsen's music generate actual images in your head so that you envisioned the various characters?

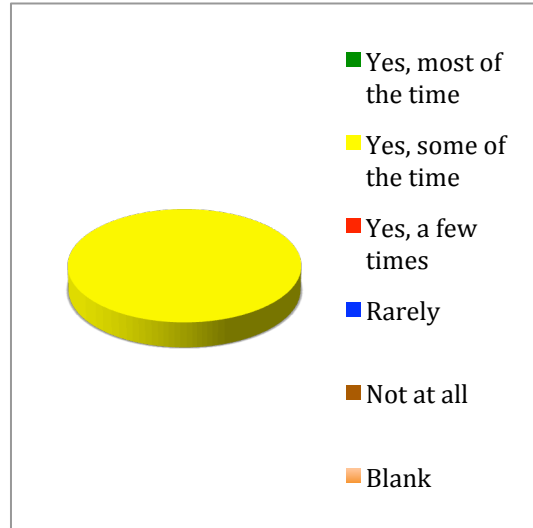
	NOR
Yes, most of the time:	47
Yes, some of the time:	69
Yes, a few times:	31
Rarely:	21
Not at all:	10
Blank	2



Question 8 specified by age and gender:

0-9 years old boys:

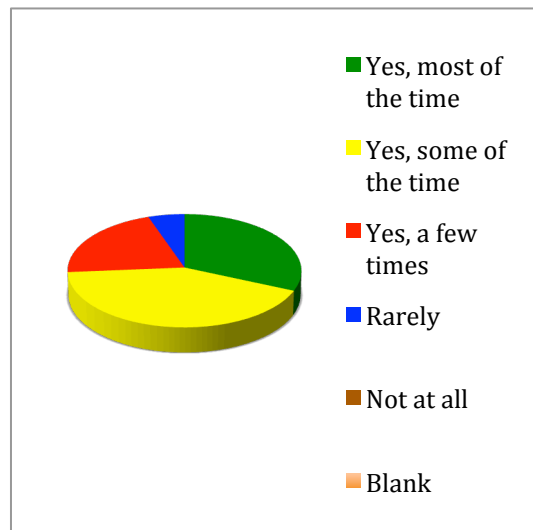
	NOR
Yes, most of the time:	0
Yes, some of the time:	1
Yes, a few times:	0
Rarely:	0
Not at all:	0
Blank:	0



Question 8 specified by age and gender:

10-19 years old girls:

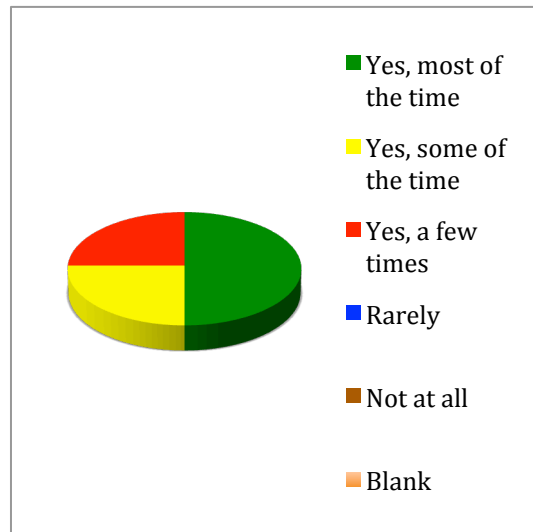
Yes, most of the time:	6
Yes, some of the time:	8
Yes, a few times:	4
Rarely:	1
Not at all:	0
Blank:	0



Question 8 specified by age and gender:

10-19 years old boys:

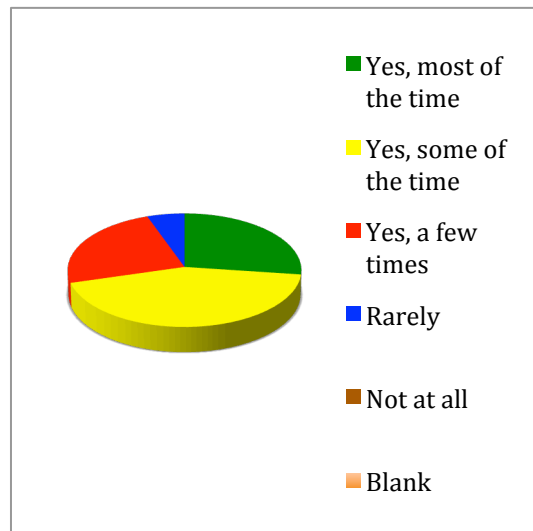
	NOR
Yes, most of the time:	4
Yes, some of the time:	2
Yes, a few times:	2
Rarely:	0
Not at all:	0
Blank:	0



Question 8 specified by age and gender:

20-29 years old women:

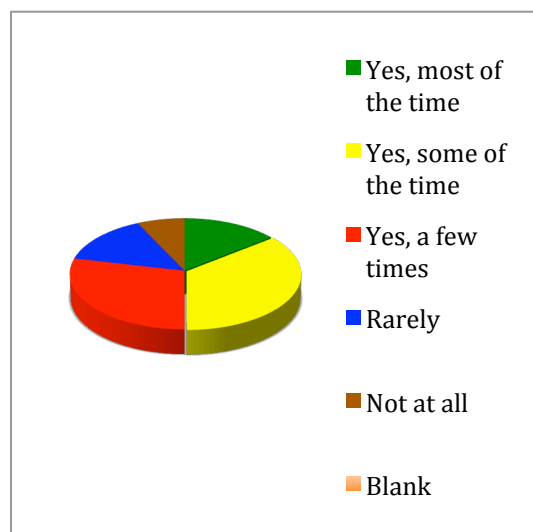
Yes, most of the time:	5
Yes, some of the time:	8
Yes, a few times:	5
Rarely:	1
Not at all:	0
Blank:	0



Question 8 specified by age and gender:

20-29 years old men:

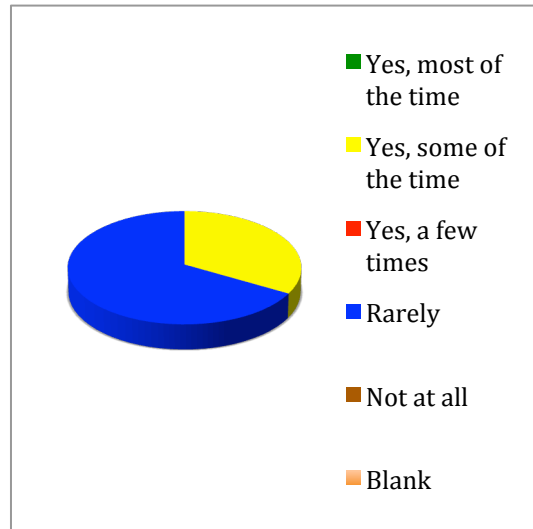
Yes, most of the time:	2
Yes, some of the time:	5
Yes, a few times:	4
Rarely:	2
Not at all:	1
Blank:	0



Question 8 specified by age and gender:

30-39 years old women:

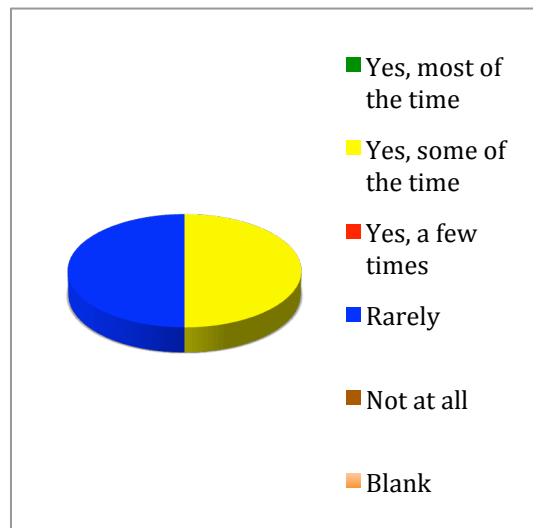
	NOR
Yes, most of the time:	0
Yes, some of the time:	1
Yes, a few times:	0
Rarely:	2
Not at all:	0
Blank:	0



Question 8 specified by age and gender:

30-39 years old men:

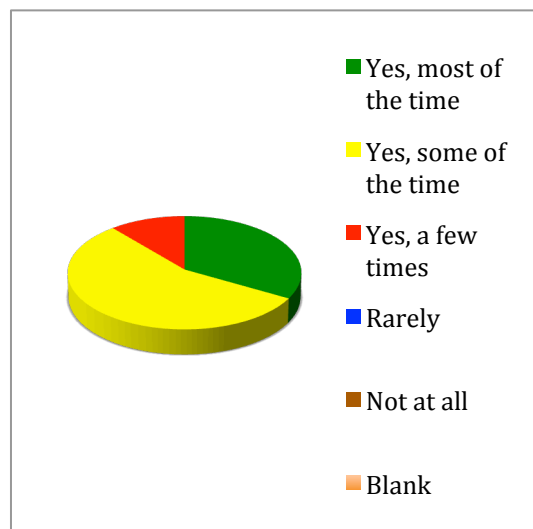
Yes, most of the time:	0
Yes, some of the time:	1
Yes, a few times:	0
Rarely:	1
Not at all:	0
Blank:	0



Question 8 specified by age and gender:

40-49 years old women:

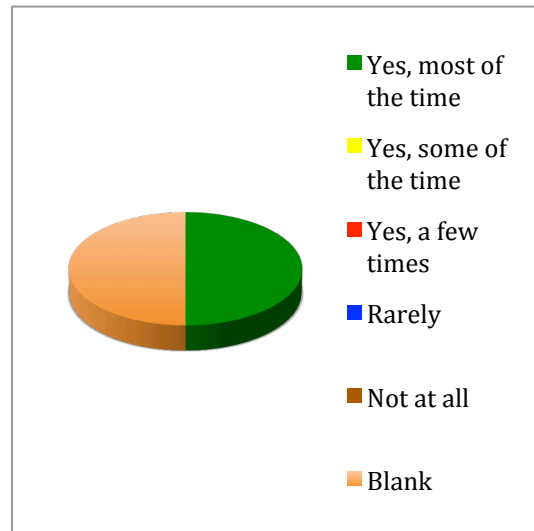
Yes, most of the time:	3
Yes, some of the time:	5
Yes, a few times:	1
Rarely:	0
Not at all:	0
Blank:	0



Question 8 specified by age and gender:

40-49 years old men:

