

Organizing the New Music

Independent organizations for contemporary music in Copenhagen, 1920-1930

By Michael Fjeldsøe

Around 1920 contemporary music could no longer be contained within the organizational framework of existing musical life. Independent associations and concert institutions arose which defined themselves as representing “new” music. In Copenhagen this was expressed by the formation of three such societies: *Dansk Filharmonisk Selskab*, founded in 1920, *Unge Tønekunstneres Selskab*, founded on 10th April 1920, and *Foreningen “Ny Musik”*, founded on 21st May 1921.

This was not an isolated Copenhagen phenomenon. All over Europe similar associations for contemporary music were emerging, the earliest presumably being the Schoenberg circle’s *Verein für musikalische Privataufführungen*, founded in 1918, the express purpose of which was to give artists and friends of art the opportunity of making the more intimate acquaintance of modern music, understood as music from Mahler and Richard Strauss to the most recent composers. The means employed was to present well-rehearsed performances - frequently repeats - of the works played, and to avoid the reception patterns of public concert life by forbidding both applause and expressions of displeasure during the concerts, as well as any kind of reviews or coverage of the concerts in the media. These precautions underscore the didactic aims of the associations; one became a member to learn about the music without having to think about the public evaluation of what one heard.¹ The movement made its impact at the supranational level with the formation of the *International Society for Contemporary Music* (ISCM) in 1922.

At that time it was not quite clear where the boundaries of “new music”, “contemporary music” or “modern music” lay, and any real consensus on what the

concepts covered was presumably only achieved in narrower circles. The lack of consensus was reflected in the formation of ISCM, inasmuch as in German it is called *Internationale Gesellschaft für Neue Musik*, in English *International Society for Contemporary Music* and in French *Société Internationale pour la Musique Contemporaine*. This was not a dispute about mere words; it reflected two different attitudes. The concept of *Neue Musik* in German primarily refers to Central European Modernism and is narrower than the Anglo-French concept of “contemporary” music.² Both points of view were represented in the Danish organizations for new music, but what they shared - and in principle this was the most important thing - was a demarcation from older, tradition-bound music.

That the possibility of a split in musical life was glimpsed even before 1920 is evident from the preface to the first issue of the Danish periodical *Musik. Tidsskrift for Tonekunst*, which appeared in 1917. The explicit aim of the periodical was to create a rallying-point for Danish musical life, where people could work together to promote Danish music: “The time of strife should now be past. We will attempt to concentrate within a common framework all the energy that in the daily struggle is wasted in isolation or in narrow-minded clashes of interests.” The manifesto states as its aim the “understanding of our age and ourselves” and advocates a type of development that continues to build on tradition. The journal will write about “Danish music, its works and its men” and will try to provide advance coverage of premieres of Danish works.³ The implicit understanding is that new music is all recently composed music.

But the conflict between recently written tradition-bound music and recently written modern music, which led to the splintering-off of special associations for contemporary music in the strictest sense, already appeared in the first issue of the periodical. Paul von Klenau’s article “Æstetiske Problemer i Moderne Musik” (“Aesthetic Problems in Modern Music”) attempts to answer the question “Which contemporary European composers are modern?” He traces the discussion of modern versus traditional music back to the debate on Wagner and Brahms in Germany in the latter half of the 19th century. His view is that the two great modern composers in 1917 are Richard Strauss and Debussy, both of whom have undergone a development from Formalism and Romanticism through a period as intensely coloristic dramatists and have ended up as deliberate Impressionists. By this he means that the new feature is a crucial emphasis on harmonic “colouring”. Dissonance and consonance represent a colouring of sound that determines whether resolution is necessary. As an example he mentions an unresolved minor second in Debussy’s *Pas sur la neige* and in Strauss’ *Salome*. As a continuation of this development he mentions Schoenberg, who wants to go beyond the opposition

between harmony and disharmony in a ruthlessly revolutionary way, and Paul Graener, who wants to refine the tonal colouring even further.⁴ This is a remarkable analysis whose description of the new in fact describes the emancipation of dissonance, and Klenau takes up a clearly Modernist position.

The article prompted the composer Louis Glass to write a comment in which he maintained on the one hand that dissonance is a physical phenomenon that cannot be decided at the discretion of the individual, and on the other upheld the ideal of a balance among melody, rhythm and harmony. If the colouring, i.e. the harmony, is allowed to develop at the expense of the other elements, it will lead in the final analysis to a pathological imbalance, he wrote.⁵

And with this the lines of the aesthetic debate had been drawn up.

Dansk Filharmonisk Selskab

Obviously, these points of view could not be reconciled in the longer term, and Klenau was in fact the man behind one of the three societies formed with contemporary music as their special field: *Dansk Filharmonisk Selskab*.

Dansk Filharmonisk Selskab began its activities in the autumn of 1920, and in the first three seasons Klenau conducted a large number of modern works. He was then appointed as conductor at the *Konzertverein* in Vienna, and from then on he only appeared occasionally in Copenhagen musical life. A few contemporary works were still performed by *Dansk Filharmonisk Selskab*, but it lost its distinctive image as a society that dealt specifically with contemporary music.

There is documentation of five concerts in each of the first two seasons, and four concerts in the third season.⁶ A few more concerts may have been held; the distribution of the concerts over the season suggests that five or at most six concerts were held per season. At more or less all the concerts there were works on the programme that had been written in the twentieth century. In the first season four of the concerts also featured a classical work, while in the next two seasons, contemporary music was played almost exclusively, sometimes supplemented with works from the latter half of the nineteenth century.

The society's first concert was held on 27th October 1920, when Klenau conducted N.W. Gade's *Efterklange af Ossian*, op. 1, Scriabin's *La p \hat{e} me de l'extase*, op. 54 and Beethoven's "*Leonore*" *Overture no. 3*. Of Scriabin August Felsing wrote:

It was to this musical, or rather unmusical abomination by Scriabin that Mr. Klenau had devoted his main interest. We had never experienced

such a cacophonous monstrosity. Our ears smarted and burned, hot and cold shudders ran up and down our spines. And the composer indeed managed, with the able help of Mr. von Klenau, to transport the more sensitive section of the audience into that state of exaltation that never fails to descend when one is exposed for half an hour to the brutally ugly.⁷

Klenau made a special effort to introduce the Copenhageners to Arnold Schoenberg's music. As early as the first season he put Schoenberg's *Pelleas et Mélisande*, performed on 17th January 1921, on the programme, which began with Wagner's prelude to *Tannhäuser*, followed by Schoenberg, then by Paul Graener's *Musik am Abend*, op. 44, and finally by Haydn's Symphony no. 102. In her review Augusta Eschricht made the positive point that one now had a chance to hear Schoenberg's music, about which so much had been heard:

Although Arnold Schoenberg's symphonic poem "Pelleas et Mélisande" leaves one almost with the feeling of having awakened from a musical nightmare, Mr. Paul von Klenau deserves our thanks for having it performed at the concert of the Dansk Filharmonisk Selskab. It is always refreshing to hear music that has aroused so much agitation and scribbling. With his "ars nova" the composer certainly plumbs the horror of Maeterlinck's Drama; but for good reasons, this Germanic Expressionist steers clear of its strange *clair-obscur* tone, and the fine poetic symbolism that reconciles us to the horror.⁸

