

# **NIELSEN – EUROPEAN COMPOSER**

**University of Copenhagen, 21-22 April 2022**



Photo: Carl Nielsen, The Royal Library

# WELCOME

On behalf of research group Carl Nielsen – European Composer, University of Copenhagen, we welcome you to our conference Nielsen – European Composer.

The conference presentations are on the topic of Carl Nielsen and parallel figures, which may be perceived as modern within the context of European music history of the late 19th and early 20th centuries. The conference will discuss the ways in which European composers, mainly born in the 1860s–70s, are modern composers and how we may understand their modernity.

One strand of papers highlights new perspectives on Nielsen's work and the second strand of papers focus on parallel figures in European music history thus contributing to the ongoing discussion on how we may understand the modernity of composers of Nielsen's generation.

They represent modern music after Wagner and Brahms. In later historiography, they were often perceived as national composers, thus ignoring their modernity, or had a hard time when more radical concepts of modernism were established in the early 20th century. In which ways do their contributions since the 1890s represent or perform new perceptions of modern life and modernity?

We are pleased to announce that Daniel M. Grimley (Oxford), 'Carl Nielsen In-between', and Julian Horton (Durham), 'Anton Bruckner, Modernist' are key-note speakers.

The language of the conference is English.

On behalf of the organising committee

Michael Fjeldsøe

The conference is supported by The Carl Nielsen and Anne Marie Carl-Nielsen's Foundation.

# PRACTICAL INFORMATION

## TRAVEL AND ACCOMODATION

It is easy to book a hotel in Copenhagen. We have listed a few suggestions recommended by Copenhagen University.

Budget:

Wakeup Copenhagen Borgergade

Mid-range:

Comfort Hotel Vesterbro

Scandic Webers in Vesterbro

Bryggen Guldsmeden near Campus

Copenhagen is easy to get to by air, rail or road.

From the airport, there is a direct metro line M2 running to the city centre. The UCPH Southern Campus is on the M1 metro line terminating at Vestamager. See the map of the metro system here: <https://intl.m.dk/>

By train, you will arrive a Copenhagen Central Station.

All metro lines, busses, S-trains, local trains and harbour busses use the same ticket. We recommend that you buy a Copenhagen City Pass Small (NOT a Copenhagen Card) for the duration of the stay. They are available for 1–5 days and cover transportation zones 1–4, that is the entire Copenhagen city including the airport. It is available here: <https://dinoffentligetransport.dk/citypass>. Single tickets are expensive.

## VENUE

The conference is located in lecture room 16.4.11 at the Musicology Section at the Department of Arts and Cultural Studies. It is at Copenhagen University, Southern Campus, near Islands Brygge Metro Station. From the metro, you walk directly to the main square of the campus, and the venue is in Building 16, which is at the far end of the large building at the left side of the square, on the Fourth Floor.

Map of the Southern Campus: <https://humanities.ku.dk/contact/howtofindus/>

## INTERNET ACCESS FOR PARTICIPANTS

Eduroam is available for academics and students with Eduroam access.

For other participants, not affiliated with Eduroam, the KUGuest network is available.

First time users of KUGuest will have to register with their mail address as username and their phone number. You will receive an access code on your phone. Use your mail address and access code for log-in.

## ONLINE ACCESS TO THE CONFERENCE

It is possible to follow the conference on-line. The papers and key-notes will be available as streaming.

To get online access, use the link and enter the access code:

<https://ucph-ku.zoom.us/j/65340903019?pwd=aTZONTZaV081eIBLSGNNWTIMZ2pTUT09>

Access code: 090665.