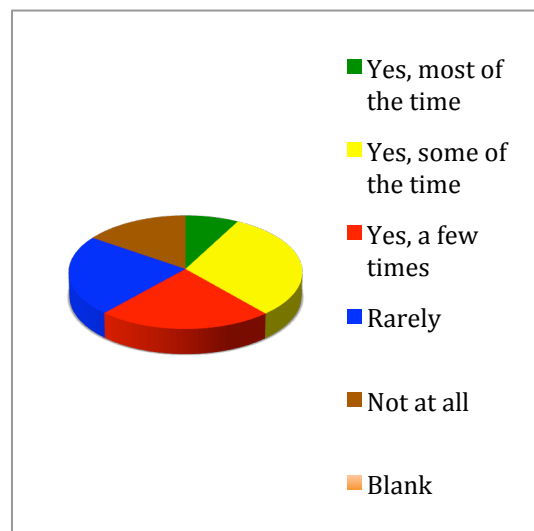
	NOR
Yes, most of the time:	1
Yes, some of the time:	0
Yes, a few times:	0
Rarely:	0
Not at all:	0
Blank:	1



Question 8 specified by age and gender:

50-59 years old women:

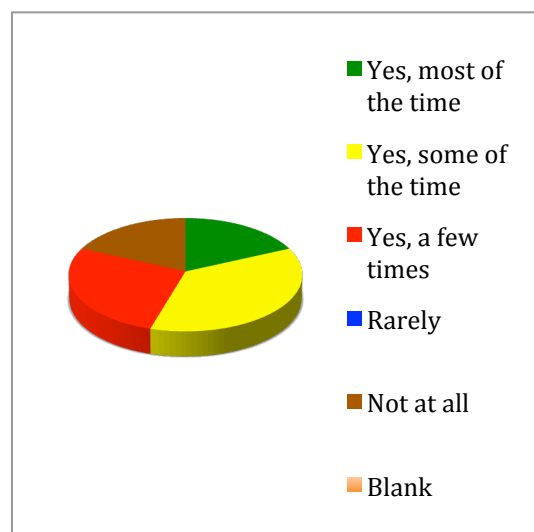
Yes, most of the time:	1
Yes, some of the time:	4
Yes, a few times:	3
Rarely:	3
Not at all:	2
Blank:	0



Question 8 specified by age and gender:

50-59 years old men:

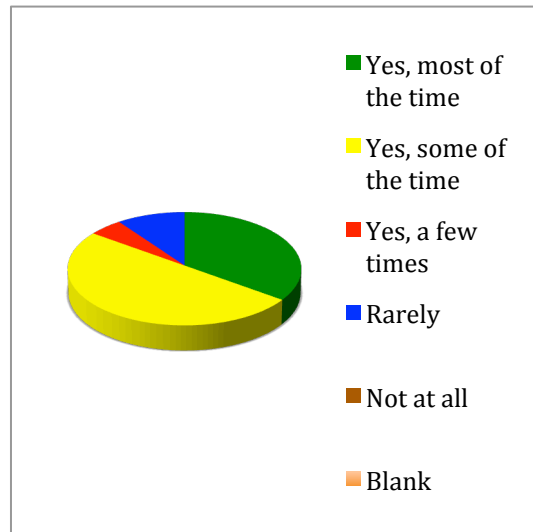
Yes, most of the time:	2
Yes, some of the time:	4
Yes, a few times:	3
Rarely:	0
Not at all:	2
Blank:	0



Question 8 specified by age and gender:

60-69 years old women:

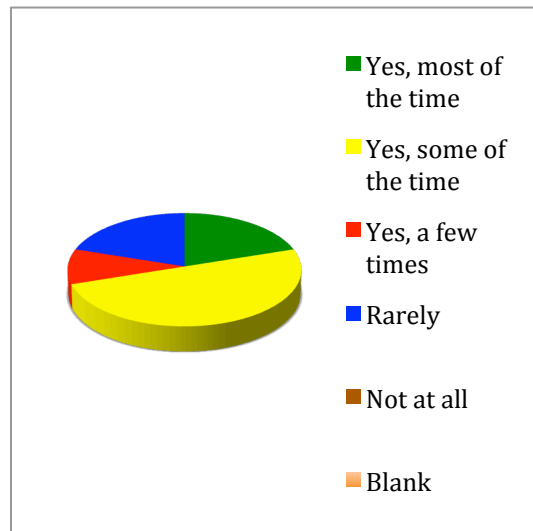
	NOR
Yes, most of the time:	7
Yes, some of the time:	10
Yes, a few times:	0
Rarely:	1
Not at all:	2
Blank:	0



Question 8 specified by age and gender:

60-69 years old men:

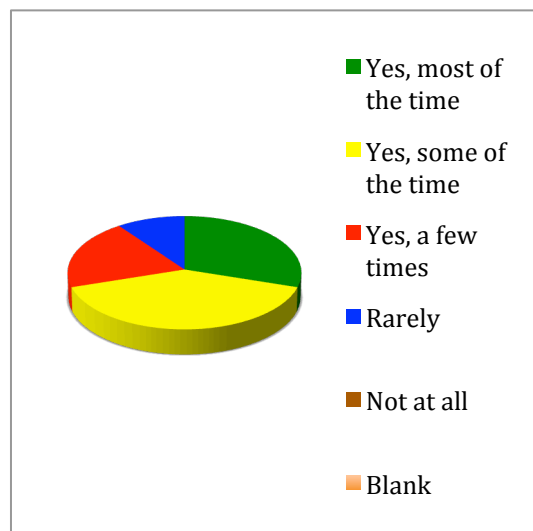
Yes, most of the time:	2
Yes, some of the time:	5
Yes, a few times:	1
Rarely:	2
Not at all:	0
Blank:	0



Question 8 specified by age and gender:

70-79 years old women:

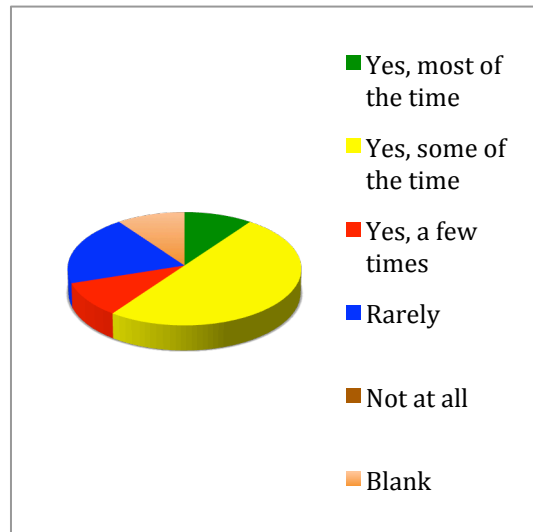
Yes, most of the time:	3
Yes, some of the time:	4
Yes, a few times:	2
Rarely:	1
Not at all:	0
Blank:	0



Question 8 specified by age and gender:

70-79 years old men:

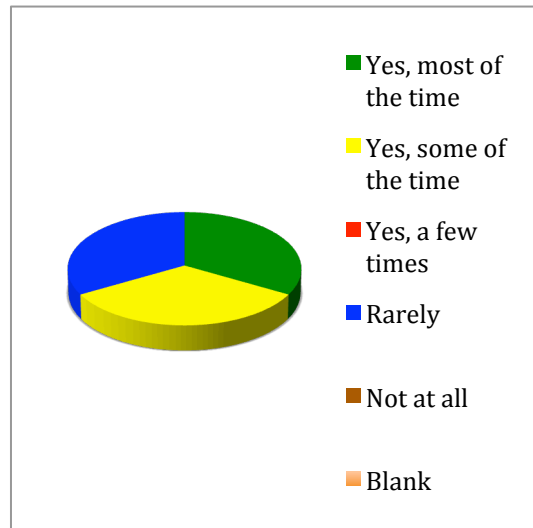
	NOR
Yes, most of the time:	1
Yes, some of the time:	5
Yes, a few times:	1
Rarely:	2
Not at all:	0
Blank:	1



Question 8 specified by age and gender:

80-89 years old women:

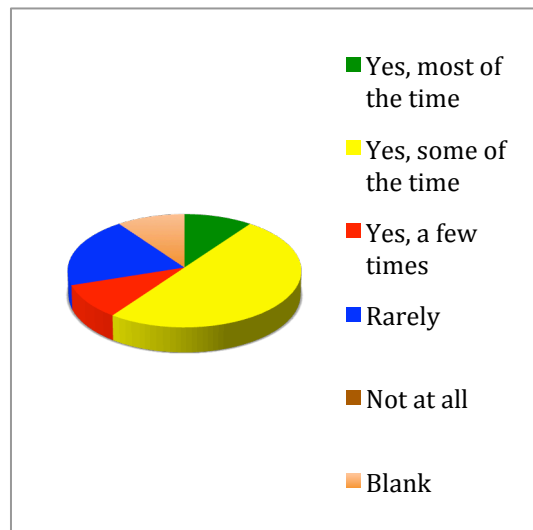
Yes, most of the time:	1
Yes, some of the time:	1
Yes, a few times:	0
Rarely:	1
Not at all:	0
Blank:	0



Question 8 specified by age and gender:

90-99 years old women:

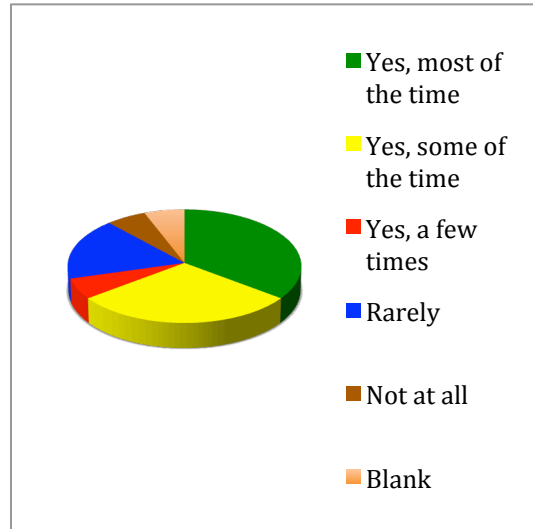
Yes, most of the time:	1
Yes, some of the time:	5
Yes, a few times:	1
Rarely:	2
Not at all:	0
Blank:	1



Question 8 specified by age and gender:

Nondescript women:

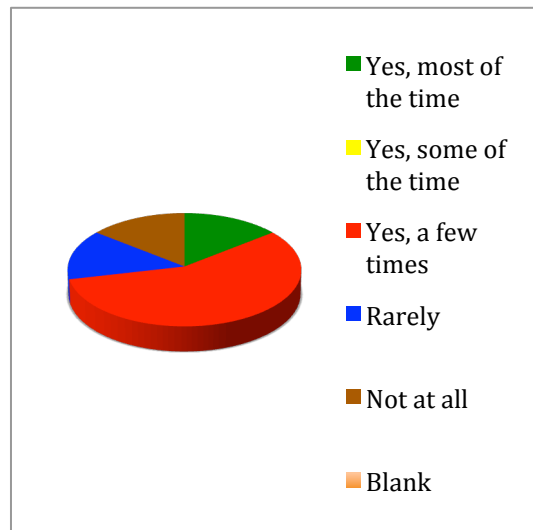
	NOR
Yes, most of the time:	6
Yes, some of the time:	5
Yes, a few times:	1
Rarely:	3
Not at all:	1
Blank:	1



Question 8 specified by age and gender:

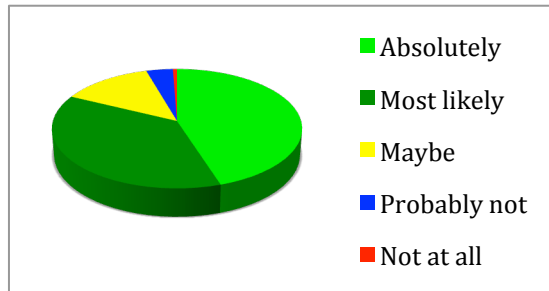
Nondescript men:

Yes, most of the time:	1
Yes, some of the time:	0
Yes, a few times:	4
Rarely:	1
Not at all:	1
Blank:	0



9) Would you like to hear Carl Nielsen's second symphony *The Four Temperaments* again?