At the beginning of the next season, on 18th October 1921, Klenau again put Schoenberg on the programme: *Verklärte Nacht* and *Pierrot Lunaire*. At this concert the didactic intention was explicitly stated, as Klenau introduced *Pierrot Lunaire* with a lecture. That it worked as intended is evident from August Felsing's review:

Mr. Paul von Klenau is a sensible man. At the concert where "Dansk Filharmonisk Selskab" performed two works by Arnold Schoenberg, "Verklärte Nacht" and "Pierrot lunaire", Mr. von Klenau gave a little lecture with which he prepared the audience for something sensational - to wit, the latter work - and urged the members not to feel that they were consigned to some remote corner of the world where they could only accept what had been rubber-stamped by the great musical world outside, but to form their own view of one of the most debated works of

modern musical literature. He is a sensible man who executed a cunning manoeuvre: first “Verklärte Nacht” with all its sublime beauty, then the talk, with its concealed flattery, and then “Pierrot lunaire”. What a tactician! Marie Gutheil-Schoder, singing the *Sprechstimme* part, and a group of outstanding instrumentalists, performed Schoenberg’s Opus 21.

It was a stroke of genius from the composer, and if indeed such “now sentimental, now satirical mood evocations” are to be set to music, hardly anyone is more qualified for the enterprise than Arnold Schoenberg. A pity we had to be content with the one performance. We would like to hear such a problematical work twice. The performers, who had made a huge effort to master this tonal material, untainted by any suggestion of melodic or metrical cohesion, were rewarded with loud applause.

And up in his box Mr. Paul von Klenau sat smiling.”

In the third season Klenau crowned his achievement by getting Schoenberg himself to come to Copenhagen, where, on 30th January 1923, he conducted his own works at *Dansk Filharmonisk Selskab*.¹⁰ The programme comprised the *Chamber Symphony*, op. 9, *Die Waldtaube* from the *Gurrelieder*, adapted for chamber orchestra, and *Lieder* with piano, op. 6. This was the premiere of *Die Waldtaube* in the adaptation. In keeping with the ideas of the *Verein für musikalische Privataufführungen*, the chamber symphony was repeated at the end of the programme.

Among other works worth singling out from the first three seasons are Bruckner’s Eighth Symphony; Rued Langgaard’s *Sphinx*, a tone picture for orchestra, op. 10; Florent Schmitt’s *La tragédie de Salome*, op. 50; Ottorino Respighi’s *Fontane di Roma*; Frederick Delius’ *Appalachia* for orchestra; Mahler’s Second Symphony and *Das Lied von der Erde*; E.W. Korngold’s *Overture to ‘Viel Lärm um nichts’*; Scriabin’s *Prométhée: le poème du feu*, op. 60; and Reger’s *Eine romantische Suite*, op. 125.

Unge Tonekunstneres Selskab

Unge Tonekunstneres Selskab (UTS)¹¹ was founded on 10th April 1920 by a group of young musicians who had privately “played and sung modern and older music for one another and had exchanged ideas and opinions under the influence of the currents prevalent in the leading musical cities abroad.” The formation of the new

society also had an element of a showdown with *Dansk Tonekunstner Forening*, which had “never really bothered much about the young.”¹² The initiative for the formation of such a society was taken by the pianist and composer Helge Bonnén, who thus became the first chairman of the society. But as is evident from the above quotation, this was a formalization of previous private gatherings. Article 1 of the articles of association stated:

The aim of the society is to promote the development of the members through mutual instruction, most importantly through friendly gatherings for the cultivation of various genres in the musical art.¹³

The starting-point was the creation of a forum where young composers and musicians could discuss musical issues in a private framework. On its foundation the society had 22 members, and the board, besides Helge Bonnén, consisted of the wholesaler P. Jexen-Nielsen; the pianists Lilian Jexen-Nielsen, Anna Veibel and Max Rytter; and the music teacher Hjalmar Bull.¹⁴ The meetings were held in people’s homes, and might for example take the form of a private concert for and with the members (the so-called “internal evenings”), a reception for the composer Lange-Müller, a lecture by Hugo Seligmann on Carl Nielsen or by Paul von Klenau on modern music.

Towards the end of the first season, when the society seemed to be stagnating, they took the initiative to hold a public concert in the large hall of the Odd Fellow Palæ (headquarters of the Odd Fellow order in Denmark) on 5th April 1921.¹⁵ At this concert as many of the members as possible were given the opportunity to perform, and the programme consisted of a mixture of classical and more recent works. The programme of the first public concert reflects the fact that this was primarily a matter of introducing the public to young musicians. (See opposite).

At the general meeting in the spring of 1921, the strictly private character of the society was changed, and they took the initiative for the public subscription concerts that were to be one of the society’s most important activities in the future. Bonnén describes them as concerts with the members of the society as performers, mainly playing “unperformed or rarely heard works by both old and new composers”, a formulation that is repeated in the UTS articles adopted at the general meeting of 3rd February 1922.¹⁶

It was important to the self-understanding of the society that it was a musicians’ society, not just a music society. At the “internal evenings” the members had the opportunity to perform for a closed circle, so the young musicians could gain experience of playing for an audience and were able to discuss the music with like-

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3. HÄNDEL—HALVORSEN: Pascacaglia.
Fru LILI GADE og Hr. MOGENS HANSEN.
4. ROB. SCHUMANN: 3 Sange. Hr. POUL BAY.
5. CHR. SINDING: Variationer for 2 Klaverer.
Frknn. ELLEN BJERREGAARD og LILLIAN WARNUNG.

10 MINUTTERS PAUSE.

6. CLAUDE DEBUSSY: Suite bergamasque.
Hr. HELGE BONNÉN.
7. EDOUARD LALO: Af Symphonie espagnole.
Frk. GRETE KJÆLDGAARD.
8. RICHARD STRAUSS: 3 Sange.
Fru STELLA HELLEMAN-JENSEN.
9. HELGE BONNÉN: 3 Sange. Hr. ANKER OLESEN.
10. P. E. LANGE-MÜLLER: 3 Sange.
Fru HARRIET VENDELHAVEN.
11. LOUIS GLASS: Artemisdanse. Hr. MAX RYTTER.



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minded people. At the public concerts it was also the members of the society who performed:

The concerts [in this case in the third season] are a purely cooperative enterprise through which the members, against a small payment - the membership fee - are in time given the opportunity to perform.¹⁷

At the general meeting of 3rd February 1922 Helge Bonnén unexpectedly announced that he was retiring, and a new chairman had to be found. It was the composer Knudåge Riisager - who had just joined the society - who took over the post. Until his retirement Bonnén had taken the initiative for activities that were to become very important in the years ahead: the international work. The first visit from abroad came from Norway: a delegation of Norwegian musicians came to Copenhagen in April 1922, headed by the composer Nils Larsen. On 10th April there was a concert of new Norwegian works and the next day the compliment was returned with a concert of Danish works. Riisager carried on with this initiative, and the first result was a visit by French musicians on 21st-27th March 1923. The intention was that Darius Milhaud would lead the delegation and conduct his own works, but he cancelled at the last moment and instead it was Albert Roussel who headed the visit. At the concert given by the French artists on 21st March works by Fauré, Ravel and Roussel were performed.

