



University  
of Glasgow

<https://theses.gla.ac.uk/>

Theses Digitisation:

<https://www.gla.ac.uk/myglasgow/research/enlighten/theses/digitisation/>

This is a digitised version of the original print thesis.

Copyright and moral rights for this work are retained by the author

A copy can be downloaded for personal non-commercial research or study, without prior permission or charge

This work cannot be reproduced or quoted extensively from without first obtaining permission in writing from the author

The content must not be changed in any way or sold commercially in any format or medium without the formal permission of the author

When referring to this work, full bibliographic details including the author, title, awarding institution and date of the thesis must be given

Enlighten: Theses

<https://theses.gla.ac.uk/>  
[research-enlighten@glasgow.ac.uk](mailto:research-enlighten@glasgow.ac.uk)

# FARTEIN VALEN. LIFE AND MUSIC

BJARNE KORTSEN



ProQuest Number: 10656413

All rights reserved

INFORMATION TO ALL USERS

The quality of this reproduction is dependent upon the quality of the copy submitted.

In the unlikely event that the author did not send a complete manuscript and there are missing pages, these will be noted. Also, if material had to be removed, a note will indicate the deletion.



ProQuest 10656413

Published by ProQuest LLC (2017). Copyright of the Dissertation is held by the Author.

All rights reserved.

This work is protected against unauthorized copying under Title 17, United States Code  
Microform Edition © ProQuest LLC.

ProQuest LLC.  
789 East Eisenhower Parkway  
P.O. Box 1346  
Ann Arbor, MI 48106 – 1346

UNIVERSITY OF GLASGOW

ROBIN ORR

*Gardiner Professor of Music*

TEL: WESTERN 8855 EXT. 571



DEPARTMENT OF MUSIC

14 UNIVERSITY GARDENS

GLASGOW, W.2

13th August, 1964.

Miss G. McInnes,  
Secretary to Clerk of Senate,  
The University.

Dear Gair,

Professor Orr has received this list of errata from Mr. B. Kortsen and would be very grateful if you could send them to the External Examiner for his Ph.D. thesis.

Yours sincerely, *thesis returned by*  
External Examiner *before*

*Mavin (Z. Millie)*

Secretary.

*received this list  
so I did not send  
it. SER (17/8/64)*

enc.



List of alterations and printing errors.

Volume II, The Music.

- p. 25      Rephrasing of footnote: x) I have here used the German term from Riemann's Theory of Functional Harmony, since it is difficult to find an equivalent English term with exactly the same meaning as the German term.
- p. 44    1. 9-10    The sentences: "These songs do not, however, show any difference in style from those previously mentioned" to be crossed out.
- p. 44    1. 19      please add the word 'characteristic' thus: "...is based upon some characteristic motifs which are first presented...."
- p. 44    1. 20      kindly amend the word "developed" to "elaborated" thus: "...or in the first A-section and later elaborated".
- p. 45    1. 7-9      to be rephrased thus: "...is the song "Alto Grabeschrift", Op. 39, No. 2, with no fewer than six motifs comprising five partmotifs to be used in the elaboration of six motifs (a-f). See discussion of the song at pp. 86-87."
- p. 51    1. 8          to be rephrased thus: "it will be wholly dependent on common intervals."
- p. 51    1. 8-9        to be rephrased thus: "It seems very likely that Valen has opposed the voice to the accompaniment in order to let it...." (Instead of: "Valen has surely opposed...etc")
- p. 65    1. 8          the word 'however' to be added thus: "In the score at pp. 15-16 (of the MS), however, the ...."
- p. 72    1. 21        the word 'singing' in "The singing voice.." to be deleted.
- p. 74    1. 9          the word 'twice' to be replaced by "three times".
- p. 81    1. 5          the double asterisk footnote sign to be erased.
- p. 94    1. 8/10       small letter w instead of capital in the word "waltz".
- p. 94    1. 11        "Ann-Waltz" to be read: "Anna- Waltz"
- p. 100   1. 10        additionally instead of additonally.
- p. 100   1. 14        "in original form" to be amended to "at the original pitch".
- p. 105      footnote x) at the bottom of the page to be rephrased: "That is to say almost the retrograde form of the first rhetorical pattern".

- p. 111 1. 10 "codetta" to be replaced by "epilogue".
- p. 113 1. 15 to be rephrased thus: "Of the cells, only cell I is used in retrograde form and coupled together...."
- p. 115 1. 14-15 this sentence to be read: "Valen does not try in any way to hide the drone or paraphrase it as Schoenberg did in the Musette from his Suite for Piano, Op. 25." (The word as has fallen out in the original text).
- p. 118 Summary of form, see section A''' parenthesis, second line. Rephrase thus: "the notes of which are completely..."
- p. 133 1. 13 add the word 'thus': "There might thus..."
- p. 133 1. 17-18 the sentence: "It seems therefore....inspiration" to be deleted.
- p. 144 1. 5 "more and less"(instead of more or less)
- p. 172 1. 15 1910(instead of 1909).
- p. 179 footnote x) line 6 to be altered thus: "for this is the fundamental difference..."
- p. 189 footnote sign \* at the end of the first section to be replaced at the end of the second section, thus: ...thematic-ally .
- p. 203 1. 1 rephrasing thus:".....which therefore must be considered as supply of partmotifs in the music."
- p. 203 footnote xx) line 3: "...the relationship of an augmented fifth to each other...."(tritone to be deleted!)
- p. 207 1. 4/5 to be rephrased thus: ".....all other choral works by Valen are written as motets for choir a cappella".
- p. 207 1. 16 alteration of"Opp. 22, 23, 24-28 and 29" to: "Opp. 22-24 and 28".
- p. 208 1. 11 1938 instead of 1939.
- p. 207 1. 1 the word "note" has been omitted in the text, to be amended thus: "Theme 1 commences with a changing note figure.."
- p. 228 1. 1 in the second section: "contrasted" not "contrased".
- p. 239 1. 13 not "eor" but "cor".
- p. 254 1. 5 Appendix F. (The capital letter F has been omitted in the original text).



- p. 285 1. 8 to be rephrased thus: "...motif 1 may be said to comprise the work's main..."
- p. 286 1. 19/20 the sentence: "Also these parallels are..... by the listener." to be erased.
- p. 294 1. 19 ("Stollen, Stollen und Abgesang"), not "Abegesang".
- p. 294 1. 7 "turning" to be replaced by "changing".
- p. 299 1. 3 the capital letter G should be placed between the words "on" and "natural" thus: "feeling of tonality on G natural".
- p. 299 1. 15 "turning" to be amended to "Changing".
- p. 388 1. 12 "of theme" to be deleted.
- p. 412 1. 17 "transported" to be replaced by "transposed".
- p. 419 first footnote(\*) "bracket dominant" to be read: "bracketed dominant".
- p. 420 1. 13/14 to be amended thus: "but I hardly think so because it is too cleverly done to be on the part of the printer".
- p. 438 1. 12 to be added after "Op. 8, No. 1,": "and the song 'Denk' es o Seele", Op. 39, No. 1, the octave..."etc.

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED DATE 08-11-2010 BY 60322 UCBAW

Volume III.

Example I<sup>6</sup> belonging to the song "Gruppe aus dem Tartarus"(Op. 31, No. 1) should be at p. 58, but has been erroneously put as p. 61 in my copy. In my original copy it is, however, on the right place, but might have changed place in the other two copies.



"Fartein Valen. Life and Music" (Bjarne Kortsen)

for the Ph.D. in Music.

This is the first comprehensive study on Fartein Valen's life and work ever undertaken. It is in four volumes with a biography, a discussion of the music with musical examples and an appendix section providing the reader with texts of songs, motets and poems forming the inspiration for some orchestral pieces and the Second Piano Sonata.

Fartein Valen was the only twelve-note composer in Scandinavia at the time when Schoenberg, Berg and Webern were trying out the principles of twelve-note composition. With his First String Quartet, Op. 10, he established a highly personal twelve-note style based on the elaboration of some given motifs or themes rather than a strict rotation of a series. His music is, therefore, freer and perhaps more traditional than the music of the Vienna School (Schoenberg, Berg and Webern). Traditional also is the use of classical forms like, e.g., the sonata form, where the usual 'modulation' section (Durchführung) is replaced by a contrast of the original and inverted forms in particular of motifs or themes from the principal section. Valen's music is described as 'motivic working' of a twelve-note melody where the melody lines meet on dissonances on the strong beat of the bar without being resolved into consonances. In some works, and in particular in the keyboard music, many examples have been detected of a central key-note for a piece.

In the conclusion of the biography it was observed that Valen in all his music was a true romantic artist and that his music could be described as a synthesis of Baroque, Classicism and Romanticism, but stamped with a personal feeling which to a certain extent also reflected his roots in Norwegian nature.

Bjarne Kortsen.



List of alterations and printing errors

for

Volume 1(The Life).

- page iv "in the phrases" to be corrected to: "in the phrasin".
- p. 6 1. 1 1825 to be altered to 1875.
- p. 61 1. 21 "in the thin, frozen figure" to be rephrased thus:  
"in this masterly and well conceived work".
- p. 74 1. 14 "-ed" has been omitted after "explain-" which should there-  
fore be read thus: "Valen explained..."
- p. 76 1. 6 "double basses"(instead of double bass)
- p. 82 the last line at the bottom of the page to be rephrased th  
"twelve-tone style Valen now began to develop the poly-  
phonic writing..."
- p. 85 1. 2 add "much" after "care", thus: "Valen did not care much for
- p. 88 1. 35 amend "phraseology" to "style", thus: "Valen's style.."
- p. 89 11. 1 & 2 delete the phrase in the paranthesis(~~apart from ...piece~~  
~~movement~~).
- p. 91 1. 9 replace "repeated" with "encored", thus: "the music had  
to be encored."
- p. 92 11. 3, 6, 8, 10, 11; Schoenberg has to be altered to "Schoenberg".
- p. 94 1. 10 the word have at the beginning of the line has to be  
erased.
- p. 94 1. 20 the following has to be rephrased thus: "~~and he so could~~  
~~and would have~~  
afford to run..."
- p. 94 second section, the sentence: "One must bear in mind....  
musical problems." to be deleted.
- p. 97 1. 1 "should" at the beginning of the line should be erased.
- p. 97 1. 10 the words "at the premiere" to be placed after "was played
- p. 97 1. 22 the word "rightly" to be put before "been performed", thus:  
"rightly been performed by choir alone".

- p. 101 1. 3 add "these" before "orchestral pieces", thus: "He completed these orchestral pieces...". NB! orchestral pieces with small initial letters.
- p. 101 1. 7 "Orch. Pieces" to be written with small letters, thus: "three other orchestral pieces...".
- p. 122 the second last line from the bottom of the page. This sentence to be rewritten thus: "This is not to say the Valen earlier never had employed...."
- p. 123 11. 11/12 double dot to be placed over o in the words "skion" and "sovne", thus: "skiön" and "sövne".
- p. 124 fifth line from the bottom of the page, the word "the" to be put before "violinist", thus: "the violinist Erns Glaser".
- p. 125 1. 9 "choral finale" to be corrected to "chorale-finale".
- p. 130 footnote(\*). "Gjennom kamp til seier..." (Bjarne Kortsen to be erased and "ibid" placed instead.
- p. 134 1. 11/16 the footnote sign \* after 6th Symphony should be placed after continued at the end of line 16, thus: " and continued \* "
- p. 134 footnote(\*) to be altered thus: "Gjennom kamp til seier..." (Bjarne Kortsen), pp. 172-173, op. cit.
- p. 142 third line from the bottom of the page. The word "had" to be placed before "completed", thus: "Valen started on the music as soon as he had completed..."
- p. 143 second line from the bottom (footnote excluded) to be altered thus: (The piano) "part is on the whole only in two voices and is just as....."
- p. 144 footnote \* to be altered thus: "Ibid, pp. 189-190, op. cit."
- p. 145 footnote \*\*) to be rephrased thus: "Only on one previous occasion and while as a pupil at Kongsgaard School..... Idun."
- p. 146 1. 13 "harmonies" to be corrected to "harmonics".
- p. 150 1. 18 "by the violinists", read: "string quartet".
- p. 152 1. 1 "The violinists" to be read as "string quartet".

p. 155

1. 16

the sentence: ", a retired school teacher,".

"Fartola Velen. Life and Music" (Djurno Kortan)

For the Degree of Ph. D. in Music.

Volume I

"His Life" (A Biography)

Preface.

Very little has been written in English about Fartein Valen. This thesis is, therefore, the first comprehensive study of Valen's Life and Music in English. It is to some extent based on the results arrived at in my previously published books "Studies of Form in Fartein Valen's Music" (Oslo, 1961) and "Melodic Structure and Thematic Unity in Fartein Valen's Music" (Glasgow, 1963), though enlarged by including new chapters on Valen's Early Works, Songs, Keyboard Music, Harmonisations of Hymn Tunes by Fartein Valen, and Fartein Valen and Contemporary Music. Since facts of Valen's Life is little known outside Scandinavia I have thought it wise to give an introduction into his life and work before starting to examine the music in detail. The biography brings some new information on Valen's childhood in Madagascar and Stavanger and the application for a Civil List Grant in 1934/1935. It also contains extracts from reviews of first performances of Valen's music in Norwegian press through ca 45 years which previously have not been much known and available.

For practical reasons the thesis has been split up into four separate volumes which will facilitate the reading.

The thesis could not have been completed without the two year Research Student Scholarship given to me by the University of Glasgow, to which I am greatly indebted. Many thanks are also due to Professor Robin Orr of the Department of Music there for taking such warm interest in my work from its embryonic stages onwards.



I would also like to thank friends in Scotland for giving me many valuable suggestions for alterations in the phrases of my English in this thesis. I am in particular greatly indebted to the person who helped me in proof-reading the type-script.

For information on Valen's childhood in Madagascar and Stavanger I thank Det Norske Misjonsselskap, Stavanger, and likewise Mr Krøner, Harald Lycho & Co. Musikforlag, Drammen-Oslo, for placing at my disposal scores of Valen's published works.

Grateful acknowledgment is made to the officials of the University Libraries in Oslo and Glasgow for courtesy and assistance given to me in my work.

Last, but by no means least, I would like to express my thanks and gratitude to my parents for their inspiration and their unfeeling belief in my work, without which I would not have been capable of completing it so soon.

Glasgow, June, 1964.

Bjarne Kortaen

# Contents

Preface:.....	111
<u>Biography:</u>	
Chapter I:.....	1
Family and Early Childhood.	
Chapter II:.....	21
Childhood and Youth in Stavanger. First Compositions.	
Chapter III:.....	31
Valen studies at the University and Conservatory of Music in Oslo. His first listed work "Legende" for Piano, Op. 1, is published.	
Chapter IV:.....	41
Studies at the Academy of Music (Hoch- schule) in Berlin 1909-1911. Valen composes his first <u>Piano Sonata</u> , Op. 2.	
Chapter V:.....	50
Return to Berlin. Valen studies pri- vately.	
Chapter VI:.....	69
First and Second Sojourns in Valevæag. Journey to Italy, 1922.	
Chapter VII:.....	81
In Oslo, 1924-1932.	
Chapter VIII:.....	102
On "The Isle of Bliss" (Mallocca) 1932-1933.	
Chapter IX:.....	109
Last Years in Oslo (1933-1938). Civil list Grant in 1935.	

(Biography continued):

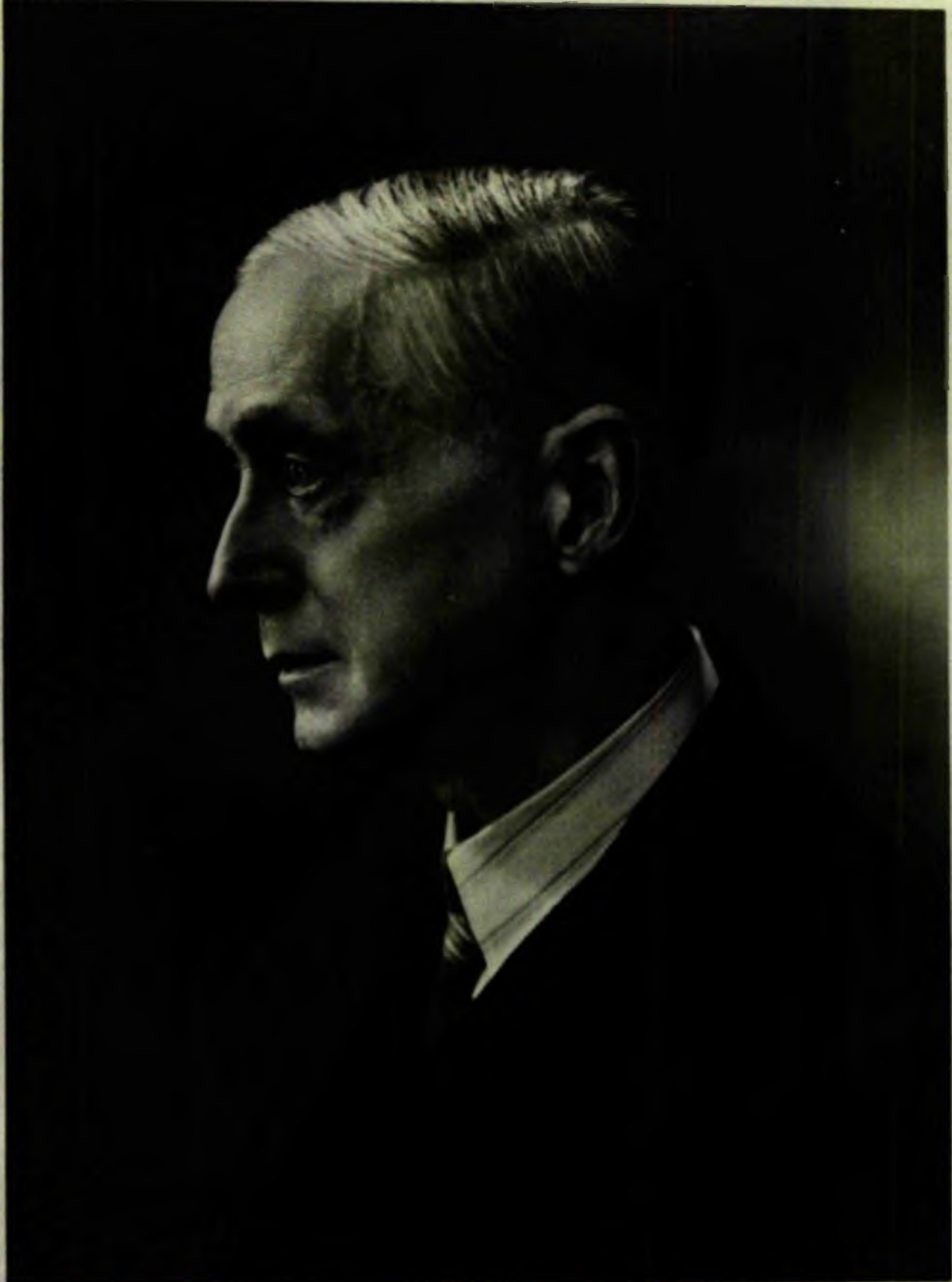
Chapter X:.....p.	121
The last years of Valen's life. He dies on December 14th, 1952. The burial. Erection of tombstone.	
Chapter XI:.....p.	156
Fartein Valen. The Man and the Artist. A general estimate.	

\*\*\*\*\*

FARTEIN VALEN

HIS LIFE

9356 د.ج



Margit Petersen 3  
Helsingør

Til Bjørn Korken

bydelst fra T. 1. 1911



Parteín Valen a short time before his death in 1952.

## CHAPTER 1

### Family and Early Childhood

#### (Home country, parents and Madagascar years)

Fartein Valen's family on his father's side came from Valestrand in Sunnhordaland on the West Coast of Norway, and in view of the fact that Valen settled here permanently after being awarded the Norwegian Civil List Grant in 1935 (he had previously lived there from 1913 to 1924), it seems natural to say a little about this place whose scenery, as we shall see later, has left such deep traces in Valen's music.

Valestrand is a rural district of only about 1,200 people. In 1538 it was transferred from Fjellberg to Stord, and since 1870 it has belonged to Sveio parish. It is accessible by road from Haugesund (a distance of roughly 28 miles) or by boat from Bergen to Tittelsnes and thence by bus or car. (1)

It is often stated in brief biographical notes on Valen that he lived at Valevaag. This, however, is merely the name of a small place close by the sea, a short distance from the main road to Tittelsnes. See Map, Figure 1. Close beside the road which leads to Valevaag itself lies Valen Chapel and the churchyard where Fartein Valen and his parents are buried. On a hill directly opposite the bend where the road divides to Valevaag and Tittelsnes (this can actually be seen on the map, Figure 1), lies Valen's ancestral home where he spent a great part of his life as well as his last years.

The climate here, as elsewhere on the West Coast, is very mild, and /



**Fig. 1. Valevåg(Valevåg) is situated at the right top corner.**

and the snow melts rapidly away in winter. Mention is made of this because Valen, on account of the mild winters, found it possible to lay out a lovely rose garden in the ancestral court-yard. Unfortunately this garden was destroyed by frost during one of the severe winters in the Second World War. We shall return to this place in the discussion of some of Valen's compositions, which were inspired by the beautiful scenery of Valestrand.

Fartein Valen's father, Arne Valen, was a son of farmer Fartein Olsen Valen (1820-90) and Magnhild Arnesdatter (1816-97). It is thus from his grandfather that Fartein Valen has his unusual and attractive Christian name. His sister, Sigrid Valen, tells about this in the article "Nokre minne om bror min" (Some Memories of My Brother):<sup>xx)</sup>

"At home in Norway there were various opinions about the name Fartein. The minister who baptised him once asked my father: "How is your son with the strange name getting on?"

Once when Fartein was at a concert in Oslo, where some of his works were to be performed, he came to overhear the remark: "Fartein Valen, what an odd name. Of course his real name is probably Petersen (a very common name in Norway, the author's note)." He was proud of his name, Fartein; he was called after his stalwart grandfather, Fartein Valen. The older members of the family related that it had followed the family from Hardanger to Stord and thence to Valestrand."

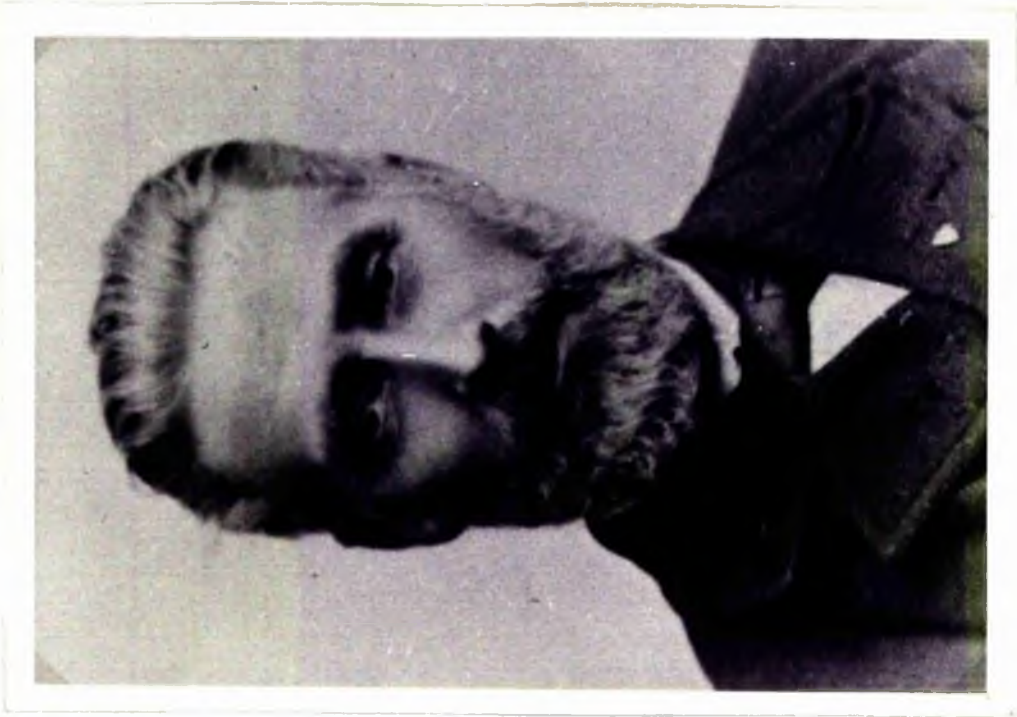
It is known that Fartein Valen's grandfather had been a fiddler in his youth, but when he was converted he took an axe and smashed his fiddle on the chopping-block. In many West Country districts music, and /

- x) Erling Danbolt: "Det Norske Misjonsselskaps Misjonaerer, 1842-1948" (Missionaries of the Norwegian Missionary Society 1842-1948), Det Norske Misjonsselskap, Stavanger, 1948, p. 44.
- xx) Sigrid Valen: "Nokre minne om bror min", the magazine Sunnhordland Volume XXXIV, Stord (Norway), 1953, p. 58.

and in particular dance music, was at that time regarded as a snare of the devil against which the utmost wariness had to be exercised if one was not to be doomed to Hell. Fartein Olsen Valen and Magnhild Arnesdatter had nine children in all, five daughters and four sons; the son Arne Valen, the composer's father, was the third eldest boy.

Arne Valen was born on September 11th, 1844, and died in Valestrand on July 22nd, 1906. He grew up in a home where there were many hungry mouths to feed, but so big-hearted were his parents that they brought up two foster children as well. Even as a child Arne had to assist his father with the winter fishing, a chilly and exhausting experience for a child of his age. Often his gloves would be frozen stiff and the catch a poor one. During the summer he herded goats, an occupation of which he was particularly fond as it brought him into close contact with animals and Nature.

After being confirmed in the Lutheran Church in 1860, he had to leave home in order to earn a living. He went first to Bergen where he worked some time as a shopkeeper but, since he did not develop any special liking for the job, he went to sea, very much against his mother's wishes. But a sailor's life was far from being a bed of roses. As cabin boy he had to cook for the crew, often under the most impossible weather conditions. Often he was sent aloft to adjust the sails in a rough sea. At such times he was homesick and bitterly regretted ever having gone to sea. Four years after he became a sailor his ship went down off the Scottish Coast and, as he struggled in the water, he vowed that /



**Fartein Valen's father:**

**Arne Valen.**



**Fartein Valen's mother:**

**Dorothea Valen.**



that if he survived he would give up seafaring and dedicate his life to the service of God. He was rescued and later kept his vow when, after a religious awakening, he applied for admission to the Missionary Training College in Stavanger. But before this he attended Fjellberg Teachers' Training College from which he graduated with flying colours in 1866. He was immediately appointed as a temporary teacher at a school in Olen, and the next year he obtained a permanent appointment as a teacher at Samnanger. While there he had a religious experience and received a call to become a missionary. In 1868 he applied for entrance to the Missionary Training College in Stavanger where he remained until 1873<sup>x)</sup>. At the College he met Lars Röstvig who later became so well-known as a missionary in Madagascar and with whom he was to collaborate there. They were both ordained in Kristiansand by the Lutheran bishop von der Lippe on March 14th, 1872.