For technical support, contact our IT-assistant:

Martin Løvgren Brøcker [martinbrock@hum.ku.dk](mailto:martinbrock@hum.ku.dk)

## COMMITTEE

Professor Michael Fjeldsøe, University of Copenhagen (chair)

Professor Daniel M. Grimley, University of Oxford

Dr Christopher Tarrant, University of Newcastle

Dr Katarina Smitt Engberg, University of Copenhagen

Dr Bjarke Moe, University of Copenhagen

Conference Assistant: Nanna Staugaard Villagomez

# PROGRAMME

THURSDAY, APRIL 21

09:00: Welcome

## **Morning session:** Analytical and cultural perspectives on Nielsen songs

09:30: Anne-Marie Reynolds & Svend Hvidtfelt Nielsen  
*Analysis as a Gauge of Innovation in Nielsen's Songs: Two Approaches*

10:30: Coffee break

11:00: Lea Wierød Borcak  
*Medial Conditions for Social Bonding in Community Singing*

11:30: Bjarke Moe  
*Songs and singing. New Perspectives on Carl Nielsen's Contributions to 'Folkehøjskolens Melodibog' (1922)*

12:00: Lunch

## **Afternoon session:** Considering early modernism

13:00: Christopher Tarrant  
*Galant Schemata and their Early-Modernist Distortions*

13:30: Thomas Husted Kirkegaard  
*Beyond Symbolism: Theosophy and Mystic Modernity in Tekla Griebel Wandall's Musical Ontology*

14:00: Coffee break

14:30: Aare Tool  
*Carl Nielsen's Helios and Heino Eller's Dawn: Solar Topics and the Emergence of Modernism in the Early 20th Century*

- 15:00: David Fanning  
*Nielsen and Shostakovich: Embattled Humanism*
- 15:30: Break
- 16:30: Keynote – Julian Horton  
*Anton Bruckner, Modernist*
- 18:45: Conference dinner (for speakers only, registration needed)

## FRIDAY, APRIL 22

### **Morning session:** Early modernists

- 09:30: Michael Fjeldsøe  
*The Contested Modernism of Nielsen*
- 10:00: Dorothea Hilzinger  
*Between 'Simple and Straightforward a Composition' and 'Melancholy Psychological Problem' – Modern British Symphonies by Hubert Parry and Charles Villiers Stanford*
- 10:30: Coffee break
- 11:00: Eva Maria Jensen  
*Ecstatic Modernism – The Case of Karol Szymanowski (1882–1937)*
- 11:30: Christoph Siems  
*The 'Venetianisation' of Music. Rued Langgaard's Concept of Modernity and Its Relation to Carl Nielsen*
- 12:00: Lunch

## Afternoon session: Representing modernity

- 13:00: Signe Rotter-Broman  
*Wilhelm Stenhammar as European Modernist – Some Transnational Reflections*
- 13:30: Katarina Smitt Engberg  
*'The Young' and 'The New' – Negotiating Musical Modernism in Turn-of-the-Century Copenhagen*
- 14:00: Coffee break
- 14:30: Daniel Tølbøll Mortensen  
*Leoš Janáček's Special Theory of Reality*
- 15:00: Tobias Lund  
*Hugo Alfvén's Second Symphony at the Royal Institute of Technology in Stockholm*
- 15:30: Break
- 16:30: Keynote – Daniel Grimley  
*Carl Nielsen In-Between*
- 17.30: Drinks reception

## SATURDAY, APRIL 23

(additional events)

- 10.00: Carl Nielsen's Copenhagen: Guided City Walk (registration needed)  
Meeting point: Metro station Marmorkirken
- 11.30: Lunch at Restaurant Carl Nielsen (own expense, registration needed)
- 14.30: Visit at Anne-Marie and Carl Nielsen's former home at Frederiksholms Kanal 28 (registration needed)

# KEY-NOTES

## **Anton Bruckner, Modernist (Julian Horton, University of Durham)**

Musicologists have long struggled to define Anton Bruckner's place in musical history. In their time, his symphonies polarised opinions along political lines, with right-wing claims for their progressive credentials contrasting liberal complaints of incoherence. Conservative critics in inter-War Austria and Germany increasingly styled Bruckner's symphonies as paradigms of absolute musical logic, whereas post-War Germanic commentators turned to programmatic or confessional explanations. And in Britain since the 1960s, a view of Bruckner as a pre-modern composer of 'cathedrals in sound' has become commonplace.