In collaboration with *Dansk Tonekunstnerforening*, a Danish return visit was arranged in Paris for 20th-28th November 1923. At the beginning of April 1923 Riisager went to Paris, and he functioned as the liaison with the French.

In 1924 there was a visit by Swedish musicians under the leadership of the composer Natanael Berg. This lasted from 1st-4th April and on 2nd April UTS held a Swedish concert with a subsequent reception, and the next day a concert of Danish music.

At the general meeting of 19th May 1924 the composer Launy Grøndahl was elected new chairman after Riisager. The society had now become so large that its meetings had to be moved to larger premises at the Student Association on Vestre Boulevard.

Just as Riisager had good contacts in France, Grøndahl seems to have had good contacts in Italy. Four Danish concerts were given in Italy in 1924-1926.¹⁸ On the same day as the first of these, 29th November 1924 at *Società pro Musica Italo-scandinave* in Milan, UTS arranged an Italian concert in Copenhagen.

The fourth visit from abroad was on the 22nd-30th April 1925, when UTS was visited by Czech artists: the pianist Professor Jan Herman and the Zika Quartet. The patron was the Czech minister Miroslav Bozinov. This visit was described by Bonnén as the society's biggest artistic success so far, and the programme was extensive.¹⁹ The first item was a concert of Czech music at the Odd Fellow Palæ on 23rd April. On 24th April there was a reception with music, on 25th April a matinée at the Royal Academy of Music, with a lecture on Czech music illustrated by music examples by composers including Vítězslav Novák, Dvorák and Josef Suk. The same evening there was a concert at the Odd Fellow Palæ of Danish music by

composers like Carl Nielsen, Peder Gram, Knudåge Riisager and Helge Bonnén.

On Sunday 26th April a lunch was arranged, followed by a concert, where a number of Danish works were played again. On Monday 27th April there was a concert with the Breuning-Bache Quartet and a few days later a concluding Czech concert.²⁰ On 27th April, too, there was a concert by the Czech musicians, which was broadcast directly on radio to Danish and Czech listeners.²¹

The big event in the 1926-1927 season, and at the same time the biggest foreign visit of the period, was a visit from Germany on 24th-28th November 1926. The German government had sent the Havemann Quartet, the pianist Lydia Hoffmann-Behrend and the singer Lindberg le Fevre. At a gala concert in Tivoli on 26th November the German guests performed Hindemith's fourth string quartet, a duo for violin and piano, op. 32, by Heinz Tiessen, and Schoenberg's string quartet with soprano voice, i.e. op. 10. Reports spoke of enthusiastic applause throughout the evening. On the 27th there was a supper with music and on the 28th a 'studio party', beginning with a concert featuring Carl Nielsen's sonata for violin and piano in A major, *Theme with variations*, op. 40, and songs by Hugo Seligmann, Riis-Magnussen, Riisager and Bonnén. The evening closed with a Charleston party.

At the general meeting of 27th May 1925, Launy Grøndahl was re-elected as chairman, and the pianist Elof Nielsen was also re-elected. Helge Bonnén returned to the board as deputy chairman, and two new members joined, the cellist and later conductor Thomas Jensen and the Royal concertmaster Peder Lynged. But as early as 13th July, Grøndahl withdrew and Helge Bonnén again became chairman of UTS.

After the first five years the society had gathered about 200 members, and UTS received a state subsidy for the first time. The national budget appropriation amounted to DKr 400.

The society also changed its articles so that it now became possible to admit passive members: music students and others with musical interests. In practice this meant first and foremost that a considerable number of music students joined. The passive members were granted admission to the private concerts, but had no voting rights in the society. This meant in fact that the private concerts were now open to the public; there was no substantial difference between subscribing to the public concerts and passive membership for the private concerts. This development continued over the next few years, with the result that in time UTS functioned as a concert society. In the season 1926-1927 there were no private evenings because of a lack of interest. The general meeting of 30th May 1927 adopted the proposal that they would be restarted, but now in the form of a series

of extra public concerts, called the B series as opposed to the A series, which were the ordinary public concerts. In the B series it was mainly the younger, less experienced artists who were allowed to perform. At the general meeting of 4th May 1929 there was a proposal to start a monthly concert for members alone, for social reasons, and to give the young music students a chance to perform. The arguments used suggest that the development towards a pure concert society was by this time complete.

In the summer of 1925 a new tradition began: an annual concert at the Tivoli Gardens, where the members performed in a mixed programme like that of the concert for the first anniversary of the society. Bonnén was the prime mover in this, and the main object of these concerts seems to have been to present the young musicians, but not necessarily the most recent music.

In September 1925, too, the periodical *Dansk Musik Tidsskrift (DMT)* was founded as a membership magazine for UTS, and this was probably a major reason why the periodical *Musik* closed at the end of the year. Helge Bonnén was the editor of the first three volumes of the periodical, as well as the chairman of UTS again. At the general meeting of 14th May 1928 he left the board, and Peder Lynged was elected as the new chairman. Lynged left after just one season and can more or less be regarded as a transitional figure who continued the former line in the work. November 1928 saw the last issue of *DMT* that was edited by Bonnén, and with the close of the 1928-1929 season the first era of the history of UTS was over.

When providing an overview of the concert activities of UTS, we have to consider the fact that it is primarily the public subscription concerts that are documented by media coverage and printed programmes. However, enough of the internal concerts are also documented for us to get an impression of the programming policy. The internal concerts were the starting-point for UTS, and it was only in the second season that the public subscription concerts began. It is evident from the programmes of the internal concerts that they were based more on the wishes and needs of the young musicians, and that Classical/Romantic music made up a larger part of the programme than at the public concerts. In each of the four seasons in 1921-1925 three public concerts were given as well as a larger number of private concerts to which only members were admitted. After five seasons Bonnén estimated the number of these at about 35. So until 1925 the private concerts made up the bulk of the UTS concert activities. In the 1925-1926 season five public concerts and the same number of internal events were held. The private concerts thus seem to have become fewer, and to have disappeared altogether, as mentioned above, in the 1926-1927 season, when four public

concerts were given. After this all the concerts, of both the A and B series, must be described as public. In each of the two seasons in 1927-1929 three concerts were given in the A series and four concerts in the B series.

Looking at the public concerts up to 1929 as a whole, we must call UTS a society for contemporary music. There was a majority of new and recent Danish works, and from 1923 a good deal of new French as well as Italian music was played. But no attempt was made, as in *Dansk Filharmonisk Selskab*, to promote the Modernist Central European music. It is characteristic that this music was on the whole only on the programme in connection with the visits from Germany and Prague, and apart from the Havemann Quartet's performance of Schoenberg's second string quartet in 1927, throughout the period only one work by a composer directly associated with the second Vienna school was played: Hanns Eisler's *Sechs Lieder* op. 2, performed at a concert on 12th February 1926.