In a conversation with the author Fartein Valen related that his father had been a very gifted and versatile man, and that while he attended the Missionary College in Stavanger, he received violin lessons from an organist called Lüdeman<sup>xx)</sup>. Lüdeman was of the opinion that Valen should dedicate himself completely to music and become a professional musician, but Valen felt that this would amount to a denial of his missionary call. He therefore refused and temporarily laid away his violin, but later on some occasions he took to playing it again.

---

Sigrid /

x) Danbolt, *ibid.*, p. 44.

xx) See also Sigrid Valen, *ibid.*, p. 57.



**The Missionary Training College in Stavanger.**

x)

Sigrid Valen tells about her father's playing:

"So it did not often happen that he had time to play the violin. But oh, how I remember his playing, so supple and with such sensitivity. I especially recall one time when he played "That Hour in Gethsemane" - this hymn which he has so superbly translated into Malagasi".

Arne Valen had unquestionably inherited this interest from his father and there can be no doubt that it was in turn passed on to his son, Fartein.

In 1874 came the journey out to the mission field in Madagascar. Together with Röstvig he was first sent to Tuléar on the West Coast to establish a mission station there. In an Arne Valen's obituary, the  
xx) difficult conditions under which they laboured are described:

"After completing the course at the Missionary College he was sent to Madagascar's West Coast in company with the brethren Röstvig, Jacobsen and Lindö. They were put ashore at Tuléar and lived there for a time in a miserable Sakalave hut through all the walls of which the wind blew sand. It was a barren and chilly coast, surrounded by wild and robberlike Sakalaves on all sides. Seldom has a missionary entered the mission field under more trying circumstances than did these four brethren".

§)

Reidar Bolling in his monograph about Lars Röstvig, gives an account of the difficulties Valen and Röstvig experienced in their early days in Madagascar. Valen tried curing the natives of various diseases while he and Röstvig both attempted to lead the wild and warlike Sakalaves to Christianity. Often their lives were in danger. On one occasion /

---

x) Sigrid Valen, *ibid.*, p. 57.

xx) The obituary note is signed L.D. and can be found in *Norsk Misjons tidende*, No. 61 for 1906, pp. 350-56.

§) Reidar Bolling: "Lars Röstvig. Pioner på Solskinnsöya" (L.R. Pioneer on Sunshine Island), *Misjonselskapets forlag*, Stavanger.



Some of the first Norwegian Missionaries out in Madagascar.  
Back row from left: Röstvig, Valen, Minseas, Hansen and Nilsen.  
Front row from left: Vig, Haslund, Lindö, Jacobsen and Bekker.

occasion they were actually attacked. It was on Jan. 15th, 1825, and  
 x)  
 Bolling describes it as follows

"Then a throng of them in full warpaint arrived and fell upon a servant called Saluis. Röstvig and Valen tried to rescue him, but their action only succeeded in enraging the whole village. By a divine miracle Valen escaped having his skull crushed by a rifle butt, and arrows whistled past them while bullets sang about their ears. Then the women intervened. They formed a wall round the missionaries so that the ferocious throng would have to trample them down to get hold of the detested vazahas (i.e. the missionaries, author's note). Now it was an unwritten law among the Sakalaves that they never lay a hand upon a woman, and the missionaries were saved."

The situation eventually became so impossible that they were compelled to leave the place and go to Morondava and Ranopasy further to the north. Here the brethren parted company. Röstvig later returned to Tulear, Jacobsen remained for a while in Morondava, and Valen and Lindö penetrated further into the country to the Hova-village Mansa, where, however, the fever-ridden climate almost cost them their lives, and they had to be quickly transferred up into the interior. This was in 1876, and from that time on Valen was mostly engaged in missionary activities in Fianarantsoa, the capital of South-Besileo. In his obituary to Arne Valen L.D. tells that "it was a difficult task these three brethren were set,  
 xx)  
 and not least difficult for Valen. The people were starving and had fallen into vice, immorality and drunkenness in particular. The Hova rulers who called themselves "Independent Christians" were by and large heathens. Moreover /

---

x) Bolling, *ibid.*, pp. 71-72

xx) Obituary to Arne Valen, p. 351.



**The Church of the Norwegian Mission  
Station in Fianarantsoa.**

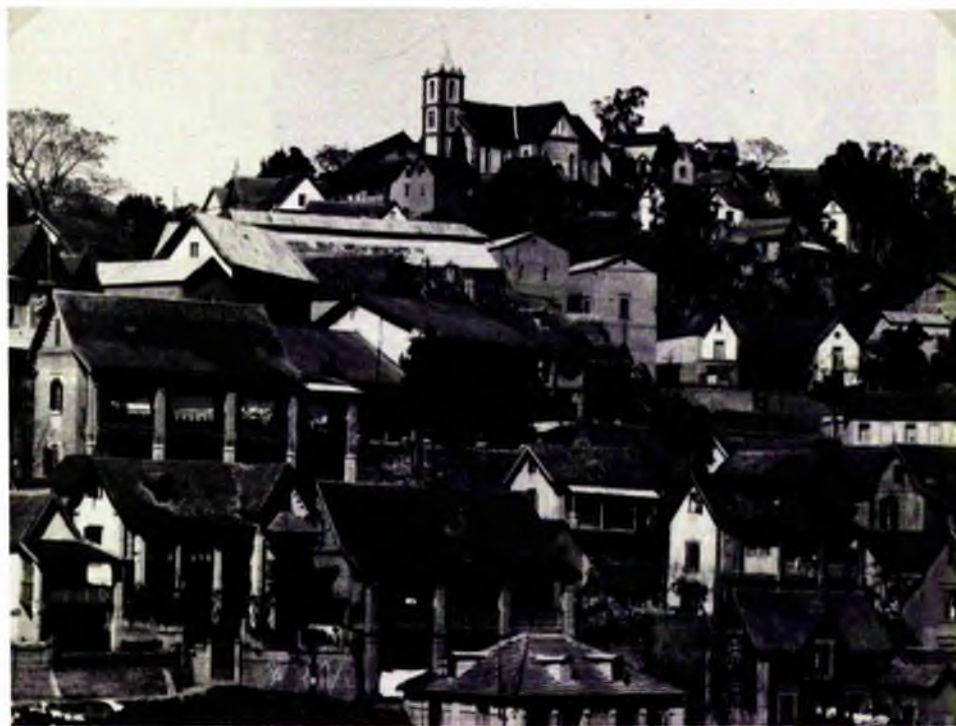


Moreover, there was conflict between the various missionary societies about the areas in which they were to work.<sup>S)</sup> In this connection Arne Valen was appointed as negotiator between the missionary societies on the one hand and the authorities on the other, a difficult undertaking which he performed to the satisfaction of everybody concerned. Valen also rendered valiant and meritorious service, e.g., in founding a school for the training of native teachers, a task which on the basis of his previous experience as a teacher, he was excellently qualified to carry out. He also found time to undertake an exploratory journey to Madagascar's South East Coast in 1877, a journey which he has described in his book, "Madagaskars Sydostkyst" (Madagascar's South East Coast), Stavanger, 1887.

The strenuous work and the rather unhealthy climate took their toll of Valen's strength and in 1886 he was compelled to return to Norway to rest.<sup>x)</sup> Arne Valen had then been running the mission station at Fianarantsoa for 7 years (the station had been established by him). But there was a little time for rest once he was home again in Norway. He travelled extensively, telling about the conditions on the mission field in Madagascar, and at the same time collecting funds for the mission. With the same purpose in mind he went to America where he collected a good deal of money among Norwegian emigrants.

While /

- 
- S) "Det Norske Misjonselskaps historie i hundre år", Dreyer forlag, Stavanger, 1949, Volume IV, pp. 102-103.
- x) Danbolt, *ibid.*, p. 44, mentions that the return journey took place in 1885. But it is probable that Danbolt is wrong here, as the year 1886 is mentioned by several others who have written about Valen. 1886 should therefore be regarded as the more correct date.

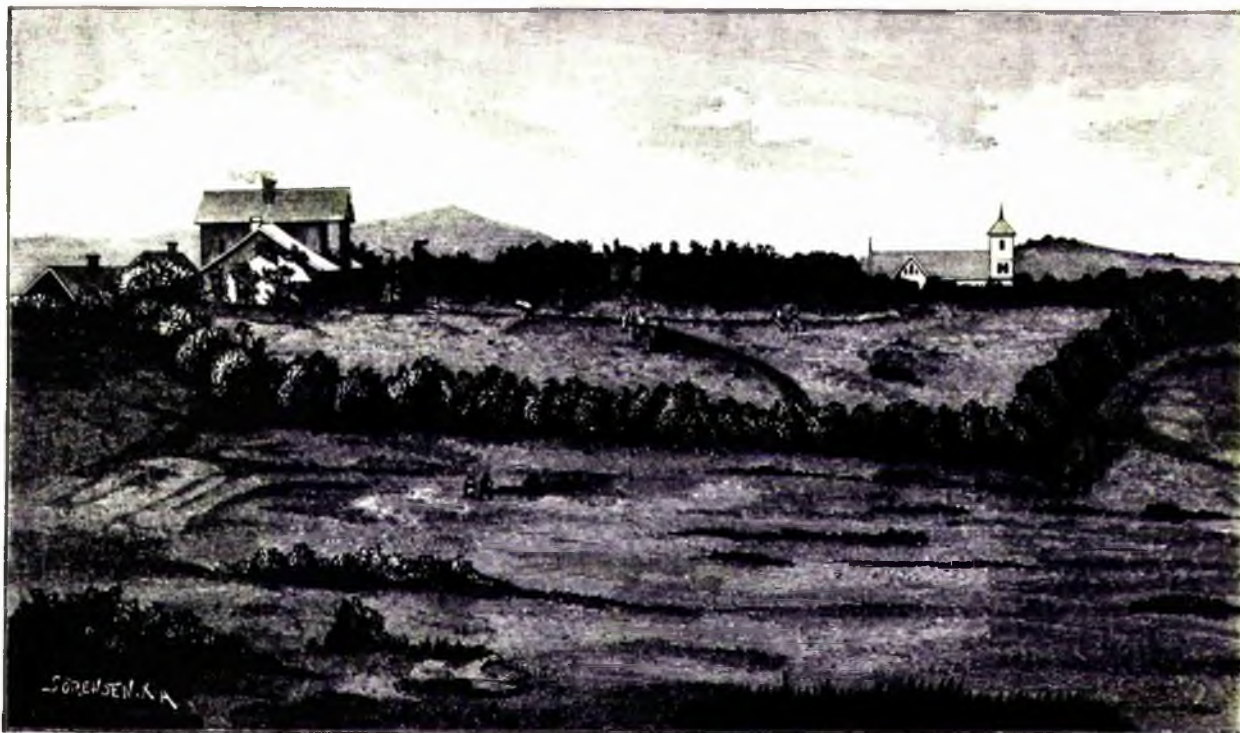


**Tananaqviya. On the top of the hill  
the Church of the Norwegian Mission  
Station.**

While Valen was in Madagascar he married Dorothea Mortensen. The wedding took place at Ambohimasina on October 4th, 1876. She was born in Osen, Österdalen, on September 27th, 1844, to Morten Olsen<sup>x)</sup> Ulvevadet (1801-60) and Siri Halvorsdatter (1815-98). Both parents were dedicated Christians and deeply interested in missionary work, and Dorothea thus came to grow up in a Christian home. She therefore became interested in missionary work at an early age and eagerly read a missionary magazine to which her father subscribed. While working in an embroidery shop in Hamar she met a member of the board of the Haugian "Josefine-stiftelsen" (Josefine-Foundation) children's home in Stavanger. When he offered her the post as a mistress at the Children's Home, she accepted, and in 1870 she went to Stavanger where she met Arne Valen. Shortly before Arne Valen left for Madagascar they became engaged and two years later Dorothea followed him to Madagascar and married him there.

Dorothea Valen was in many ways an unusual woman, a great help to her husband and a good mother to her children. The finest evidence of what she meant to her husband came from Arne Valen himself when he said that: "without her I would never have become what I am to-day". In parentheses it might be mentioned that Mrs. Valen's two foster children described her in a lecture as an example of the ideal missionary's wife. The year after they were married, their daughter Magnhild was born, but she lived only a very short time, and three years were to pass before the next child was born. This was also a daughter who was christened Magnhild. Later there were two more children, a daughter Sigrid, born in 1884, and a son, Fartein (the composer), who was born on August 25th, 1887, in Stavanger.

<sup>x)</sup> Danbolt, *ibid.*, p. 44.



Et gammelt bilde av Antsirabé misjonsstasjon og første kirke.

**An old picture of Antsirabé Mission Station and  
the first Church.**

It was while Arne and Dorothea Valen were home in Stavanger that  
Fartein was born. Sigrid Valen tells about this:  
x)

"Father and mother were home on furlough from Madagascar. My elder sister, Magnhild, and I thought our little brother was so lovely. Magnhild was 7 years old and already at school. I was only 4 and still at home, so I had lots of time to look after him. One day I asked my mother and father if I might take him out with me and show him to my little friends. I would be so careful, just lay him on the landing, and I could not understand when mother and father would not say yes. Then I was in the cathedral on the day he was christened. It seemed so sacred to me."

The Valens were home until 1889 when they left once more for Madagascar. The eldest sister, Magnhild, who was then nine years old, had to stay behind and go to school. In this way she escaped the dreaded malaria fever which both Sigrid and Fartein contracted during their five year long stay in Madagascar. Both had serious attacks and were tormented by malaria throughout their lives, and even though Fartein as an adult received anti-malaria treatment on Mallorca in 1933, he never quite got rid of this troublesome and exhausting disease which impaired his strength and at times altogether prevented him from working.

Even though Fartein Valen was only two years of age when they sailed to Madagascar in May 1889, he could in later life clearly recall the journey and such details as the hole where the anchor chain went through and the arrival in Madagascar when they were carried through the breakers  
xx)  
by the natives. After landing safely in Madagascar they proceeded to Masinandrana /

- x) Sigrid Valen, *ibid.*, p. 56.  
xx) Taken from an interview which Torstein Gunnarson had with Fartein Valen in November, 1950; an abridgment of this interview has been edited by Sverre Lind in the periodical "Sal og Scene", No. 1 for 1956.



**Fartein Valen 5 months old.**

Masinandraina where Valen and Lindö had been selected to run the Missionary Society's College for training native ministers, besides being responsible for teaching several subjects. Many of the best-known native ministers received their training at this college, and dr. philos. Otto Chr. Dahl, said that "it was easy to tell which Malagasy pastors had had Valen as their teacher in liturgy<sup>x)</sup>".

Arne Valen was an exceptionally gifted man. While he was still attending the Missionary Training College in Stavanger he managed to learn so much about medicine that he was able to cure the natives of Madagascar of various diseases. In his book on Röstvig Bolling tells how Valen after a fight among the natives, Valen had to stitch up a large stomach gash which one of them had acquired. After this event he won a certain renown as a doctor, and through this work he managed to convert quite a number of patients to Christianity.

Valen acquired an excellent command of the native language<sup>^</sup> (doubtless a matter of necessity if he was to make himself understood to the natives). He wrote in Malagasy an exegesis of the Christian Faith and commentary on 25 Psalms<sup>xx)</sup>. Dr. philos. Otto Chr. Dahl says that Valen did not compile any Malagasy Hymnbook, neither did he have any knowledge of a music textbook or a liturgy by Valen<sup>§)</sup>.

The /

- 
- x) Mentioned by Haakon Haus, principal of the Missionary Training College in Stavanger, in a letter to the author dated Stavanger October 10th, 1963.
  - xx) In the same letter as mentioned above.
  - §) See footnote x). Mr. Olav Gurvin maintains in his biography on Fartein Valen (pp. 16-17) that Arne Valen should have made "a Malagasy Hymnbook, a Malagasy liturgy and a music textbook".





**The old Norwegian Mission Station  
in Masandana.**

**Here Valen had his first ecclesiastical  
seminary for native ministers.**



The sojourn in Madagascar came to be of great significance for the young Fartein Valen both as a man and as a musician. Many years later Valen recalled with pleasure his stay in Madagascar and liked to talk about it. In the above-mentioned interview with Valen he said among other things that the time he spent in Madagascar had been of great significance for him. Here he tells how:

"the servant or nursemaid took me in her lap and taught me Malagasy right from the beginning. She would point at the various objects in the room and teach me their name in Malagasy, so I came to speak Malagasy like a native."

He continues by saying that he:

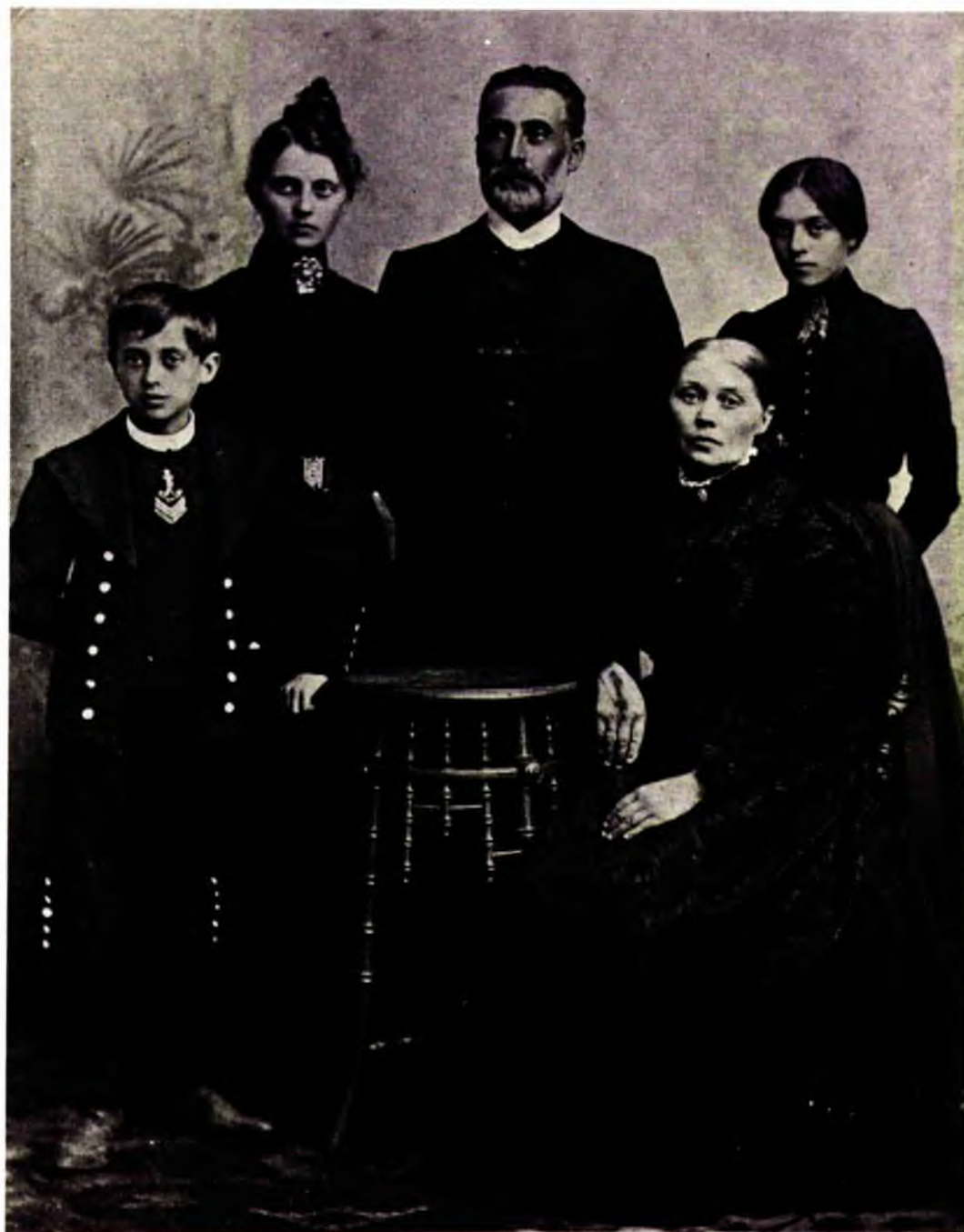
"became very attached to the people because there was something in their nature and character that was so attractive, and I remember that my mother was unable to talk about this without getting tears in her eyes. She said about one of her aged housemaids, who had been with her for 25 years, that she had never once had occasion to reprove her".

It was in Madagascar that Fartein received his first musical impressions. In the same interview Valen expressed the view that the Malagasies are a most musical people,

"and then they have such a musical language which seems to encourage singing. It is easy to sing in Malagasy because the language is so rich in vowels that it is nearly superior to Italian".

In one of his compositions, Fartein Valen has raised a little memorial to this musically gifted people by employing for the first and only time in his music, a folktune (Malagasy lullaby) in the first movement (moderato) of the Piano Trio, Op. 5.

One /



**The Valen Family.** From the left to the right: Fartein, Magnhild, Arne, Dorthesa and Sigrid.

One of the first to realise that Fartein was musically gifted was pastor Lindø. One day he said to Mrs. Valen: "That little boy of yours sees and hears notes where we see and hear nothing". But it was his foster brother August (Malagasy) who first awakened Fartein's interest in serious music. August was an organist and has written a few minor compositions which are preserved in the Oslo University Library. Often while August sat playing the organ in the lounge, Fartein would steal into the room and listen, enraptured, to his foster brother's playing. Fartein was then only 4 years old, but he well remembered what an overwhelming impression it made on him to hear August's interpretation of the allegretto movement from Beethoven's 7th Symphony<sup>x)</sup>. His father's sensitive violin playing too undoubtedly sharpened Fartein's growing interest in music even though he was occasionally troubled by the intensity of feeling with which his father played<sup>xx)</sup>.

In Fianaranstsoa Valens became acquainted with a French doctor's wife who was a great rose lover. She lay the foundation of Fartein Valen's great love for roses, which he eagerly cultivated in adult life. Among the books Fartein Valen left are to be found several well-bound works on roses, lilies and orchids together with many issues of "The Rose Annual" and "Wild Flowers in Norway". Valen himself produced by crossing a new distinctively beautiful rose which was named after his favourite poet, /

---

x) Gurvin mentions that this musical experience took place in Stavanger after Valen's return to Norway. Valen was at that time 7 years old.

xx) According to "Fartein Valen's Autobiography" published in "Thematical List of Compositions by Fartein Valen" (Bjarne Kortsen) Oslo, 1962, p. 11.

x)

poet, the Norwegian Henrik Wergeland.

During the last war, however, a large number of his rose plants were destroyed by frost, and he therefore started cultivating cacti, of which he bred several new species. These he called after his favourite composers, and among them are to be found names like Bach, Brahms, Bruckner, Mozart, Schubert, Schumann and Schoenberg. Roses and the flowers also provided him with musical inspiration on various occasions, and in this connection I shall content myself by mentioning only the orchestral work "Pastorale", which he had originally intended to call "In the Rose Garden".

It became apparent on several occasions that the period of rest at home in Norway (1886-89) had not given Arne Valen the necessary strength to withstand the insidious malaria fever he had caught during his first spell in Madagascar (1874-86).

"He had frequent and violent attacks of malaria, and, as it is so often the case, it affected his nervous system in such a way that he was robbed of his night's sleep and even partly of his sanity".xx)

The Missionary Society Board did not think it advisable that he should continue to labour in the exhausting Madagasy mission field, and as the Children's Home "Solbakken" (for children left at home by missionaries out in the field) just at that time needed a new head, Valen and his wife, who were considered particularly well suited to such /

---

x) Bryne Forest Nursery which for a time sold this rose, has informed the author by letter that the rose was produced by crossing in 1924-1925, and that it was listed in the catalogue of Bryne Forest Nursery until 1930. The rose had a weak upper stem which meant that it had a tendency to snap easily or hang head-down.

xx) Obituary to Arne Valen, p. 352.



**The Missionaries' Children's Home  
Holbakken in Stavanger.**

such a post, were called home. As it is expressed in the obituary to Arne Valen:

"It has become clear that this choice was no mistake; for with God's merciful help they have been enabled to carry out this difficult and responsible task in a most commendable way, and particularly to create a real home for the homeless little children. And that is truly of the greatest importance. It is one of the saddest aspects of the missionaries' lot that they must send their children away from them at so early an age, and it is thus a great comfort to know that they are in good hands here at home."

Fartein was 7 years old when he, together with his sister Sigrid and their parents, returned to Stavanger in 1894, and since he was of school age, he had to begin his education straight away. There were two kinds of schools in Norway at that time, public schools (not in the British sense) for those who lacked means, and private schools for those who could afford to send their children there. Private schools were allowed to enter their pupils for Examen Artium (matriculation examination, in Britain corresponding to the Higher School Certificate examination).

Fartein commenced schooling at the Kongsgård School, "the one<sup>x)</sup> which Kielland (a notable Norwegian Author) has made so famous", and he "sat at the same window as little Marius (one of the characters in Kielland's novel "Gift")<sup>x)</sup> and looked at the little rosebush which had such stunted flowers".

Arne Valen carried out a large number of duties besides running "Solbakken". He edited the Missionary Society's Children's Paper from the /

x) From Gunnarson's interview with Fartein Valen "A Memorial to Fartein Valen", Scenekunst, No. 1, 1956, (Oslo), p. 22, column 3.

the very beginning and for a long time was co-lecturer at the Missionary Training College (in Old Testament, exegesis, practical theology, and certain "secular" subjects), in addition to travelling a great deal in the Stavanger district. In later years he was relieved of lecturing at the College so that he could devote all his energies to travelling to promote the missionary cause. Arne Valen was also well-known as a zealous and active advocate for total abstinence and played an important role in the Stavanger municipality where he was a member of the City Council.<sup>x)</sup>

Arne Valen's articles dealing with his journeys on Madagascar's South East Coast in i. a. "Antananarive Annual" (in addition to the book already mentioned) aroused a certain amount of interest, and not long afterwards (1878) he was approached by the Geographic Society in London with an invitation to undertake a journey of discovery in Madagascar on their behalf and at their expense. But Valen declined because he did not want to compromise his missionary calling. While he was travelling among Norwegian mission friends in America in 1888, Hauge's Synod offered him the position of Professor of Theology at their Theological College. In 1896 he received a similar offer from another Norwegian Theological College in America, but even though he was strongly tempted to accept, he felt that he could not forsake his missionary calling, and he therefore declined both these flattering invitations.

But all his unflagging labour for the missionary cause had sapped his strength and reduced his general condition of health to such an extent /

---

x) Obituary to Arne Valen, p. 353.

extent that, in 1905, he had to retire from all activities. Besides suffering from malaria, his health was weakened by breathlessness and a cough which showed traces of blood. In his last weeks he developed a serious kidney disease which further worsened his condition and rendered him completely unfit for work. At the end of June therefore he went to his ancestral home in Valestrand to recuperate. But here he had several severe attacks of intestinal haemorrhage which exhausted his remaining strength and by the middle of June, 1906, it became clear that he was approaching the end of his rich and active life. Early on the morning of July 22nd, 1906, he died "with a smile on his face", calm and clearminded to the very end.

His funeral which took place on July 26th, was attended by large numbers of people from his home district and some others who had travelled from far afield. In his obituary, L.D. enumerated some of Arne Valen's qualities. He expressed the opinion that Arne Valen was first of all "a true man of enthusiasm".