This paper explores the claim that the problems of classification generated by Bruckner's music are products of its essential modernity. His mature symphonic style is often marked by discontinuity, rupture and caesura; frequently, he sets in motion narrative threads that are discarded, left unresolved or produce formal aporias; and his bold embrace of chromaticism yields progressions that resist theoretical explanation and tonal strategies that strain the limits of the common practice. Drawing on analyses of the Third, Sixth and Ninth symphonies, this paper explores Bruckner's incipient modernism and relates it to concepts of symphonic modernity developed for Nielsen by Daniel Grimley (2010) and Sibelius by James Hepokoski (1993).

## **Carl Nielsen In-between (Daniel M Grimley, University of Oxford)**

Carl Nielsen does not quite fit. Attempts to assemble smooth, seamless biographical accounts of his life and work or to develop consistent theoretical models for his music invariably bump up against stubborn moments of non-alignment, disruption, or inconsistency. This is not in any sense a weakness of Carl Nielsen's output, nor an indictment of his biography. On the contrary, it sheds vital light on his particular historical circumstances and his creative musical environments.

In this paper, I will address the idea of Carl Nielsen's 'in-between-ness' both as a way of talking about his wider aesthetic orientation and of discussing elements of his musical syntax. My case study is the Fourth String Quartet, FS 36, a work that evidently challenged and provoked its contemporary audiences but that also displays obvious similarities with some of his more warmly received scores, most notably *Maskarade*. In its quixotic juxtaposition of different voices, styles, and musical genres, the Fourth Quartet reveals Carl Nielsen at his most playful and imaginative. Attempting to follow him 'in-between', then, is not to invoke a negative binary ('enten/eller'), but rather to celebrate his openness and inclusivity, a critical opportunity we should embrace.



# ABSTRACTS

## **Analysis as a Gauge of Innovation in Nielsen's Songs: Two Approaches**

Anne-Marie Reynolds & Svend Hvidtfelt Nielsen

The paper is a joint analytical presentation. Reynolds will analyse three Nielsen songs ('Genrebillede', 'Æbleblomst', and 'Det bødes der for') from a Schenkerian perspective, while Hvidtfelt will look at the same songs from a function theoretical perspective – both analysts with an eye toward how these techniques may serve as a gauge of innovation. Nielsen's songs present a particularly interesting mixture of tradition and modernity, and are models for his larger compositions. Rooted firmly in traditional craftsmanship, the music seems to stretch or twist well known patterns sometimes beyond the point that a relationship is immediately apparent. The presenters posit that locating where these established analytical techniques break down is a means of understanding when tradition leaves off and modernity picks up in Nielsen's music. Finally, based on their contrasting analytical techniques and results, the two analysts will ponder a series of questions including: Does an analytical method draw out hidden musical relationships from within a composition or impose them, predetermined, from without? How much of the interpretation depends on the theory, and how much on the music? If it is unknown whether the composer was aware of it, is an analytical observation rendered invalid? What are the range and limits of analytical proof? We will frame our discussion within scholarship on the subject, ranging from Wimsatt and Beardsley to Richard Taruskin and beyond.

## **Medial conditions for social bonding in community singing**

Lea Wierød Borcak

The present paper focuses on how community singing reinforces, creates, and upholds social bonds. It does so by examining the two constituent components of singing, that is music and words, and how these two media may each be tools for community building, albeit in quite different ways. As a concrete example, the paper looks at the current state of Danish community singing culture. This includes the recent tendency to privilege community singing as a musical performance in its own right (the 'melocentric turn').

## **Songs and Singing. New Perspectives on Carl Nielsen's Contributions to 'Folkehøjskolens Melodibog' (1922)**

Bjarke Moe

In a chapter for the forthcoming monograph on Carl Nielsen, which is being prepared in connection with the project "Carl Nielsen – European Composer" (University of Copenhagen), we present new perspectives on those of Nielsen's songs, which in his lifetime were used for communal singing. The purpose is to understand them in relation to the singing culture of which they were part. In Danish, the word "sang" means at the same time song (the written composition) and the act of singing. An emphasis on the act of singing allows for an investigation of the specific means Nielsen employed in order to reform the singing culture in e.g. the folk high schools. An important contribution to the reform is Nielsen's songs for the "Folkehøjskolens Melodibog" (1922). In the paper, I argue that his contribution should be seen in the context of the textbook "Højskolesangbogen" and the associated culture of communal singing to give an impression of how the songs were part of a reform.