The most frequently played French composers were Albert Roussel, Maurice Ravel, Gabriel Fauré and Darius Milhaud; but Ibert, Honegger and a work like Jean Wiener's *Sonatine syncopée* also found their way into the programmes. Kodaly appears for the first time on 27th February 1924 with the sonata for cello and piano, op. 4, and on 30th January 1925 his second string quartet, op. 10, was played. Bartok was performed just once - on 10th April 1928 his sonata for piano of 1926 was played. Hindemith was represented, apart from the German gala concert, by his string trio op. 34, performed on 10th April 1928. It was possibly the same string trio that was performed at an internal evening on 11th March 1926. The most frequently played Danish composers included Louis Glass, Carl Nielsen and Knudåge Riisager and to a lesser extent Rued Langgaard, Helge Bonnén, Flemming Weis and Laurids Lauridsen. Also worth mentioning is a Lange-Müller evening on the occasion of the composer's 75th birthday in 1925.

The membership seems to have risen steadily throughout the period. On the foundation of the society the membership was stated to be 22, and by the summer of 1925, as we have seen, it had reached about 200 members. At the general meeting in the spring of 1927 the membership was given as 238 against 225 the previous year. A list of members from August 1928 has the names of 276 members, 63 of whom were music students and seven of whom were passive members. At the general meeting of 4th May 1929 there were 322 members and a membership roll of January 1930 lists 356 members, 102 of whom were music students and four of whom were passive members.

We can see that the society was still growing in terms of active members, i.e. composers and musicians, and from 1925 in terms of the number of music students, who made up about 30% of the members in 1930. The opportunity to

join as a truly passive member, on the other hand, does not seem to have been of any great significance.

Foreningen “Ny Musik”

Foreningen “Ny Musik” (FNM)²² was founded on 4th May 1921 at a meeting at the Royal Academy of Music in Copenhagen. The leading figure in the initiative was the oboist Svend Christian Felumb, whose speech at the foundation of the society is preserved in the archives of FNM. In the speech he spoke of the need for a new music society in Copenhagen:

But we who have conceived this plan think that the musical life of Copenhagen lacks one factor - that is [here the handwriting changes] a home for all the new currents, both from the outside and from our own! [from here Felumb again] It seems to us that our contacts abroad are too weak - we are too little in touch with what is being created by the young abroad. Why must we only learn of a new movement or a new name when it has already been overtaken by something newer in its home country?

and as the objects clause of the society he proposes:

The purpose of the society is to present music previously unperformed in Denmark at frequent concerts - with a view to widening the horizon of musical life in this country.

He hopes that the meeting

will lead to the formation of a society that will remain strong through the ages under the banner of youth, and will continue to stand as a band of enthusiasts - fired, it is true, with reverence for the classical greats; but always prepared to struggle against that conservatism that always threatens to destroy the basis in a city for the wellbeing of young art.²³

In the articles adopted by the founding meeting, the final version of the objects clause was:

The object of the society is to create a home for young musicians where they are afforded an opportunity, subject to their own artistic responsibility, to apply their effort to Danish musical life. The means of doing

so shall include public concerts, where previously unknown music from this country and abroad will be presented in the best possible performances.²⁴

Although the adopted formulation stresses the fact that the society is to give young musicians the opportunity to make an impact on musical life - as was the case with UTS -, it was clear from the beginning that FNM considered itself justified as a concert society organizing performances of new, unknown Danish and foreign music in Copenhagen. It is evident from Felumb's speech that even before the foundation of the society there had been discussions of a possible merger with UTS, but that UTS, at least at present, wished to preserve its social purposes. It must be emphasized that UTS, at the time when FNM was founded, did not appear to be a rival concert society, since its public concerts only began in the autumn of 1921. The relationship with *Dansk Filharmonisk Selskab* was also excellent: it appears from a newsletter issued to FNM's members on 12th October 1921 that Paul von Klenau gave FNM's members access to the rehearsals and a 50% discount on concerts in *Dansk Filharmonisk Selskab*. As thanks, Klenau was given free membership of FNM.²⁵

FNM admitted both active members (composers, performing musicians, music historians) and passive members. The society was structured with a board which had the financial and administrative responsibility, and a selection committee, which had the artistic responsibility and selected works for performance. The selection committee had five members elected by and from the active members of the society, and it appointed its own chairman. None of its members was to be over the age of 35. This structure seems to have been a suitable means of ensuring the selection committee independence from the board.

The first board consisted of the pianist Christian Christiansen as chairman, the two attorneys O. Fabricius (deputy chairman) and Wegener-Olsen (treasurer), Svend Christian Felumb as secretary and the composer Ebbe Hamerik in the capacity of chairman of the selection committee. Besides Hamerik, the selection committee consisted of Rudolph Simonsen, Poul Wiedemann, Thorvald Nielsen and Knud Jeppesen.

It is evident from the archives of the society that in the autumn of 1921 FNM began corresponding systematically with the leading European publishers to receive copies of new works for review. Universal Edition and Schott in particular seem to have sent many new works to the society, but there were also contacts with Durand et fils, Chester, Bote and Bock and others. FNM then kept the most interesting works and paid for them. The society also subscribed to several

European music periodicals so it could keep informed this way too. At the start of the season a call was sent out to a number of Danish composers to send in unperformed works to the selection committee. Most of these were already members of the society, while others - for example Carl Nielsen - later became members. In the autumn of 1921 Felumb further corresponded with Darius Milhaud, who among other things sent a list of works by the composers of the group *les Six*.

We can see from this that at that time the inner circle of FNM were probably the best informed people in Denmark about new developments in European musical life. The society's printed overview of the first season shows that in 1921-1922 the selection committee reviewed a total of 420 works from Danish and foreign publishers, and from private individuals.

As we can see from the season overview, FNM started off with an impressive programme. Six ordinary concerts were held, as well as a Swedish concert with the Kjellström Quartet, in collaboration with *Dansk Tonekunstner Forening*, the programme for which had not been chosen by the selection committee of FNM. The fact that there were public ticket sales for two of the concerts must mean that non-subscription tickets were also sold. Anyone could subscribe to the concerts as a passive member. The biggest event was probably the concert with the Budapest Quartet, which on 29th October 1921 played Schoenberg's first string quartet and Reger's string trio op. 77b.²⁶ The programme for the season was distinctive for its breadth: besides the composers mentioned, it presented Bartok and Kodaly as well as Milhaud and Ravel to the Copenhageners. It should also be noted that the great bulk of the music was foreign; only four brand new Danish works were played.

FNM was a co-founder of ISCM in 1922 and was thus included from the start as the Danish ISCM section. This aspect of the society's activities was an important part of its identity and gave it an importance beyond what it would have had as a Copenhagen concert society.