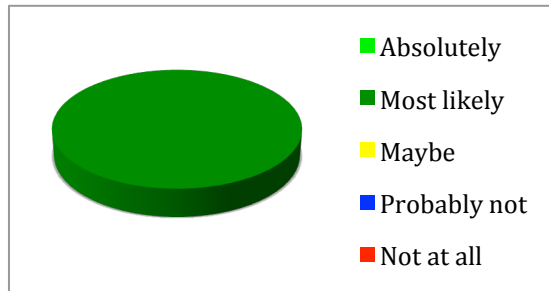
	NOR
Yes Absolutely:	81
Most likely:	67
Maybe:	24
Probably not:	7
Not at all:	1



Question 9 specified by age and gender:

0-9 years old boys:

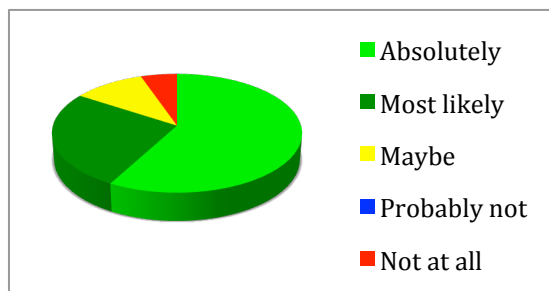
	NOR
Yes Absolutely:	0
Most likely:	1
Maybe:	0
Probably not:	0
Not at all:	0



Question 9 specified by age and gender:

10-19 years old girls:

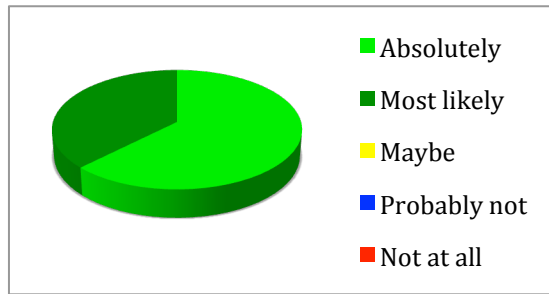
Yes Absolutely:	11
Most likely:	5
Maybe:	2
Probably not:	0
Not at all:	1



Question 9 specified by age and gender:

10-19 years old boys:

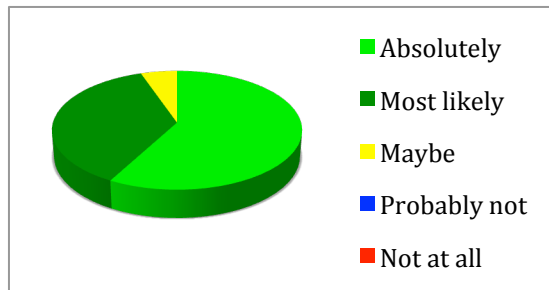
	NOR
Yes Absolutely:	5
Most likely:	3
Maybe:	0
Probably not:	0
Not at all:	0



Question 9 specified by age and gender:

20-29 years old women:

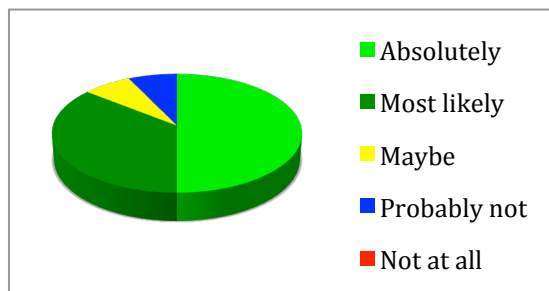
Yes Absolutely:	11
Most likely:	7
Maybe:	1
Probably not:	0
Not at all:	0



Question 9 specified by age and gender:

20-29 years old men:

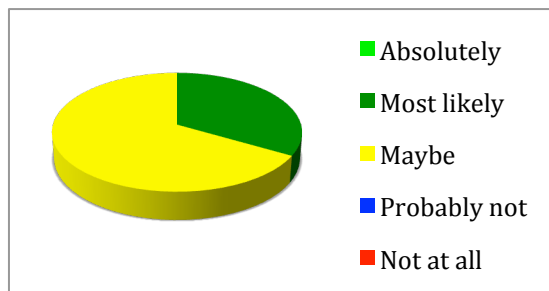
Yes Absolutely:	7
Most likely:	5
Maybe:	1
Probably not:	1
Not at all:	0



Question 9 specified by age and gender:

30-39 years old women:

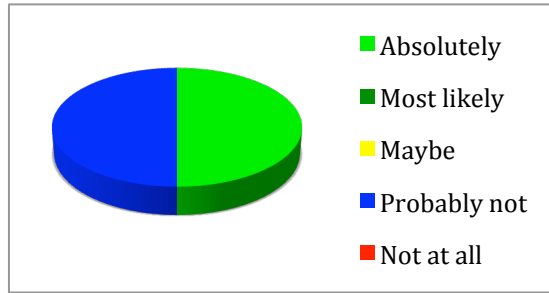
Yes Absolutely:	0
Most likely:	1
Maybe:	2
Probably not:	0
Not at all:	0



Question 9 specified by age and gender:

30-39 years old men:

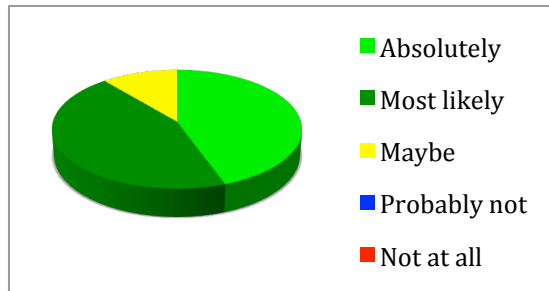
	NOR
Yes Absolutely:	1
Most likely:	0
Maybe:	0
Probably not:	1
Not at all:	0



Question 9 specified by age and gender:

40-49 years old women:

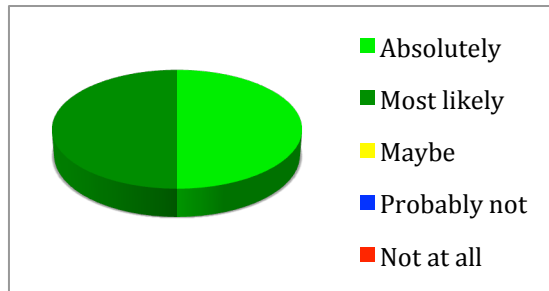
Yes Absolutely:	4
Most likely:	4
Maybe:	1
Probably not:	0
Not at all:	0



Question 8 specified by age and gender:

40-49 years old men:

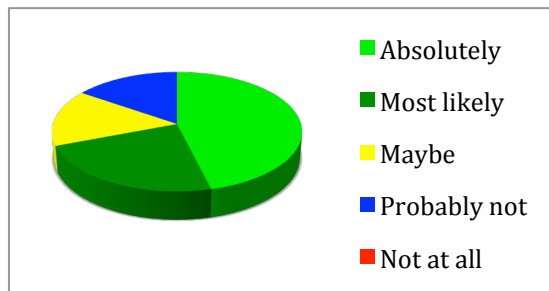
Yes Absolutely:	1
Most likely:	1
Maybe:	0
Probably not:	0
Not at all:	0



Question 9 specified by age and gender:

50-59 years old women:

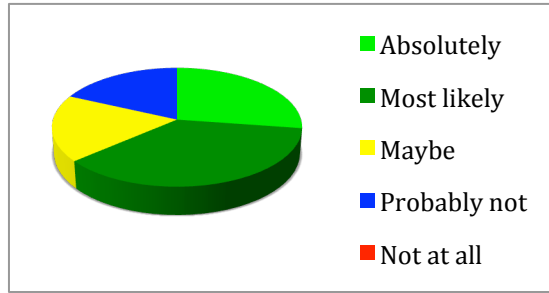
Yes Absolutely:	6
Most likely:	3
Maybe:	2
Probably not:	2
Not at all:	0



Question 9 specified by age and gender:

50-59 years old men:

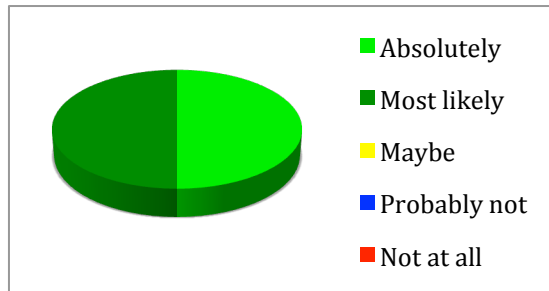
	NOR
Yes Absolutely:	3
Most likely:	4
Maybe:	2
Probably not:	2
Not at all:	0



Question 9 specified by age and gender:

60-69 years old women:

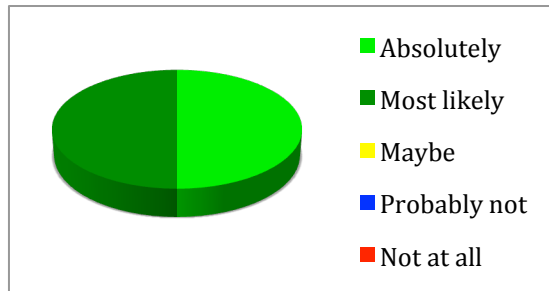
Yes Absolutely:	10
Most likely:	10
Maybe:	0
Probably not:	0
Not at all:	0