## **Galant Schemata and their Early-Modernist Distortions**

Christopher Tarrant

Robert O. Gjerdingen's (2007) conception of the galant musical style which pervaded courtly culture in the eighteenth century has recently been mobilised for discussions of much later music. Most notably, James Hepokoski (2021) has incorporated the identification of such schemata into analyses of nineteenth-century music in order to deepen and enrich an understanding of syntax, especially beginning-, middle-, and end-function musical structures. In this paper I argue that these schemata continued to be used into the early-modernist era. Although the exemplars apparent in the repertoires that emerged around 1900 would have been largely unrecognisable to the eighteenth-century courtiers who originally developed them, the trace of the galant style is deeply embedded in these repertoires. The paper attempts to trace the development and elaboration of some of these schemata and argues after Taruskin (2009) that their expression in fin-de-siècle symphonic styles (especially Carl Nielsen's) is an example of the 'maximalisation' of musical syntax and therefore a contributor to early modernism.

## **Beyond Symbolism: Theosophy and Mystic Modernity in Tekla Griebel Wandall's Musical Ontology**

Thomas Husted Kirkegaard

An abundance of occult currents reenchanting the modern world before it was ever disenchanted. Such is the clear picture that has emerged from recent years' surge of studies in Western esotericism. This enchantment went beyond 'symbolism' – in which 'the upward gaze is closed for the modern man' (Johannes Jørgensen: 'Symbolisme', Taarnet, 1893, p. 53; my translation) – and included elaborate, quasi-religious worldviews acknowledging the workings of otherworldly powers. Did these esoteric currents also influence musical modernity in Denmark?

In this paper, I will address this question by focusing on the Theosophical ontology of music advanced by the Danish composer Tekla Griebel Wandall. Living 1866–1940, she was a Nielsen contemporary – but also something of a Nielsen contradiction. She stuck to tonal idioms throughout her life, she relished romantic composers from Friedrich Kuhlau to Richard Wagner, and she favoured programmatic and dramatic music over the absolute. She experimented with atonality and impressionism but ultimately declared the triad to be 'the eternal truth'. Griebel could easily be categorized as a composer who clung to an outdated Romanticism in an age of modernity. However, I shall argue that her aesthetic outlook was by no means anti-modern, but rather a result of her Theosophical – and thus fundamentally modern – worldview.

## **Carl Nielsen's Helios and Heino Eller's Dawn: Solar Topics and the Emergence of Modernism in the Early 20th Century**

Aare Tool

In the post-Wagnerian period solar topics emerged in a variety of musical contexts, not least due to the literary influence of Friedrich Nietzsche's day and night allegory in *Also sprach Zarathustra*. Programmatic references to the Sun provided the pretext for an orchestral tour de force (Strauss's *Eine Alpensinfonie*), while also symbolizing the aesthetic and ideological aspirations towards 'a new day rising'.

Carl Nielsen's concert overture *Helios* (1903) and the symphonic poem *Dawn* (Koit, 1920) by the Estonian composer Heino Eller (1887–1970) have enjoyed a somewhat similar symbolic status in their native countries. *Helios* was formerly broadcast on every New Year's Day by the Danish Radio, while *Dawn* has traditionally been included in the programme of the season's opening concert of the

Estonian National Symphony Orchestra. Previous analyses of Eller's work have been preoccupied with its assumed blend of Estonianness and Nordic sensibilities, similarly to how Helios has evoked visions of mythical Danishness. This presentation will include a discussion of Helios and Dawn in the context of the early 20th-century solar topics, as well as a consideration of the reception of Eller's modernist (as opposed to nationalist?) music in Estonia in the 1920s and 1930s.