At the founding meeting of ISCM, held on 11th August 1922 in connection with the chamber music festival in Salzburg, Ebbe Hamerik represented FNM and Denmark. Christian Christiansen, Poul Wiedemann and Thorvald Nielsen were also in Salzburg, where they performed Carl Nielsen's violin sonata op. 35, Ebbe Hamerik's *Sommer* and three songs from Schierbeck's *Den kinesiske Fløjte (The Chinese Flute)*.²⁷

It was undoubtedly a disappointment for the Danish section that it proved so difficult to get Danish works accepted for performance at the ISCM festivals. Only in 1927 did they succeed in getting Danish works represented at the ISCM festival in Frankfurt am Main. Felumb was the Danish delegate at the ISCM meeting in Salzburg in 1926 when the jury was to be elected, and by persuading the small

FORENINGEN „NY MUSIK”

1. SÆSON
1921—1922

Foreningen har afholdt 7 Koncerter, hvoraf 6 ordinære og 1 sammen med »Dansk Tonekunstnerforening«. To af de ordinære har været med offentligt Billetsalg. Ved Koncerterne opførtes:

- | | |
|---|--|
| <i>Agersnap, Harald</i> : »Skovens Eventyr« for Obo, Horn og Klaver (1919). | <i>Milhaud, Darius</i> : 2. Strygekvartet (1914—15). |
| * <i>Atterberg, Kurt</i> : Strygekvartet H-moll Op. 11. | — : 2. Sonate for Violin og Klaver (1917). |
| <i>Bartók, Béla</i> : Strygekvartet Nr. 1, Op. 7 (1908). | <i>Mussorgski, Modest</i> : 3 Sange |
| — : »Allegro barbaro« for Klaver (1911). | »Trepak«, »Wiegenlied«, »Hopak«. |
| — : Suite for Klaver, Op. 14 (1916). | <i>Nielsen, Carl</i> : »Luciferisk Suite« for Klaver, Op. 43. |
| <i>Bentzon, Jørgen</i> : Strygetrio (1921). | <i>Rangström, Ture</i> : 5 Sange af »Hålvets sommar« |
| <i>Casella, Alfredo</i> : Siciliana og Burlesco for Fløjte og Klaver (1914). | »Gryning«, »Regnvisa«, »I middagshettan«, »Juldagen«, »Månskenstycke«. |
| <i>Debussy, Claude</i> : 4 Sange | <i>Ravel, Maurice</i> : »Gaspard de la nuit«, 3 Digte for Klaver (1908). |
| »Après de cette grotte sombre«, | — : Klavertrio (ca. 1914). |
| »Il pleure dans mon cœur«, | — : Deux chansons hébraïques (1914). |
| »Je tremble en voyant ton visage«, | <i>Reger, Max</i> : Strygetrio, Op. 77 b. |
| »Ballades de femmes de Paris«. | <i>Respighi, Ottorino</i> : 3 Sange af »Deità silvane« |
| <i>Duparc, Henri</i> : 3 Sange | »Musica in horto«, »Egle«, »Crepuscolo«. |
| »La vie antérieure«, »Soupire«, »Phidylés«. | <i>Raasted, N. O.</i> : Strygekvartet Nr. 3, Op. 28 (1920). |
| * <i>Kallstenius, Edwin</i> : Strygekvartet C-moll, Op. 8 | <i>Schönberg, Arnold</i> : Strygekvartet Nr. 1, Op. 7. |
| <i>Kodály, Zoltán</i> : Serenade, Op. 12, for 2 Violiner og Violoncel (1920). | * <i>Stenhammer, Wilh.</i> : Strygekvartet Nr. 5. C-dur. |

* Ikke gennemsete af Censurkomitén.

Foreningens Censurkomité har fra hjemlige og udenlandske Musikforlag samt fra private modtaget og gennemset 420 Kompositioner (repræsenterende 123 Komponister) hvoraf 30 Strygekvartetter, 30 Kompositioner for Klaver og et Soloinstrument, 23 andre Kammermusikværker (Trioer, Kvintetter o. l.), 250 Sange med Klaver, 65 større Kompositioner eller Samlinger af Stykker for Klaver og 22 Solokompositioner for andre Instrumenter.

Ved Koncerterne medvirkede:

- Sang*: Fru Birgit Engell, Fru Ingeborg Steffensen, Anders Brems og Poul Wiedemann.
Violin: Frk. Gunna Breuning-Storm, Frk. Margrethe Kjældgaard, Mogens Hansen, Peder Møller, Thorvald Nielsen, Knud Pedersen og Gerhard Rafn.
Viola: Frk. Ella Faber, Axel Jørgensen og Thorvald Nielsen.
Violoncel: Paulus Bache, Louis Jensen, Thomas Jensen og Siegfried Salomon.
Klaver: Frk. Johanne Stockmarr, Harald Agersnap, Edvard Borregaard, Christian Christiansen, Victor Schiøler, Rudolph Simonsen og Mogens Wöldike.
Fløjte: Holger Gilbert Jespersen.
Obo: Sv. Chr. Felumb.
Valdhorn: Hans Sørensen.
Udenlandske Kvartetsembler: Budapesterkvartetten, Kjellströmkvartetten.

De offentlige Koncerter har været afholdt i Ny Carlsberg Glyptotekets Antiksal, Foreningskoncerterne i Musikkonservatoriets Festsal.

countries to form an alliance for the election of the Danish candidate, he managed to get Rudolph Simonsen elected to the jury for 1927.²⁸ This meant that two Danish works were performed in Frankfurt: Jørgen Bentzon's *Sonatina for flute, clarinet and bassoon*, op. 7, and Carl Nielsen's Fifth Symphony, conducted by Wilhelm Furtwängler.

In the summer of 1924 the composer Jørgen Bentzon became a member of the selection committee of FNM, replacing Rudolph Simonsen, and in the period 1927-1930 he took over the post of chairman of the board after Christian Christian-sen.²⁹ There were several replacements in the selection committee: at the beginning of 1923 Victor Schiøler and Harald Agersnap had joined it instead of Ebbe Hamerik and Poul Wiedemann, and at an extraordinary general meeting of FNM on 3rd April 1925 Johan Hye-Knudsen and Knudåge Riisager were elected to the selection committee to replace Thorvald Nielsen and Poul Wiedemann, who had apparently joined it again, and in May 1926 we see that Finn Høffding was a member. In 1925-1930 Riisager was chairman of the selection committee.³⁰ It is not possible to give a precise list of the members of the committee, but it is evident that a new generation of composers had gained a central position in the society.

FNM's concert activities are relatively well documented until about 1925, then the documentation becomes more meagre. This is due to several factors. The periodical *Musik*, with regular reports on the activities of the society, closed at this time and was replaced by *Dansk Musik Tidsskrift (DMT)* which was the UTS membership magazine, and did not cover FNM's concerts to the same extent. At the same time the NMA records are far less full as regards material from the second half of the 1920s, and far fewer concert programmes are preserved from the last few years of the society.

In the second season of the society activities were very like those of the first season, with six concerts, only one of which was devoted to Danish composers. In each of the seasons in 1923-1925 four concerts were held. In 1924-1925, the programme is only known for two of the concerts.³¹ In 1925-1927 four concerts are documented for each season, in 1927-1928 three concerts and in 1928-1929 two concerts. In the 1929-1930 season, when FNM agreed to collaborate with UTS, the cooperation agreement states that each society will contribute its three ordinary concerts, so yet another concert must have been held in the 1928-1929 season.

It can thus be established with reasonable certainty that after the first two seasons the number of concerts stabilized at four per season, and in 1927 or 1928 decreased to three per season.

Throughout the period the repertoire showed a substantial preponderance of foreign works; only in the seasons in 1924-1926 do the Danish works seem to have

made up about half of the programme. The society seems to have lived up to its name as a society for new music (in the German sense of the word *neue*), where it was very much the innovative music that featured in the programme. Whereas there was a tendency in UTS to make the criterion of “the new” primarily a matter of the date of composition, although the age of the composer also played a role, in FNM it was more the content of the music that defined the “new”.