"When he was gripped by something, he gave himself to it with complete dedication. This applied not only to his calling as missionary and Christian, but to everything to which he put his hand. It is precisely such men who really get things done, and this was certainly the case with him." x)

Arne Valen shared with such people their "inspiring gift, that is to say, their enthusiasm which infects others, and in particular their pupils". He had a great ability to win other people "by his friendliness and his open heart", and he was also a great friend to children. /

x) Obituary to Arne Valen, p. 355.



children. Several of these characteristics are worth noticing as they were passed on to his son Fartein who was known, among other things, to be deeply fond of children. But apart from his sense of vocation and strength and faith in his work, Fartein Valen did not inherit so much of his father's extrovert attitude towards life. The son turned out to be more introvert and did not perhaps share the father's ability of easily getting close to people. But what has been said about the father's friendliness and graciousness could also have been said of the son. To those who had the good fortune and joy to know Fartein Valen he was a great and good friend, whose like one seldom, if ever, finds. To be in Fartein Valen's company was to feel cleansed and purified without there having been very much said. Fartein Valen had received another rich gift from his father, that of a never-failing sense of humour which helped him (Fartein Valen) over many a difficult situation in life. And how liberating and uplifting this gentle humour of his could be, far removed from malice and coarseness as it was. Mrs. Valen had also a rich fund of humour which undoubtedly meant a great deal to her son and her home. A close look at the Valen family portrait reveals the contrast between the activist and extrovert father and the pensive, introvert mother. The large deep eyes which characterised Fartein Valen and his introverted and shy attitude towards life, are clearly an inheritance from his mother.

## Notes to Chapter 1

(1)

The following description of Valestrand is taken from the introduction to "Valestrand Temperance Union through 50 years", December 13th, 1903 - December 13th, 1953, pp. 3-4.

Valestrand got its name from the farm Valen, and is a compound of this name and strand (beach). The name is particularly suitable as the district is situated along a beach between Bömlefjord to the west and a mountain ridge of up to 1,600 feet in the east. Here on a plateau farms lie strung out, separated from one another by pastures and woods, for the most part following the road which goes from Tittelsnes and Valevaag all the way to Haugesund in the south.

There are various theories about the origin of the name. Some believe that it comes from "valplass" (battleground) because a battle is said to have taken place here long ago. Others are of the opinion that the name comes from "val" (to elect), stemming from the belief that the inhabitants of Sunnhordland district foregathered here in order to elect a magistrate, or a commander to lead them in battle. In support of this view there are some who maintain that there once stood a building which in ancient times housed the local legislative assembly of the district, and for a long time there were those who thought that they could show exactly where it stood.

Another opinion is that the name stems from 'vadlar', which is derived /

derived from 'vadill', vadestad (vade means to wade, stad is the same as place). This would seem to fit well, for at inner Valevaag it is shallow and easy to wade over. It is difficult to know which of these interpretations is the correct one, but the first mentioned seems to have been accepted from ancient times.

In connection with the name Valen should be mentioned Valevaag, which, due to its situation, early became the focal centre of the district. Here there is a good harbour, close to the leads; here the sailor could rest after a rough voyage. Thus Valevaag became known from ancient times, but for a long time it was desolate and barren round about, except for the boat shelters belonging to the farms on both sides of Valevaag. On the western side, however, Nappen as it is called, the earth has been cultivated and the dwellingplaces established from earliest times. Both cairns and other objects discovered there bear witness to this.

Furthermore, graves, objects of antiquity and place names witness that the settlement of Valestrand goes back to ancient times.

Since the 1880's there has been a general store in Valevaag. For a long time the owner was the only shopkeeper, but to-day there are six or seven in Valestrand. Similarly, Valevaag was for a long time the only place in the district with a post and telegraph office and a shipping office. Now there are four post offices and shipping offices and two telegraph offices. From 1874 to 1881 Valevaag was the seat of the Fjaere administration. It has since been moved to Førde.

Communications /

Communications have developed rapidly particularly since 1872 when the district got a regular boat service. The steamship "Söndhordland" made its first journey on July 11th, 1872. It started with a few calls a week and increased until to-day the total number of calls are up to 40 a week. A bus route was started in 1920. From one return journey it has increased to three daily outward trips into the town returning to correspond with the boat at Tittelsnes and Valevaag. Relationships between Valestrand and Haugesund are good - to the benefit of both town and country.

## Chapter II.

## Chapter II.

### Childhood and Youth in Stavanger. First Compositions.

Fartein Valen was only five years old when his family settled permanently in Stavanger. Apart from occasional holidays spent at Valevaag and at Fjellberg, he spent all his boyhood years in Stavanger and took his final High School examinations there.

His interest in music had only just begun to stir when he started going to school. The first instrument he studied was the violin, of which, however, he soon grew tired, as it did not, as he put it in an interview,<sup>\*)</sup> "satisfy my craving for harmony, and so my parents permitted me to learn to play the piano instead". To begin with he received a little instruction in playing the piano and in elementary music theory from one of the young missionary daughters at Solbakken, Miss Hilda Olsen, later Mrs. Billington. After about two years' tuition from her, he had Charlotte Bull as his music teacher for about six months, but during his last three years at the Grammar School, he was taught the piano by Mrs. Jeanette Mohr.

The gratitude felt by Valen (as a mature musician) for her thorough instruction is beautifully expressed in the dedication of his 1st String

---

<sup>\*)</sup> In Norsk Rikskringkasting (Norwegian Broadcasting Corporation), exact date unknown, but it was recorded some time in 1952. Quoted by Music Director Kristian Lange in Programbladet (Radio Magazine), p.6 on the occasion of the celebration of Valen's 70th birthday on 25th August, 1957.



**Fartein Valen 7 years old.**



**Fartein Valen 12 years old.**

Quartet, Op. 10 "to my teacher Mrs. Jeanette Mohr".\*)

It was Mrs. Mohr who first acquainted him with Bach's music, which was to become his musical lodestone throughout his life. When Mrs. Mohr set him Bach's "Inventions" as homework, he rushed home to play them. The music had such an effect on him that he thought, "Now I know what music really is". In a book containing Bach's Inventions belonging to one of his close relatives can be seen how eagerly he studied Bach's motif technique. Valen never hesitated to acknowledge how much Bach's music had meant to his own. We shall be returning to this later, but I would like to quote here Valen's impression of Bach's music, taken from Programme Secretary Gunnarson's interview with Valen at Norsk Rikskringkasting (Norwegian Broadcasting Corporation)\*\*):

"That which made the deepest impression on me was listening to Bach's music. I heard the whole St. Matthew Passion and the B Minor Mass and I recall one wintry day in a street in Friedenau, the little suburb where I was living, hearing Bach's G sharp minor Prelude. It was as if the winter day had been transformed into a summer day. The prelude was played on an old, untuned piano, but it was a complete revelation, and it was always like that when I heard any of Bach's music".\*\*\*)

Mrs. Mohr's husband, the Rev. Olav Eugen Mohr, was principal at the Missionary College and so it was natural that Fartein should become a close friend of Mrs. Mohr's two sons, Otto Lous Mohr, who was later to

---

\*) Valen actually dedicated his Piano Trio, Op. 5 to Mrs. Jeanette Mohr, but this dedication was amended to read: "To Dagny Knutsen", and Mrs. Mohr had the String Quartet, Op. 10 dedicated to her instead.

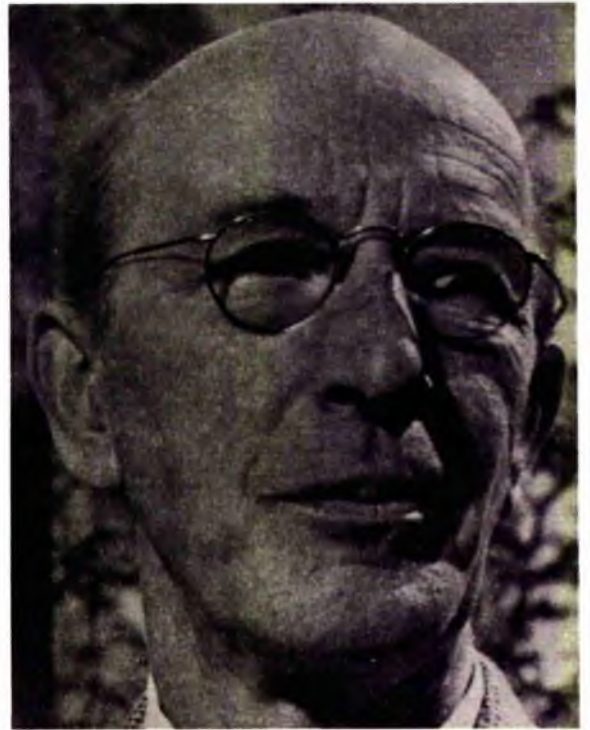
\*\*) In Commemoration of Fartein Valen, Scenekunst No. 1, 1956, p. 38.

\*\*\*) Suburb in Berlin. This refers to Valen's student days in Berlin (1909-1911).





**Otto Lous Mohr.**



**Hugo Lous Mohr.**

become a geneticist of international fame and Rector of Oslo University, and Hugo Louis Mohr, the well-known Norwegian fresco painter. Hugo Louis Mohr had on several occasions painted portraits of Fartein Valen, but it may not be generally known that Hugo Louis Mohr used features from Fartein Valen's face for his painting of St. John in Oslo Cathedral. Valen was very attached to Otto and Hugo, perhaps more to Otto, who was often in his company when he lived in Oslo and with whom he exchanged frequent letters during his stay in Berlin. To both Otto and Hugo he dedicated several of the central works in his production. But Fartein also spent a great deal of time with Fritjof and Kirsten Louis Mohr, both his classmates at Kongsgård School.

At this time, and also during his holidays, he was often at the home of the Rev. P. de Seue at Fjellberg, which became a second home to him. It was Miss Birgit de Seue who introduced him to piano extracts from Mozart's operas (without text). Fartein became an enthusiastic admirer of Mozart's music and never neglected any opportunity which presented itself of listening to it. As well as Bach, Mozart was to become one of the few composers who exercised a decisive influence on his musical development.

It was after Fartein had started school in Stavanger that he began to write his first compositions as well as eagerly studying and playing the sonatas of Mozart and Beethoven. He was no more than eight years old when he wrote his first piano sonatine, which revealed a good grasp of classical forms. Shortly before his death, Valen held an autodafe

over his early compositions in order, as he explained to the author, to refute the notion that he had attained his artistic accomplishments easily, in other words that he had been an infant prodigy to whom everything came readily. The occasion for this had been an acid remark by someone who, in Valen's eyes, attempted to minimise his musical achievements. Fortunately not everything was burnt, and among the surviving compositions of his childhood and youth is a piano sonata consisting of 24 whole pages, written when he was 15 years of age, and revealing that the young Valen had a thorough grasp of the principles of harmony and form and that he must already have had a highly developed piano technique. His friend, Prof. Dr. Otto Louis Mohr has published "Recollections from Fartein Valen's Youth"\*) where he relates inter alia:

"He began to compose at an early age. There are thick bundles of Fartein Valen manuscripts from that time, an endless series of sonatas, sonatinas, legends etc. It consumed progressively more and more of his time and interest. Then my mother promised to play with him. He was exceptionally gifted, she says, but lack of strength, purely physically, will always prevent him from becoming a performer. He was extraordinarily eager and diligent when it came to practising, and this completely robbed him of interest in his school subjects. He composed night and day - without having learnt a trace of harmony, apart from what he had been able to acquire by himself".

One of Fartein Valen's school friends at Kongsgård School, High Court Judge Trygve Wyller, relates in an article entitled "Fartein Valen

---

\*) Published in the Norwegian newspaper Aftenposten for Dec. 1st, 1960, No. 403.

at Kongsgard<sup>\*)</sup>:

"That he was musical was as clear as day. He mastered difficult compositions when he allowed himself to be dragged to the piano in our Grammar School Society. It was said that when he wanted to relax from his lessons, he "read" his notes as we others read novels. His whole being was steeped in music".

Though he was deeply engrossed in music "day and night", this by no means meant that he neglected his other lessons. On the contrary, he was, as Trygve Wyller puts it in his article:

"brilliantly gifted in all his reading subjects, immensely eager to learn, industrious, widely read in literature, history, languages and philosophy beyond the requirements of the school syllabus..."

Otto Ious Mohr says almost the same:

"At school he was a star pupil, the teachers' and principal's favourite. Extraordinarily gifted in languages and all subjects except mathematics, which was a terror to him and became more and more so as he advanced through school. The principal expected a great deal of him as scholar - he was awarded distinction in Latin at the matriculation examination, but his interests inclined progressively more in an aesthetic direction".

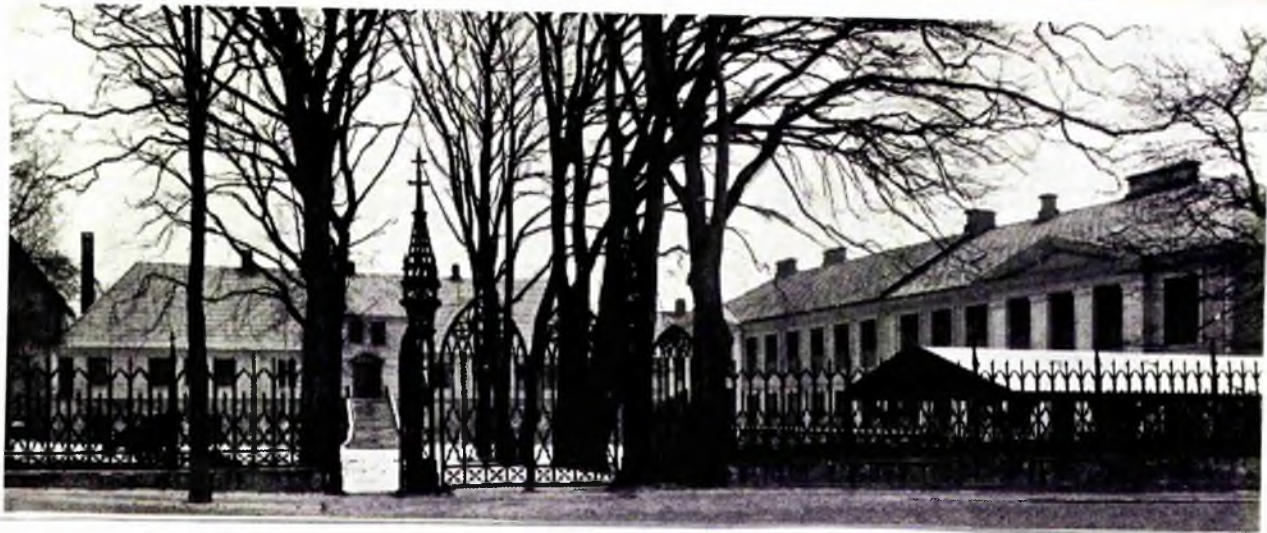
Besides painting aquarelles of poppies and pansies, he found time to write sonnets for the school magazine, Drage.<sup>\*\*)</sup> About the man Fartein Valen, Wyller has this to say:

---

<sup>\*)</sup> First published in Stavanger Aftenblad (newspaper in Stavanger) and reprinted in Haugesunds Dagblad (newspaper in Haugesund), Dec. 18th, 1952.

<sup>\*\*) The author has hunted among the few surviving minutes of the Grammar School Society, Idun, and the school magazine "Drage". In the minutes of the meetings of The Idun Society, it appears that Valen gave frequent addresses (contrary to what one would have been led to expect of the rather withdrawn Valen), and also that he played "Mozart in such a way that even the rowdiest grew silent". The author did not, however, succeed in coming across any contributions by Valen as several years' issues disappeared or went astray during the Second World War.</sup>





**Kongsgård Skole in Stavanger.**



**Headmaster of Kongsgård Skole  
and Valen's teacher, Andreas  
Hall Brichsen.**

"His health was delicate, his body frail, and his physique ruled out all vigorous activity. His appearance was marked by tranquility and gentleness. Thus he did not participate in our heated debates, and any extreme in opinion or conduct was completely alien to him".

In later life Valen retained many of these characteristics. His reserved nature caused him to live an unobtrusive life and he never fought to make his music known. Otto Louis Mohr put it well when he said in his "Recollections from Fartein Valen's Youth" that Fartein "with his whole manner apologised for being present, and that even among those who were totally inferior to him in intelligence".\*)

Neither did Fartein participate very much in games and other youthful amusements with the others of his age group. How did his fellow pupils regard him? Wyller relates in this connection:

"The rest of us were in fact not sufficiently mature at that age for his musicality alone to give us the respect, yes, I would go so far as to say the esteem, which we all felt for him. On the contrary, musical propensities at that age are often the occasion for derision. At the same time, the thing which not only warded off the faintest suggestion of aggression, but raised him high above the level on which we ourselves moved, was the feeling that behind this musical façade dwelt an altogether unusual personality".

At times his shyness assumed such proportions that his already indifferent health was exposed to severe strain. Fartein Valen told the author how he had not dared to say that he was cold when he sat by a classroom window which had been broken by a snowball. This timidity cost him a serious bout of pleurisy which in turn kept him a whole year

---

\*) Otto Louis Mohr, *ibid*, *loc.cit.*



Stavanger at the time when Valen studied at Kongsgård School at the middle of the picture.

away from school. He was then 15 years old. As consolation he got Gustav Lange's Theory of Harmony for Christmas and looked forward greatly to reading it, expecting to find new material which he had not come across before. But he was deeply disappointed to discover that it contained nothing but names of chords and progressions which he had already used in his own compositions.

The matriculation examinations drew near and Fartein dreaded the mathematics paper, since this was his weakest subject, but things went better than he expected, and even though the standard he achieved ("Satisfactory") was only moderate, he more than compensated for it by gaining distinctions in Latin, English and German.

During his Grammar School years he came to feel more and more that music was his real vocation in life. After his splendid matriculation results, he was strongly advised to study languages, particularly by his principal, Andreas Emil Erichsen, who was himself a linguist and had done some research in philology. Fartein had no great enthusiasm for this, but lacked the strength and courage to oppose his parents' wishes. Otto Louis Mohr, who was Valen's confidant at that time, related in his article how deeply these conflicts disturbed him:

"At last the crisis came. All his thinking revolved round music and all his aspirations and dreams were concentrated more and more round the possibility of becoming a musician and offering himself for music.....He had no friends. But we began to go for walks together and he opened his heart to me. His father was a missionary and when he discovered what Fartein's intentions were, he took him aside and gave him to understand that the business of becoming an artist was a snare





Batch of Students 1906 at Kongsgård Skole. Fartein Valen farthest  
to the left in the middle row.

the devil had laid for him. I believe his mother was more undecided, but she apparently supported her husband in the matter. These were terrible years for Fartein. We often went on long tramps and on these occasions he would tell me about the clashes with his parents, all of which deeply affected his sensitive spirit and his complete subordination to his parents' authority. Added to this he was himself in the greatest doubt, and his own uncertainty inevitably made the whole situation even more harrowing for him".

After endless discussions between father and son, in which the father unshakably maintained his position, his mother sent some of Fartein's compositions to the pianist and composer, Agathe Backer Grøndahl<sup>\*)</sup> for appraisal. Mohr tells about this in his article:

"She (Agathe Backer Grøndahl) expressed herself very carefully, but said that he should definitely be given a chance, and so at the conclusion of many years' anguish, it was determined that after completing his final Grammar School examinations, he should go to Kristiania (now Oslo - author's note) to study languages - which was the condition laid down by his father for being allowed to study harmony, under Elling."<sup>\*\*)</sup>

Thus it was decided that Fartein should go to Oslo and commence his language studies while receiving instruction from Elling. When Valen came to Oslo, "Elling looked through some of his compositions and expressed the opinion that they revealed undoubted talent, so he began to study harmony". (Otto Louis Mohr in "Recollections from Fartein Valen's Youth".)

His father was to review the matter after a year, but he became ill and died in the summer of 1906. The problem no longer existed and

---

<sup>\*)</sup> Agathe Backer Grøndahl (1847-1907), Norwegian composer and pianist (piano pieces and songs).

<sup>\*\*) Catharinus Elling (1858-1942), Norwegian composer and collector of folk music. Among his best known works are a violin concerto, the opera "The Cossacks", and several oratorios, romances, piano and violin compositions.</sup>



**Fartein Valen at the  
age of 20.**

Fartein was able to give up his language studies and devote himself wholly to music. His mother received a widow's pension and she decided to give financial support to her son's music studies. But Fartein had first to promise to qualify as an organist so that he would have something to fall back on should his plans not meet with complete success.

When Fartein came to Oslo, he heard a symphony orchestra for the first time in his life, there being extremely few concerts in Stavanger at that time and then usually of chamber music with comparatively few newer compositions on the programme. The most important musical experience Valen took with him to Oslo were his studies of Bach's, Mozart's and Beethoven's music, a good foundation, but not good enough if he were to embark upon serious composition studies in Berlin.

### Chapter III.

## Chapter III

Valen studied at the University and Conservatory of Music in Oslo. His first listed work, "Legende" for Piano, Op. 1, is published.

Fartein Valen arrived in Oslo in September, 1906 to start his language studies at the University, while simultaneously receiving instruction in the theory of music from Mr. Catharinus Elling. After having read philosophy, German and French at the university for some months, he felt more and more that music was his real vocation, and when he asked Mr. Elling whether he thought that he (Valen) should become a musician, Mr. Elling replied that this was a question he had long been expecting. During a conversation with the present author, Valen told him that he had not been able to interpret it as anything other than Elling's well-considered advice to him to become a musician. Valen now felt content that at last he had become fully aware of his vocation, and since his father was dead (he died on July 22nd 1906), there was nothing to prevent him from devoting himself completely to music. But since his mother, who now supported his studies financially, advised him first to qualify as organist at the Conservatory of Music, he commenced there in the spring of 1907. The diploma he received there states that he continued to receive tuition in counterpoint and harmony with Mr. Elling, and that he only received instruction in playing the organ, and for a short spell in piano playing, at the Conservatory of Music.



Christian Sinding  
(1856-1941).



Valen's first teacher  
in composition, the  
composer Catharinus  
Elling(1858-1942).

According to Mohr's "Recollections from Fartein Valen's Youth", Valen thought that

"Mr. Elling was exceptionally friendly towards him and F. (that is Fartein Valen, author's note) always spoke of him with endless gratitude".

In the brief autobiographical sketch which Valen dictated to his friend, Miss Else Christie Kielland at Valevaag on June 18th, 1946 <sup>\*)</sup>, it is stated that Valen had inter alia the following reservations about Mr. Elling's teaching methods:

"Fartein journeyed to Christiania (i.e. Oslo, author's note) where he became a pupil of Mr. Elling, who was most friendly towards him. His teaching was conservative and strict, with dogmatic statements that things were right or things were wrong, without any elaboration or any real explanation of the phenomena involved".

But even though Mr. Elling as a representative of the "old" school, could at times be rather obstinate and authoritarian, he had a deep interest in his pupil's unique musical talent, and later assisted him with contacts in Berlin when Valen, after qualifying as an organist in 1909, expressed the wish to study further at Die Königl. Hochschule für Musik.

In the same year as he commenced at the Conservatory of Music, his first listed composition, Legende for Piano, Op.1, was published by Oluf Bye's Music Publishers in Oslo. About this event, Mohr remarks:

<sup>\*)</sup> The original, marked UB Ms 8°1819, is in the possession of the University of Oslo Library. It was published in Morgenbladet (Oslo) on March 3rd, 1953. An English translation is to be found in the appendix.



"I could fill out my article with innumerable details, but that would make it too elaborate...about his terrible ordeal when he took his first manuscript, *Legende*, to Mr. Bye, about his intense anxiety and how he paced up and down outside, not daring to go in, and his devotion to Bye after he had eventually scraped up sufficient courage and then been kindly received." \*)

Valen was most apprehensive about how his first published composition would be received, and in a letter to his mother \*\*) he wrote, "If the reviews are unfavourable, the public follows them, and then all roads are barred", but its success exceeded all expectations, and Valen was able to breathe more freely. The composition is discussed in the section dealing with Valen's music under the title "Early Compositions", but it might just be mentioned here that Valen employs the comparatively uncommon 5/4 metre which probably goes back to impressions of Malagasi folk music. It is clearly evident that Brahms has been his great model in this composition, and something of the same fine atmosphere from the opening of the piano piece is echoed at the beginning of the slow-moving second movement in Valen's 1st Piano Sonata, Op.2. Both technically and artistically this opus is very mature and reveals that Valen already possessed fine lyrical sensitivity.

About the young Valen's sojourn in Oslo, Mohr relates the following in his "Recollections from Fartein Valen's Youth":

---

\*) op. cit.

\*\*) Related to the author by the composer's sister, Sigrid Valen in an undated letter.

"Here in Christiania Fartein lived first at the Student Hostel. During this period I saw not a little of him. We attended a number of concerts together, and during the evening and at night we sat and talked, almost exclusively about art, about music, literature and painting.... This period at the Students' Hostel was a terrible time for him. His shyness almost came to assume the form of a persecution mania. He was desperately apprehensive at mealtimes and thought that everybody laughed at him and thought he was ridiculous. The merest trifles became blown up in his imagination until they assumed monstrous proportions, and I still recall his almost pathological utterances when one of the students one day made a remark about his hat. At the Students' Hostel there was a student whose name was Aukrust \*), who wanted to become an author, an eccentric individual, who came to have a frightful hold on Valen. He seemed to make a study of him (i.e. Valen, author's note), and exercised a kind of hypnotic influence over him with the result that Fartein finally \*\*) became neurasthenic, almost bordering on insanity."

Fartein worked hard, so much so that, according to Mohr he "was terribly plagued by lack of sleep".

"Finally he fell ill and a doctor who was summoned diagnosed a serious heart case and prescribed complete rest. His illness cost him several months - the whole spring - but he benefited from it. His neurasthenia receded". +)

The three years which Valen spent in Oslo came to have the greatest significance for him from a musical point of view. Besides the thorough instruction in music at the Conservatory of Music, he

---

\*) Olav Aukrust (21.1.1863-3.11.1939), High School principal, one of Norway's greatest poets, also a linguistic innovator (New Norwegian).

\*\*) Otto Louis Mohr recorded these memories of Fartein Valen in 1909 while he was still a student. In a concluding remark at the publication of these reminiscences, he says, "When employing expressions like 'almost pathological' and 'bordering on insanity', I must emphasise that they are intended to express degree, and are by no means used in a medical sense. Fartein's mind was healthy enough".

+) Otto Louis Mohr: "Recollections from Fartein Valen's Youth", op.cit.

had the opportunity of hearing several standard works of orchestral literature, among them Beethoven's Symphonies, of which the 5th in particular made a powerful impression on him. But Valen also heard the works of more recent composers such as Mendelssohn, Schumann and Berlioz, and he was thus well-read in music when he later commenced at the Hochschule in Berlin.

At the organist examination, Valen was tested in organ playing, harmony, counterpoint and modulation. As his most important item, he had chosen to play J. S. Bach's great Prelude and Fugue in A-minor "with arms and legs", as he so humorously remarked in the autobiography he dictated to Miss Elsie Christie Kelland. Those who were present and heard him were astonished at his eminent mastery and the strength of his touch which, on account of his poor health, had not previously been more than adequate. He received high commendation; "Highly satisfactory execution in respect of both manual and pedal". As far as the test in modulation and harmonising of a choral melody without assistance of instrument was concerned, it was recorded that "Valen has shown that he is in possession of excellent knowledge which he knows, moreover, how to employ with great distinction". III, 1.