## **Nielsen and Shostakovich: Embattled Humanism**

David Fanning

There are some remarkable similarities between Nielsen's last symphony and Shostakovich's first. The two works are in fact close contemporaries. Yet in the absence of documentary evidence, their affinity has to be put down to coincidence. Is there anything more we can do with such an observation? It is certainly interesting to pursue further apparent connections, involving other works. We can consider what actually constitutes an affinity, as opposed to a quotation at one extreme and mere coincidence at the other. We can speculate about common models. We can explore what a broadly focused 'compare and contrast' exercise might have to tell us about each composer's musical philosophy. And we can ponder their respective attitudes to 'modernism' and indeed our own use of the term, which is by no means universally agreed. Perhaps such an exercise will serve to highlight the precariousness of tying Nielsen down to any '-ism'; and perhaps there is at least one alternative worth putting on the table.

## **The Contested Modernism of Nielsen**

Michael Fjeldsøe

Nielsen's modernity of the 1920s does not fit one specific concept of modernism. Moreover, Nielsen himself did not like to be associated with the term 'modern', which to him meant 'to follow the stream', to follow the latest fashion. On the other hand, he certainly is a modern composer, and he is so in more than one way.

In my paper, I will discuss how different currents within modernist thinking occur in Nielsen's late symphonies and how he handles the apparently conflicting perceptions within the framework of the same work. What has been considered 'modern' in terms of consistency and musical logic and 'postmodern' in terms of inconsistencies, formal conflict and fractures might be considered two currents within modernism, both needed to realize Nielsen's ideas of a 'new music'.

## **Between 'Simple and Straightforward a Composition' and 'Melancholy Psychological Problem' – Modern British Symphonies by Hubert Parry and Charles Villiers Stanford**

Dorothea Hilzinger

This paper aims to show that British symphonies of the turn of the century can be understood as part of a wider musical modernity. Hubert Parry's (1848–1918) and Charles Villiers Stanford's (1852–1924) last symphonies can serve as examples of this. Both were written for the 1912 centenary of the *London Philharmonic Society* and refer to aspects of both social and musical modernities.

One of the central features of this musical modernity are self-referential passages, as suggested by Tobias Janz in 2014. Stanford's *Symphony No 7 in D minor*, to which the above quotes refer, is a case in point. In Parry's *Symphony No 5 in B minor (Symphonic Fantasia)*, the movement titles *Stress, Love, Play*, and *Now* ostensibly refer to the fashionable science of psychology, and involve at the same time a specific set of self-referential procedures. Thus, the temporal reference point of *Now* can be related not only to the experienced present, i.e. the year 1912, but also to the symphonic form time. In sum, these two levels enable references both inwards and outwards and represent the hallmarks of a British musical modernity in relation to symphonies.

## **Ecstatic Modernism – The Case of Karol Szymanowski (1882–1937)**

Eva Maria Jensen

Karol Szymanowski's output mainly falls into three musical styles: the early, neo-romantic period; the middle period, conventionally called "impressionistic"; and 'national' period with inspirations from Polish folk music from the Tatra region.

It is his middle period that may be considered as modern. At that time, he found the source of inspiration in French music and in impressions from his numerous travels to Southern Europe, the Middle East and North Africa. However, little has been said about Szymanowski's literary and philosophical inspirations: Nietzsche's writings, studies of ancient Greek culture, and, as a result, elevation of sensuality and eroticism as a value that may surpass spiritual and religious values of previous times. Very little indeed is said about the composer's struggle in accepting his homosexuality – a struggle that took place at the very time when his most innovative works were created. Through the admiration of the ancient world and Dionysian freedom, Szymanowski discovered an entire new world of sounds that led him to create works of seductive ecstasy in which he has no equals. This mainly applies to his composition

for violin and piano, his third Symphony and his first Violin Concerto; however it is also clearly visible in his opera 'King Roger'.