One of the society’s largest projects was the performance of Stravinsky’s *A Soldier’s Tale* on 27th May 1927 in collaboration with the theatre *Folkescenen*. But before this a number of his works had already been performed, including the three and five easy pieces for piano duo, the three pieces for string quartet and on 11th November 1924 the octet for wind instruments. In the spring of 1926 his clarinet pieces and a piano sonata were played, and the autumn saw a performance of his serenade for piano and *Berceuses du Chat*.

Schoenberg works performed - besides the first string quartet in the first season - included, on 8th February 1923, five songs from *Das Buch der hängenden Gärten*. At the end of March 1926 the Breuning-Bache Quartet and the singer Birgit Engell performed the second string quartet, and in the autumn of 1927 the Vienna Quartet played his brand new third string quartet. The second string quartet was put on the programme to replace *A Soldier’s Tale*, which was to have been performed in the spring of 1926, but had to be postponed. The quartet was reviewed thus by Brieghel-Müller in *DMT*:

We must be grateful to the society, despite the prevailing taste in this country, for presenting this interesting work, which despite a certain imbalance in its structure, at least in the two movements with singing, shows Schoenberg from his most characteristic side as a Late Romantic (leaving aside his more recent development).³²

An interesting review, considering that the movements with song mentioned are among the first atonal movements in Schoenberg. That this string quartet could be put on the programme at short notice to replace the postponed performance of Stravinsky was due to the fact that the same artists had performed it in Copenhagen in April 1923.³³ In the review of the third string quartet Brieghel-Müller also shows great understanding of Schoenberg’s music. After discussing Schoenberg’s dodecaphonic technique he writes:

It was therefore pleasing to note on this occasion that in the period from the second to the third string quartet - some fifteen years - Schoenberg

has undergone a huge process of development. All trace of extravagant Germanic Romanticism has gone; the musical attitude is now refreshingly healthy - indeed, so to speak, classical. But what of the odd expressive musical devices? Here we have a hard knot for the audience to untie as long as appreciation requires a real effort of adaptation for our ears. For the true appreciation of this alien tonal idiom demands an immersion which at first must have a very tiring effect. But if one is able to overcome this, one will be surprised at the freedom and richness of the musical ideas, which in certain respects form a counterpart to Beethoven's "mad" quartets. For what we have here is Schoenberg's brilliant treatment of themes - the basic themes are few and characteristic, which is in itself a great aid to understanding. A theme with a distinctive interval tension, for example, can be presented with the greatest clarity in inverted form. And on the whole the quartet can even be described as monothematic. In general, the essence of Schoenberg's music seems to be its dynamic tension, in which respect it is not unlike Bach - the rhythm seems rather to be the fine-chiseling, or rather profiling of the material.³⁴

In this context it can also be mentioned that Alban Berg's third string quartet was played in the autumn of 1926.

Bartok and Kodaly, both represented in the first season, also had a number of works performed later. Bartok's second string quartet and second violin sonata were both performed in the third season, two Romanian dances for piano were performed in December 1925, and his first string quartet was repeated in 1928. One of the society's great moments was the concert of 15th February 1929, when Bartok was in Copenhagen and played his own piano works as well as works by Kodaly.

Hindemith was in Copenhagen twice at the request of FNM. The first time was on 1st December 1922 as a member of the Amar Quartet, which played his second string quartet, op. 16, Honegger's first string quartet and Webern's *Fünf Stücke für Streichquartett*, op. 5. The second time was on 1st March 1930, when Hindemith played his sonata for viola and piano, op. 11, no. 4 and the solo sonata for viola, op. 11, no. 5. On this occasion, too, the Copenhageners were introduced for the first time to a number of his "utility music" works, including *Schulwerk für Instrumental-Zusammenspiel*, op. 44, no. 1 and *Frau Musica*, op. 45, no. 1.

The 1922-1923 season was particularly dominated by French music, but in the seasons until 1927 there were on the whole many French works on the

programmes. The most commonly performed composers were Ravel, Honegger and Debussy, with slightly less frequent performances of Milhaud and Florent Schmitt.

Among Danish composers, Carl Nielsen had a prominent position. A number of his more modern works from the 1920s were presented by the society and several were premiered there. In the first season there was the suite for piano, op. 45, and the wind quintet, op. 43, had its first public performance at a concert on 9th October 1922. On 20th October the next year there was a performance of *Prelude and Theme with Variations* for solo violin, op. 48, and on 3rd May 1924 of *Balladen om Bjørnen*. Finally, *Preludio e presto per violino solo*, op. 52, and two of the three piano pieces, op. 59, were premiered at a concert on 14th April 1928.³⁵

Among other Danish composers, the youngest generation played a prominent role. Jørgen Bentzon, Harald Agersnap, Knudåge Riisager and Finn Høffding were all performed by the society early in their careers.

FNM's membership seems to have peaked in 1923 or 1924. In the membership book of the society that was started in 1921 there are the names of 191 members, about 55 of whom had been members since the beginning. The bulk of the other names were added later. In February 1923 Felumb stated the membership of the society as 200, and in the summer of 1925 as 150.³⁶

An undated membership list in NMA, which must be from the latter half of the 1920s, consists of one handwritten sheet with 27 names and three stencilled pages of names basically identical to those in the membership book of 1921, but some of the names have been crossed out. The third page ends at the letter 'O', so a fourth page must be missing. The three pages feature 97 names which have not been crossed out, and the fourth would correspond to approximately 30 names. There must thus have been about 150 members at the time when the list was drawn up. We can thus say nothing with certainty about the development in membership from 1925 on.³⁷

The merger of UTS and FNM

In 1929 the second phase of the history of the two societies began, resulting in the summer of 1930 in their merging under the name *Det Unge Tonekunstnerselskab* (DUT).

The new phase was heralded in January 1929, when a new editor took over *DMT*: Gunnar Heerup, *mag. art.* He gave the periodical a more striking profile, with the emphasis on debate about contemporary music and its mission. It also

featured more specialized articles and a number of university-educated writers began to join the journal.

The first step towards a merger of UTS and FNM was when they agreed on close collaboration for the 1929-1930 season. The UTS general meeting of 4th May 1929 discussed a proposal for cooperation with FNM in the upcoming season, involving mutual admission to each other's concerts, so there would be six ordinary concerts in the season instead of the usual three. Each society was responsible for programme selections for three concerts, but with the participation of a couple of members of the other society. The agreement had a term of one year, and they were then to discuss whether a true merger was feasible. The proposal was adopted with only one dissenting vote. At the same general meeting, Aksel Agerby succeeded Peder Lynged as chairman and Finn Høffding took over the empty seat on the board.

In the 1929-1930 season, besides the collaboration with FNM, UTS also began cooperating with *Dansk Koncertforening*. This involved two orchestral concerts and one chamber music concert, to be shared by the three societies. *Dansk Koncertforening* was to be financially responsible for the two orchestral concerts, while UTS and FNM were to be responsible for the chamber music concert, which was seen as an element in the ordinary concerts of the two societies. The programmes of the three concerts were drawn up by a joint programming committee, with one member from each society. In practice, this must have meant that members of *Dansk Koncertforening* were admitted free to one of the UTS and FNM concerts, while members of these two societies were admitted to two orchestral concerts.