Question 9 specified by age and gender:

60-69 years old men:

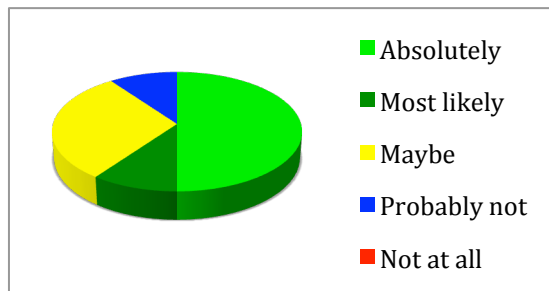
Yes Absolutely:	5
Most likely:	5
Maybe:	0
Probably not:	0
Not at all:	0



Question 9 specified by age and gender:

70-79 years old women:

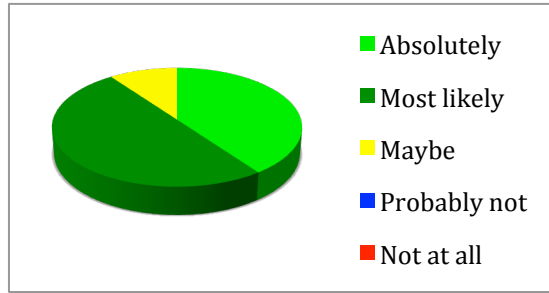
Yes Absolutely:	5
Most likely:	1
Maybe:	3
Probably not:	1
Not at all:	0



Question 9 specified by age and gender:

70-79 years old men:

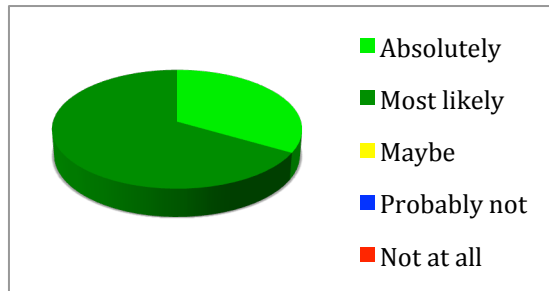
	NOR
Yes Absolutely:	4
Most likely:	5
Maybe:	1
Probably not:	0
Not at all:	0



Question 9 specified by age and gender:

80-89 years old women:

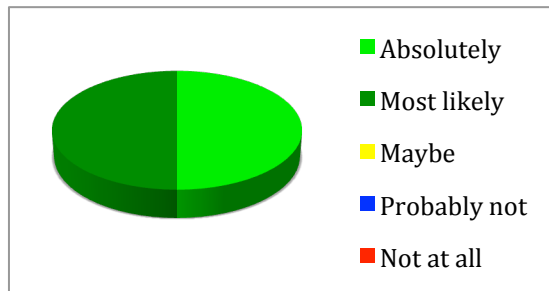
Yes Absolutely:	1
Most likely:	2
Maybe:	0
Probably not:	0
Not at all:	0



Question 9 specified by age and gender:

90-99 years old women:

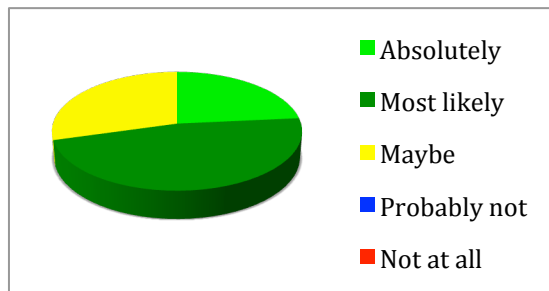
Yes Absolutely:	1
Most likely:	1
Maybe:	0
Probably not:	0
Not at all:	0



Question 9 specified by age and gender:

Nondescript women:

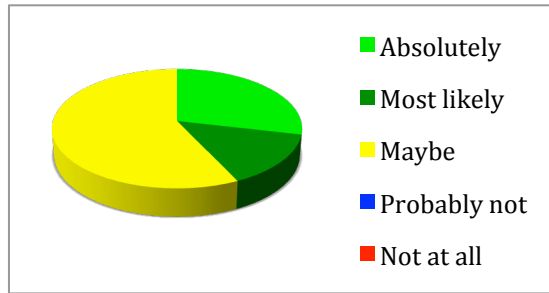
Yes Absolutely:	4
Most likely:	8
Maybe:	5
Probably not:	0
Not at all:	0



Question 9 specified by age and gender:

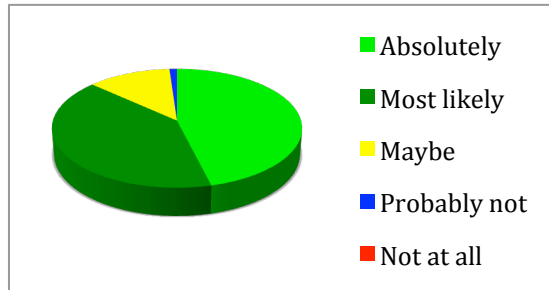
Nondescript men:

	NOR
Yes Absolutely:	2
Most likely:	1
Maybe:	4
Probably not:	0
Not at all:	0



10) Would you be interested in attending another concert with music of Carl Nielsen?

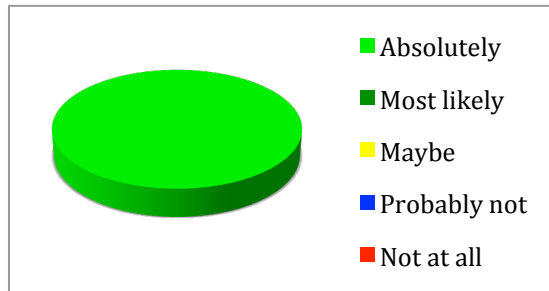
	NOR
Yes Absolutely:	83
Most likely:	73
Maybe:	22
Probably not:	2
Not at all:	0



Question 10 specified by age and gender:

0-9 years old boys:

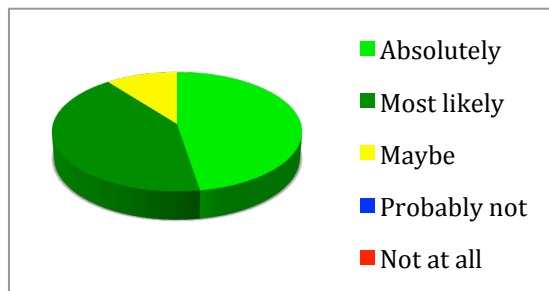
	NOR
Yes Absolutely:	1
Most likely:	0
Maybe:	0
Probably not:	0
Not at all:	0



Question 10 specified by age and gender:

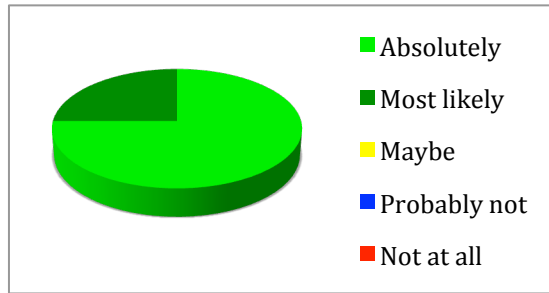
10-19 years old girls:

Yes Absolutely:	9
Most likely:	8
Maybe:	2
Probably not:	0
Not at all:	0



10-19 years old boys:

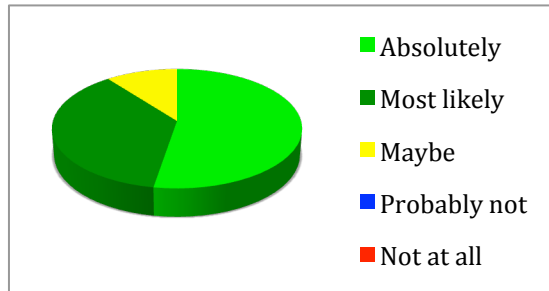
	NOR
Yes Absolutely:	6
Most likely:	2
Maybe:	0
Probably not:	0
Not at all:	0



Question 10 specified by age and gender:

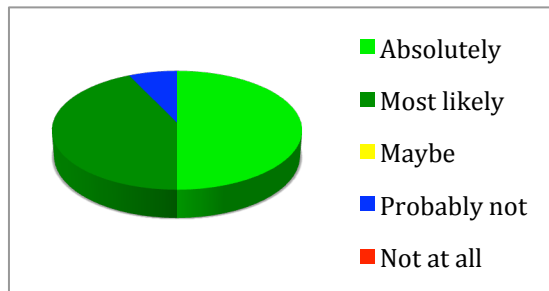
20-29 years old women:

Yes Absolutely:	10
Most likely:	7
Maybe:	2
Probably not:	0
Not at all:	0



20-29 years old men:

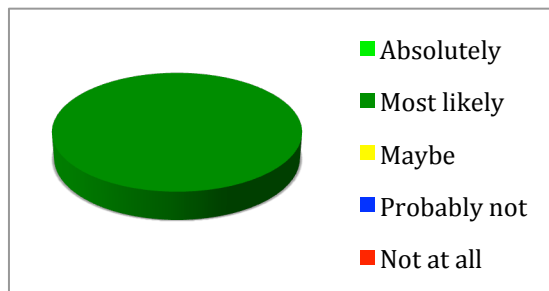
Yes Absolutely:	7
Most likely:	6
Maybe:	0
Probably not:	1
Not at all:	0



Question 10 specified by age and gender:

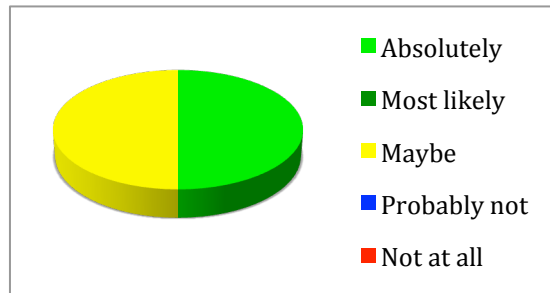
30-39 years old women:

Yes Absolutely:	0
Most likely:	3
Maybe:	0
Probably not:	0
Not at all:	0



30-39 years men boys:

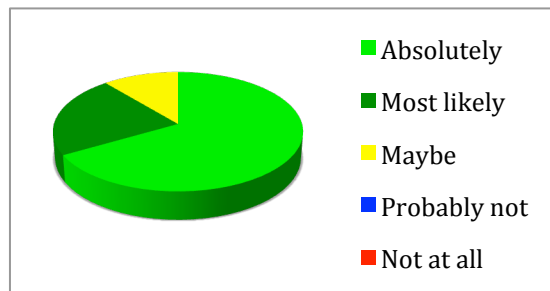
	NOR
Yes Absolutely:	1
Most likely:	0
Maybe:	1
Probably not:	0
Not at all:	0