Valen had now acquired a solid musical basis, due not only to his conscientiousness in performing the tasks set him by his tutors at the Conservatory of Music and by Mr. Elling, but also to the fact that he found time during this period to complete, among other things, a string quartet in four movements. This string quartet has not been published and is deposited in Oslo University Library.

(III, 1).

Musik-Konservatoriet

Nordahl Bruns gt. 8,

Oslo.

Herr Fartein Valen som er født 25. august 1887 i Stavanger, har vært elev ved Musik-Konservatoriet fra og med vaaren 1907. Idet han har avlagt prøve i de til Organisteksamen fastsatte hovedfag, Orgelspill og Harmonilære er han av lærerne i disse fag meddelt følgende vitnesbyrd, som godkjennes av undertegnede direktør og lærerraad.

Orgelspill: Herr Valen har vært min elev og kunde ved prøven spille J. S. Bach's store preludium og fuge i a-moll med et meget tilfredsstillende foredrag baade med hensyn til manual-og pedalspill. De forelagte koraler fikk en meget god udførelse.

Hilmar Grønner.

(Sign.)

Harmonilære: Efter at herr Valen i vel tre halvaar har studert kontrapunkt for hr. Catharinus Elling, har han med løsningen av de til organisteksamen fastsatte opgaver (modulasjon og harmonisering av en koralmelodi, uten hjelp av instrument) vist, at han sitter inde med meget gode kundskaper, som han ogsaa forstaar at anvende særdeles tilfredsstillende.

Gustav Fr. Lange.

(Sign.)

Herr Valen har en kort tid vært elev i pianospill, men har ellers ikke deltatt i noget andet fag ved Konservatoriet.

Hans orden og opførsel har vært udmerket.

Kristiania 29. mai 1909.

Peter Jøndeman.

(Sign.)

Kitty Hødenskov (sign.)

Gunhild Bogerud (sign.)

Per Binge (sign.)

Hilmar Grønner (sign.)

Gustav Fr. Lange (sign.)

Chr. Hæderud (sign.)

(III, 1)

The Conservatory of Music,  
Nordahl Brunst 8,  
Oslo.

Mr. Fartein Valen, born 25th August, 1887 in Stavanger, was a student at the Conservatory of Music from the spring of 1907. Having submitted himself for examination in the subjects prescribed for the Organist Examination, Organ-playing and Harmony, he has been awarded by his tutors in these subjects the following testimonial, which has been approved by the undersigned director and tutorial board.

Organ-playing: Mr. Valen has been my pupil and at the examination was able to play J. S. Bach's great Prelude and Fugue in A-minor with a highly satisfactory degree of execution in respect of both manual and pedal. The prescribed chorals were performed most satisfactorily.

Hilmar Grønner.(sign.)

Harmony: After having studied counterpoint under Mr. Catharinus Elling for 3 semesters, Mr. Valen has, by performing the prescribed exercise for the Organist Examination (modulation and harmonising a choral melody without help of instrument), shown that he is in possession of excellent knowledge, which, moreover, he knows how to employ with great distinction.

Gustav Fr. Lange.(sign.)

Mr. Valen has for a short time studied playing the piano,  
but has not participated in any other course at the Conservatory.  
His conduct has been outstanding.

Kristiania 29th May, 1909.

Peter Lindeman. (sign.)

Kitty Hedenskou (sign.)

Hilman Grønner (sign.)

Gunhilda Bogerud (sign.)

Gustav Fr. Lange (sign.)

Per Winge (sign.)

Chr. Haslerud (sign.)

## Chapter IV.



## Chapter IV.

Studies at the Academy of Music(Hochschule) in Berlin 1909-1911.

Valen composes his first Piano Sonata, Op. 2.

Although Valen had received a thorough training at the Conservatory of Music in Oslo, he nevertheless felt a strong need to learn more, and since Norway has no Hochschule, he had no choice but to study abroad. At that time Germany was considered the country for music and it was the ambition of music students from all over the world to study there. Particularly well-known was the Conservatory in Leipzig where, among others, Grieg and Svendsen had studied, though with different degrees of success (As is known, Grieg did not enthuse over the Conservatory in Leipzig, while Svendsen was quite happy there.). Mr Elling, who himself had studied in Leipzig and had also spent several years in Berlin, strongly advised Valen to study at the Hochschule in Berlin, the director of which was none other than Max Bruch. Mr Elling kindly put him in touch with <sup>\*)</sup> Ludwig Wachtel, who had studied Norwegian folk music.

Valen did not proceed to Berlin until the autumn of 1909, and the summer of that year he spent with his mother and sister Sigrid at Valevæag. The journey to Berlin was not without misfortune. The <sup>\*\*)</sup> composer described it to the present author:

\*)

From Valen's autobiographical sketch as dictated to Miss Else Christie Kielland. See Appendix C.

\*\*)

Private note jotted down during a conversation with the composer.

"I had never been abroad before, and the journey was my first encounter with the wide world. It happened that my suitcase went off in one direction, my overcoat in another and I in a third, but fortunately we found one another again. My first encounter with the cities of Hamburg and Berlin was overwhelming and confusing, but luckily I met several kind-hearted people who helped me on my way."

In Berlin he was well received by the Wachtels who took an immediate liking to this fine, modest Norwegian and formed a lifelong friendship with him. Mrs. Wachtel, who was herself a painter, introduced Valen to the art of painting, and through her he received tickets of admission to the most important exhibitions. Among his best friends in Norway were many of our best-known painters, such as Henrik Sørensen, Agnes Hiorth, Elise Christie Kielland, Willy Middelfart, Hugo Mohr, Froydis Haavardsholm and C. Røstvig.

When Valen came to Berlin, it turned out that he had arrived 14 days too late for the entrance examinations at the Hochschule. Here was a difficulty. Valen relates the incident as follows: \*)

"Presumably on account of the expression of despair on my face, one of the office staff at the Hochschule said that I might try going to see the director, Max Bruch, privately. This I did, and at first met with a very brusque reception. Then Bruch disappeared into a side room with my manuscripts, which included a string quartet \*\*). He stayed away for what seemed like an eternity, and when he returned his attitude was quite different. It turned out that it was not altogether impossible for me to commence, and he would send me a card to let me know. The card duly arrived on the following day. I had been admitted without the customary examination."

---

\*) Vide Valen's autobiographical dictation. Op.cit.

\*\*) This was apparently the string quartet which he had completed while at the Conservatory of Music in Oslo (1909).



The abovementioned card, shown in the adjacent photograph, was found among Valen's surviving papers after his death. <sup>\*)</sup>

Valen was originally to have had Max Bruch as tutor in composition throughout his studies at the Academy, but as Bruch was forced by ill-health to retire from the Academy on 24th October, 1910, <sup>\*\*)</sup> Valen was taught by him for barely a year. After Bruch's retirement, Prof. Carl Leopold Wolf, who had given Valen a few lessons in counterpoint, became his tutor in composition, while Prof. Herschberg became his tutor in piano playing. Though Herschberg was pleased with Valen's technique, he thought his touch rather soft. As he so humorously expressed it <sup>\*)</sup>: "Ach, Herr Valen, sind Sie noch hier, ich habe Sie gar nicht gehört", and "Das ist ja so wie die Netten über's Klavier gehen <sup>++)</sup>".

In addition to these subjects, Valen attended courses in the history of music and in singing. His studies in Berlin were financed with the help of a life insurance policy of his father's. <sup>§)</sup> During his first few months there, Valen moved several times before he finally found a place where he was safe from inquisitive landlords. He kept mostly to himself and did not associate much with the other Norwegians who were living in Berlin; he was wholly engrossed

<sup>\*)</sup> Taken from O. Gurvin: "Fartein Valen", p.39.

<sup>\*\*)</sup> According to a letter from the Academy of Music (Hochschule), Berlin, dated 8.5.1963, to the author.

<sup>\*)</sup> Gurvin: "Fartein Valen", Oslo, p.40 loc.cit.

<sup>++)</sup> These sentences may be translated "But are you still there, Mr. Valen, I didn't hear you at all"; and "You play in such a way that one would think there were moths strolling over the keys!"

<sup>§)</sup> According to Valen's autobiographical sketch.

9/10 09

Friedman  
(Berlin)  
Alte. Str. 09.

Graf von Gars,

Sie glauben daß wir Sie  
anrufen können. Kommen

Sie gef. Dienstag den 12. Oct.

Morgen 11 Uhr zu mir nach

Charlottenburg, Hgl. Goltzstr.

für mich, Zimmer Nr. 13.

Dr. Max Bruch.

Introduction card from Max Bruch for admission  
to the Hochschule.



in his studies and the rich musical life of the city. Here he heard all the great Wagner operas, works by Bach and Handel, and compositions by modern composers like Richard Strauss. His greatest musical experiences were the works of Brahms and of Bruckner, whose 8th Symphony made an indelible impression on him.

When Valen went home to Valevaag on holiday in the summer of 1910 at the conclusion of his first year at the Hochschule, he was on the whole satisfied with his period of study in Berlin, and felt that it had measured up to his expectations.

His second year at the Academy, however, was to bring him serious disappointments. During his first stay in Berlin, Valen had conscientiously written the exercises which had been set him, and his tutor had been very satisfied with his work. But he had meanwhile also been working on a piano sonata (Op. 2), which he now showed to Professor Wolf. The professor approved of the first two movements; but when Valen rewrote them in the autumn of 1910, he (Wolf) expressed serious reservations, lectured him at length on chromatism and altered chords, and took strong exception to what was for that time modern music, which he would not tolerate in the Academy. Valen did not consider these movements so terribly modern and was rather shocked by Professor Wolf's conservative attitude. He felt so offended by this incident that he stayed away from the Academy for a week or two, but on his return, the professor was much more reasonable and tried to put things right by saying that "melody is

the essence of music. The man who has melody can consider himself fortunate, and you undoubtedly have it." After New Year Valen received high praise from Professor Wolf for an orchestral overture \*) which he had written, and he felt that this was the Professor's way of making amends and showing that he wanted to forget what had happened. Nevertheless he could not rid himself of the impression that he had come to a "seminary for musicians". \*\*) Little emphasis was laid upon developing the student's individual musical abilities; the aim seemed rather to be to train the pupils in technical dexterity. The tutors did all they could to prevent new tendencies in music, such as impressionism, and composers like Mahler and Strauss, from gaining ground in the Academy, an outlook which has now been completely changed with the appointment of the contemporary composer, Boris Blacher, as director, and the establishment of a separate chair of twelvetone music (Josef Rufer). The majority of the students at the Academy on the other hand, were mainly concerned with acquiring a thorough technical training in music and had little interest in discovering their identity as musicians. Valen, on the other hand, went to Berlin not only to be trained as a musician, but equally to receive guidance in acquiring insight into his own style, something

---

\*) This work was not found among the early compositions which Valen left at his death. Presumably it must have been burned by the composer in his autodafé over early work shortly before he died in the autumn, 1952.

\*\*) In a letter to Otto Lous Mohr of October 8th, 1911, mentioned in a feature article "Ungdomsminner om Fartein Valen" Aftenposten, September 2nd, 1960.





**Fartein Valen in Berlin 1910.**

which he soon realized was left to the student himself. Although he sometimes felt deeply disappointed at the low aims of the course provided by the Academy, he did have many experiences which encouraged him and enabled him to overlook and forget his disappointment over the Academy's somewhat uninspired view of music. In his autobiographical sketch, Valen describes one such experience: <sup>a)</sup>

"I won great admiration from the other students when my tutor (Wolf) wanted to use for instruction purposes a copy of a passacaglia I had composed."

Prof. Wolf got to know about this work through an American friend of Valen's, and the composer has described the circumstances thus:

"Davis, the American, was sitting with me once while I was improvising on my passacaglia theme, and he became so enthusiastic that he asked me to write it down. When Prof. Wolf heard Davis play it, he exclaimed, 'Da haben Sie was schönes gemacht'. Davis very touchingly came and related the incident to me." <sup>\*\*)</sup>

Later when Valen had completed his studies in Berlin and was wondering how he could use his specialised musical education in such a way as to earn just enough to keep alive and thus be able to devote most of his free time to composition, he received a most flattering

<sup>a)</sup> Valen's autobiographical sketch, op.cit.

<sup>\*\*)</sup> Ibid, loc.cit. Among the surviving manuscripts which were entrusted to the University of Oslo library for safekeeping, 4553, Box 360, are two passacaglias, one in Booklet I with ten variations and the other in Booklet II with seven variations. It is possible that there may be some date or remark on the MSS which could supply a clue, but since all Valen's MSS (with the exception of the completed atonal works) are subject to a provision that they should not be made available to the public before 1977, it has not been possible to investigate which of the two it was that Prof. Wolf used in his teaching.



offer from Davis to take up a position at a College in New York; but though he felt greatly tempted, he had no real desire to go there. He shuddered at the thought of spending his life among such a conventional nation without any very deep understanding or feeling for a fullgrown and complex spiritual life, a nation whose musical taste he found equally hopeless from artist to stonemason. \*) Valen therefore declined the offer and wrote that he would just have to eke out an existence in Norway as best he could. He thought it ought to be possible to obtain a post as a music teacher in Norway, however difficult it might seem at the time.

Later Valen established himself as a highly respected teacher of composition, and among his pupils were several of the best-known young Norwegian composers.

He had now concluded his studies in Berlin, and even although he considered that he had learnt a great deal, he felt that he was no nearer the goal he had set himself when he went to Berlin, namely to discover his musical self, or as he himself expressed it when he was interviewed by Programme Secretary Torstein Gunnarson: \*\*)

"At the conclusion of my studies at the Hochschule in Berlin, my tutor said to me that all I had to do was to go home and compose, for I had learned so much. But my

---

\*) From a letter to his friend Otto Louis Mohr in the spring of 1913.

\*\*) "Reminiscences of Fartein Valen", *Scenekunst* No. 1, 1956, p.38.

musical experience was not so outstanding. When I started it seemed that everything I wrote had already been said so much better by others. It was no more than a feeble repetition..." \*)

But Valen was not yet finished with Berlin, for, after spending the summer holidays at home in Valovæag, he returned to the German capital in the autumn of 1911 to study privately.

---

\*)

The same opinion was expressed by Valen in an interview published by the present author (A Fartein Valen Interview) in Kunst og Kultur, No. 1, 1964, Oslo.

## Chapter V.

### Chapter V.

Return to Berlin. Valen studied privately.

After Valen had completed his studies in Berlin, he went home to Valevåg to spend the summer holidays with his mother and sister. Shortly before he set out on his homeward journey, he was approached by Det Norske Misjonsselskap (The Norwegian Missionary Society), with the request that he should help with the arranging of some hymn-tunes for "Melodier til en Misjonssangbok" (Tunes for a Missionary Hymn Book) (Leipzig, 1913). At first he was not very willing to undertake this task, because he was afraid that it would distract attention from his own compositions on which he was working at the time, but eventually he agreed on the understanding that the musical arrangements should not be publicly ascribed to him. The Missionary Society accepted this condition and that is why H. <sup>\*)</sup> does not mention him as the person responsible for arranging the hymn-tunes. His name was included for the first time in "Melodiboken" (Lund, Bergen, 1939), where there has been no hesitation in "simplifying" and transposing several of the hymns so that in some cases the finely balanced polyphonic character has been completely lost. These hymns, which will later be treated separately, reveal great mastery, not least in their extreme simplicity, and like Bach's arrangements could

<sup>\*)</sup>

Abbreviation for "Melodier til en Misjonssangbok" (Det Norske Misjonsselskap, Røder, Leipzig, 1913).

well serve as models in the art of arranging hymns. Nevertheless a certain amount of criticism of Valen's arrangements was received by the Missionary Society. Some people considered them rather modern, an opinion which strikes the present author as remarkable, since an investigation of the hymns in question reveals few modulations or dissonant chords. It became clear that the publishers had paid little attention to this criticism from laymen, when, some years later, in 1928, Norsk Høstetikk og Forlag commissioned Valen to harmonize some tunes.

Having no desire to cross the "pond" to America to teach there, the question of what he should do now raised itself with renewed urgency.

In the event, he decided to return to Berlin and continue his studies there privately. He wanted now to devote himself to the study of music from the Renaissance to the present, hoping by this means to be able to discover more easily his own musical individuality and at the same time to satisfy a deeply felt need to learn more about music.

There was still a little left of the money which he had inherited from his father, and he could count on some help from his mother, but he realized that to be able to keep going he would have to take private pupils. Valen was very much liked as a teacher, and he felt that he could easily have settled permanently in Berlin. That he later changed his mind was due to a series of circumstances to which we shall return later.

Valen went systematically to work on his study of scores, and did not confine himself exclusively to the best-known composers, but devoted time also to less well-known or forgotten ones, whom he frequently studied to just as good effect as the masters. In an interview he related how surprised he was to come across the music of Gesualdo da Venosa. \*)

"During the Renaissance there was a Prince of Venosa called Gesualdo da Venosa. I recall how surprised I was when during my studies I came across a motet he had written, which ended on some chromatic tones which had nothing to do with the rest of the piece".

In addition to Bach, the "old" masters, who made the greatest impression on him were Victoria and Palestrina. Later when Valen returned to Oslo, he tried to start a society for the promotion of Palestrina's music, though with little success. In his "Reminiscences of Fartein Valen's Youth" \*\*, Otto Louis Mohr remarks that Valen "in his letters constantly returns to Bach, who always held a special place in his esteem. "Himself", as he used to call him". In a letter to Mohr written in 1917, he says i.e.,

"I play Wohltemperiertes Klavier every day, and Bach becomes an ever greater and greater wonder to me". +)

Valen made good use of his time. He not only studied scores, but also frequented orchestral rehearsals and concerts. About his

\*) Vårt Land (Oslo), 15.4.1951.

\*\*) Published as feature article in Aftenposten (Oslo), 2.9.1960.

+) Ibid, op.cit.

impressions of Reger's playing, he writes in a letter to Otto Louis Mohr in 1913, \*)

"He (Reger) plays quite beautifully...I have been studying him industriously these days...I sat spellbound the whole evening; he is certainly the mightiest musical talent among contemporary composers, not so brilliant as, but more "bedeutend" than Richard Strauss and more powerful than Debussy."

In the same letter, Valen expresses his great disappointment at Mahler's music, which he had looked forward to hearing and of which he had expected so much:

"I have now heard two of Mahler's symphonies. I was full of expectation, but with the best will in the world I found I was not gripped...I simply cannot understand how people could place him on a level with Bruckner...Alas, Bruckner is something quite different, every one of his motifs is an inspiration of God's grace."

As early as his first year of study in Berlin, Valen had heard Bruckner's music, and it had made an indelible impression on him. In a letter to Otto Louis Mohr (dated 19th August, 1910), he describes the powerful impression he had received from Wagner's and Bruckner's music:

"The Holsteinsingers made a strong impression on me... However, I had a succession of constantly changing enthusiasms. The last was Bruckner, a remarkable artistic personality. His last two symphonies in particular were intensely gripping: simply reading the dry thematic analyses of these works was most edifying." \*\*)

---

\*) Ibid, loc.cit.

\*\*) O. Louis Mohr, ibid, op.cit.



**Fartein Valen, Oslo, 1917.**



And in the same letter about Brahms: \*)

"...each new work of his meant a spiritual enrichment".

Moreover in a letter to Mr. Mohr dated 1911, Valen said,

"...previously they (Bruckner's symphonies) were almost treated as curiosities, and it was even averred that he couldn't instrumentate properly. Now we know that his orchestral works have an unparalleled richness of colour and purity of sound...Among the newest composers, I am most in sympathy with Reger. I believe that he is the most original talent among them; if only he could control his insatiable compulsion for quantity production...Richard Strauss does not appeal to me;...despite his tremendous ability". \*)

The performance of Schoenberg's 2nd String Quartet, Op.10 (F-sharp) in Berlin in the autumn of 1913, made the deepest impression on him. He was in the company of the Norwegian violinist, conductor and composer Leif Halvorsen, who went to the dressing-room after the concert was over to get Schoenberg to autograph the score of the quartet. Valen, who told me about the incident only a week before his death, fetched the score of the quartet and pointed out the parts which had impressed him most. He accompanied Halvorsen to Schoenberg's room, but was too moved to speak to him until Halvorsen gave him a little nudge and he found himself standing right in front of the master himself. Both were equally embarrassed, but Valen managed to stammer his thanks for the great experience the quartet had been for him. At the I.S.C.M. Festival of Music in Amsterdam in 1948 when Valen's Violin Concerto was performed, he met Peter Gadenwitz, the Israeli research worker in music, who

\*) O. Louis Mohr, *ibid.*, op.cit.

urgently begged him to write to Schoenberg and send him some of his manuscripts, but unfortunately he did not find time for this before Schoenberg died in 1951. In a letter to the present author dated 14th August, 1951, Valen writes l.a.,

"Yes, Schoenberg's death was really sad. It came as a shock to me and I felt very guilty at not having written to him before he died." \*)

Valen was fascinated by the bold polyphony of the 2nd Quartet and its radical chords, but his own Violin Sonata, Op.3, was by then so far advanced that Schoenberg's music was essentially a confirmation for him of the fact that he was not alone in adopting the course he had taken in his new work. It is thus not true to say, as has been said in several articles on Valen's work, that Schoenberg's music had a direct, decisive influence on him. It has been interpreted by several as proof of the contention that Valen was purely and simply a Schoenberg opigone. Anyone who has heard any of Valen's compositions from Op.1 to Op.44 (his last completed work), will readily appreciate how false and misleading such assertions are, and yet dozens of them were made later when Op.5 (Piano Trio) and the orchestral piece Pastorale, Op.11, were performed.

The Violin Sonata was to cost him a great deal of toil, particularly the final movement, in which, in spite of all the effort he spent on it, the music never seemed to be quite what he heard inside himself. The composer told the author in conversation that he was

\*)

See letter in Appendix.

assailed with doubt as to whether he was not after all a failure as a composer. One day while he was home on holiday at Valevang, he suddenly woke from his afternoon rest to find a black-draped figure standing beside him. The apparition was wearing a wig and garb from the Baroque era. It beckoned to Valen to follow him into the study, and when they got there the figure in black pointed to a certain place in one of Bach's works which was lying open on Valen's desk. Just as Valen realised that the stranger wished to suggest a solution to the problem which was causing him the greatest difficulty at that very time, the apparition dissolved and disappeared like a ray of light into a portrait of Bach which Valen had hanging over his piano. Outsiders who did not know Valen personally and were not aware that he was a Christian of deep personal conviction, might be tempted to believe that this was purely and simply a piece of bluff. But Valen has not been the only composer to have such parapsychological experiences. In his book on Bruckner, Mahler, Schoenberg (New York, 1947), Dika Newlin mentions that Mahler had a similar experience when in a dream he heard a voice tell him to set a certain theme in the horns. \*) And in his book "The Enigma of Personality" \*\*)

\*) On the Third Symphony by Mahler, Dika Newlin writes: "One particular passage had given him great trouble, 'but then', he told Natalie as they bicycled down to the lake-side village of Unternach on July 10, 'a voice called out to me as I slept (it was Beethoven's or Wagner's - I don't keep such bad company at night, do I?): 'Let the horns come in three measures later!'. And - I couldn't believe my eyes - there was the most wonderfully simple solution of my difficulty!' (How strangely reminiscent of Heinrich Dorn's appearing to Bruckner in a dream with the theme of the Finale of the Fourth Symphony!)" (Bruckner-Mahler-Schoenberg, p.165)

\*\*) In Norwegian ("Personlighetens Gate")

(Dreyer, Stavanger, 1950), Dr. Emil Birkeli, has discussed Valen's dream encounter and characterized it as a subconscious action. <sup>\*)</sup>

"This matter of a dream apparition is nothing to worry about. We shall have a good opportunity later on of showing that such phenomena are part of the mechanism of dream expression. Therefore we call it simply the dream symbol, which occurs according to definite laws. But the subconscious presence was certainly that the solution was in Bach's spirit. The really striking and illuminating incident about this is that the solution presented itself at a time when all conscious functions were completely relaxed, namely in that in-between state when Valen was neither fully awake nor fully asleep. The subconscious had arrived at the solution before the conscious had become aware of it". (Italics mine).

In a footnote to the above quotation, Birkeli defines the concept subconscious in the following ways

"That which is generally termed the subconscious reveals itself here as an unknown form of higher intelligence, a fact which exposes our vagueness and ignorance about the functions of the psyche. \* The subconscious reveals itself in this case as the stage transition from an unknown area to full consciousness". <sup>\*\*)</sup>

It was at this time that Valen began to concentrate on Bach's music, hoping to fathom it to its depths and so discover his own individual style. In a conversation with the author, Valen told him that after his first period of study in Berlin, it seemed to him that everything that he wrote had been said so much better by others, and that he thought that there must be something wrong with his technique. He sat down and transposed all the preludes and fugues in Das Wohltemperiertes Klavier into all the keys, while simultaneously

<sup>\*)</sup> Ibid, op.cit, p.66.

<sup>\*\*)</sup> Ibid, op.cit, p.66.

writing no fewer than six fugues to each of the fugue-themes contained in this work. Valen touched on this in an interview: \*)

"After I had concluded my studies at the Hochschule in Berlin, my professor said that I was fully qualified to compose, but I was not convinced of this. So I began with Bach and concentrated exclusively on Bach for a while: I realised that there was an inner relationship between the harmonies and that this was more pronounced with Bach than with any other composer. By this means I became acquainted with what later became atonal music".

In another interview, \*\*) Valen related what it was that had given him the idea of transposing Bach's Wohltemperiertes Klavier:

"Right from childhood I had always been fascinated by Mozart and Bach. At the conclusion of my studies at the Hochschule in Berlin, my professor told me that my education was now complete, and that all I needed was to go ahead and compose music. So I wrote in the old way and felt that the whole art of composition was stone dead. There was no life left in it at all. It seemed to me that something must be wrong and it could not be the technique as such. Perhaps there was something wrong with me. Then I recalled a story about the young Liszt who was to play once for Beethoven. The great old master asked the lad if he could play something by Bach, a fugue, but it was to be done in another key. I too wanted to try this, so I began transposing the whole of Wohltemperiertes and the fugues into all the keys. I was living in the country at the time (Valovaag, author's note), and it meant quite a bit of drudgery to complete. I played all of it twice. I did gain something in return for all this hard work for my fingers became more pliable and supple than they had ever been before, and I also improved my skill in reading music on sight to such an extent that I could play anything, and by simply glancing rapidly through a composition, I could decide whether it was good or bad. I felt that I had profited by this work, so I started writing fugues on Bach's themes. I went through them six times and when I had finished I felt more stupid than ever. A line from Ibsen's Brand came to mind, "Oh - if you never become like him". Bach did things so well that

\*) An interview with Fartein Valen (Bjarne Kortsen), Kunst og Kultur, No. 1, 1964, pp. 30-32, op.cit.