All in all, five concerts were held in the season in the A series, four concerts in the B series, and two orchestral concerts and one chamber music concert with *Dansk Koncertforening*. In addition, UTS held three internal evenings and a gathering with a concert marking the tenth anniversary of the foundation of the society.

After this successful season the way was open for a merger of UTS and FNM into *Det Unge Tonekunstnerselskab*. This was adopted at the UTS general meetings of 14th May and 4th June 1930, and at the FNM general meetings of 30th May and 13th June 1930. The articles of the new association were formulated with the season of collaboration as the model. DUT's objects clause is formulated in Article 2:

The objects of the society are a) to promote the development and artistic potential of Danish, mainly younger, creative and performing musicians; b) to spread knowledge of and interest in contemporary and

older, less widely known music, primarily by means of concert performances; c) to serve the Danish interests associated with “Det internationale Selskab for ny Musiks Virksomhed” [i.e. ISCM].³⁸

From FNM they took over the model with a selection committee and a board. The selection committee had the task of choosing a certain number of compositions by contemporary composers, from which they could programme three concerts in the A series. The final programme was established by a working committee consisting of the chairman of the selection committee and two members of the board of DUT. The programmes for the other concerts must thus have been the responsibility of the board.

The first board of DUT was taken over from UTS and supplemented with two members of FNM, Rudolph Simonsen and Christian Christiansen. Besides these two it consisted of Aksel Agerby as chairman, Flemming Weis as deputy chairman, Arne Brieghel-Müller, Emil Friis, Finn Høffding, Gerhard Rafn and Henry Skjær.

DUT's first selection committee was taken over from FNM and consisted of Svend Christian Felumb as chairman, Finn Høffding, Henry Skjær, Erik Tuxen and Gunnar Heerup, who had joined it at the general meeting of FNM on 30th May 1930, replacing Riisager.

They had thus in principle continued with the practice of the previous year, where each society was responsible for some of the concerts. The chairman of the selection committee was also given the job of maintaining contacts with ISCM.

It was not the first time the possibility of a merger of the two societies had been aired. As we have seen, even before the foundation of FNM there had been discussions with UTS of the possibility of a merger, although they had come to nothing. The next year a new attempt had been made. In a letter of 15th April 1922 from the FNM chairman Christian Christiansen to the UTS chairman Knudåge Riisager, FNM invited the board of UTS to discuss the future work of the two societies. In a letter to UTS of 17th April, O. Fabricius wrote in more detail of FNM's aims with the meeting:

We would like to discuss personally with the board of “U.T.S.” the possibility of an amalgamation of “U.T.S.” and “N.M.”, or as a secondary possibility, some degree of collaboration between “U.T.S.” and “N.M.”. At all events we would like to see the relationship between the two societies clearly stated.³⁹

His arguments emphasize the many similarities between the two societies, the

impossibility in the longer term of keeping up two parallel societies, as well as the obvious advantage of avoiding "society egoism". The new invitation was logical in view of UTS's reaction the previous year, when they had emphasized the social nature of the society as the reason they did not want to merge. But now UTS had begun its public concerts and had thus come much closer to FNM than before. The negotiations in 1922, however, only led to an agreement to keep each other informed of their plans for the season.¹⁰

A new attempt at a union in 1925 originated with UTS. The proposal was that UTS would as an experiment hold its private meetings with FNM. The meetings were to be arranged by a joint committee and were to take the form of concerts that allowed for performances both by new, inexperienced names and of new works.¹¹ This initiative had no result either.

That the merger succeeded in 1929-1930 can be explained by a number of new factors that had not existed before.

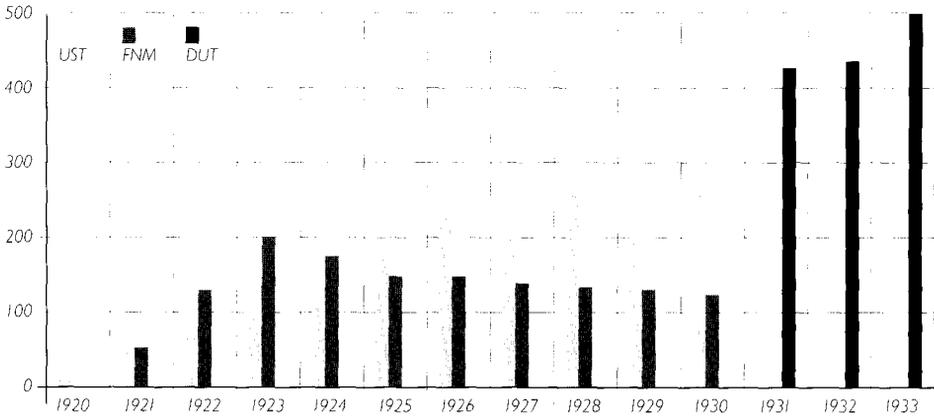
First, the two societies now shared a number of the same people. Several people who had been members of FNM for many years were now in elected posts in UTS - for example the editor of *DMT*, Gunnar Heerup, and, on the board, Finn Høffding and Henry Skjær, who were both on the FNM selection committee. Gerhard Rafn was an early member of both societies. The chairman of the selection committee of FNM was the former chairman of UTS, Knudåge Riisager. The same applies incidentally to the collaboration with *Dansk Koncertforening*, where the FNM chairman Jørgen Bentzon was a board member.¹²

Secondly, a new generation of musicians and composers had taken up leading posts, and many of the founders of the societies had been replaced.

And thirdly, UTS had developed into a true concert society like FNM. This invalidated one of FNM's most important reservations about UTS, which they had not thought would ensure the works the best possible performance, since they were often to be played by young, untried performers. In addition, it meant that the activities of UTS no longer differed substantially from those of FNM, and the practical reasons for maintaining two different societies had therefore disappeared.

A fourth reason seems to have been an audience crisis in FNM. This is at any rate hinted at by Felumb, who wrote that as the years passed it turned out that the audience basis was too small for a society like FNM.¹³ Yet there was no general crisis of membership in the societies for the new music. If we look at the number of members in UTS and FNM as a whole, there was a constant growth, which continued after the merger. In DUT's first season the total membership reached 423, and of these, 68 new members were former members of FNM.¹⁴ This does not

mean that in 1930 there were only 68 members in FNM. There were, as we have seen, quite a few who were members of both societies and who therefore had no need to join; nor can we assume that all of FNM's members wished to join DUT. The number of members in FNM at the time of the merger was presumably somewhere between 100 and 150. The development can be seen in the diagram below.⁴⁵



Membership figures for the societies UTS, FNM and DUT in the period 1920-1933

Fifthly, we can mention the shift in the focus of the aesthetic debate that began with Jørgen Bentzon's article "Ny-Orientering" (New Orientation) in *DMT* in June 1929.⁴⁶ Until this point the subject of discussion had been reform versus revolution, the continuation of the tradition versus modern music that was perceived as breaking with the tradition. This dividing-line was also involved in the discussion between the positions marked out by the concepts "new" [*Neue*] and "contemporary" music, which in turn, as we have seen, was characteristic of the programming of FNM and UTS respectively.