Question 10 specified by age and gender:

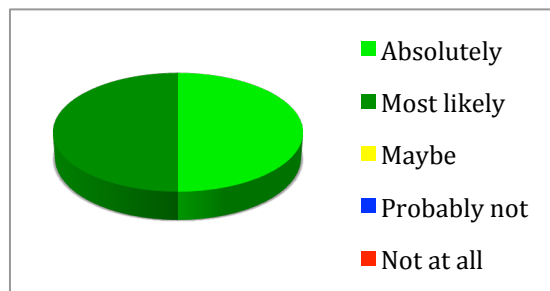
40-49 years old women:

Yes Absolutely:	6
Most likely:	2
Maybe:	1
Probably not:	0
Not at all:	0



40-49 years old men:

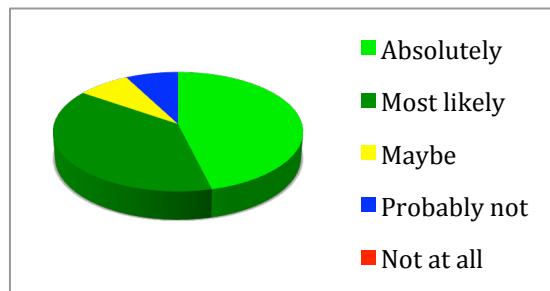
Yes Absolutely:	1
Most likely:	1
Maybe:	0
Probably not:	0
Not at all:	0



Question 10 specified by age and gender:

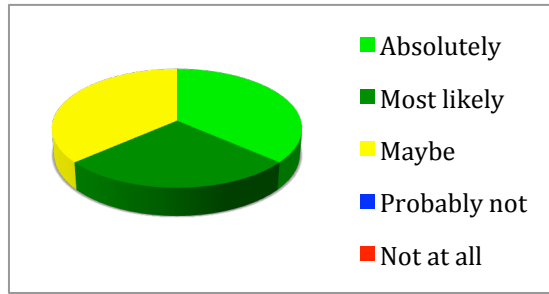
50-59 years old women:

Yes Absolutely:	6
Most likely:	5
Maybe:	1
Probably not:	1
Not at all:	0



50-59 years old men:

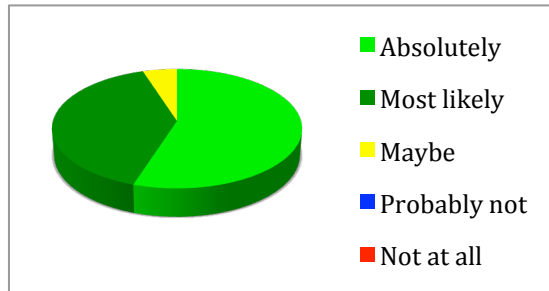
	NOR
Yes Absolutely:	4
Most likely:	3
Maybe:	4
Probably not:	0
Not at all:	0



Question 10 specified by age and gender:

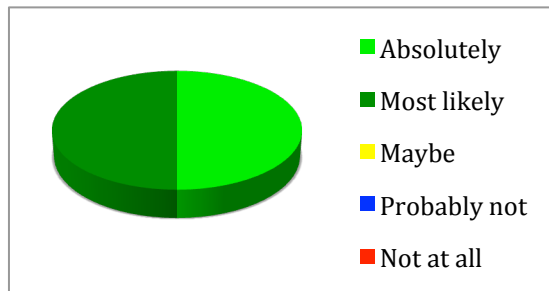
60-69 years old women:

Yes Absolutely:	11
Most likely:	8
Maybe:	1
Probably not:	0
Not at all:	0



60-69 years old men:

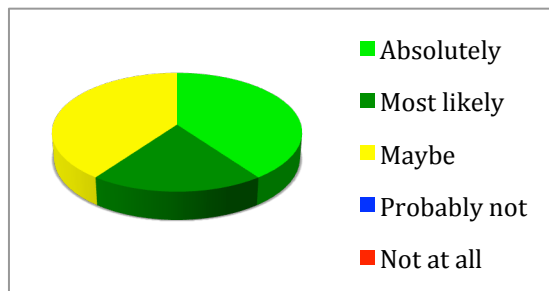
Yes Absolutely:	5
Most likely:	5
Maybe:	0
Probably not:	0
Not at all:	0



Question 10 specified by age and gender:

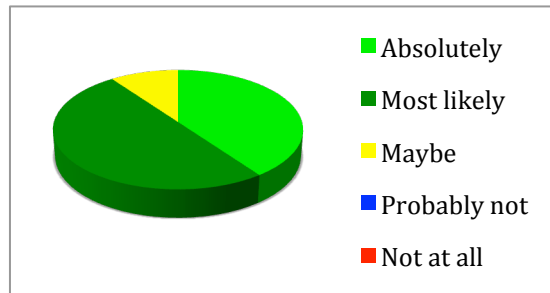
70-79 years old women:

Yes Absolutely:	4
Most likely:	2
Maybe:	4
Probably not:	0
Not at all:	0



70-79 years old men:

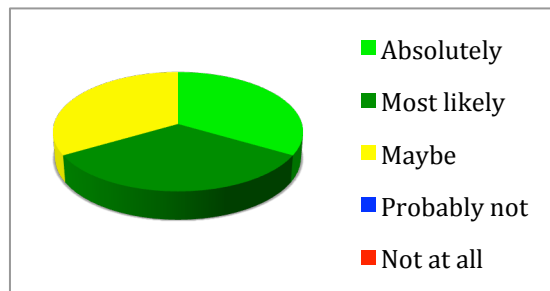
	NOR
Yes Absolutely:	4
Most likely:	5
Maybe:	1
Probably not:	0
Not at all:	0



Question 10 specified by age and gender:

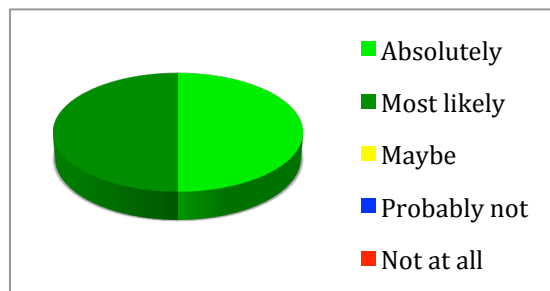
80-89 years old women:

Yes Absolutely:	1
Most likely:	1
Maybe:	1
Probably not:	0
Not at all:	0



90-99 years old women:

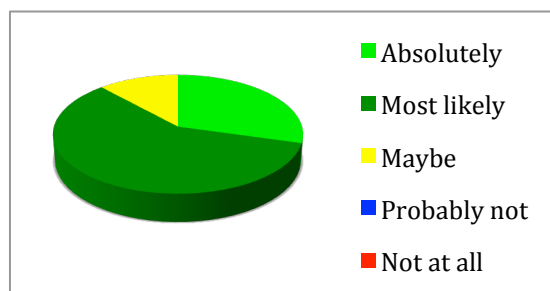
Yes Absolutely:	1
Most likely:	1
Maybe:	0
Probably not:	0
Not at all:	0



Question 10 specified by age and gender:

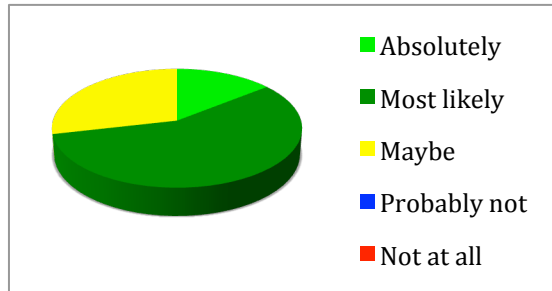
Nondescript women:

Yes Absolutely:	5
Most likely:	10
Maybe:	2
Probably not:	0
Not at all:	0



Nondescript men:

Yes Absolutely:	1
Most likely:	4
Maybe:	2
Probably not:	0
Not at all:	0





STANDARD PERSONAL RELEASE FORM
(no payment)

Student/Participant Name:

Program Working Title: Danish Composer: Carl Nielsen

Production Date: November 14, 2011

In consideration of my appearance on the above Program, I hereby authorize University of Wyoming Television ("Producer") to record my name, likeness, image, voice and performance on film, tape, or otherwise for use in the above Program or parts thereof. I agree that the Program may be edited and otherwise altered at the sole discretion of the Producer and used, reproduced, or distributed in whole or in part, for any and all broadcasting, audio/visual, and/or exhibition purposes in any manner, media, or medium, including but not limited to DVD's, video podcasting, streaming, webcasting and any other internet application. I hereby grant this authorization in perpetuity, throughout the world. I understand that I have no rights to the Program or any benefits derived there from.

I consent to use my name, likeness, voice, and biographical material about me in connection with the promotion of the Program.

I represent that I have the right, capacity, and authority to enter into this agreement (the "Agreement") and that my performance and the rights I have granted in this Agreement will not conflict with or violate any commitment or understanding I have with any other person or entity.

I agree to indemnify and hold harmless Producers from and against all claims, losses, expenses, and liabilities of every kind including reasonable attorney's fees arising out of any inaccuracy or breach of any provision of this Agreement. I expressly release Producer from any and all claims arising out of the use of the Program.

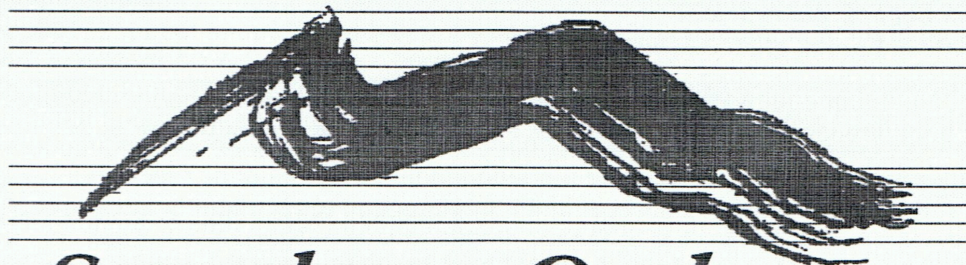
This Agreement is governed by the laws of the State of Wyoming and any actions or claims shall be brought in the courts of Wyoming.

This agreement represents the entire understanding of the parties and may not be amended unless mutually agreed to in writing by both Participant and Producer.