\*\*) Vårt Land (Oslo), 15.4.1951, op.cit.



C. R. Röstvig: Fartein Valen. 1918.

nobody could imitate him. Moreover, I became aware of the great spirit which animated Bach, and that is as rich an experience as anyone can have".

It was while he was in Berlin that he received the news that his Piano Sonata No. 1, Op. 2 had been accepted for publication by Norsk Musikforlag A/S, Oslo. The fee, 500 German marks, was perhaps not very imposing, but more important was the fact that the publishers expressed their willingness to publish other of his completed compositions. In the spring of 1913 he received yet another welcome piece of news, namely that he had been awarded Hougen's legacy which usually covered two years. Thus Valen's financial situation became a little easier, and it meant not only that he could now work in peace but it was also an encouragement to continue along the road upon which he had begun.

Besides his friends Leif Halvorsen and the pianist Nils Larsen, Valen also met in Berlin Christian Sinding who spoke very highly of his newly published Piano Sonata. Valen tells about this in a letter dated 29.1.1914: <sup>a)</sup>

"...but he said, 'One thing is certain, you know your subject, and for that matter there is no need for me to say anything, for you know far more than I do'. But it was almost too ascetic - too philosophic. All I needed was to fall in love, and as I was going he said to his wife, 'We'll have to find a nice young girl for Valen to fall in love with'. He said a great deal else besides. He was aware that he was getting old himself, as he couldn't agree with the most modern music, and I got the impression that he considered me very much on the extreme wing.

<sup>a)</sup> Quoted in Curvin's biography of Valen, pp. 54-55.



"But at any rate you are one of those who follow their own course", he said.

"This matter of following one's own course was something to which he constantly returned in his conversations; independence was the only thing that mattered to him. 'It is probably my fault for not understanding it', he also said, and I could see that it was difficult for him to understand my way of feeling things. This was the reason why he found it so ascetic-philosophic".

Sinding was at that time the best-known Norwegian composer besides Grieg and J. Svendsen, and his acknowledgement of Valen's Piano Sonata encouraged and strengthened Valen anew to continue with the task of shaping his style. And he was certainly in need of praise and encouragement now that he had started on the orchestral song "Ave Maria", Op. 4 and the Piano Trio, Op. 5.

Shortly before Christmas 1914, his Piano Sonata, Op. 2 was published by Norsk Musikforlag, but some time elapsed before it was reviewed and two years passed before it was given its first performance. Dr. O. N. Sandvik was one of the first to appreciate the great talent which lay hidden in the thin, frozen figure. He stated, *l.c.* \*)

"It is no mistake to say that this person will be among those who will usher in a new period of growth in Norwegian music. Such a finely executed and magnificently constructed work has never, to my knowledge, appeared among first-compositions in our music. Endowed with great virtuosity and ability, Valen creates an impression devoid of guile or empty experiments in sound. Everything he does arouses interest, because it springs from a warmth of feeling which produces an occasionally multi-coloured bouquet of flowers, but which is genuinely vibrating with life."

---

\*) Morgenbladet, 18th July, 1915, later printed in "Gjennom kamp til seier..." (Promises of Bartoia Valen's music in the Norwegian press through 40 years) (Bjarne Rortsen), Oslo, 1963, pp. 7-9.



Dr. Sandvik explains the long delay in reviewing this work in these words: "The reason may well be that this is music which makes great demands on the reviewers." By way of introduction he states that "the Sonata is difficult in parts, so exacting that not many amateurs will tackle it", and continues,

"Valen's music will thus remain unknown to most people for some time. But the powerful forces in it will surely make themselves felt. And unless I am mistaken, it is the quartet or the orchestra which will be the next to give form to the composer's thoughts and feelings. The pianist's 10 fingers are incapable of giving the whole choir of voices such an individual life as this composer demands. This does not mean that the Sonata is not suited to the piano. On the contrary, it often enhances the piano's innermost character; and one would like to hear all of it interpreted by a first-class pianist - for it is a first-class pianist who would be attracted by it."

He emphasises the sonata's sensitive melodies, "powerful harmonies" the strong rhythms and "the sure and independent melody of the lower voices". In addition he quite correctly remarks that "it almost seems for the present that of the masters, Brahms means most to him: even a melody like the theme of the final movement submits, towards the end, to this predominant mood --".

When Dr. Sandvik writes that Valen's Sonata is a magnificent work and quite unique among first-compositions in Norwegian music, he might be thought to be exaggerating. But a comparison of Valen's 1st Piano Sonata with Grieg's Piano Sonata in e minor, Op.7, reveals how totally superior Valen is in his treatment of the major forms, such as sonata and rondo. One need only compare the opening movements of Grieg's and Valen's piano sonatas to realise how Valen's movement

for encores Grieg's first fumbling and breathless attempt in the major forms.

Although Dr. Sandvik's review of Valen's Piano Sonata aroused a certain amount of interest in music circles, the composer did not become generally known until its premiere on 14th February, 1916. It was the young, gifted pianist Dagry Knutsen who had undertaken the difficult task of performing this splendid work. The critics unanimously bear witness to her success. Several of them remarked that the Sonata "is not a sonata in the usual sense of the term, but rather a piano symphony filled to the brim with the most unusual ideas" (Høysenbladet, 15.2.1916), and that it is "desperately difficult in places, a trial of strength for male pianists; should preferably be played by piano athletes of Friedman's type" (Reidar Hjøen in Høysenbladet, 15.2.1916). Several of the critics agree that the capacities of the piano are exploited to the utmost. Per Reidarssen states i.e. that \*)

"the sound-creating capacity is exploited so mercilessly that through the thundering cascades one can almost hear the piano wail that it is not after all an orchestra" (Høysenbladet, 15.2.1916).

The composer and critic Johannes Harklén observed i.e. that \*\*)

"Here and there in this extensive piano composition, I thought that I could detect a heart-cry for some other means of expression: choir and orchestra or organ. Time will show if I am mistaken. I wonder if the piano is his most natural means of musical communication?" (Christiania Nyheds og Avertissementsblad, 15.2.1916)

\*) "Gjennom kamp til seier...", p.5.

\*\*) "Gjennom kamp til seier...", p.6.

Valen was happy in Berlin and it seemed to him that he was making good progress with his work, despite the war which was then at its height (the autumn of 1916 and the spring of 1917). Besides publishing the final movement of Violin Sonata Op. 3, he was busily engaged on two new compositions. In a letter dated 14.12.1915 to his elder sister Magnhild Valen-Sendstad, we learn that the orchestral song "Ave Maria", Op. 4 was intended from the beginning for choir and orchestra. In a letter to Dr. Reece (to whom he dedicated Op. 1, Legende, for Piano Solo), Valen wrote that the work was intended for female choir and orchestra to the text of the medieval vesper "O, lux beata trinitas" (Oh, blessed light from the Trine God) but that it would still be some time before it was completed and could be performed in the Musical Society in Oslo. Several of the drafts were repeatedly rejected before he chose the text of the ancient invocation to Mary, and it was several years later, in 1921, that he was in a position to complete this work. The reason why it took such a long time to complete "Ave Maria" was first and foremost that Valen was involved in a change of style, which can be clearly detected in the polyphonic design of Violin Sonata, Op. 3 with its frequent changes of chord, and powerful dissonances. The last of the 2nd movement's 5 variations is designed as a fugue with the theme in the basic form and inversion. The fugue theme has all the 12 notes grouped so that the intervals are independent, a method which anticipates his later 12-tone compositions, such as the "Tre Goethe-sanger", Op. 6.

Valen's sister, Sigrid Valen, told the author during a conversation that her brother at this time enthusiastically played and studied Reger's music, in particular his "Introduction, Passacaglia, and Fugue for Two Pianos", Op. 96, where at andante sostenuto, there is a theme which employs 11 of the 12 notes of the chromatic scale. It does not seem impossible, then, that he may have been influenced by Reger.

The first bars of the piano trio were also composed at this time. The composer related to the author how when he heard the first bars of the piano trio for the first time, he was so frightened that he had to sit down, and "when I stood up again I had the feeling that I had been sitting there for a hundred years". It was at this time that Valen began to be interested in the higher overtones. In a conversation with the author, he related how he had been so tormented by the higher overtones that he thought he would go mad. Fortunately he came across an American music magazine in which Debussy in an interview stated that he constantly heard the higher overtones, and "it was a great comfort to me to realize that others had had the same experience". \*)

He was therefore delighted when in Bergen in November, 1921, he met his childhood friend Carsten Ien, who gave him a thorough grounding in musical acoustics and made available to him several

---

\*) Also mentioned in his Autobiography, as dictated to Miss Else Christie Klelland, of June 18th, 1948.

overtone tables which he had worked out on the basis of Helmholtz's book "Die Lehre von den Tonempfindungen". These tables were of great help to Valen, who was now beginning to grasp the continuity in the evolution of music. The first overtones, octave and fifth, were thus the first intervals in art music which progressively took over the higher overtones and arranged them in "consonances" and "dissonances" and treated them accordingly. The first "dissonant" intervals were the minor third and its complementary interval, the major sixth, which initially had to be prepared if they fell on a stressed part of a bar, and were called "imperfect consonances". Gradually the other intervals came to be treated as "consonances"; it is sufficient to mention here the 7th in the diminished 7th chord. Even in conservative circles the strict classification of intervals as "consonances" and "dissonances" has now been abandoned; they are now characterised as fluid and are dependent on personal judgment. In Valen's day things had not advanced so far, and the twelve-tone composers were among the first to realise that the increasing use of "dissonances" was a natural and consistent development of man's increasing sensitivity to the higher overtones. It is upon these considerations that the twelve-tone composers base their justification of the tempered twelve-tone scale and the use of freely occurring "dissonances", and declare that twelve-tone music is a necessary result of the rich modulation potential of tonal music.

Valen had earlier heard and studied Schoenberg's 2nd String Quartet which confirmed his view of this natural and necessary development, but he soon discovered that Schoenberg's sound style in the monodrama "Erwartung" by no means was of any help to him. \*) He therefore began to do contrapuntal exercises in addition to the writing of "Ave Maria" and his piano trio. He continued with these exercises from 1917 right up to 1944 when he felt that he had mastered them to such a degree that he could devote himself exclusively to composing. \*\*) He now realised that his style had to be based upon an interplay of dissonant melody lines in contrast to the "old" counterpoint. Just how to abstract the "old" forms such as sonata and fugue and substitute the so-called "modulation sections" in the Durchführung-section of these forms, now became the great problem which he attempted to solve in the piano trio's first movement (sonata form).

\*) It might be in order to recall here that Schoenberg abandoned this style with the song cycle "Pierrot Lunaire", Op. 21, which adopts "old" polyphonic form principles, such as the canon and fugue. (See in particular the piece "Kondfleck"). This polyphonic style was later to culminate in Schoenberg's twelve-tone system, which in essence is polyphonic music. Thus both of them realised that the road to twelve-tone music went by way of polyphony, in the same way as baroque music had to be polyphonic before rococo music could take advantage of the chord material then gained and so create homophonic music. The tempered system was still rather new and untried before Bach and Handel, who consciously made use of the rich modulatory apparatus which was made possible by the equal temperament of the scale. Many musicologists are of the opinion that we today are in a situation similar to that

(Footnote continued...)

of music in the Renaissance and the Baroque Era, that music consequently must be polyphonic before the step towards homophonic twelve-tone music can be taken. The German music historian Moser, who is a particularly ardent champion of this view, counts in 300 year periods for polyphonic and homophonic music (Renaissance-Baroque roughly 1450 to 1750); but we should now probably calculate in terms of shorter periods, perhaps 100 years (roughly 1500-2000), or even less.

\*)

See Valen's Autobiography, where he states among other things: "I realized that I had to continue my studies in composition, and this occupied me until 1944, when I felt that I should use the time for composition. I had been writing studies in counterpoint for half an hour every morning since 1917." The posthumous studies amount to 27,000, and among them we also can find exercises in polytonality. (Preserved at the University Library in Oslo. Due to certain regulations it has not been possible for the present author to investigate them and sketchbooks as well as earlier unpublished works by Valen.)

## Chapter VI.



## Chapter VI

First and Second Sojourns in Valevaag. Journey to Italy, 1922.

After his return home from Berlin in 1916, apart from a few minor excursions to Oslo in the beginning of 1917, 1919 and 1921, Valen lived with his mother and sister Sigrid in Valevaag until 1924, when, his mother by then being dead (she died on 1st August, 1923), he no longer felt obliged to remain in Valevaag.

His Violin Sonata, Op. 3, was by this time more or less complete, but Valen was still not altogether satisfied with the final movement and he continued to work on it while he was drafting the orchestral song Ave Maria, Op. 4 and the Piano Trio, Op. 5.

The Violin Sonata was dedicated to the violinist, Leif Halvorsen, who had promised to perform it, but this was not to be for some time because of Halvorsen's appointment as conductor to the new "Opera Comique". It was only after the opera company was dissolved on the 1st of September, 1921, that Halvorsen found time to study the sonata which was eventually given its première on January 17th, 1922 with the Piano Sonata's brave champion, Dagny Knutsen, at the piano. Its reception was rather mixed, even cool, and not as enthusiastic as that accorded the première of the Piano Sonata 6 years earlier.

It should not be forgotten that the Oslo public was not quite accustomed to the new music of the time, and that it is only since the last world war that there have been regular opportunities of hearing

the latest music. The public was at that time having great difficulty in "digesting" Brahms and regarded Debussy and Ravel as representatives of modern music. It goes without saying that under such circumstances people were scarcely familiar with names like Bartok and Stravinsky, and not at all with that of Schoenberg. It should therefore come as no surprise that the critics found Valen's music rather "peculiar" and "bold", as Reidar MjØen expressed it in his review:

"The Violin Sonata creates a far clearer image than the somewhat intoxicating and overburdened Piano Sonata with which Valen, with the assistance of Dagny Knutsen, proclaimed his great talent five years ago....The basic characteristic of the piece is a sensitive, "gentle" melancholy which the livelier mood of a powerful final fugue only appears to shake off. Dream, meditation, melancholy. The new and bold effect of the sonata's every bar notwithstanding, and despite its fragmentary and highly-strung construction, the motivic elaboration and thematic working is nevertheless carried out with a strict consistency from first to last. The work aroused great enthusiasm, and the composer had to make repeated appearances on the platform before the public would let him go. A highly valuable addition to our modern literature, which is by no means over-rich, in the realm of the Violin Sonata".\*)

The music critic Arne van Erpekum Sem expressed a similar view in Tidens Tegn on 18th January, 1922:

"The greatest interest, however, was centred on Fartein Valen's new sonata, which Leif Halvorsen and the pianist Dagny Knutsen performed for the first time. The sonata is the extraordinary and considerable work of a most highly talented artist. One was immediately engrossed by the first, short motif. It has the effect of a fate motif which runs as a leading idea through all the movements. The first movement is like a defiant combat with destiny. The allegretto which, with its alternating variations, depicts life's various moods until remorseless fate, in the strict form of a fugue, conquers all opposition through the same motif with which it commenced, concludes this unusual sonata, which is like a poem on life and death. It possesses

---

\*) "Gjennom kamp til seier..." (Bj. Kortsen), pp. 11-12.

a sensitive but powerful richness of mood which is extremely captivating".\*)

On the other hand, Morgenposten's reviewer, Marius Moaritz Ulfrstad, did not have much praise for the piece:

"A great deal of fuss has been made of Valen as a composer. He belongs to the neo-German tendency and especially the Reger school. The violin sonata may be well worked out, purely technically, but what an endless lamentation. There are many who believe that he who wails most in his music must be a deep thinker, yes, even a genius - what nonsense! It is said that Valen resembles Obstfelder - well, yes, equally petulant and complaining he may be - but who includes Obstfelder among our greatest authors such as Björnson, Ibsen, etc.? Yet this is what is being done with Valen. Dear reader, let us first wait and see".\*\*)

But if Valen was not on this occasion accorded such warm homage, it was nothing in comparison with the treatment he was to receive at the premiere of the orchestral song Ave Maria, Op. 4, but more about this later. One gets a vivid impression of just how conservative the Oslo critics could be by reading Per Reidarson's notorious criticism of Dagny Knutsen's performance of Max Reger's Piano Concerto in Tidens Tegn for November 12th, 1916. Reger's Concerto was written off as a "botch" without "form or content", a sound "mess, particularly in the first and last movements which it simply hurts to hear", and which in a word was nothing else than "a depraved sin against the Holy Ghost by a musician who, as punishment, has lost the ability to discriminate between good and bad". Such an ugly and distorted doomsday judgement of a work was typical of Reidarson and comparatively rare in Norwegian

---

\*) Ibid, op. cit., p.13.

\*\*) Ibid, op. cit., p. 12.

music criticism. Valen, who at that time was staying in Valevaag, read the review in Tidens Tegn and was so offended that "it was possible to write such stuff, and moreover in the country's biggest newspaper", that he considered cancelling his subscription.

"To talk about a 'depraved sin against the Holy Ghost, the holy spirit of art', in connection with one of music's greatest geniuses, is an act of shameless impudence- But there is no point in getting angry. I can only say that it is Reger among the new composers who is closest to my heart - that is why I was so upset by Reidarson's mean criticism: if anyone predicts the same treatment for me next time, I fully realize that he is probably right".\*)

In point of fact, Fartein Valen was to be exposed to Per Reidarson's prejudiced reviewing from the performance of Ave Maria right up to the performance of the four Piano Pieces, Op. 22.

As early as in 1917 Norsk Musikforlag had accepted the Violin Sonata for printing, but it was only after Valen's good friend Otto Lous Mohr had taken care of the matter that it was published - shortly before Christmas, 1920. Although by the standards of the time the fee was fairly good, it was not much to thrive on. After his return from Berlin in 1916, Valen still had a little left of the scholarship which he pinched and scraped on for the brief period it lasted. In 1918 his financial position had become so precarious that he was compelled to look around for some means of earning a living. He had no great desire to do this, particularly since it was extremely difficult for him to find a position which would provide him with sufficient leisure

---

\*) In a letter to Mrs. Magahild Valen-Sendstad, dated 13.11.1917, Gurvin, p. 18.

time for study and composition, but fortunately two of his close childhood friends, Hugo Lous Mohr and Carl R  stvig, appreciated the difficulty of Valen's financial situation and organised a private collection among friends and acquaintances in Stavanger, which realised no less than approximately 10,000 kroner (\$500). Things improved immediately, because the composer no longer needed to take thought for his daily bread and so could devote himself wholly to his compositions. He worked steadily along the line he had embarked upon in the Violin Sonata, but struggled with the sketches for Ave Maria and the Piano Trio which he felt were refusing to work out exactly as he intended. Shortly after New Year, Hugo Lous Mohr invited him to join him on a journey to Italy, and with the financial reserve he now possessed, he was in a position to accept the invitation. During a conversation with the author, Valen explain that with the Piano Trio he had arrived at a decisive turning point in his musical development. This work was to be the touchstone which should determine whether he would continue to compose or not. "If only I can make a success of this composition, I thought to myself, I will surely be able to overcome whatever difficulties crop up later" (Fartein Valen).

In the middle of March, 1922, he travelled to Verona via Berlin and Munich, arriving at his destination on March 22nd. After a spell in Verona, he continued to Florence and Assissi, and thence to Rome, arriving there on Sunday, April 9th and remaining until June 5th. On the homeward journey he met Hugo Lous Mohr in Venice and together they returned to Norway via Germany.

"The Eternal City", Rome, was a great experience for Valen and turned out to be of great significance for his art. He visited the domed Pantheon and the art museum at the Capitol, which inspired him to compose "Lied ohne Worte" (Op. 22 no. 3) and "Nenia" (Op. 18 no. 1) after his return to Norway. The background of the inspiration and its significance for his music is discussed in the analyses of the various works.

Upon arriving at Valevaag, Valen set to work on the completion of the Piano Trio, and, though he had to rewrite certain sections, he felt that the work went quickly and easily. This gave him courage and strength to continue his studies of twelve-tone counterpoint.

The orchestral song Ave Maria had been completed some years previously, and Filharmonisk Selskaps Orkester (The Oslo Philharmonic Orchestra) had agreed to play it, but the work had been laid aside several times. It was first performed by the Oslo Philharmonic on April 9th, 1923, with Haldis Halvorsen as soloist and her husband Leif Halvorsen as conductor. Originally the orchestra's permanent conductor, Georg Schneevoigt, was to have led the orchestra, but he was guest-conducting abroad, and was prevented from getting back in time. He therefore cabled to Leif Halvorsen and asked him to take over the performance (this was related to the author by Valen himself in 1949). Despite the public's having been informed of the real situation, rumours were soon current that Schneevoigt considered it beneath him to conduct Ave Maria, an opinion which was also expressed in the composer Hjalmar Borgström's review of the work in Aftenposten.

The premiere succeeded beyond all expectations, and Valen, who prior to the performance had been most apprehensive as to how his first orchestral movement would sound, was overjoyed that it sounded exactly as he had intended. During a conversation the composer told the writer that Halvorsen, while studying the score, had expressed doubt as to whether a certain section in the double bass would sound very effective, but during a rehearsal he went across to Valen and told him that the section in question sounded excellent and that his doubt had been put to shame. When Valen was telling the present author this, he went over to the piano and played the bars under discussion. Valen was not in the habit of playing the piano either in private or in public, and he never used the piano while composing. This indicates what tremendous personal satisfaction he felt on hearing the sound of the orchestra precisely as he had written it.

The performance of Ave Maria was most unkindly treated by the reviewers in all the Oslo newspapers. Although Valen could afford to smile at this prejudiced criticism, he was more offended than he liked to admit. In his autobiographical dictation to Else Christie Kielland (Valevaag, 18th June, 1946), he offhandedly said that "it was a great relief to me that Ave Maria was hewn down. I now felt myself free and on the right road", but in later life he returned several times to the unfavourable reviews of this work, i.e. in some newspaper interviews. It is easy to understand that Valen was deeply disappointed by this unsympathetic criticism: not only had he put a great deal of



labour into this composition, which he considered to be his best achievement until then, but he had also suffused it with deep religious fervour. Ave Maria was for him a confession of faith, a testimony to the sympathy he felt for our Lord's mother, who had experienced the greatest happiness as well as the greatest sorrow. It was thus in his religious feelings that he felt himself most deeply wounded, something which completely escaped his critics. But if the critics were unkind on this occasion, Valen was given full restoration 11 years later when Ave Maria was performed at the Scandinavian Festival of Music in Oslo. The critics were now lavish in their praise of the form and content of the composition, and were plainly impressed by its subtle moods. It was a great consolation to Valen to know that his mother, who at that time was lying on her deathbed, treated the critics as a joke and smiled at their want of judgement.

Here follow a few review extracts to illustrate the "high" level to which Norwegian music criticism could aspire in the nineteen twenties.

Reidar Mj sen, in his review in Dagbladet (on April 10th, 1923), described Ave Maria as:

"a song with orchestral accompaniment, an orchestral work with superimposed vocal elements, call it what you will, which was announced in the programme as being performed for the first time. Something extremely rare by way of a foreign, strange, indefinable musical effect has inspired the eccentric and talented composer in this remarkable work. A delicate, sensitive succession of choice dissonances and harsh sounds which avoids any suggestion of even a moment's friendly relief with rest for the ear. He is, in short, not particularly kind to us poor people down in the audience, this Fartein Valen. But let us wait and hear the work once more. There is a definite artistic plan here, a peculiar

sacred and poetic mood. One must think of church bells being gently moved, and it teems with natural sounds which are audible to the sensitive ear. Vaguely as the melody is led through the whole polyphonic thicket, it was admirable of Haldis Halvorsen to manage to sing it. That she sang it beautifully is even more remarkable, for it is difficult and strenuous for the voice.

Leif Halvorsen conducted the performance of Valen's work. Passing from Valen to Strauss was like having terra firma under one's feet again after a dangerous voyage." \*)

Even the critic Arne van Erpekum Sem, who had previously been kindly disposed towards Valen's music, wrote that:

"On the other hand the song section is a failure and so unsingable that even so competent a performer as Mrs. Haldis Halvorsen struggled with it in vain. What the composer had in mind when he composed this piece it is not easy to understand. His music is not related to the simple religious text. If it was his intention to portray the travail and struggle and unrest of the soul his music should not have been set to the Ave Maria with its restful mood. Seeing that the work does not impress one with beauty of sound, it is not surprising that its effect was flat." \*\*)

The composer Hjalmar Borgström, who stood close to Valen in musical language, wrote

"....I have asked myself without arriving at an answer, how it could be that an intelligent composer can furnish the Roman Catholic Church's pious adoration for the Virgin Mary with exalted vocal shrieks and sophisticated orchestral cacophonies. By means of such expedients one could certainly give a portrayal of modern life when it is its miseries that are of focal interest. But where religious feelings are involved, it is my opinion that one should, now as always, make use of the most beautiful means of musical expression available. Haldis Halvorsen used all her vocal qualities in an attempt to arouse sympathy for Valen's composition,

---

\*) Ibid, op. cit., p. 15.

\*\*) Ibid, op. cit., p. 17.

but I don't think that it was an edifying experience for the audience."\*)

And when so respected a critic and composer as Borgström could write so ignorantly and antagonistically about Valen's music, it was not to be wondered at that the public did not perhaps judge his music according to its deserts.

The depths of tasteless criticism, as so often with later performances of Valen's music, was plumbed by Per Reidarson. The reader may judge for himself if I am expressing myself too strongly:

"He (i.e. Marten Valen, author's note) has progressively become completely engulfed by notes and seems to have lost contact with music as art. His Ave Maria, which was performed at the orchestral concert yesterday, was sad proof of this. An orchestral section which, in bad Max Reger style, consisted of shapeless and aimless notes which lay and lurked unpleasantly, in muddy water, moving up and down like jellyfish. A song section, the notes of which never seemed to know whether they should go up or down, and thus most frequently ended up distorted, howling, heaven alone knows for what. Haldis Halvorsen had the doubtful honour of playing the role of priestess at the presentation of this work. It was hardly her fault that it sounded as if she were miaowing and cawing.

Leif Halvorsen conducted with firmness and competence, but the whole thing seemed embarrassing, insipid and ridiculous."\*\*)

Hearing Ave Maria today, one is both amazed and horrified at the disgusting criticism which was thrown at the work at its premiere. How uncomfortable these reviewers must have felt 11 years later when they had to admit that they had been wrong! Most of them learned from this experience when they came to write about Valen's music later, but,

---

\*) Ibid, op. cit., p. 18.

\*\*) Ibid., op. cit., p. 19.

as we shall see, Per Reidarson kept up the same tone in all his later reviews. That he was considered reactionary by his fellow music critics did not prevent him from pouring out his gall over Valen's music, which he must have realised was infinitely superior to his own dilettante attempts at composition, and which he thus found it opportune to tear down to his heart's content. One must share Valen's surprise (cf. his view of Reidarson's criticism of Reger's Piano Concerto in a letter to his sister, Mrs. Magnhild Valen-Sendstad) that such a music critic should be allowed to disport himself in such an uninhibited fashion in one of the largest national dailies. Equally surprising is the fact that none of those who dissented most sharply from Reidarson's tasteless reviewing took up the cudgels with him.