From mid-1929 the parties began discussing something new. Under the heading "new orientation" a number of views were expressed with the common feature that they criticized the isolation of art from the general public - criticism that was directed at both the modern and Romantically-inspired schools. This broad front, often termed "anti-Romantic", combined interest in the music of the 16th-18th centuries, Knud Jeppesen's work on Palestrina's counterpoint and Carl Nielsen's "folk high school songs" with Jørgen Bentzon's and Finn Høffding's efforts to transplant the best of the German *Jugendmusik* movement to Danish soil.

The reorientation was also reflected in programming, which in the spring of 1930 presented both utility music by Hindemith and pre-Classical works by Händel and Buxtehude.

With the formation of DUT, the forces that had tried since the beginning of the 1920s to create a space specially for contemporary music in Copenhagen had found a stable structure. They had created a society which, until its dissolution in 1994, was able to function as a pivot for work for the new music in Copenhagen.

NOTES

1. Haefeli 1982, 23-25.
2. Haefeli 1982, 262-273. It is also evident from the draft statutes presented at the meeting of ISCM delegates in London on 19th-22nd January 1923, and from the minutes of the negotiations, that the attempt to reach an agreement on a definition of the word 'contemporary' had to be abandoned (the minutes were in English), and that they therefore refrained from giving a definition of the concept in the ISCM statutes. Both sources are in the archives of *Föreningen "Ny Musik"*.
3. *Musik* I, 1
4. Klenau 1917
5. Glass 1917
6. The overviews in this article of the repertoire of *Dansk Filharmonisk Selskab*, *Unge Tonekunstneres Selskab* and *Föreningen "Ny Musik"* are based on a register compiled by Claus Røllum Larsen, *mag. art.*, of instrumental music performed at the three societies, which he has kindly made available to me, supplemented with information from programmes and other material in the DUT archives and the archives of *Föreningen "Ny Musik"*, and from advance coverage and reviews in the periodical *Musik* and in *DMT*.
7. *Musik*, IV, 159.
8. *Musik*, V, 26.
9. *Musik*, V, 178.
10. Maegaard 1972, 149-151.
11. The account of the development of UTS is based, unless otherwise stated, on the following sources: Agerby 1935; Bonnén 1925; Bull 1935; Riisager 1935; Rytter 1923; announcements about UTS in *Musik*, IV-IX; announcements about the activities of societies in *DMT*, I-V; the DUT archives, Department of Musicology, University of Copenhagen, Folders I, II, III, IV, V, XXX, XXXI, XXXV, XXXVI, XXXVII, LXXVII, LXXVIII, where one finds correspondence, programmes, newspaper cuttings, material on general meetings etc. from UTS in the period 1920-1930. Unfortunately the minutes of board meetings from the period up to 1945 appear to have been lost. References to the archives take the form DUT [folder no.].
12. Rytter 1923, 22.
13. The earliest dated copy of the articles is from February 1922 (DUT I), but that the formulation is the original statement of intent, preserved throughout the lifetime of UTS, is confirmed by Bull 1935, 46.
14. After Bonnén 1925. Rytter does not mention P. Jexen-Nielsen and Anna Veibel, but does name the violinist Henry Holst as a board member. Bull also mentions Henry Holst as a member, but not Anna Veibel. He describes P. Jexen-Nielsen as a business adviser to the board.
15. Rytter 1923 and Bonnén 1925.
16. Bonnén 1925, and UTS articles, DUT I.
17. Rytter 1923, 23.
18. Agerby 1935, 58.
19. Bonnén 1925, 3.

20. Riisager 1925, where Riisager gives the date of the concluding concert as Wednesday 30th April, but probably means Wednesday 29th April.
21. There is a manuscript with an introduction to a concert given by the Czech artists in the small hall of the Odd Fellow Palæ, to which has been added: "Spoken on radio 27.4.1924", DUT XXXVI.
22. The account of the history of FNM is based on the following sources, unless otherwise stated: Felumb 1925; Felumb 1935; announcements and reviews in *Musik*, V-IX, 1921-1925, which FNM considered from May 1923 to be the society's and ISCM's official Danish organ (particular reference is made to the column 'Vore Samtidige' (Our Contemporaries), edited by the FNM secretary Svend C. Felumb); advance coverage and reviews in *DMT*, I-V; archives of *Foreningen "Ny Musik"* (NMA) at Musikhistorisk Museum, Copenhagen. The archives include correspondence, articles of association, membership lists, cuttings and material on ISCM from the period 1921-1930. The minutes of the board meetings must unfortunately be regarded as lost.
23. Felumb, Svend C.: *Forslag til Dannelsen af et ungt Musiksekskab i København*, MS in NMA, dated "April 1921", but since it is formulated as a speech to a large gathering and there is no evidence of any such meeting before the founding meeting of 4th May, the speech must have been held on that occasion.
24. Printed articles of association for FNM, adopted on 4th May 1921, NMA.
25. Newsletter, and letter to Klenau of 12.10.1921, both in NMA.
26. The concert was probably held on 29.10.1921, since it was reviewed in the newspapers on 30.10.1921.
27. Programme in NMA. Haefeli 1982 refers to the Schierbeck work as *Zwei Lieder*.
28. Felumb 1935, 57.
29. Balzer 1934.
30. Balzer 1933, 57. The information on Finn Høffding comes from a letter of 3rd May 1926 from Høffding to Helge Bonnén, DUT III.
31. Felumb 1925.
32. *DMT*, I, 155-156.
33. *Musik*, VII, 39 and 66.
34. *DMT*, III, 123.
35. Dates of premieres of Carl Nielsen's works from Fog-Schousboe, 1965.
36. Letter from Felumb to Gustav Havemann, 13.2.[23] in NMA, and Felumb 1925.
37. One can however see from the accounts for 1924-1925 and for 1925-1926 (both in NMA) that the income from membership fees is of the same order in the two seasons - DKr 1970.50 and 1883.00 respectively. This shows that the number of members was approximately the same in the two seasons. As the membership fee in 1921-22, as well as in 1929-1930, is known to have been DKr 10, the number of members in 1925 may have been approximately 190 (FNM articles, NMA and newsletter of September 1930, DUT XXXV).
38. DUT articles of association, adopted on 4th June 1930, DUT V.
39. Both letters are in DUT I. There is also a copy of the letter of 15th April in NMA.
40. This is evident from a letter of 28th April 1923 from UTS to the board of FNM, where UTS, as per the agreement, informed FNM of the programme for the 1923-1924 season. Carbon copy in DUT II, original in NMA.
41. The undated "Draft Proposal for Collaboration with "Ny Musik"" with 13 points is in DUT II, and in NMA among letters received in 1925.
42. Balzer 1934.
43. Felumb 1935, 58.
44. *DMT*, VI, 150-152.
45. It is estimated for the purposes of the diagram that there were 120 members of FNM in 1930 and 100 members of UTS in 1921. Otherwise, where there are no precise figures, it is assumed there was a steady development. In 1932 DUT had 434 members and in 1933 500 members (*DMT* VII, 179-180 and VIII, 129-131).
46. Bentzon 1929.