Participant

Signature _____
(Parent or guardian)
Date _____
Address _____
e-mail _____

THE UNIVERSITY OF WYOMING



Symphony Orchestra

Nordic Drama

Sibelius, *Finlandia*
Ravel, Piano Concerto in G
Nielsen, Symphony No. 2

Theresa Bogard, *piano soloist*

Peter Ettrup Larsen, *guest conductor*

Thursday, November 17, 2011

5:30 p.m.

Fine Arts Concert Hall

The University of Wyoming Symphony Orchestra

Dr. Michael Griffith, Music Director

November 17, 2011: Second concert of the 2011-2012 season

Theresa Bogard, piano soloist

Peter Ettrup Larsen, guest conductor

Pre-concert music performed by a saxophone quartet of Nick Allington, soprano saxophone, Leslie Wong, alto saxophone, Elisa Etchemendy, tenor saxophone, and Lauren Wagner, baritone saxophone.

Finlandia, Opus 26 (1899)

Jean Sibelius

(b. Tavastehus, Finland, 1865; d. Jävanpää, Finland, 1957)

During Sibelius' time, Finland was not an independent country: rather, it was under the domination of Imperial Czarist Russia. An 1899 rally in support of press freedom impelled Sibelius to compose what has become his most popular work.

The dark opening represents the weight of Russian oppression on the Finnish people. A more frantic section pits the "Russian" music against the struggle of the Finnish people. A hymn-like passage supposedly represents the spirit of the Finns, and has since become the official Finnish Hymn. The melody is now found in many hymnals. Finally a brief reprise of the "struggle" music leads to a powerful climax.

Piano Concerto in G Major (1931)

Maurice Ravel

(b. 1875, Ciboure, France; d. 1937, Paris)

- I. Allegro moderato
- II. Adagio assai
- III. Presto

In 1928 Ravel embarked on a four-month tour of the United States, where he heard a great deal of American jazz. He spent time in Harlem with George Gershwin, hearing the finest jazz artists of the day. Supposedly Gershwin asked to study with Ravel, but when Ravel heard how much Gershwin earned, he said something like, "You should give *me* lessons." Ravel loved American jazz, commenting, "Personally I find jazz most interesting: the rhythms, the way the melodies are handled, the melodies themselves. I have heard George Gershwin's works and I find them intriguing." Gershwin's groundbreaking *Rhapsody in Blue* had been premiered only a few years earlier, in 1924, and Ravel set out to write a piano concerto that combined elements of jazz with his own Impressionistic style. His original intention was to perform the solo part himself, but instead turned that over to Marguerite Long. He did, however, conduct the premiere, in early 1932. Showing Ravel's popularity, the American premiere occurred only three months later, on the same night in both Boston and Philadelphia. The orchestra part is quite difficult, and many of the wind solos are found on standard audition lists for trumpet, bassoon, English horn, and piccolo.

The concerto is in three movements: a fast, light movement with episodes in other tempi, a beautiful, introspective slow movement with a huge English horn solo, and another fast movement.

Intermission

Symphony No. 2, Opus 16, *The Four Temperaments* (1901-02)

Carl Nielsen

(b. Nørre Lyndelse, Denmark, 1865; d. Copenhagen, 1931)

- I. Allegro collerico
- II. Allegro comodo e flemmatico
- III. Andante malincolico
- IV. Allegro sanguineo

Maestro Larsen has graciously written these notes for us.

The music of Danish national composer Carl Nielsen has for many years been tainted by the “romantic myth” that he was the poor country boy who grew up to become the great nationalist composer of Denmark. His rural background is indeed undisputable and was brilliantly documented in his own, charming autobiography “My Childhood at Funen,” but Nielsen grew up to be so much more than a narrow-minded country boy. As an adult his many journeys continuously exposed him to the latest international ideas, and he constantly thrived on expanding his own musical borders. He did believe that deep down in his personality as well as in his music he was indeed very Danish, but again it was in a “Nielsenian” sense.

Carl Nielsen often referred to himself as “a common man”. This self-perception reflects upon the fact that he often attempts to communicate more than mere absolute music, as a way of combining his modernistic musical tendencies with his down-to-earth common man self-perception. In this process it is of significant importance to realize that Carl Nielsen on several occasions took a strong stand against programme music, not least in his famous essay “Words, Music and Programme Music” in his essay collection “Living Music” from 1925. Yet more than half of his symphonies carry image-evoking titles, as do several of his shorter symphonic pieces. The constant interaction between a claim of music’s conceptual independence of tangible utterance and an almost naïve and often naturalistically founded urge to express concrete experiences and emotions is a very important – if not the most important – element in the understanding and exploration of Carl Nielsen’s musical universe.

As a logical consequence, his production is in a rather interesting position: the music often has an extra meaning to it which may not exactly be programmatic but which is not entirely absolute either since it still communicates something extra. To Danish newspaper *Berlingske Tidende*, Nielsen said the following shortly before his death in 1931: “*It’s a fact that quite a few people stay away from music because they think they don’t understand its essence. And yet in reality it’s so obvious that all it takes is an elementary introduction for the ear to be tuned in and thus opened to all the beauty of music.*”

The “programme” for the 2nd symphony, “*The Four Temperaments*,” clearly exhibits Nielsen’s dilemma of being torn between an aversion toward programmatic music and an inner urge to communicate concrete courses of events. This “programme” however gives the audience a unique opportunity to engage “their inner movie theatre” without being led all the way into every corner of the music. In reality this approach probably comes close to Nielsen’s communicational ideal, where his music is neither totally programmatic nor totally absolute.

The second symphony depicts the four human temperaments: the choleric, the phlegmatic, the melancholic and the sanguine. While flirting with the duality of the very concrete and the more subtle while painting the characters, it is often the underlying rhythmic, melodic, or harmonic progressions that tell the true story. By using varying tempos and dynamics and widely differing phrase lengths, Carl Nielsen manages to create quite vivid images throughout the symphony. As in much of Nielsen’s production melody plays an important part which in this context is seen particularly in the length of the melodic phrases, as the choleric personality is depicted by short abrupt melodic statements while the phlegmatic character is characterized by a long, ongoing melody.

All through his life Nielsen was very reluctant to explain his personal thoughts regarding this particular symphony, but shortly before his death, Carl Nielsen “caved in” and provided quite detailed program notes for a performance in Stockholm, Sweden on October 7th, 1931. Nielsen explained how he and his wife once were at a country inn on the Danish island of Zealand. On the wall hung “*an extremely comical colored picture divided into four sections in which ‘the Temperaments’ were represented and furnished with titles: ‘The Choleric’, ‘The Phlegmatic’, ‘The Melancholic’ and ‘The Sanguine’.*” Carl Nielsen describes how he and his friends were “*heartily amused by the naivety of the pictures, their exaggerated expression and their comic earnestness*”. Years later, when he started working on his second symphony, Nielsen realized that these “*shoddy pictures still contained a kind of core or idea and – just think! – even a musical undercurrent!*”

The first movement (Allegro collerico) describes a character who easily ignites and lashes out (main theme) while suddenly becoming more amiable and charming (second subject first stated by the clarinet) which however soon is to be interrupted by angry outbursts “*now wildly and violently, like a person almost carried away, now in a gentler mood like one who regrets his irascibility.*” The movement comes to its conclusion with “*intense passages in the strings, and the movement ends with the same character as it began.*”

The second movement (Allegro commode e flemmatico) is *“the complete opposite to the first”*. Nielsen describes a young, not too bright but highly amiable person. *“He was 17-18 years old, his eyes were sky-blue, confident and large. At school he was loved by all, but the teachers were at the same time dismayed and gently resigned; for he had never learned his lessons; but it was impossible to scold him, for everything that exists of idyll and Paradise in nature was reflected in this young man, so one was completely disarmed... When the air shimmered in the heat he usually lay on the pier at the harbor with his legs out over the edge. I have never seen him dance; he was too inactive for that, but he might well rock his hips in a slow waltz rhythm.”*

Only once the music gets loud and more excited. Nielsen says: *“What happened? Did a barrel fall in the water from one of the ships in the harbor and disturb the young man as he lay dreaming on the jetty? Who knows? But no matter: a brief moment, and all is calm; the young man falls asleep, nature dozes, and the water is again as smooth as a large mirror.”*

The third movement (Andante melincolico) once again touches on Nielsen’s aversion toward programmatic music as he says: *“The third movement attempts to express the basic character of a grave, melancholy person, but here as always in the world of music, a title or a programme is only a hint. What the composer wants is less significant than what the music, on its own terms, from its inmost being, demands and requires.”*

The fourth movement (Allegro sanguineo) hits a much lighter note: *“I have tried to evoke the basic character of a person who storms thoughtlessly on in the belief that the whole world belongs to him and that roast pigeons fly into his mouth without work and care. There is however a brief minute when he becomes afraid of something, and he gasps for breath for a moment in violent syncopations, but this is soon forgotten, and although the music now goes into the minor key, his happy, rather shallow nature is still manifested. Just once, though, it seems that he has encountered something really serious; at least he meditates over something that is alien to his own nature, and it seems to affect him, so that while the final march may be happy and bright, it is still more dignified and not as silly and smug as some of his previous bursts of activity.”*

All through his career Carl Nielsen was struggling with his role as a composer. He often found himself caught in what could be described as communicational dilemmas, since he was rooted in a traditional and rural music tradition based on his upbringing while at the same being driven by an inextinguishable urge to expand Denmark’s musical reputation, or one might say musical borders, internationally. Today Carl Nielsen’s music has indeed conquered vast territories, and tonight his musical portrait of the four standard, human archetypes is to be performed live more than 4000 miles from the place where the musical picture was originally painted. If Nielsen indeed managed to get down to the very core of human nature, his music should still be relevant even today almost 110 years after its first performance in 1902. Whether it works or not is for you to decide. Enjoy!

Danish conductor **Peter Ettrup Larsen**’s music career started when he was but a youth and played in the Tivoli Boys’ Guard Band in the Tivoli Gardens in Copenhagen. He has a diploma in clarinet performance from the Royal Danish Academy of Music in Copenhagen, an M.A. in musicology and rhetoric from the University of Copenhagen, and studied conducting with renowned professor Jorma Panula at the Sibelius Academy in Helsinki, Finland. Today he has an international career as a free-lance conductor while at the same time being an Associate Professor of Conducting at the Sibelius Academy. His repertoire covers a broad territory, stretching from classical symphonic works to opera and ballet to the more rhythmical genres. Consequently PEL frequently works with both symphony orchestras and military bands. Maestro Larsen also happens to be in charge of the Finnish military conducting education. Finally PEL still finds time to play, being the pianist in the Radio Salon Trio and clarinetist in the Dixieland band The New Orleaners. Both ensembles have recorded CDs and performed in the USA.