Although the performance of Ave Maria was badly received, it had no deleterious effect on Valen's productivity, and on 28th August, 1923, he wrote in the final note in the score of the Piano Trio. But there still remained a few minor corrections and additions to be made before the score could be published a few years later.

## Chapter VII.

## Chapter VII

In Oslo, 1924-1932

After his mother's death in the autumn of 1923 Valen had to look around for some means of earning a living. The following spring he wrote to a relative in America and asked him to find out whether any conservatory or academy of music had a vacancy for a lecturer in the theory of music, but the reply he received was not sufficiently encouraging to tempt him to venture over to the United States, and so he had to eke out an existence in Oslo as well as he could.

Fortunately he was able to stay with his sister Magnhild (Mrs. Valen-Sendstad), whose husband was a lecturer at the College of Agriculture.

Valen took pupils in theory of music and in pianoforte, and it was not long before he was a popular teacher and in great demand. However, the fees were not particularly high and very often Valen had neither the heart nor the nerve to demand payment from pupils who had not a great deal of money to spare, from those who failed to pay or those who did not turn up for their lessons. It was a great help, therefore, when, in 1925, he was awarded a government grant for two years. In 1927 he was appointed as an inspector in the Norwegian Music Collection in the University Library and, even though the salary was not very high (about 1000 kroner), the post left him plenty of time to work on his own compositions.

In addition to his regular writing of contrapuntal exercises in twelve-tone melodies Valen now began to develop the polyphonic style

he had achieved in various parts of the large movement of his piano trio. Just as Schoenberg had done in his song-cycle, "Das Buch von den hängenden Gärten", Valen sought support for his new style in poetry, which, from as far back as his days in secondary school, had made a strong impression on him, and so it came about that in the four works which followed his piano trio he wrote music for poems by Goethe, Chinese poets and Whitman. The songs, written over a period of four years, vary in style and mode of expression even within the individual work. The particular stylistic features of these pieces are dealt with in the section on Valen's music, so at this point there is no need for me to do more than refer the reader to the chapter where they are discussed.

The songs in Opp. 6-8 were published comparatively soon, but they were not received with very great sympathy, and quite a long time elapsed before anyone ventured to give them their first performance. Mrs. Elisabeth Munthe-Kaas, with Odd Gruner-Hegge at the piano, gave the first performance of "Sakontala", Op. 6, No. 1 at an Academic Concert on March 6, 1930. Although, as she told the composer, she had received several anonymous letters threatening that she would be hissed if she dared to sing the songs, she refused to be intimidated and, contrary to expectation, the concert proved a great success. Indeed, Mrs. Munthe-Kaas had to give an encore.

In the course of his work on the songs Valen had familiarised himself with Schoenberg's twelve-tone technique, but he soon realised that this was not the technique for him. He had now arrived at a



The singer Elisabeth  
Munthe-Kaas, who per-  
formed the Goethe-song  
"Sakontala", Op. 6, No.  
1, for the first time.



The pianist Robert  
Riefeling, who per-  
formed many of Valen's  
piano compositions for  
the first time.



dissonant polyphony based on single motifs displaced and woven together into longer melodies. It was therefore unnecessary (and also undesirable) for him to alter or adapt his hard-won style to Schoenberg's twelve-note principle. It now remained only to consolidate the newly acquired technique with the forms of tonal music. This happened first in the String Quartet, Op. 10, No. 1, where, in the sonata form of the first movement, he has replaced the modulation section with a rich contrasting of the principal group's motif in original and inversion. Simply by inverting a motif or theme Valen found the polyphonic counterpart to the contrast between a principal theme in a major key and a subsidiary one in a minor key. With the inversion of a motif or theme a rising interval becomes a falling one and vice versa. Accordingly the motif or theme acquires a new mood which can be turned to account in the development section in place of the modulation which is lost in atonal or twelve-tone music. A good example of the difference in mood between the original and the inversion of a theme is found in Valen's Violin Concerto, Op. 37. Whereas the principal theme's original form in the exposition expresses pain and despair, the inversion in violas and bassoons at the beginning of the development section is full of hope and faith. One is quickly convinced of this by playing the relevant examples from the section where the violin concerto is analysed.

In the spring of 1928 Valen made a complete break and set out for Paris to visit some of his friends from Oslo, namely the painters Agnes Hiorth and Else Christie Kielland and his colleague, David Monrad

Johansen, who made him very welcome and saw to it that his stay was as pleasant and as profitable as possible. Valen did not care for the musical life of Paris. He thought it was "terribly over-rated". The only thing which impressed him was a performance of Schoenberg's 3rd String Quartet. In his dictated autobiography he says that he "was like the monk who heard the bird of paradise - he lost track of time and place. No modern composer has the timelessness of Schoenberg in music". He was sitting beside Clemenceau, but moved from this seat when he was disturbed by two sweethearts whose thoughts were completely centred on other things than the music which was being played. After the performance Valen was so enthusiastic that he overcame his shyness about asking the musicians to come to Norway and perform Schoenberg, but Clemenceau, who was speaking to them, kept on and on, and Valen had to abandon his plan.

Valen did not like Paris. He found it cold and unpleasant and was homesick for his beloved Valevaag. On May 18th, after a stay of more than two months, he left the city and travelled via Rotterdam and Stavanger to Valevaag, where he remained until well into November of that year. The reason why he stayed in Valevaag so long was that in the autumn of 1928 he developed pleurisy in his left lung from which he had to recover before leaving for Oslo.

On his return to Oslo he decided that it would be best to find new lodgings where he would be able to concentrate completely on his work, for his sister had five boys and a girl who were too young and thoughtless

to realize that their uncle needed absolute quietness when he wanted to work on his compositions. So Valen moved to the Westminster Hotel in Oslo's main street, Karl Johan. There he had all the quietness he required, and he now began to work out his first String Quartet, Op. 10. In Paris he had completed the orchestral song, "Darest though now O soul" to Whitman's text. In it he had achieved a complete integration of motif-work and dissonant counterpoint, and the way was therefore open for him to try this newly acquired technique on larger forms, such as the sonata form or fugue. These too he mastered in the first movements of the two String Quartets, Op. 10 and Op. 13. The quartet, Op. 10 was completed in 1929 and published not long afterwards by the Wilhelm Hansen Musikforlag in Copenhagen. It had its premiere three years later by "Den Norske Strykekvartett" with the composer's friend, Leif Halvorsen, as primarius, but of this we shall hear more later.

The Piano Trio, Op. 5, finished in 1923, was first published seven years later (1930) and was very favourably reviewed. David Monrad Johansen's article in Aftenposten (February 3, 1931) attracted particular attention and was indirectly responsible for the premiere of the work some three months later and the composer's Civil List Grant in 1935. Johansen's review is translated in full and appended as a supplement to the analysis of Op. 5 in the chapter "Early Works" (see section with analyses of Valen's works). Here I shall only give a brief summary of the reviews at the time of the Piano Trio's first performance, which was given on May 19th, 1931 in the Old Assembly Hall of the university



**Westminster Hotel in the 1920s. Here Valen  
stayed from 1928 to 1933.**

by Gunnar Knudsen (violin), Sverre Krövel ('cello) and Melvin Simonsen (piano). Just before the concert, which was given before a large audience including many of Valen's artist friends, the Trio was discussed favourably and at length in nearly all the Oslo newspapers, and expectation was strained to breaking-point. Also included in the programme was Ravel's Piano Trio, which occasioned the following comments from Dagbladet's critic, Reidar MjØen:

"About twenty years ago Maurice Ravel said to a friend, 'Comme je me trouve une melodiaste'. The performance yesterday of the trio which he wrote at about the same time recalled this confession of his that melody was the central point of his music. And one had almost involuntarily to consider it as an idea when it was set alongside Valen's atonal trio published last year. For it is precisely Ravel's feeling for melody, for proportion, for the long line qualities of music found throughout the trio which caused him, after only a brief infatuation for the atonal style, to realise its possibilities and its limitations".

Just how impossible and how prejudiced MjØen's statement is is shown by Valen's comment in the Oslo newspaper Vårt Land (April 15, 1951):

"There was a tremendous feeling in most parts of the world against atonal music. It was stated in various ways that this type of music was abandoned long ago, which only made me think to myself, 'How can one abandon a place where one has never been?'".

It is against this background that one must judge the following observations by MjØen:

"Valen's trio is an impressive and admirable piece of work. It is written with an unfailing inventiveness of detail. It abounds in rhythmic, colourful subtleties which are well worth studying, but which often, e.g. in the piano part, blur the lines. Nor is it hard or rough, as one would expect. On the contrary, there is something mosaic-like about it. The themes are cleverly treated and also set against one another, but one is reminded of those toy

telescopes with pieces of glass one played with as a child. One sees wonderful patterns and colours, but in the end one misses the organic, living structure and the long line. The many small, pretty pieces are not set in relief, not used to the best advantage. The individual pieces are too closely co-ordinated, and one never moves outside a rather limited circle. It is difficult for us who are more or less biased by tonal "prejudices" to say whether the expression "marking time" refers to the composer or to the system, but one has a pointer in the fact that, in spite of the teeming abundance of details, a great many atonal works nevertheless give the impression of being stagnant. And it is surely not without reason either that a number of our leading younger composers have found undiluted atonalism quite intolerable. Not only Ravel, but Stravinsky, Casella, Bartok, Hindemith and Honegger as well have turned from the "shortwinded" atonal motif-technique back to the melodic tonal line. It is only by this means that they have advanced beyond the epigrammatic style.

One cannot help asking oneself whether Fartein Valen too would not have greater scope if he broke loose from the rigid system. His last inspiring composition (this reference is to Pastorale, Op. 11, author's note), which is, as you know, of a later date, suggests this...

Valen's trio was loudly applauded by the crowded audience, and the composer was finally compelled to acknowledge the ovation in person".\*)

To begin with, none of the composers mentioned above (Ravel, Stravinsky, Bartok, Hindemith, Casella and Honegger) had made use of atonal music in his works at the time when Valen's Piano Trio was written and performed. Accordingly (as Valen said in Vårt Land's interview with him) they could not abandon a place where they had never been. Moen's speculations as to how far Valen was on the way out of "the rigid system" in his orchestral work Pastorale, Op. 11 show to the full how unfamiliar he was with Valen's phraseology at that time. Pastorale is based on motifs just as "shortwinded" as those of the Piano Trio and is far from being a break with the style

---

\*) "Gjennom kamp til seier...." (Bjarne Kortsen), op. cit., p. 21-22.

of his previous works from and including the Piano Trio (apart from the chord-characterised piano movement).

The acidity of MjØen's review is repeated in the opinions of the other critics, who stressed the partwriting's "kaleidoscopic richness of interesting details and technical subtleties" (Arne van Brpekum: Sem) and described the atonal style, "rich in dissonances", as "vague, disintegrated, in mathematical-exact arabesques and the questionable interweaving of motifs over a refined sprinkling of piano cascades" (Jens Arbo).

As before, Per Reidarson had little good to say about the trio, which he described as "a series of beginnings to something which never came". His characterisation of the music as "a perpetual simmering and bubbling up and down of tiny motifs and loud noises without energy" certainly makes one smile, but it is typical of Reidarson. He gained the support at this time of his colleague, Torvald Engjadal of the New Norwegian publication, "17th May". In his review Engjadal asks whether Valen's trio "is created by an artist who has felt that he must compose", and he maintains that "many people have the impression that for Valen it is a matter of will". Nothing could be more incorrect, and one has only to think of Valen's natural and harmonious musical development as far as the Piano Trio to understand how groundless and misleading such a statement was. The public would certainly find no help towards the clarification of its ideas in such an untruthful and unreliable review.

The only critic who really appreciated the greatness in Valen's music was the composer David Monrad Johansen, who in his earlier article described the Piano Trio as "a beautiful pledge that the kingdom of the spirit still has its knights on earth and that the perspective of infinity is not only a living value, but also an inexhaustible source of the highest art".\*) He called attention to the fact that:

"the performance showed that the work not only can be played, but can even be performed without too much exertion.

For one of the main complaints against Valen's trio has been precisely that it presented such insuperable difficulties that it must almost be considered unplayable, that it was music of the mind, music which lived its life on paper and would never come out into the world". (Aftenposten, May 21, 1931.) \*\*)

David Monrad Johansen was not altogether satisfied with the performance. He felt that it did not:

"tell the whole story of the quivering heart, the never-resting line-play, its swing from quiet resignation to violent outburst, in short its unsettled, restless pulse.

But, even if the interpretation was not entirely satisfactory, it nevertheless gave a convincing impression of Fartein Valen's distinction and inborn art, and the representative audience who had filled the University Assembly Hall followed the performance intently and finally accorded the artists and the composer (who was present) the most hearty applause".\*\*\*)

---

\*) Ibid, p.33, loc. cit.

\*\*) Ibid., op. cit., p. 25-26.

\*\*\*) Ibid., p. 26, loc. cit.



Even although the criticism was rather mixed, Valen had good reason to be pleased. The most important thing was the fact that he had now scored a real success, and that with a work which had a radical effect upon its audience. Seldom has a work like this caused so much comment and discussion in the Norwegian press and among artists and laymen.

Earlier the same year Olav Kielland had conducted the orchestral piece Pastorale with great success. The applause was so great that the music had to be repeated. The criticism on all sides was very favourable, saying that "the music was not at all harsh. On the contrary it is delicate, poetic and full of warmth, but a subdued, vague, gentle lyric which can be attractive" (Sverre Hagerup Bull in Dagbladet, March 10, 1931). Arne van Erpekum Sem expressed his opinion thus:

"The name (i.e. Pastorale, author's note) seems deceptive. It is certainly no rustic, peaceful, pastoral atmosphere we find in Valen's work, but on the contrary, changing lights, a hectic, fantastic atmosphere like that in an exotic rose-garden in the south. It plays and lives in lines and tones - tones which seldom sound together in beautiful harmonies, but which in polytonal richness conjure forth a remarkable feeling, a strange atmosphere, which grips and captivates. The work quite plainly made a strong impression. There were loud demands for an encore and the composer was given a warm ovation. He was called for many times with the conductor, Olav Kielland, who interpreted the work splendidly and presented the various parts with great confidence".\*)

While Sverre Hagerup Bull declared in his review that "Valen has here

---

\*) Ibid, p. 56-57, loc. cit.

avoided the dangerous influence of Schoenberg", Reidar Hjøen in

Aftenposten inclined to the opposite view:

"For what we meet here is Schönberg's later system of composition cultivated anew in Norwegian music. ....If one, e.g., has studied a work like the full-length opera "Die Erwartung" by Schönberg, one will be fairly familiar with the method...." \*)

This can only be described as representing the depths of Norwegian musical criticism at that time. The difference between Schönberg's technique and Valen's is so great that internationally Valen has never been considered a "real" twelve-note composer and follower of Schönberg. It is typical of the critic to describe Schönberg's half-hour monodrama "Erwartung" as "a single long series of Pastorales" (sic). To Reidarson the music resembled "a sort of 'still-life' - a bubbling kettle". One would certainly never make anything of such stupid criticism.

Reading the reviews of the concert one is struck by the contrast between the public's warm reception of the work and the critics' mixed reactions and fumbling attempts to describe the music. Another strange point about the reviews is that they often mention the fact that, because of the loud applause of the audience, Valen "was forced from his seat in the auditorium up to the platform to receive an ovation". This demonstrates to the full Valen's great modesty and his desire to remain the anonymous mouthpiece for the music which sang within him.

---

\*) Ibid, p. 53, loc. cit.

Valen had no cause for complaint over the interest shown in his music. In 1932 his two Goethe-songs, Op. 7, his String Quartet, Op. 10 and the three Goethe-songs, Op. 6 were all performed. The Orchestral Songs, Op. 7 had their first performance on May 2nd, 1932 with Halldis Halvorsen as soloist and Olav Kielland as conductor. The reviews were rather cool and reserved and described the orchestral songs as "wildly hysterical" (E.B. in Dagbladet, May 3, 1932) and "abstract" (Jens Arbo in Morgenbladet, May 3, 1932). Arne van Røpeltun Sem did not think that

"the simple, uncomplicated mood of Goethe's text demands the ultramodern, extremely complicated orchestral 'clothing', but it cannot be denied that by means of the forcible declamation of the singing voice and the skilful use of the orchestra the composer achieves an unusual, often completely ecstatic effect, which would have succeeded even if he had paid little attention to vocal harmony."\*)

Nor did Thorolf Voss, Aftenposten's music critic, find that "in spite of many interesting details it is still impossible to feel that this music was suited to Goethe's texts". He safeguards himself by saying that "a later opportunity may change my opinion somewhat. This has happened to me before with talented artists". Jens Arbo (in Morgenbladet, May 3, 1932) considered the second song ("Heiss mich nicht reden") with its "strange, unusual sounds" as an example of "the nervousness and hysteria of our time". In reply to this one must point out that Valen's sensitive songs, even if they are intense, are miles

---

\*) "Ibid....." (Bjarne Kortsen), p. 39, loc. cit.

removed from the hysteria and exaggerated excitement of, for example, Mahler's "Das Lied von der Erde". This will be obvious from a comparison of, for instance, Valen's Two Songs, Op. 8 to the same text as Mahler's settings in the seventh movement of his vocal symphony, "Das Lied von der Erde" (The Song of the Earth). (This is dealt with in greater detail in the chapter "Songs with piano/orchestra" in the section with analyses of works by Valen.) If there was anything to which Valen was opposed, it was hysteria and over-excitement, so that for want of a more satisfactory term (e.g. intensity) the critics have confused Valen's sensitive, expressive style with over-excitement and hysteria.

Valen was staying in Valevang when he received a telegram from Leif Halvorsen asking him to go at once to Oslo for the premiere of his First String Quartet and the three Goethe-songs, Op. 6, which Halvorsen had arranged for string quartet. Halvorsen was keen that the composer should hear the rehearsals before the work was performed. As one may expect, Valen was very anxious to know how his first fairly large work in the new style would sound, but he was agreeably surprised at the musicians' splendid performance. The music sounded exactly as he had planned and would have to run the risk that the criticism would not be so good. One must bear in mind that at that time Valen was the only composer in Scandinavia to be interested in twelve-tone music, and he had no one with whom he could discuss his musical problems.

The premiere took place on September 16, 1932 with the Norwegian

String Quartet and the singer Halldis Halvorsen as soloist in the Goethe-songs. The concert was well publicised in advance and there was a good audience. While the critics on the whole were unsympathetic towards Valen's new work, it was "warmly received" (Arne van Erpekum Sem) by the public. Several of the critics described the music as a sample of "the art of mathematical calculation", "a straitjacket of subtly designed sound effects" (Ulrik Mørk in Nationen, September 17, 1932), "painted in sombre hues", "stagnant", and "bloodless" (Thorolf Voss in Aftenposten, September 19, 1932), a "carefully calculated, contrapuntal, penetrating music, reminiscent of an ant-heap in the broiling sun" (Jens Arbo in Morgenbladet, September 17, 1932), etc. etc. The only one who did not speak disparagingly of the music was the composer and critic, Marius Moaritz Ulfrstad, who considered that Valen's quartet was both a "work of talent and an interesting acquaintance" (Morgenposten, September 17, 1932).

These same critics, however, agreed unanimously that the arrangement of the Goethe-songs for string quartet constituted a great advance towards the understanding of the rich polyphony of the music.

"Even Fartein Valen's three songs to texts by Goethe aroused great sympathy, although they are not at all the sort of thing one would expect to appeal to the taste of the ordinary concert audience. They are too exclusive in their choice of motif and harmony for that and too difficult for the ear which is adjusted for harmony and bound by the current ideas on musical laws and rules. It was interesting for those who know the songs from the pianoforte arrangement to hear them now accompanied by a string quartet, which allowed the complicated interweaving of the different parts to show to better advantage." (Arne van Erpekum Sem in Tidens Tegn, September 17, 1932.)\*)

---

\*) "Ibid.....", p. 47, loc. cit.

A similar opinion was also expressed in Jens Arbo's review in Morgenbladet, September 17, 1932.

"Fartein Valen's Three Songs, Op. 6 are not altogether new and have been discussed earlier. They have now been heard for the first time accompanied by a string quartet, and this richly varied instrumental background threw the parts into unusually lovely relief. The spiritual subtlety in Valen's songs (which are designed more for instruments than for the human voice) provided a more captivating background than the piano alone can give." \*)

Some critics took advantage of the opportunity to assure their readers yet again that "atonal music was on the decline in all the countries which have been contaminated by it" (Jens Arbo) and that "some of the devotees of atonality owes us proof of conformity in his compositions" (E.B. in Dagbladet, September 19, 1932). The reader of today cannot help smiling at this type of music criticism, which is, at the very least, misleading. But that was how matters stood at that time both in Norway and elsewhere, and no argument was too biased or too mean when it came to striking a blow at atonal music. Even a Schoenberg was not exempt from this, so Valen could not expect to meet with very much understanding in the musically primitive place that Oslo was in the 1920s and 1930s. He was fully aware of this fact and was only too pleased that his compositions were performed and provoked discussion. Accordingly he did not take this criticism too seriously. Indeed he was beginning to grow accustomed and hardened to it. The most important thing was that his music sounded as he had intended it

---

\*) Ibid., p. 49-50, loc. cit.

should and that people were gripped by it.

Valen had completed his popular orchestral work "Pastorale", Op. 11 in 1930, and that same summer he wrote the beautiful visionary love-hymn to the Son of God to H. A. Brorson's text "Hvad est du dog skidn". To begin with he did not care much for this rather naive hymn, but "suddenly the theme came tumbling into my head, and I could not help completing the music" (Fartein Valen in a conversation with the author). In this work he employed the inversion of the theme as an important element of form. He had already done this in the first movement of his String Quartet No. 1, Op. 10 and to some extent in the orchestral piece Pastorale, but not so consistently as in this choral work, where he uses the inversion in the middle section as a contrast to the original form in the outer sections.

"Hva est du dog skidn" was published only a year later by Norsk Musikforlag A/S, but, apart from the occasion on April 16, 1932, when Olav Gurvin conducted it, many years elapsed before the work was performed again. To help at the rehearsals before the première the composer had written a pianoforte arrangement which was played by the pianist Amund Raknerud (1907-1962). This was contrary to Valen's intentions as they are expressed in the subtitle of the work, 'a cappella', i.e. for choir only, without instrumental accompaniment. The motet has also, on a later occasion, been performed by choir alone.

Criticism was, on the whole, favourable, although various objections were levelled against the uncertain intonation. As Sverre Hagerup Bull

remarked in Dagbladet, April 18, 1932:

"Certainly the task was far beyond the ability of the small mixed choir. If one is to perform such a demanding work with only 3-4 singers for each part, all the performers must be experienced soloists. But the production deserves all honour. It is extremely creditable that with the resources available the conductor was able to bring out so much of the poetry and atmosphere of the work".\*)

Compositions were now coming fairly freely from Valen's pen, and, as he writes in a letter to his sister Sigrid (October 28, 1930):\*\*)

"It almost seems as though I have regained some of the ease of writing I had as a child. Naturally I have to work very hard, but the output continues steadily. It is almost as if the inner difficulties have grown easier as the outward ones have grown bigger".

He was working on the draft of his Second String Quartet, Op. 13 as well as on his Motets, Op. 14 for three-part ladies' choir. The first movement, Fuga, was conceived during walks on the Hornør jetty in Oslo. An interview between Valen and programme secretary Torstein Gunnarson went as follows: +)

"You must have missed the sea when you were over in East Norway."

"Yes, it was a great loss."

"You were accustomed to the sea at Valevaag."

---

\*) Ibid, p. 60, loc. cit.

\*\*) Gurvin: "Fartein Valen...." (A biography), p. 89, loc. cit.

+) An abridged version of Gunnarson's broadcast interview (which was never broadcast) is printed in Scenekunst, No. 1, Oslo, 1956, under the title "A Fartein Valen memorial", loc. cit.



"Yes, I recall that one of my last impressions from Madagascar was the huge breakers at Tamatave. I used to go out there every day, for the impression it made on me was so unforgettable that I could never —, the sea acquired a sort of power over me. And I remember the time I lived in Karl Johan Street. Every evening after I had been working I used to take a walk on — is it Honnør jetty it is called? Yes, I remember it was a wooden jetty. I walked up and down there and looked at the stars. It was there I wrote, or at least composed, my Second String Quartet."

If Valen nurtured a small secret hope of having his quartet performed soon, that hope was doomed to disappointment. Although the quartet was printed a year later, fifteen years passed before it was performed by the Danish Koppel Quartet on May 25th, 1946 (during Norwegian Music Week).

The same year as he completed his Second String Quartet Valen wrote no fewer than six motets — two for three-part ladies' choir (Op. 14), two for three-part men's choir (Op. 15) and two for four-part mixed choir (Op. 16), all to texts taken from the Vulgate, which Valen had inherited from his father and often read during his difficult time in Oslo. A characteristic feature of the three-part motets and the first four-part motet ("Et dices in die illa") is the contrast between two independent themes which are opposed to each other in the last part. The form in the second four-part motet ("Deus noster"), on the other hand, goes back to the three-section contrast ABA' or original — inversion — original for the motet "Hva est du dog skibn", Op. 12. The motets are dealt with in detail in the chapter on Valen's choral



View of Oslo Harbour. The wooden jetty farthest to the right is Honnörbrvægen, where Valen composed his Second String Quartet, Op. 13.

music in the musical analyses. The three-part motets Op. 14 and Op. 15 were published only a year later, but unfortunately they did not tempt any choir conductors and, with the exception of Op. 14, which was given a first performance by Meloditeretten on the Norwegian radio on December 14, 1962, they have never been heard in a concert hall. The reason for this is probably to be found in the tremendous demands they make on intonation. If they were to be performed publicly, it would have to be by trained soloists and preferably with two singers for each part. Altogether there ought not to be more than six singers, for otherwise difficulties could easily arise with pure intonation, which would blur the polyphonic structure and mar the effect of these lovely choral works.

Several of Valen's compositions had been performed and published, but they did not yield much financially. However, he had now become so well-known (if not actually recognised) as a composer that he could not easily be passed over when grants were being awarded. Nevertheless the decision regarding the grants for which he had applied was somewhat delayed, and, when he was awarded the Schouen bequest, he received, contrary to all expectation, only 1000 kroner instead of the usual 3200 kroner. It was some consolation to be given in the spring the Sigurd Lie bequest of 1000 kroner, but Valen had to pinch and scrape to make his money stretch as far as possible. He had hoped to renew his wardrobe, but instead he had to concentrate on keeping body and soul together. In spite of it all Valen was in good spirits and began the Orchestral Pieces, Op. 17 (nos. 1 and 2) and Op. 18 (1 and 2). He

found his inspiration for "Sonetto di Michelangelo", Op. 17 no. 1 in the reading of Michelangelo's sonnet, "Non so, se s'e la desiata luce", which impressed him greatly. He completed the Orchestral Pieces in the summer of 1932, just before he set out for Italy, which he had long dreamt of revisiting. With help from various quarters he managed to raise enough money to enable him to stay abroad for seven months and devote himself entirely to completing three other Orchestral Pieces (Op. 17, no. 2, Op. 18, nos. 1 and 2) which he had drafted in Oslo.