In the 1920s, Szymanowski, who mostly lived abroad, was considered one of the important modern composers. However, he was not popular in Poland. Then the transition to a new, national style allowed him to gain a more important role in Poland. Both the political situation (Poland became a free country after World War I) and Szymanowski's personal fate (he lost all his properties which was confiscated by Soviet and had to earn money for the first time in his life) forced him to find his new national style. His fame, increasing in Poland, faded visibly in the West. In the rediscovery of Szymanowski's music, which is taking place today, it is his works from his middle period that are at the centre of attention.

## **The 'Venetianisation' of Music. Rued Langgaard's Concept of Modernity and Its Relation to Carl Nielsen**

Christoph Siems

Carl Nielsen, our great composer: this is how Rued Langgaard (1893–1952) titled a choral piece in 1948, sarcastically expressing his lifelong aversion to Nielsen. Although his music was a great inspiration for Langgaard, Nielsen's dominant position in Danish musical life irritated him and prevented the reception of his own works. This dialectical relationship to Nielsen is also characteristic of Langgaard's understanding of modernity.

In 1923 he presented his thoughts in a paper entitled 'Jesus' Musical Society and the Redeemer of the Future'. In the paper, influences from the national debates on the 'Modern Breakthrough', led by Georg Brandes and the theosophical ideas of his father Siegfried, are particularly evident. Langgaard argues for overcoming the war-contaminated music of the Nielsen generation and highlights an opposing view of 'true' modern music – the so-called 'Venetianisation' of art. However, Langgaard's essay can also be read as a reaction to Nielsen. The rebellion against a dominant 'untrue' music can thus also be viewed as a parable for Langgaard's struggle against Nielsen's dominance.

I will examine Langgaard's concept of modernity against the background of his engagement with Nielsen's music. Here, I will focus both on aspects that are in true harmony with Nielsen's and on those that stand in sharp contrast. The aim is to look at Nielsen's music from an alternative, but still Danish perspective.

## **Wilhelm Stenhammar as European Modernist – Some Transnational Reflections**

Signe Rotter-Broman

In his seminal three-volume work *Wilhelm Stenhammar och hans tid* (1991), Bo Wallner depicted Wilhelm Stenhammar as something of a father figure for the self-declared Swedish Modernists in the 1950s and 1960s (the so-called 'Måndagsgruppen' [Monday group]). Accordingly, Stenhammar's life and work have often been regarded as roots to a national genealogy of Swedish Post-World War II modernism in music. In recent research, though, such teleological concepts of musical modernism have been substantially criticised because they neglect the pluralism of modernist self-conceptions and underestimate the transnational dimension of musicians' activities around 1900.

My paper aims to examine Stenhammar's self-understanding as modernist from a transnational perspective. From the start of his career as a pianist and composer in 1892, Stenhammar's activities stretched well beyond the Swedish borders, with Berlin and Copenhagen being the most important musical centres. I argue that Stenhammar's European outlook is closely tied to modernist trends in turn-of-the-century Copenhagen, made possible through contact with his publisher Henrik Hennings and the young composers attached to his publishing house. A case in point is Stenhammar's *Second String Quartet in C Minor* op. 14 (1896), as it shows that Stenhammar shared aesthetic convictions and compositorial strategies with Louis Glass, a member of the Hennings circle and a close friend of Stenhammar in the 1890s.

## **'The Young' and 'The New' – Negotiating Musical Modernism in Turn-of-the-Century Copenhagen**

Katarina Smitt Engberg

In historiography, Danish music in the late nineteenth century has often been perceived as late romantic and conservative – and thus not affected by the Modern Breakthrough in the same way as the arts and literature. However, notions of musical modernism and radicalism were frequently discussed in music criticism of the time. This seems especially to be the case with the reception of a group of young composers associated with the music society *Symphonia* (1889–95).

The paper explores the potential of examining parts of the Copenhagen musical life in the 1890s as early musical modernism. Firstly, it suggests understanding turn-

of-the-century modernism as an 'open situation', in which there is a common awareness of 'the new' without it being clear what 'the new' is. Secondly, the paper discusses the situation in the Copenhagen musical life by presenting a range of contemporary sources. On this basis, it is argued that there were some common ways to describe 'the young' and 'the new', which help to throw new light on Danish music and its relation to modernism around 1900.