Since 1998 PEL has been on the board of The Danish Conductors Association and in 2011 he completed a six years’ tenure as a board member of the international association of conductors, The Conductors Guild. As the author of the book *Meet the Conductor, What Is He Actually Doing?* (2007), PEL reveals the secrets of the trade in a straight forward and entertaining fashion. The book is only available in Danish but is in the process of being translated into English. The reviews of the Danish edition made statements such as: *“A pioneering effort,” “Entertaining and well written,”* and *“A brilliant work of information which I highly recommend.”*

Mr. Larsen is also a sought after presenter in the business communities, where he focuses on the importance of body language and musical communication. In 2003 he published the critically acclaimed *Peter's Songbook, 25 New, Fun Songs for Children*. In a unique collaboration with the Music Education students at Bradley University in Illinois, the songs have now been translated into English and with the aid of children from the Greater Peoria Area Youth Chorus the songs have also been recorded and will hopefully soon be up for release.

In 2006 the Aarhus Symphony Orchestra commissioned a work for full symphony and children's chorus. The work was called *December* and the first performance with Aarhus Symphony Orchestra and a 250-piece children's choir was recorded and subsequently released on CD and in print. In December of 2011 the Aarhus Symphony Orchestra will premier a new work by PEL when they perform the show *Christmas in Aarhus* together with a 150-piece children's choir and a company of about 40 ballet children.

PEL has also contributed 137 references for the largest, Danish music encyclopedia *Gads Musikleksikon*, as well as edited several publications for Edition Wilhelm Hansen, including the first printed version of Jakob Gade's world famous tango, *Jalousie*.

Along with his conducting career PEL has previously taught at The University of Copenhagen (1994-2000), The Royal Danish Academy of Music (2000-2011 - with short intermissions) and acted as Guest Scholar in Residence at Bradley University in Illinois, (2002).

Pianist **Theresa Bogard** is an active performer combining varied interests in historical performance practice, contemporary music, chamber music and the music of women composers. She studied piano at the Sydney Conservatorium of Music in Australia, the University of Colorado at Boulder, and the Eastman School of Music. In 1988, she received a Fulbright grant to study fortepiano with Stanley Hoogland at the Royal Conservatory of the Hague in The Netherlands, and was a top-prize winner in the International Mozart Fortepiano Competition in Bruges, Belgium the following year. Theresa has presented programs of solo and chamber music in several cities in the United States, Mexico, New Zealand, Australia, Austria, Bolivia, Korea, Indonesia, China, and Brazil and is also featured on a compact disc recording of piano works by Louise Talma. As a collaborative pianist she can be heard on two recordings for saxophone and piano with saxophonist Scott Turpen on the Albany label, a CD of music by Hummel with Red Cedar Chamber Music on the *Fleur de son* Classics label and on *Eastern Gems* a disc of flute and piano music by eastern European composers with flutist Nicole Riner on Centaur Records.

In June 2000 she was one of ten international adjudicators for the First Governor's International Piano Competition in Saratov, Russia, and she has adjudicated numerous regional and national competitions in the US. Well known as a teacher, Bogard has been honored with numerous teaching awards, including the Carnegie Foundation for the Advancement of Teaching and the Council for the Advancement and Support of Education 2008 Wyoming Professor of the Year Award. Her students have distinguished themselves in several national and international competitions and have been accepted into graduate and undergraduate programs at the Eastman School of Music, Oberlin College Conservatory of Music, Manhattan School of Music, Rice University, Peabody Conservatory of Music, Northwestern University, Indiana University, University of Wisconsin and the University of Michigan. Dr. Bogard is also interested in traditional Balinese gamelan music and has studied gender wayang in Bali, Indonesia.

Coming soon:

December 4, 2:00 and 7:30 p.m. Gala Holiday Concerts

A snowman, an orchestra, some choirs, four conductors, a narrator, a Moldovan *Nai*, and a band:
all that's needed to fill out this holiday party is you!

Blake, *The Snowman* – Bizet, *Farandole* from *L'Arlesienne* – Shaw/Bennett, *The Many Moods of Christmas*
and so much more

Also remember the **Symphony Association's** annual **Holiday Dinner**,
Sunday, December 4, between the two performances of our Gala Holiday Concert

The University of Wyoming Symphony Orchestra, November, 2011
In the woodwinds, brass, and percussion, after the principal players, names are listed alphabetically.

First Violin

Ara Harutyunyan
*The Charles Moore MD
Concertmaster Fellowship*
Sarah Ferguson
Assoc. Concertmaster
Kuiwoo Lee #
Gretchen Heberling
*The Maurice & Alma
McElhone Merit Awards*
Seokoung Kang
Ruth Jacobs
Jack Wallace
Loree Cox
Laura Phillips
*The Maurice & Alma
McElhone Merit Awards*
Nathaniel Hall #
*The Louise McGaw Merit
Award*
John Petrutiu
*The Maurice & Alma
McElhone Merit Awards*
Alexandria Krug +
Justin Roe #
Francis Szott

Second Violin

Ana Peterlin *
Kayla Lunemann □
Brandon Kinsey
Mikaela Shaw
Pam Langer
Ann Bell
Ethan Oberg
Elizabeth Szott
Rebecca Mettler
Christine de Juan
Tanya Salih
Alan Moore

Viola

Daniel Galbreath *
Pedro Araujo □ #
Amy Alsina
JoLynn Fletcher
Shalisa Hazelett
Mariah West
Hollis Marriott

Hillary Hess
Eva Baltz

Cello

Wei Guo *
Chelsey Troxel □
Kaytie Christopherson
Nicole Peterson
*The Maurice & Alma
McElhone Merit Awards*
Gregory James Murray
James Meyer
Elizabeth Smith
*The Maurice & Alma
McElhone Merit Awards*
Chloe West
Brian Profaizer
Anna Fasken
Alex Crook
Nicholas DeFrank

Contrabass

Lucas Woodbury *
Ed Rosier
Rachel Roberts
Michelle Londe
Ben Hesse

Harp

Connie Wallace *
Alice Freeman

Flute and Piccolo

Jeong-Uk Kang *
*The Christine Recht
Memorial Chair*
Kyunga Choi □
Rebecca Eggli
Lindsay Laping

Oboe and English horn

Rebecca Frawley *
Jessica Riis □
Mary Marcum #
Lindsay Snowwhite

Clarinet and Bass Clarinet

Bernadine Bunt *
Michael Jaycox *
Amanda Paulsen
Ashley Westwang

Bassoon and Contrabassoon

Kristen Flock *
Weston Lamb □
Allison Plunkett

French horn

Nathan Stroud *
Levi Williams □
Alexxa Boden
Amber Craft
Chelsea Edge
Yuki Miura
Tyler Treacy

Trumpet

Arianne van Noordt * #
Isaac Swanson *
Jacob Borchardt
Stephen Wadsack

Trombone

David Ginger *
Kristen Flock
Timothy Painter
Aidan Ritchie, bass

Tuba

Erik Paulsen *

Piano

Jun Guo *

Organ

Brock Tjosvold *

Timpani and Percussion

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List of Figures

- Fig. 1: Carl Nielsen in 1910.
http://en.wikipedia.org/wiki/Carl_Nielsen#/media/File:Carl_Nielsen.jpg
- Fig. 2: Putting the audience's response to Carl Nielsen's music under the magnifying glass turns the overall layout into a circular pattern.
Graphics by Peter Ettrup Larsen (PEL)
- Fig. 3: The Work Process of Art according to Joyce.
Graphics by PEL
- Fig. 4: University of Wyoming Symphony Orchestra's Logo.
http://www.uwyo.edu/music/ensembles/symphony_orchestra.html
- Fig. 5: The Study's Communicational Impact.
Graphics by PEL
- Fig. 6: No Communicational Content Bias (NCCB); Potential Communicational Content Bias (PCCB); Potential Communicational Content Overlap (PCCO).
Graphics by PEL
- Fig. 7: The Noesis-Noema-Process.
Graphics by Ihde (2012), p. 26
- Fig. 8: The Hermeneutical Noesis-Noema-Process
Graphics by PEL
- Fig. 9: A positive causal relationship
Graphics by PEL
- Fig. 10: A negative causal relationship.
Graphics by PEL
- Fig. 11: Siegfried's Horn Call
Richard Wagner: *Siegfried*, Act 2, Scene 2.
Graphics by PEL
- Fig. 12: Danish Creed.
Quoted from Larsen et al. (1973), p. 291.
Graphics by PEL

- Fig. 13: Chopin: *Marche Funèbre*. Excerpt from autograph. This autograph is expected to be by Chopin himself or one of his copyists:
http://conquest.imslp.info/files/imglnks/usimg/9/94/IMSLP80861-PMLP02363-op_35_sonata_no_2_autograph.pdf
- Fig. 14: The "Fate Motif" from Beethoven's *Symphony No. 5, "The Fate Symphony"*.
 Graphics by PEL
- Fig. 15: The Three Types of **CMEs**.
 Graphics by PEL
- Fig. 16: Carl Nielsen: *Two Larks in Love Have Nested*.
 Graphics by PEL based on the melodic notation from the Carl Nielsen Edition:
http://www.kb.dk/export/sites/kb_dk/da/nb/dcm/cnu/pdf/CNU_III_05_songs_2.pdf
- Fig. 17: First Line in Spoken Intonation.
 Graphics by PEL
- Fig. 18: A "commenting" melody line.
 Graphics by PEL
- Fig. 19: Linking the Lines.
 Graphics by PEL
- Fig. 20: *Commenting* on the text.
 Graphics by PEL
- Fig. 21: Carl Nielsen: *John the Roadman/Jens Vejmand*.
 Graphics by PEL based on the melodic notation from the Carl Nielsen Edition:
http://www.kb.dk/export/sites/kb_dk/da/nb/dcm/cnu/pdf/CNU_III_04_songs_1.pdf
 Text quoted from The Carl Nielsen Edition, "English Translations of Carl Nielsen's Songs", translated by Holger Scheibel.
http://img.kb.dk/ma/cn/forord/CNU_III_07_tr.pdf
- Fig. 22: *Mimicking* the Hammer.
 Graphics by PEL
- Fig. 23: "Altering the (s)tone."
 Graphics by PEL
- Fig. 24: *Skæve Thorvald* and *John the Roadman*.
 Transposed from Bb-major to D-major to fit the key of John the Roadman
 Graphics by PEL
http://dansedatabase.dk/nyt_fra_rodder/rod10.htm