## Chapter VIII.

CHAPTER VIIIOn "The Isle of Bliss"(Mallorca) 1932-1933

Valen remained in Valevåg for the summer and towards autumn he took passage on a ship bound for Italy, leaving Bergen on October 6th and arriving at Genoa on October 20th. From here the journey continued along the coast to Sicily and Messina, where they arrived on the 25th and remained for about two weeks. Valen at first considered spending the winter in Sicily, but he was advised to go on to Mallorca, so he joined a boat from the same shipping line bound for Valencia in Spain and there embarked on a Spanish boat for Palma de Mallorca.

At first he was not too happy on the island and almost regretted having allowed himself to be persuaded to go there. But he soon cheered up on discovering a pleasant pension with sunshine and a beautiful view over the town and the cathedral. In a letter to his sister, Sigrid, he described what a powerful impression the picturesque surroundings made on him\*:

"One feels that time stands still: one is on "La Isla de las Calmas", one is on "The Isle of Bliss".

Valen felt that it was delightful to get away from Oslo and escape all the malicious and unsympathetic criticism. He could breathe freely and

---

\* Quoted in Gurvin's Valen biography, p. 98, loc. cit.

work without disturbances of any kind. He soon started on the sketches of the orchestral piece "Cantico di ringraziamento" (Song of Thanksgiving), Op. 17, No. 2. This work, which he completed on December 27th, 1932, is a song of gratitude for all the good fortune he had experienced during the preceding year, and a beautiful expression of his deep religious feeling.

As a boy, Valen had contracted malaria on Madagascar, and throughout his life he was plagued by this enervating fever which came and went at regular intervals and often rendered him incapable of working. During his stay in Hølløren he had frequent bouts of shivering and fever and was strongly advised to consult Dr. philos. Egil Rasmussen, who had discovered a cure for malaria. Rasmussen gave him some medicine which made him feel much better (though not completely well, as Mr Gurvin erroneously states in his book about Bartolin Valen<sup>\*</sup>). The composer told the author on several occasions how much he was plagued by these attacks and how greatly they weakened him. In the light of this, it is admirable that Valen was able to keep the disease at bay for such a long time and not allow it to undermine his capacity for work. It bears witness to great willpower and endurance. Just how much influence illness had on Valen's music is difficult to say, but it did weaken him to such an extent that he would not have had sufficient strength to marry and support a family. Besides, he was so engrossed in his art

---

<sup>\*</sup>Gurvin: "Bartolin Valen...." (A Biography), Drammen-Oslo, 1962, pp. 98-99. On p. 99 he says, "Valen followed Rasmussen's advice, used his medicine and felt much better. He also permanently got rid of the attacks of shivering with attendant fever which were presumably caused by the malaria which he had suffered from in Madagascar".

that he realised it would have been no life for the person to whom he was married. He also needed complete tranquility and solitude if he was to concentrate on his work. There were therefore many reasons why Valen did not wish to be married. I mention this in order to clear away all the speculations and "explanations" which have circulated about Valen on this point.

In Mallorca Valen had a nasty accident which could have cost him his life and at the same time robbed the literature of music of many valuable works. He had been for a short trip in town and was on his way home. When he was about to leave the tram, it suddenly and unexpectedly continued on its way, with the result that he fell and was knocked unconscious. Fortunately, he fell clear of the tracks and landed so lightly that he only grazed his knees and sprained a wrist. Apart from a little pain in his hand at first, he soon recovered and had no ill effects from the accident\*.

Valen now set to work immediately to complete the orchestral piece "Nenia", which he had sketched in Valevåg during the summer of 1932, shortly after completing "Sonetto di Michelangelo", but had had to lay it aside because of his impending journey to Italy. In a conversation with the author, the composer told how he had been inspired to write this

---

\* Related to the present author during a conversation in 1949.



piece by the statue of "The Dying Gaul", which he had seen in Rome and by which he had been profoundly moved\*.

In an article entitled "Fartein Valen og bildende kunst"\*\* , the present author points out that there is a certain correspondence between the falling fourth motif in the flutes in bars 6-11 of *Nenia* and the line falling from the head of the statue to the outstretched foot furthest to the left, although the composer as far as is known, never made any direct reference to the fact. As will be seen later, it is not the first time that Valen has been inspired by fine art. We have earlier mentioned that the refraction of light in the Pantheon in Rome inspired him to compose the piano piece "Lied ohne Worte" (the third of the "Four Piano Pieces", Op. 22).

After completing "*Nenia*", it was not long before Valen finished the orchestral pieces "*An die Hoffnung*" (To Hope), Op. 18, No. 2 and "*Epithalamion*" (A Bridal Song), Op. 19. The circumstances surrounding these compositions are discussed in greater detail in the chapter "*Orchestral Works*" in the section devoted to a discussion of Valen's music.

---

\* Guryin mentions in his Valen biography (p. 100) that Valen had been just as much inspired by an "Attic monument where a son stood beside his parents". "The vision gradually widened until it embraced all who had died young, which Valen found so meaningless and sad that it cut him to the heart." See also under the analysis of this work for the external circumstances which fired the composer's imagination to conceive this work.

\*\* The article is to be found in *Kunst og Kultur*, no. 1, for 1964 (Oslo, Gyldendal Norsk Forlag A/S).



**Fartein Valen in Oslo 1933.**

Valen's money now began to run out and he had to begin thinking about returning to Norway. In a way he had little inclination to return home, as he had by now become so well acquainted with the local fishing folk that he felt Mallorca was like a second home to him. During the time he had been on the island he had learned to speak fluent Spanish; his Spanish exercise books are a good indication of how seriously he took this leisure-time study. Later we are to discuss the text of the orchestral song "The Dark Night of the Soul", Op. 32, which he took from the anthology of the Spanish mystic, Juan de la Cruz (St. John of the Cross). But not only did Valen speak Spanish. He had at least as good a command of Italian which he had taught himself during his student years in Berlin, and during the last years of his life he taught himself so much Greek that he was able to read the New Testament and Plato's writings in the original. It was thus no exaggeration when the people in the pension where he lived in Mallorca called him "the man who knows many languages" (Curvin: "Fartein Valen...", p. 103).

Valen had originally intended to include Berlin in his itinerary in order to visit some friends there, but he changed his mind when he heard that Hitler had come to power and had started persecuting and imprisoning the Jews, and so he sailed for Bergen (via Valencia) and continued from there to Valøvaag, where he spent the summer of 1933. On the journey from Palma to Valencia he had an experience which inspired him to compose a new orchestral work, but more of that later. He also toyed with the idea of an orchestral work which had been inspired by the reading of

Paul Valery's poem "Le Cimetière Marin". But it was only after his return to Norway that he completed this composition, which was possibly to become his most popular and well-known work.

\*\*\*\*\*

## Chapter IX.

Chapter IX.

Last Years in Oslo (1935-1938). Civil List Grant in 1935.

When Valen returned to Oslo after his summer holiday at Valevåg in 1933, he did not go back to the Westminster Hotel, but moved to Fryseth's boarding house in Skovveien. It was quieter and pleasanter here, and he was less disturbed by the traffic than at the Westminster Hotel, which was right by the busy main street, Karl Johan.

A number of pupils came to him, and among them some of those who later became outstanding Norwegian composers, such as Sverre Bergh, Klaus Døge, Erling Kjølleby, Harald Lie, Sparre Olsen and Øistein Sommerfeldt.

It was characteristic of Valen's teaching that he never tried to convert his pupils to atonal music. His primary aim was to give them a good grounding in the theory of harmony and counterpoint, and, if possible, help them to find their own personal method of musical expression. Nor did any of his pupils come to write atonal music. When Valen was in Oslo in April 1951 to attend the first performance of his Third Symphony, Op. 41, he was asked in an interview by the Oslo newspaper Vårt Land if there were many who wanted to study under him. To this Valen replied pointedly:<sup>2</sup>

"People come to learn, but unfortunately more often out of curiosity than for any other reason. I say that if they can refrain from writing atonally, then let them refrain. This style, like all other forms of music, must spring from one's heart, be something of oneself. One cannot just decide to be an atonal composer. And anyway it is just as good to write other kinds of music."

Valen stayed at the boarding house till he returned to Valevåg in 1938. When he had finally settled down there, he set about completing two

---

\* Vårt Land, 15.4.1951, Op. cit.



**Fartein Valen and his two sisters.**

**From the left: Fartein Valen, Mrs  
Magnhild Valen-Sendstad, and Miss  
Sigrid Valen.**

orchestral pieces for which he had got the idea shortly before he left Mallosa for Norway. These two pieces were "Le Cimetière Marin" (The Churchyard by the Sea), Op. 20 and "La Isla de las Calmas" (The Island of Silence) Op. 21. The background to the inspiration of these works is given in the introduction to the analysis of them in the chapter on Orchestral Pieces in the music section. But while "The Churchyard by the Sea" was performed in the same year as it was completed (1934), 15 whole years passed before "The Island of Silence" was first presented in Oslo on March 6th 1949.

In the autumn of 1933 it was decided that Valen's orchestral piece "Cantico di ringraziamento", Op. 17 no. 2, should be included in the programme of the Oslo Philharmonic Orchestra. The first performance took place on October 2nd that year with his friend Olav Kielland conducting. Valen felt that it was in safe hands with Kielland, who had previously conducted the first performance of the orchestral piece "Pastorale", Op. 11, and was very enthusiastic about Valen's music. Kielland was, in fact, the only Norwegian conductor at that time who actively went in for Valen's music. He put a lot of preparatory work into rehearsing the piece, and the composer attending the premiere, thought that the orchestra sounded excellent, the result being just what he had in mind when he wrote the music. But if the public was enthusiastic, the critics, as usual, were sour and unkind. They spoke of "strict line-drawing and mathematical construction" (Arne van Erpokus Sen in Tidens Tegn for October 5th 1933) and "mathematical formulae" (Ulrik Mørk in Nationen for October 3rd 1933) as if they expected a fugue to be a piece of programme music! Arne van Erpokus Sen considered that:



"There is little connection between a 'Song of Thankfulness' and this five-part fugue, which with its merciless iron-hard execution of the parts completely subordinates every other consideration to the sound effect." \*

Valen was rather offended by this foolish criticism, for he had hoped that the critics would appreciate a little of the emotional content of the music, which perhaps more than any other of his works was written "to God's glory alone." And what could be more natural than to give the "Song of Thanksgiving" the form of a fugue? For is not God one who should be addressed with understanding? <sup>\*\*\*</sup> Even so, its strict form does not prevent the music from sparkling with joy and hope. One can easily convince oneself of this by playing the fugal theme, which almost bubbles with fine humour. And as the critic and composer Jan Mægaard expresses it on the publication of the score of "Cantico di ringraziamento": <sup>\*\*\*\*</sup>

"It is kept going in the all-embracing polyphony which is known from most of his orchestral works. Even if at first glance it bears a strong likeness to other pieces of the same time, e.g. the sonnets and La Isla de las Calmas, one need not be occupied with the Cantico very long before finding in it some of the liveliest music we know from Valen's hand. Quite without the hymn-like imprint which might be expected from the title, the melodies contain rather a subdued echo of the fanfare, and the dynamics are more vital and finely shaded than in most of the sister works. If any piece can serve to increase interest in Valen's music, it must be this one".

But he got redress for the unfavourable criticism when "Cantico" was performed later. He also saw the orchestral song "Ave Maria", Op. 4, make a strong and indelible impression on the audience at the Scandinavian Musical Festival in Oslo in 1934. There was no longer anyone who took offence

\* "Gjennom kamp til seier....." (Bjarne Kortsen) p. 76, loc. cit.

\*\*\* Here I must be allowed to remind readers that Bach wrote his music "In Honore Dei." Cf. also Bruckner's music to "The Dear God."

\*\*\*\* Nordisk Musikultur, no. 2, June 1963, p. 88, loc. cit.

at the music, and critics were loud in their praise of the form and content of the work. It was at this musical festival that the German professor Dr. Hans Engel became so enthusiastic about Valen's music that he wanted to try to introduce it into Germany. A performance of the orchestral piece "Pastorale" was arranged for broadcasting over German radio stations. But because of Hitler's uncompromising opposition to everything which he felt smacked of "entartet" the work was taken out of the programme at the last moment. This was a pity, because in this way Valen might have become known and made his mark abroad much sooner than he did. Perhaps he could then have had his works published in the Universal Edition.

The orchestral piece "The Churchyard by the Sea", Op. 20, was completed in 1934, and when Olav Kielland saw the score he promptly became so enthusiastic about it that he arranged for a first performance by the Philharmonic Society's Orchestra in the autumn of the same year. This performance took place on Nov. 16th 1934 at a concert which also included the first performance of Harald Sæverud's orchestral variations "Canto ostinato". This occasioned the following profound remark from the composer-critic Marius Høiaritz Ulfrstad:

"The programme offered orchestral pieces by Valen and Sæverud. Valen's style we know. It was sorrow and pain that he interpreted once more. Sæverud, on the other hand, gave us the gladness of music" (Norøenposten, 17th Nov. 1934).

To a man, the critics were bewildered, and had understood little or nothing of the fine inspiring music. The only one who was really gripped by it was Hans Jørgen Hurum, who wrote enthusiastically in the Norges Handels-og Sjøfartstidende for 17th Nov. 1934.

"I wonder if it will not now dawn on people at last that Fartein Valen is one of our country's worthiest artists, one of those whose names shine with transfigured glory in Norwegian music. A personality infinitely rich and true. With "The Churchyard by the Sea" Valen seems to have created one of the most beautiful and noble works that have appeared in recent years in any land.

"Atonality, it may be objected. Listen to "The Churchyard by the Sea" and you will say to yourself: It simply cannot be otherwise. Such manifestly obvious notes cannot be anything but genuine art. And what happens? Sæverud's "tonality" - he represented the other Norwegian novelty - sounds far less "harmonious" than Valen's crystal clear atonality.

" 'Le Cimetière Marin' is a picture of eternity which through the composer's linear and free composition attains a visionary perspective. Over us stretches the vault of heaven, and all around the ocean stretches as far as the eye can see. Within this framework man fights out his battle and strikes upon his ideal aspiration; we turn our eyes towards heaven, and the sea washes against the beach and the churchyard.

"Let it be said that this was the writer's feeling of what the music proclaimed. Between the light violin and flute notes and the ostinato deep bass motif (sky - sea) stretched the sensitive tones of human destiny until everything flowed out in two long parallel notes, which in firm, indomitable, unshakable imperishability pointed without a shadow of conflict out into this silent eternity. We can only thank Fartein Valen. The two notes can never be erased from our consciousness.

"Sæverud's music was brilliantly ably composed, but it is difficult to understand that form can be an end in itself. However, it is not easy to pass judgment after Valen's music..." \*

Such a fine review heartened Valen greatly, and helped him to forget the nonsense other critics wrote about his music.

---

\* Ibid, p. 98, loc. cit.

In 1933 the Norwegian composer Gerhard Schjelderup (1859-) died and the Civil List Grant then became vacant. Applications were sent on behalf of the composers Sparre Olsen, Marius Moaritz Ulfrstad, Arne Eggen and Fartein Valen. The competition for the grant was to be especially between the two last-mentioned composers.

Both were warmly recommended by Christian Sinding, who thus indirectly contributed to Arne Eggen's being awarded the grant on this occasion. The recommendation from Sinding for Valen did not therefore have the effect one might have expected. \*) In the Storting (Norwegian Parliament) meeting April 14, 1935, Hare Aukrust as chairman of the committee of cultural affairs recommended that Arne Eggen be given the grant for that year. He did, however, state in conclusion that he would ask the Minister for Church and Education to bear Fartein Valen in mind the forthcoming year, saying "I regard it as a matter of course that Fartein Valen will also apply for the grant next year". \*\*)

Valen was somewhat disappointed at not receiving the grant before Arne Eggen, but he had foreseen that it might happen thus, because he regarded this as an excellent opportunity for the opponents of his art to support Eggen and thereby hinder him (Valen) from getting the grant.

---

\*) The application to the Royal Department for Church and Education in Oslo was signed by Sinding (first man), Sparre Olsen, Henrik Sørensen, O. M. Sandvik, Joh Mannsaker, Otto Lous Mohr and Olav Gurvin and dated Oslo, October 16, 1933.

\*\*) See proceedings of the Storting for April 14, 1934, printed in Stortingstidende, pp. 912-913.

The application for a grant for Valen was renewed the following year and accompanied by a statement from music critics and musicians in Oslo. It was further supplemented by a reference from the German University Professor Dr. Hans Engel who, among other things in his "Gutachten" \*) wrote:

"For someone seeing all this from the outside Valen's art lacks that which Norwegian etiquette demands: he has not composed any folk dances etc. nor arranged any Norwegian folk music for piano such as Grieg has done in some of his piano pieces. --- Instead he has dared to deviate from the accepted Norwegian norms of fashion, but even if the tradition "Spring-Tanz" is lacking, his music has an unmistakeable Norwegian ring. He is a genuinely nordic artist, an individual personality, who earns every support for assistance to his art. A brief encounter with him has shown me that he is the type of artist who finds it difficult to push himself forward in life, he lacks both elbowing power and the right "audacity". Such an artist as he needs backing, which one ought to be only too pleased to give him".

In addition to the now statement in Valen's favour several telegrams were delivered to the Storting from well-known persons at home and abroad with recommendations for a grant for Valen. \*\*)

Valen's good friend Otto Louis Mohr also did a lot of preliminary work which was rewarded with success when the Storting finally awarded Valen a grant of 2000 Norwegian Kroner per annum. This perhaps does not seem so great a sum to-day, but in those days it

---

\*) Remitted to "Das Norwegische Staatsministerium Oslo" and dated Greifswald 16th February, 1935. Extract and translation from a photostat copy of the original document from the Storting Archives in Oslo University Library.

\*\*) Including one from Richard Hove (18.2.1935) and the Finnish composer Ilmari Hannikainen. Photostat copies of the telegrams are to be found in the Oslo University Library.

was quite adequate, and besides, during his student days in Berlin Valen had learned so well to look at both sides of a shilling, that he managed to make this sum go quite a long way. The most important thing, however, was that Valen had been publicly recognized and could now devote himself entirely to his work as a composer without constantly having to think about earning his daily bread. He could now retire to Valevaag and compose in peace and quiet, uninterrupted in his work. Just how much this peace for working meant to Valen can be seen in the list of works for the year when he settled down in Valevaag for good. In that year, 1938-1939, he completed no fewer than 6 major and minor works, all belonging to the most significant in his output.

His last period in Oslo was far from happy for him. His compositions, which previously had been published by Norsk Musikforlag A/S, were now regarded as material unwanted on the market and Valen found himself without a publisher right up to 1947, when he signed a contract with Harald Lyshe & Co. Musikforlag in Drammen and Oslo. Until then Valen had to compose for his desk drawer, but this did not worry him at all, for, as he declared in a newspaper interview: "The main thing is that the works are written, and the publishing and performing can come when they come".

During his last sojourn in Oslo he completed a set of piano compositions Opp. 22-24, the motets Opp. 25-27, the piano pieces Opp. 28-29, and he also began the sketches for his First Symphony, Op. 30, which was completed at home in Valevaag in 1939. Of these

works only the last three pieces from "Four Piano Pieces", Op. 22, were performed while the composer was in Oslo. The piano pieces had their premiere at a concert by Robert Riefling on the 28th September, 1937. The critics this time were in a very benevolent frame of mind and described the pieces as "interesting and captivating little miniatures" (Reidar Mj  en in Aftenposten for 29th September, 1937) with "slight Debussyian touches" (Pauline Hall in Dagbladet, 29th September, 1937), in short "a charming collection of pieces from Valen's hand" (Ulrik M  rk in Nationen, 29th September, 1937).

On the other hand Per Reidarson was (as usual) of a different opinion: \*)

"Here the performer frolicked freely and easily about the keyboard. It was the same in Valen's Valse Noble, Lied ohne Worte and Glas, three short modernistic pieces reminiscent of Schoenberg and similar collectivists of the -20's. They were played as something new and showed, like much else, that Valen is an extremely serious man - except when he composes; then he is a great joker. - In these small pieces it seems to be childhood's hidden fears which Valen has sought to reproduce for us in an arrangement for grand piano. It must have cost him a very great deal of effort with intricate and in all respects refractory tones. But the result was that any three-year old child could grasp it and enjoy it. Surely there is seldom a lack of such a mentality in our concert halls, and such scientific attempts undoubtedly are of some value. On this occasion at any rate they were appreciated by those they were intended for". (Arbeiderbladet, September, 30th, 1937).

It goes without saying that any comment is superfluous.

Remarkably enough, Reidarson got support on this occasion from the

---

\*) "Gjennom kamp til seier..." (Bjarne Kortsen), p. 107, loc.cit.

critic Marius Moaritz Ulfrstad in Morgenposten for September 29th, 1937. He described Valen's piano pieces as an expression of "salon music" (sic).

The public immediately accepted the warmth and fine humour of the piano pieces and gave a hearty and enthusiastic ovation to the composer and the performer. Reidar Njåen writes that: \*)

"The applause was especially great after the last piece, Elgue. It brought an encore and finally, when the clapping died down, the composer himself had to come forward and appear before the audience". (Afterposten, 29th September, 1937).

The critic and composer Pauline Hall quite rightly remarked that: \*\*)

"The three short pieces by Fartein Valen have been called atonal. From time to time we have had the opportunity of hearing music called "atonal", but up till now we have been fooled. Valen's new piano compositions can justify the title, they belong totally to the atonal view of music even though they do from time to time have a clear harmonic basis". (Dagbladet, 29th September, 1937)

As remarked by Pauline Hall, there are several repeated attempts at tonally conceived harmonies in the piece Valse Noble (see analysis) which centre round a tonic of A natural.

At the beginning of May, 1938, Valen writes to his sister, Sigrid Valen, in Valevaag that he is now getting tired of having pupils and he thinks he ought to devote himself entirely to composing.

---

\*) Ibid, p.108, loc.cit.

\*\*\*) Ibid, p.108, loc.cit.





Fartein Valen's Home in Valevåg.

He got a removal firm to pack and arrange for the dispatch of his few personal belongings (scores, books and paintings), and then he himself set out for his home in Valovaag at the end of June, 1938. \*)

\*) See Curvin: "Torbjörn Valen..." (A Biography), p.111.

\*) See Curvin: "Torbjörn Valen..." (A Biography), p.111.

## Chapter X.

## Chapter X.

The last years of Valen's life. He dies on December 14th, 1952.

The burial. Erection of tombstone.

When Valen had settled down in Valevaag, he set to work on the completion of his first symphony which he had commenced in Oslo. The good conditions under which he worked in Valevaag made the music flow more easily from his hand and shape itself to what he had heard with his "inner ear". Nevertheless two years passed before he could add the final note to the score. The reason why it took such a long time to complete the symphony was not that there was the lack of either inspiration or the strength to work, but the enormous proportions which the final movement was to assume in its completed form. It became the most extensive single movement in Valen's entire production. With its 247 bars it could contain the whole of his 4th Symphony, Op. 43 (which gives some idea of the size of the movement) and it also has an extremely complicated structure (see under "Symphonies" in the music section). Another very important element in this work is the method of introducing the themes in the three last movements. Already in the opening movement Valen departs from the motif technique which is so characteristic of his compositions up to his First Symphony, Op. 30. This is not to say that Valen never employed themes in his music, but that the majority of his compositions until now were based on a series

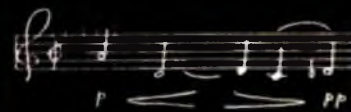
of lesser motifs which on a few occasions (e.g. in "The Churchyard by the Sea", Op. 20) were linked together to form longer theme-like melodies. In compositions like "Fuga" (first movement) in the 2nd String Quartet, Op. 13, the orchestral piece "Cantico di ringraziamento", Op. 17, no. 2, and the fugue in Preludium and Fugue Op. 28, Valen had to make use of themes, even though sometimes, as in the case of the theme of Fuga in Op. 13, they were equally employed as a source of motifs for i.e. accompaniment figures. But also in some compositions which a priori demanded no thematics, certain extensive themes were introduced. It should be sufficient to mention the choral works "Hvad est du dog skion" (How Beautiful Thou Art), Op. 12, and "Vaagn op, thi stunden er av sovne op at stande" (Awake, for the time has come to arise from sleep), Op. 27. Seen as a whole, his earlier works can be characterized as a piece of motivic working.

Even though Valen from Op. 30 inclusive made use of themes in his music and free counterpoint, one also occasionally comes across examples of either pure motif-technique or a blend of thematics and motivic working in his later compositions. A typical example of Valen's earlier motif-technique is actually to be found in his next work, "Two Songs", Op. 31, set to texts of Schiller and Goethe. The second of these songs, "Anakreon's Grab" (Goethe), is completely determined by 4 motifs which, as in his earlier songs, e.g. Op. 9, are used completely independently without combining to form themes, as for instance in the song "Suleika", Op. 6, no. 3.

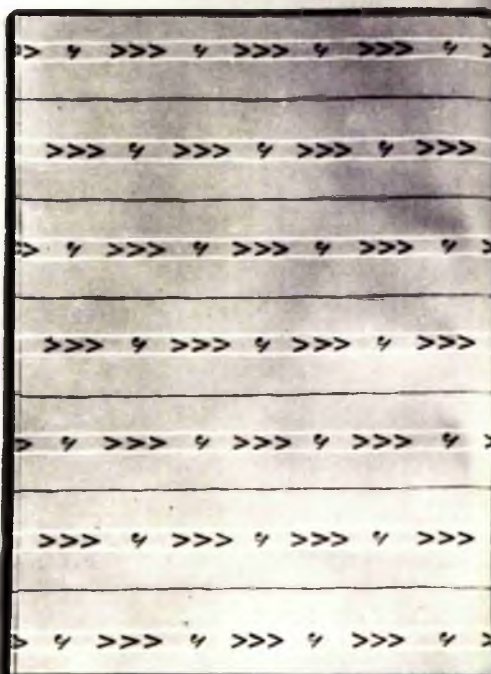
In his next composition, too, "Die dunkle Nacht der Seele" (The Dark Night of the Soul), Op. 32, set to the text of the Spanish mystic Juan de la Cruz (Saint John of the Cross) we meet traces of motif-technique. To a certain extent the same can be said of Preludium in Preludium and Fugue for organ, Op. 33 and the orchestral piece Ode to Solitude, Op. 35, which stylistically harks back to the first movement of String Quartet No. 1, Op. 10. On the other hand, there is a revealing example of the use of themes in lesser forms in the organ piece "Pastorale", Op. 34 (see the example in the analysis of this work), while the music of "Intermezzo" (Op. 36), on the other hand, is more dependent on motifs.