## **Leoš Janáček's Special Theory of Reality**

Daniel Tølbøll Mortensen

GREGOR: 'I'll ask that favour of the first lawyer I find in the telephone book...'  
(speaking into the telephone) 'Dr Abeles?'

This is probably the first telephone call ever made in an opera, and it took place in 72-year-old Leoš Janáček's *The Makropulos Affair*. This simple fact provokes some thoughts about Janáček as a modern composer – especially if it is taken to signify more than mere fidelity to Karel Čapek's play. In this view, Janáček's use of 'pétits details vrais' – such as the telephone, 15th century bagpipes and situations of the everyday – can be seen as part of an extended approach to the 'programmatic', which seems closely linked to the breakthrough of that significant year 1897, when, in John Tyrrell's words, 'Janáček began sounding like Janáček'.

The present paper will therefore attempt to offer some perspectives on how Janáček before the 1920s was operating with different strategies to structure reality in music, and on how these strategies could indicate new ways to understand Janáček as a modern composer – not mainly based on the intuitive assumption of a general inspiration from folk music and/or speech melodies.



## **Hugo Alfvén's Second Symphony at the Royal Institute of Technology in Stockholm**

Tobias Lund

Whereas the composer Wilhelm Stenhammar has been declared a precursor of early Swedish 'modernist' composers such as Hilding Rosenberg and Karl-Birger Blomdahl, his friend Hugo Alfvén (1872–1960) has traditionally been regarded as a conservative late romantic. Such a view may certainly be supported, especially with regard to the 1920s and after, but it is also a fact that around the turn of the century Alfvén was regarded as markedly 'modern'. In my presentation I will attempt to pass beyond the anecdotal evidence of this fact, and also beyond the kind of analysis that would aim to demonstrate the 'modernity' of Alfvén's music by revealing stylistic similarities to music of the 'modernist' mainstream. I will do so by taking as my point of departure the sculptor Carl Milles's (1875–1955) engraving of a dedication to Alfvén's second symphony (1899) on his Industribrunnen (The Well of Industry, 1909–1926) at the main entrance of the Royal Institute of Technology in Stockholm. An analysis of Milles's introduction of the symphony into his own artistic treatment of contemporary hopes and fears in relation to nature and science may hopefully contribute to a deeper understanding of the roaring successes this symphony achieved when premiered in Sweden and Denmark.

# CONTACT INFORMATION

## CONFERENCE SUPPORT

Technical support on IT, streaming and online access:

Martin Løvgren Brøcker, IT assistant [martinbrock@hum.ku.dk](mailto:martinbrock@hum.ku.dk)

Practical matters during the conference

Nanna Staugaard Villagomez, conference assistant [nsv@hum.ku.dk](mailto:nsv@hum.ku.dk)

Conference planning

Head of the organizing committee, Michael Fjeldsøe [fjeldsoe@hum.ku.dk](mailto:fjeldsoe@hum.ku.dk)

Further contact information and updates on the conference webpage:

<https://kunstogkulturvidenskab.ku.dk/forskning/projekter/carl-nielsen-european-composer/>

## EMERGENCY CONTACTS

In case of fire, need of an ambulance, or urgent need for police, call 112 (national emergency service).

In other cases of illness or need of medical treatment in a hospital, call 1813.

In other matters concerning the police, contact 110.

## COVID-19

There are no general restriction on COVID-19 in Denmark. If you have symptoms, you are supposed to stay where you live and not enter any shops, restaurants or public transportation. Contact a medical doctor at 1813 if you have severe symptoms.

PCR-tests are available for free at public test facilities. They are found at the airport and at Værkstedsvej 56, 2500 Valby. Danish citizens have to book in advance. If you do not have a Danish CPR and Nem-IK, you can just show up. If you need a result in writing, register at [covidresults.dk](https://covidresults.dk) and they will provide a barcode to show at the test facility. If you do not need a PCR-test, certified self-tests are available at all farmacies.