- Fig. 25: Carl Nielsen's quote of Zerlina's aria from *Don Giovanni*, Act I, Scene V. Quoted from Nielsen (1953), p. 45.
- Fig. 26: Carl Nielsen's quote of a theme from Wagner's *Ring*. The theme is quoted from Nielsen (1953), p. 45 but originates from *Götterdämmerung*, Act. 1, mm 330f. Barlow et al. (1949), p. 509, refer to it as the "Siegfried's Rhein Journey, 2nd Theme."
- Fig. 27: Carl Nielsen's Own Musical Examples from the First Movement. Quoted from Fellow (1999), p. 622.
- Fig. 28: Opening Attributes.
Score reduction and graphics by PEL
- Fig. 29: The Two Opening Elements.
Score reduction and graphics by PEL
- Fig. 30: Tripartite Structure of Element 1.
Score reduction and graphics by PEL
- Fig. 31: The Tripartite Structure of Element 2.
Score reduction and graphics by PEL
- Fig. 32: Main Theme – Altered.
Score reduction and graphics by PEL
- Fig. 33: Main Theme – Original.
Score reduction and graphics by PEL
- Fig. 34: Accompanying Ostinato.
Score reduction and graphics by PEL
- Fig. 35: Secondary Subject.
Score reduction and graphics by PEL
- Fig. 36: Transition Theme vs. Early development.
Score reduction and graphics by PEL
- Fig. 37: Example of "Jagged" Intervals.
Score reduction and graphics by PEL
- Fig. 38: Carl Nielsen's Own Musical Examples from the Second Movement. Quoted from Fellow (1999), p. 623.
- Fig. 39: The Horizontal Main Theme of the Second Movement.
Graphics by PEL
- Fig. 40: Carl Nielsen's Own Musical Examples from the Third Movement.

Quoted from Fellow (1999), p. 624.

- Fig. 41: The Opening Measures.
Score reduction and graphics by PEL
- Fig. 42: The transition of the first movement.
Score reduction and graphics by PEL
- Fig. 43: The transition of the third movement.
Score reduction and graphics by PEL
- Fig. 44: Fade Out.
Score reduction and graphics by PEL
- Fig. 45: Carl Nielsen's Own Musical Examples from the Fourth Movement.
Quoted from Fellow (1999), p. 625.
- Fig. 46: Vertical and Horizontal Aspects of the Main Theme.
Score reduction and graphics by PEL
- Fig. 47: The Original Main Theme and Its Metamorphosis.
Score reduction and graphics by PEL
- Fig. 48: Laramie Senior High main entrance.
lhs.acsd1.org
- Fig. 49: The Camel Method.
Drawing: John Larsen
Graphics by PEL
- Fig. 50: The Distributed Camel.
Drawing: John Larsen
Graphics by PEL
- Fig. 51: The Timed Camel.
Drawing: John Larsen
Graphics by PEL
- Fig. 52-54: Screenshots from introductory "Power Point Movie" about Carl Nielsen
Graphics by PEL
- Fig. 55: "The Clown Sheet".
<http://www.fellow.dk/popup/foraarsboelger.htm>
- Fig. 56: "Carl Nielsen", Linocut by Karl Johan Almqvist (1899-1970).
<http://multivers.dk/da/carl-nielsen/carl-nielsen-brevudgaven-bd1-1886-1897.html>
- Fig. 57-60: Screenshots from introductory "Power Point Movie" about Carl Nielsen.

Graphics by PEL

- Fig. 61: The I-hate-you-motif.
Score reduction and graphics by PEL
- Fig. 62: The Afraid Passage.
Score reduction and graphics by PEL
- Fig. 63-64: Screenshots from introductory “Power Point Movie” about Carl Nielsen.
Graphics by PEL
- Fig. 65: Screenshot of Wyoming Public Radio’s Home-Page.
<http://www.wyomingpublicmedia.org>
- Fig. 66: Laramie Live’s Logo.
<http://www.laramielive.com>
- Fig. 67: Branding Iron Logo.
<http://www.brandingirononline.info>
- Fig. 68: Sample Excerpt from the Questionnaire.
Graphics by PEL
- Fig. 69: Annual Symphony Concert Attendance.
Graphics by PEL
- Fig. 70: Prior Carl Nielsen Symphonic Cognizance.
Graphics by PEL
- Fig. 71: Adjusted Prior Carl Nielsen Symphonic Cognizance.
Graphics by PEL
- Fig. 72: Overall Response.
Graphics by PEL
- Fig. 73: Depiction of the Various Characters.
Graphics by PEL
- Fig. 74: Most Successful Depiction.
Graphics by PEL
- Fig. 75: Most Liked Movement.
Graphics by PEL
- Fig. 76: Internal Vote Distribution.
Graphics by PEL
- Fig. 77: Least Liked Movement.
Graphics by PEL

- Fig. 78: Stratified liking.
Graphics by PEL
- Fig. 79: Envisioned Characters.
Graphics by PEL
- Fig. 80: Specific Future Interest.
Graphics by PEL
- Fig. 81: General Future Interest.
Graphics by PEL
- Fig. 82: Schematic Diagram of Research Focus (modified from Valsiner, 2000, p78).
“Science Learning at the Zoo: Evaluating Children’s Developing Understanding of Animals and their Habitats”, *Psychology & Society*, 2010, Vol 3 (1)
http://www.academia.edu/306969/Science_learning_at_the_zoo_Evaluating_childrens_developing_understanding_of_animals_and_their_habitats
- Fig. 83: Schematic Diagram of Interest Altering.
Graphics by PEL
- Fig. 84: Screenshot of the New York Philharmonic’s home page September 2013.
<http://nyphil.org/search?q=the%20nielsen%20project>
- Fig. 85: Screenshot of dr.dk
<http://www.dr.dk/P2/lyttilnyt/tema/mixtoverdener/20090930124450.htm>
- Fig. 86: Number of participants defined by age groups.
Graphics by PEL
- Fig. 87: Age Distribution.
Graphics by PEL
- Fig. 88: General US Concert Age Distribution.
Source: data from The Classical Music Consumer Segmentation Study 2002: National Survey © Princeton University 2005;
www.cpanda.org
“Who Attends Classical Music Concerts”, Center for Arts and Cultural Policy Studies, Princeton University;
<http://www.princeton.edu/~artspol/quickfacts/audiences/classical02.html>
- Fig. 89: Number of participants defined by average age.
Graphics by PEL
- Fig. 90: Gender Distribution.
Graphics by PEL

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Ole Brunsbjerg,
Hans Dammeyer,
Michael Bojesen,
Jørgen Carlsen,
René A. Jensen,
Jakob Bonderup &
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Biography



Peter Ettrup Larsen (PEL) studied conducting with renowned professor Jorma Panula at The Sibelius Academy in Helsinki, Finland, graduating in 1993.

Prior to his studies at The Sibelius Academy he earned a diploma in clarinet performance from The Royal Danish Academy of Music in Copenhagen (1991) and an M.A. in musicology and rhetoric from the University of Copenhagen (1994).

Today PEL has an international career as a free-lance conductor, while at the same time holding a position as music director of the professional, Danish military ensemble *Slesvigske Musik-korps*.

PEL covers a broad repertoire, stretching from classical symphonic works to opera and ballet, as well as more the rhythmical genres. Consequently PEL frequently works with both symphony orchestras and military bands.

Since 2010 PEL has held the position of associate professor of conducting at the Sibelius Academy in Helsinki, Finland, where he heads the wind band conducting program. During his tenure PEL has founded The Sibelius Academy Wind Ensemble, which performed in 2014 at the Midwest Clinic in Chicago. In addition, he conducted The Sibelius Academy Symphony Orchestra on it's 2014 Estonia-tour.

PEL has taught previously at The University of Copenhagen (1994-2000; musical analysis, arranging, music history and choir conducting), The Royal Danish Academy of Music (most of the period from 2000 to 2011; conducting and chamber music) and Bradley University, Illinois, USA, (2002; Guest Scholar in Residence).

PEL served on the board of The Danish Conductors Association during 1998-2012, and in 2011 he completed a six years tenure as a board member of the US based international association of conductors The Conductors Guild. In Denmark PEL appears frequently on the public media. Recently he appeared on the television show *Maestro*. In the capacity as coach he led actress Søs Egelind to victory in the first season; in the second season he took part as a judge.

PEL has published the book *Mød dirigenten (Meet the Conductor*, so far available only in Danish), in which he reveals "the secrets of the trade" to conducting students and ordinary concertgoers alike. Critics have praised it as "a pioneering effort ... amusing and well written" (Knud Ketting, *Musikmagasinet*), and "a brilliant work of information which I hereby warmly recommend" (Niels H. Elberling, *Højskolebladet*).

PEL has contributed 137 references to the largest, Danish music encyclopedia *Gads Musikleksikon*, (Gad's Music Encyclopedia) as well as edited several publications for Edition

Wilhelm Hansen, including the first printed performing edition of Jakob Gade's world-famous tango *Jalousie*.

The publication in 2003 of the study "*Højskolen mellem hjerne og hjerte*" ("The Folk High School Between Brain and Heart") led PEL to earn a position as board member of The Rhythmical Folk High School; he continued serving in this capacity until 2009, having chaired the board during several of those years

In 2003 PEL published the critically acclaimed *Peter's Songbook – 25 New, Fun Songs for Children.*" In a unique collaboration with the music ed. students at Bradley University in Illinois, USA, the songs have now been translated into English, and with the aid of children from the Greater Peoria Area Youth Chorus the songs have also been recorded and are due soon to be released.

PEL has written several works for symphony orchestra and children's choir, most of which have been commissioned by Aarhus Symphony Orchestra. Two of these – the 30-minute work *December* and the one-hour production *Jul i Aarhus* (Christmas in Aarhus) – have been released on CD.

PEL is in high demand internationally for conducting workshops, and he appears regularly as a motivational speaker in business communities, where he focuses on the importance of body language and "musical communication." His list of references includes The Danish Ministry of Education, Novo Nordic, Copenhagen Airports, Suzlon Energy, local councils, University of Copenhagen, University of Southern Denmark, as well as guest lectures outside of Denmark, including Finland and the USA. In 2013 he appeared at the 67th Midwest Clinic in Chicago, Illinois, as a clinician.

PEL also finds time to play as a pianist with the Danish Radio Salon Trio and as a clarinetist with the Dixieland band The New Orleaners. Both ensembles have produced CDs and have performed internationally, for example in the USA. In 2014 alone the CD "The New Orleaner's Live in the USA" was featured 78 times on the national Danish radio's jazz channel P8.

The foundation for all later endeavors, however, was laid in childhood while playing with the elite Tivoli Boys Guard's Band in Tivoli Gardens in Copenhagen.

For more information, visit: www.ettruplarsen.dk