One of Valen's most important works during this period is his famous Violin Concerto, Op. 37. The source of inspiration for this work is commented on in the introduction to the analysis of the music in the chapter dealing with Valen's "Concertos for one instrument and orchestra". The music is written in the freely breathing polyphony which is so typical of all his later compositions. It was performed for the first time in Oslo on the 24th of October, 1947, at the Jubilee Concert of the Norwegian Composers' Association. Odd Gr ner-Hegge conducted and the soloist was violinist Ernst Glaser. The work was excellently reviewed by the critics, who wrote that it "was delicate and colourful in sound". (Thorleif Eken in Morgenposten on October 25th, 1947), and "a musical philosophy of the deepest kind" (Klaus Egge in Arbeiderbladet on October 25th, 1947). Klaus Egge

PRESENTED ON THE  
THIRTIETH OF OCTOBER  
1952 TO  
HER ROYAL HIGHNESS  
PRINCESS MARGARET  
BY THE CHAIRMAN OF  
THE CICELY DAVIES BALL  
COMMITTEE ON BEHALF OF  
THE COMPOSER'S ENGLISH  
AND NORWEGIAN FRIENDS  
~~WHO FORM~~ WHO FORM  
THE FARTEIN VALEN SOCIETY



*Fartein Valen*



FARTEIN VALEN

VIOLIN  
CONCERTO

OP. 37 FULL SCORE

*First issue of  
the Fartein Valen  
Society*

*Lyche*

Cover and front pages of a special edition  
of Valen's Violin Concerto which was presented  
on October 13th 1952 to Her Royal Highness Princess  
Margaret by the chairman of the Cicely Davies Ball  
Committee on behalf of the composer's English and  
Norwegian friends who form the Fartein Valen Society.

characterized the music as \*)

"...an echo of the human spirit's refined experience of the eternal elemental rhythm of the universe, penetrating it to its depths and listening to its unfathomable, regular pulsing behind all life. The thematic working is beautiful in the same way as the glittering play of colours produced by the geometric construction of rock crystal. This violin concerto is, moreover, impelled by a great driving force and possesses a choral finale of unimaginable beauty. It is well-nigh incredible that the stately chorale "Jesus er mitt hap, min trost" (Jesus is my hope, my trust) has been so ingeniously woven into this polyphony. Ernst Glaser played the solo part with great skill. One noticed that he had managed to identify himself with the work, revealing an alertness for detail, so that he executed the work in the right spirit and with supreme mastery. Fartein Valen was spontaneously applauded when he came forward to thank the performers".

The critic Olav Gurvin expressed himself similarly. He wrote \*\*)

"...as far as the composition's form is concerned, the combination of polyphony and sonata movement are of particular interest. The violin part is purely thematically, blessedly innocent of the usual overt virtuoso effect, but decidedly soloistically formed, yet at the same time it fits perfectly with and into the complicated thematic working. The motifs and themes are developed lightly and fluently and the whole sounds out in the ancient chorale "Jesus er mitt hap, min trost" (Verdens Gang, October 25th, 1947).

A recording was made of the Violin Concerto and later it was filmed with Camilla Wicks as soloist and Olvin Fjeldstad as conductor. The film of the Concerto +) was preceded by some brief glimpses of Valevaag and of the composer in his garden and in his studio. The premiere

---

\*) "Gjennom kamp til seier.." (Bjarne Kortsen), pp. 147-148, loc. cit.

\*\*\*) Ibid, p. 148, loc. cit.

+) The filming of Valen's Violin Concerto took place at the instigation of Olav Gurvin and was produced by Statens Filmsentral in co-operation with Norsk Film A/S. The script was produced by Kåre Bergström and the photographer was Sigurd Agnell.



took place on April 17th, 1951, at Klingenberg Cinema in Oslo in the presence of the composer and "all the city has by way of members of music- and film-circles" (Stener Kolstad in Morgenbladet, 18th April, 1951). Valen was greatly pleased with the result and thought that Camilla Wicks played quite brilliantly (told to the author during a conversation in 1951), but Stener Kolstad thought that \*)

"...it is unavoidable that such a constantly changing adjustment of the camera inevitably will have a rather disturbing effect on the dynamic progress of the music. In close-ups Camilla Wicks' tone sounds intense and expansive even in pianissimo sections, but an outburst of the whole orchestra, for example, is taken with "long-shot" and has thus become abnormally subdued. In other words the film gives no true picture of the music as it is experienced in the concert hall, but the synchronisation and sound production are otherwise almost perfect, and there can hardly be any doubt that the pictorial representation of a complicated score can help to create understanding of an exclusive and foreign tone world.

Camilla Wicks and Olvin Fjeldstad leading the Filharmonisk Selskaps Orkester (Oslo Philharmonic Orchestra) performed their parts by fully identifying themselves with the material...Though the reaction of the public is sure to be very mixed, Valen's film is a great and gratifying advance in the direction of a greater understanding of music - music in its wider sense. It is encouraging that such an attempt has been made at all, and that the result has attained such a high standard". (Morgenbladet, 18th April, 1951).

On its wanderings round the globe, the film was by and large well received. It was shown on BBC television and was in no small measure instrumental in stimulating interest in Valen's music in Great Britain.

---

\*) "Gjennom kamp til seier.." (Bjarne Kortsen) pp. 149-150, loc. cit.



Picture of Fartein Valen and his friends immediately before the premiere of the film of his Violin Concerto. From left to right: the conductor Øivin Fjeldstad, the composer Klaus Egge, Valen's publisher Philip Kröner, and Fartein Valen himself.

The Violin Concerto was completed only a few months after Norway and Denmark were occupied by the Germans. During the war it was often difficult to get paraffin for his lamp and Valen was extremely sparing in his use of it in order to make it last as long as possible. Thus he did not have the opportunity to write as much as he would have liked and "only" 3 works, two major and one minor, were completed before the armistice in 1945.

After the Violin Concerto he composed what is perhaps his most important piano composition, Sonata No. 2 for Piano, Op. 38. As so often before, Valen was again inspired by a poem. This is exhaustively discussed in the introduction to the analysis of the piano sonata. The music of this sonata occupies a worthy place in Norwegian piano literature alongside Grieg's famous "Ballade" Op. 24. The sonata was completed in 1941, but 14 whole years were to pass before it was performed for the first time by the Norwegian pianist, Hanna Marie Salvesen Weydahl, as part of a Fartein Valen evening arranged by the Culture Committee of the Norwegian Students' Association. The concert was held on December 5th, 1955 in Oslo University Aula and, besides the 2nd Piano Sonata, included also the performance of Two Preludes for Piano, Op. 29, the piano piece Intermezzo, Op. 36, the 2nd String Quartet, Op. 13 and the motets "Et dices in die illa", Op. 16, no. 1 and "Kom regn fra det høie", Op. 25.

The author was present at this concert which unfortunately did not measure up to his expectations. He was tempted to make the words of

critic Børre Qvamme his own when he wrote \*)

"Hanna Marie Salvesen Weydahl played Intermezzo, Op. 36, Preludes, Op. 29 and Sonata, Op. 38 (The Hound of Heaven), and was tremendously impressive, not least because she performed all of them by heart. But it was as if the thread broke now and then. When one concentrates on the melody in the treble there is no time to think about the melody in the bass, and vice versa. It is as if one were dropping stitches the whole time and having to start all over again. The Philharmonic String Quartet's performance of the Quartet No. 2, and The Norwegian Soloists' Choir's rendering of the difficult motet "Et dices in die illa" gave the same impression. The correct notes (it is to be hoped!) are sung and played, but it seems that one needs many years of familiarising oneself with the work before one can interpret it in a satisfactory manner. There was an excellent attendance in the Aula, and the musicians and Liv Strömsted, who read "The Hound of Heaven" before the sonata was played, received flowers and enthusiastic applause". (Morgenbladet, November 7th, 1955).

Otherwise the critics characterized Valen's music as a "vision of an endless universe of beauty" (J.R. in Morgenposten, November 7th, 1955), "a finely nerved, tender tone world which is exclusive to this composer" (Andreas Haarklou in Nationen, November 7th, 1955) and

"A quivering joy, a silent joy which shut out the world, the ecstasy of a timeless moment's concentrated, unspeakable exultation and infinite pain..." (Børre Qvamme in Morgenbladet, November 7th, 1955). \*\*)

On the other hand, the Piano Sonata, Op. 38 did not have such a good reception at its Stockholm premiere on December 4th of the same year. The sonata was played under the aegis of the music society, Fylkingen, by the Swedish pianist Ellisif Lunden who reaped many words of praise for his sensitive interpretation. One had the impression

---

\*) Ibid., pp. 153-154, loc. cit.

\*\*) Ibid., p. 153, loc. cit.

that the music was "angular, strange and difficult to understand, and yet it radiates something that fascinates and grips one" (Dagens Nyheter (Stockholm), December 6th, 1955).\*)

Only a week after completing Piano Sonata Op. 38, Valen started on the sketches of "Two Songs" Op. 39, which he completed in two months (the last date in the preliminary work is November 17th, 1941). These turned out to be the last two songs Valen composed before his death in 1952. Both stylistically and in their human interest they belong to the same group as the two preceding works, Violin Concerto Op. 37 and Piano Sonata No. 2, Op. 38. In these three works we find striking examples of the composer's struggle with the thought of death which particularly occupied him in the Violin Concerto. He makes use of the newly acquired thematic working in two different ways. In the song "Denk es o Seele" (Mörike) Op. 39, no. 1, he bases the music on three different themes which are set against one another and coupled together in a way which reminds one in no small measure of the motif technique employed in such works as, for example, "The Churchyard by the Sea", Op. 20. The theme in the second song "Alte Grabschrift" serves, on the other hand, more as a supply of part motifs of purely intervallic character. More about these songs in the chapter "Songs" in the music section of this work. As far as is known, the songs have only been performed for the Norwegian Broadcasting Corporation at a Fartein Valen concert on June 10th, 1955.

---

\*) Ibid, p. 160, loc. cit.

With the completion of the First Symphony, Op. 30, Valen felt that he was finished with the symphony form and believed that he would never write another symphony. But as early as the end of 1941, ideas for a second symphony (Op. 40) announced themselves and Valen had no choice but to proceed with it. The symphony has four movements, which contrast well internally and supplement one another. It is Valen's first symphony in the new thematic style and much more of a stylistic unity than the Symphony, Op. 30. Thirteen whole years were to pass before any conductor dared to undertake the premiere of this extremely demanding work. In the opinion of the author, who was present at the premiere in the Oslo University Aula on March 28th, 1957, the conductor Odd Gruner-Hegge and Filharmonisk Selskaps Orkester (Oslo Philharmonic Orchestra) did not succeed in bringing out the rich polyphony and balanced form of the work. Certain critics, for instance Dag Winding Sørensen (Aftenposten) and Børre Qvamme (Morgenbladet), were of a similar opinion, and wrote

"Valen's dissonant polyphony is no ordinary diet, but the warmth of the welcome accorded to it indicated what growth there has been in the public receptiveness. On first acquaintance, it made a complicated impression and it was difficult to follow it in all its details, in the thematic interplay of the parts, and partly because of the instrumentation. It is not impossible that further polishing would create a better, varied sound relief, and thus greater clarity, but this aside, Gruner-Hegge has clearly put a great deal of painstaking work into his preparation for this performance..." (Dag Winding Sørensen in Aftenposten, March 29th, 1957).\*)

---

\*) "Gjennom kamp til seier..." (Bjarne Kortsen), p. 163, loc. cit.

"The orchestra, under the direction of Odd Gruner-Ilegge, did its best to give the symphony a lively and free expression, but one had the feeling that the musicians were too much hampered by the business of counting bars". (Börre Gvamme in Morgenbladet, March 29th, 1957).\*)

The critics Reimar Riefling (Verdens Gang) and Klaus Egge (Arbeiderbladet) gave prominence to the fresh and outspoken tone language of the symphony and declared i.a.:

"One is struck by the difference in content of Valen's four symphonies, and No. 2 seems to me to be the richest, warmest and most significant. It is so fresh and compellingly full of temperament, and the instrumentation is imaginative and refined. But what one notices first and foremost is the supreme treatment and handling of the thematic material which is accomplished extremely skilfully and with the richest polyphony. The first movement creates a striking and passionate impression. The second movement - a delightful adagio - has an unbroken melodic span from the first bar to the last and a peculiar, intense sensitivity. The third movement is rather short, and the final movement is marked by brilliant outbursts. Valen's distinctive linear style makes the whole work a unity, and one is left with the impression that the symphony belongs to the composer's deepest and most genuine works". (Reimar Riefling in Verdens Gang, March 29th, 1957).\*\*)

"The symphony has, so to speak, a fine bearing. It strikes one as healthy and strong, and rather more optimistic than is usual with Valen. The third symphony is equally fresh." (Klaus Egge in Arbeiderbladet, March 30th, 1957).+)

In it Valen makes a great deal of use of "theme couplings" of polyphonic character. An example of this appears as early as in the symphony's

---

\*) Ibid, p. 166, loc. cit.

\*\*) Ibid, p. 164, loc. cit.

+) Ibid, p. 168, loc. cit.

three first bars, where the first movement's principal theme in the first violins is consistently followed by a "counter-theme", or counter-subject in the 'cellos and double basses which, in bar 7, are reversed, so that the principal theme is now in the 'cellos while the counter-subject is transferred to the first violins. Many examples of this are to be found in Valen's other compositions. It is thus not confined to this work alone.

But if Valen's second symphony was given a good reception by the critics now, it had not been regarded as a particularly significant work from the composer's hand ten years before. In 1947, Harald Lyche & Co.'s Musikforlag, Drammen-Oslo, had arranged a competition in which composers could submit music of various categories, i.e. symphonic music for orchestra. Valen accordingly submitted the score of his second symphony under the motto "un desio che non posso, non posso spiegar" in the hope of winning the first prize of 5000 kroner (\$250). Unfortunately his hopes were not realized and his symphony won "only" the second prize of 2000 kroner (\$100). The same amount, incidentally, was awarded to Knut Nystedt for his symphonic fantasy, "Spennings Land" (The Land of Suspense). The jury, which consisted of the Danish composer Knudaage Riisager, the Swedish composer Dag Wirén, Olav Gurvin and Odd Grønner-Hegge (who oddly enough was to conduct the premiere of the work, had the following to say about Valen's second symphony, Op. 40: \*)

---

\*) Published in Norsk Musikk No. 3 for 1948, p. 5, loc. cit.



"The symphony, with its linear atonal style, has a most exclusive character. The composition is an interesting symphonic work, but despite this advantage the jury is of the opinion that its introspective character has had the effect of making it somewhat monotonous, both rhythmically and in respect of sound."

If the jury had been on the look-out for a less "exclusive" symphonic work than Valen's "monotonous" second symphony Op. 40, it could hardly have made a better choice than when it awarded Knut Nystedt's hollow, bombastic composition, "The Land of Suspense", the same prize as Valen's second symphony.\*)

Valen had hardly completed the score of the second symphony before the third began to press in on him. The sketches of the third symphony, Op. 41, reveal that only 8 days passed before he entered the first note in the score. Like the second symphony, this one also took roughly two years to complete. Apart from a single incident, which is related in the introduction to the analysis of the third symphony, the work in its entirety was inspired by the scenery in Valevaag. In his Valen biography, Mr. Gurvin, clearly with the author in mind,\*\*) averred that "it is hardly suitable to call this symphony by the name pastoral, on account of the Intermezzo, as he calls the third movement", and he continues+):

---

\*) As could be expected, this is not mentioned with a single word in Mr. Gurvin's Valen-biography.

\*\*) This is undoubtedly an allusion to the author's remark, "Valen's 3rd Symphony can with some justification be called his Pastoral Symphony" in the book "Studies of Form in Fartein Valen's Music", p. 170, loc. cit. No one else had previously called Valen's Op. 41 the pastoral symphony.

+) Gurvin: "Fartein Valen...." (A biography), p. 138, loc. cit.

"This movement is inspired by stormy weather on the west coast. The storm could beat heavily against the house so that it shook, it howled strongly round corners and in the trees, and the crashing waves roared and thundered from beach and crag. This movement has certainly nothing pastoral about it." (Italicising of last sentence mine.)

If one were to interpret the expression 'pastoral' in terms of Mr. Gurvin's narrow definition of the word, then Beethoven's use of this expression as subtitle to his 6th Symphony must be wrong. But the author has not seen any comment on this in any analysis of Beethoven's 6th Symphony.\*) Also Vaughan Williams' use of the title "Pastoral" for one of his symphonies must also have been wrong if one is to take Mr. Gurvin at his word.

Seldom has any work of Valen's been so enthusiastically received as was the third symphony. The critic Klaus Egge described the premiere of this work as "a milestone in the history of music", and continued:

"The Oslo Philharmonic Orchestra, conducted by Öivin Fjeldstad, has here given a performance which was an honour and a blessing to all those who co-operated. But a reminder: Valen, who is now in his 64th year, has another three symphonies, so that only one quarter of the orchestra's symphonic obligation to this unique figure in Norwegian music life has thus far been discharged. The symphony has four movements, and it must be said at once that they are well arranged from the point of view of contrast. As early as in the airy and relaxed theme (in 9/8 part time) of the first movement one is struck by the fact that Valen draws the lines with more frequent repetitions of the rhythmic units than before. In other words, the rhythmic displacement itself, so essential in atonal music in order to avoid too much heaviness in the consonances where they cross one another, is here more closely related to the rhythmic process in ordinary music. There is yet another effective, distinctive trait: greater compactness than before, thus creating a more forceful cohesion of sound

---

\*) "Gjennom kamp til seier..." (Bjarne Kortsen), op. cit. pp. 172-173.



The conductor Øivin  
Fjeldstad, who per-  
formed Valen's Third  
Symphony, Op. 41.

in the violin groups. The intensely undulating theme lines take on the character of a clear exchange between the strings and the brasses, and the whole movement rises towards an intense climax. The tranquil mood of the second movement brings wonderful bouquets of inspired theme exchanges, lifted up into the purest ethereal sphere.

Suddenly it strikes us that the symphony is forcing our thoughts in the direction of the cosmic. One is liberated from the gravitational pull of mundane, materialistic toil and trouble at this very moment, and the course of one's thoughts turned upward towards the free orbital spheres of the universe. A sudden sombre horn section momentarily clouds the view, just as when the moon disappears behind some clouds. For a moment it is lost to view, but we continue to sense its onward motion. Such, we know, is the way of the world; our petty human life here below is only a detail in an endless proliferation of life, far, far distant. Yes, these thoughts force themselves in upon one--- The flight continues in a teeming, fresh scherzo movement, building up to real drama at the high points. The final movement is, as it were, related to the third.

The lively thematic ramifications quiver with urgent life, which is ever increasing. The symphony shows us that there are in this symphony, as there have been in all Valen's short works which have so far been performed, seeds which burst into full symphonic flower. The probability is that Nos. 1 and 2 (which were not performed earlier when Valen's third was performed, author's remark) will explain the intermediary links to us. All this creates a convincing, concentrated unity of spirit and will, faith and outlook on life. A beautiful contribution from a great, creative spirit. Norwegian through and through. Øivin Fjeldstad and the orchestra have here performed a service which will never be forgotten....Valen was fêted, really fêted, and the conductor too." (Arbeiderbladet, April 14th, 1951).

I have taken the liberty of reproducing Klaus Egge's review in its entirety because, in his capacity as composer, he has something essential to say about Valen's music. I could have mentioned several other highly appreciative statements about Valen's third symphony, but confine myself to letting Egge's review speak on behalf of the entire Oslo press.

Valen was highly elated by the enthusiastic reception accorded to his symphony. In an interview in Dagbladet (Oslo) the day after the premiere (April 13th, 1951), he declared that he was most satisfied with the performance and thought that the music sounded "actually better than I had imagined". The symphony was recorded on tape and broadcast from both Oslo and Bergen, where it was performed six months later with Olvin Fjeldstad conducting Musikkselskapet Harmoniens Orchester (The Bergen Symphony Orchestra). This performance, on October 11th, 1951, did not provoke the same enthusiastic response as in Oslo. The dyed-in-the-wool conservative critics of Bergen were rather grumpy and had little time for the music, which they found "indigestible" (H.O. in Morgenavisen, October 12th, 1951) and "abstract and distant" (Thorleif Aamodt in Dagen, October 12th, 1951).

In a letter to the author dated December 5th, 1951 (see appendix), Valen writes that he was very satisfied with the performance and broadcast of the symphony from Bergen, "and I wrote to Fjeldstad that in my opinion it was just as well performed as in Oslo, if not better". (F.V.).

While he was engaged on completing the 3rd symphony, the war ended and Valen could now breathe more freely. The war had disturbed him tremendously, and his sister Sigrid therefore tried to avoid telling him of the tragic incidents which occurred almost daily in occupied Norway (such as the execution of young people who participated in the resistance movement) because she knew that this would upset her brother

greatly and perhaps prevent him from working for long periods at a time. Fortunately there were not many German soldiers in Valevaag and those who did come went round the farms to buy eggs, butter and meat. The composer once told the writer during a conversation about a young German soldier who was interested in music and who called on him to talk about music. Being the gentle and mild-hearted person he was, Valen could not help liking the friendly young man, and for a brief moment they were both able to forget the war and talk about Bach and Mozart. But this was enough to be regarded and treated as a Nazi by the neighbours in the district. Valen was extremely hurt by this, because he was just as much opposed to the occupation regime as other loyal Norwegians. If Valen felt himself isolated before, he was really isolated with a vengeance now, but there was nothing he could do to prove his innocence. He was vindicated, however, when one of his earlier pupils, Lieutenant (Music Band) Bjarne Th. Larssen, called on him wearing British battledress. His neighbours thought that he had been visited by a British officer, and the previous suspicion that Valen was a Nazi was all at once changed to goodwill and sympathy. Valen concluded by saying that "people can be funny sometimes", with which one must agree in this case.

With the coming of peace, it became easier to obtain food and clothing and, no less important for Valen, paraffin for the lamp on the table where he worked. He could also get a supply of coffee now, his favourite drink, which he was careful to distil until it became

what in good Norwegian is known as "krutt-sterk" (as strong as gunpowder).

After finishing the 3rd symphony, he started on the composition of a quintet for wind instruments which he had been commissioned to write, but he soon grew tired of the work and completed only the first movement which, in keeping with the mood of the music, he called Serenade, i.e. night music.<sup>\*)</sup> This work has been performed abroad several times, but the writer has not succeeded in getting hold of any reviews of these performances. The work was given its premiere at a Fartein Valen concert given by the Norwegian Broadcasting Corporation on June 10th, 1955. The music is cast in sonata form and can well be described as the composer's impression of the scenery in Valevaag when twilight falls.

Shortly prior to the completion of Serenade for 5 Wind Instruments, Op. 42, his 60th birthday was celebrated with articles and interviews in several of the country's largest newspapers. In addition there came masses of flowers, telegrams and letters which it took some time for Valen to acknowledge, for he was not exactly fond of writing letters. It occupied a great deal of his precious time which he wished to devote entirely to composing.

His orchestral piece "Sonetto di Michelangelo", Op. 17, No. 1, was performed the same year at the World Festival of Music (ISCM) in Copenhagen, where it deservedly caused considerable interest. The music critic of the Times wrote that it was the Festival's best work.

<sup>\*)</sup> Communicated to the author during a conversation.

The Norwegian section of the ISCM decided to follow up this success by submitting Valen's Violin Concerto, Op. 37, for performance at the music festival to be held the following year in Amsterdam. The composer was invited to attend the performance, travelling to Amsterdam with the soloist Ernst Glaser and the conductor Öivind Fjeldstad, who together carried the work forward to a new international triumph for Valen.

The outside world had now become aware of Valen's music and wanted to perform his works. He had previously had his compositions published by Norsk Musikforlag A/S Oslo, but after 1938 he had no publisher at all. In 1947 he entered into a contract for the publishing of his works by Harald Lyche & Co.'s Musikforlag in Drammen and Oslo. The director of the publishing concern, Philip Krømer, gave him advances on compositions which were to be published by degrees and Valen was thus assured of a comparatively steady income. The Civil List Grant had undoubtedly helped him greatly during the years he had been in Valevaag, but it was not by any means sufficient even for so spartan and careful a man as Valen. The advances from Lyche were thus very welcome.

After Serenade, Op. 42, there followed a new symphony, his Fourth, which was to cost him a great deal of effort. It has only three movements and ends on a mighty Chaconne with 20 variations, recalling the finale Passacaglia in Brahms' 4th Symphony. In its basic musical mood the symphony is a tremendously introspective, abstract and



complicated work, a fact which must to some extent be held responsible for the rather lukewarm, grudging reviews of its Norwegian premiere, given in Oslo University Aula on February 14th, 1962, with Öivind Kjeldstad conducting the Oslo Philharmonic Orchestra. The work had previously had its premiere in Malmö (Sweden) on October 16th, 1956, with Sten Ake Axelson and the symphony orchestra of Stiftelsen Malmö Koncerthus.\*)

Some critics were of the opinion that the instrumentation was not altogether successful:

"Sound never seems to have interested Valen to the same extent as it has Bartok, Schönberg or Webern. The orchestral lay-out of his polyphonic structure is carried out in an abstract manner, one is tempted to say in a didactic manner, with the result that his 4th Symphony appears somewhat monotonous and unimaginative despite the sensitive part-writing". (Börre Qvamme in Morgenbladet, February 15th, 1962).\*\*)

"As with all Valen's compositions, there are passages of great beauty. Bit by bit one is drawn into the weightless play of lines, and the work teems with details of great poetic strength and stringency.

That the symphony nevertheless does not attain artistic meaning and strength, is undoubtedly due to the fact that Valen's musical mind is incompatible with orchestral articulation. In the great majority of his orchestral works, one feels distinctly that they presuppose a writing in four parts, and that the instrumental contribution is limited to doubling a soprano-, alto-, tenor- and bass instrument. The contrapuntal equality often leads to an altogether meaningless orchestral writing, and it is only natural that the final impression is dull. Valen's orchestral works often betray the fact that they have not been acoustically conceived, and this impression was particularly strong in the 4th Symphony. Part is heaped upon part, and as a characteristic of this lack of ability as far as sound modulation is concerned, one can point to the almost unceasingly restless play of the violins from roughly c' and upwards.

---

\*) It has not been possible at the present time to obtain copies of the reviews of this performance of Valen's 4th Symphony.  
 \*\*) "Gjennom kamp til seier..." (Bjarne Kortsen, p. 186, loc. cit.

In this continuous interweaving of voices, the excitement of listening is dissipated. In a short time the work uses up the acoustic pre-conditions for musical communication, and when the receptivity of the ear is dulled, it does not help that the composer has the desire to communicate significant ideas. This is something we know Valen to have - and which he really manages to express in his short and concentrated works." (Arne Nordheim in Morgenposten, February 16th, 1962.)\*)

Pauline Hall expresses something similar in Dagbladet for February 15th, 1962\*\*\*) when she says:

"My impression, which is based upon one rehearsal and the concert, is that this symphony is more transparent in its structure than No. 2, and that the string quintet of the orchestra (particularly in the first movement) conveys the development to a greater extent than in Symphony No. 3. Here a peculiar, sound contrast effect exists between the rather sombre string instruments and the heaven-aspiring violins".

It is possible to go a long way towards agreeing with Børre Qvamme's and Arne Nordheim's views, though perhaps Nordheim may be accused of certain inconsistencies and exaggerations when he maintains that Valen "has the desire to communicate significant ideas.....which he really manages to express in his short and concentrated works", whereas only a few lines earlier he had totally written off "Valen's musical mind" as "incompatible with orchestral articulation". One is almost tempted to conclude that Nordheim was completely ignorant of Valen's delicate orchestral pieces and the Symphony No. 3.

Valen's 4th Symphony has not been performed so frequently either, and on the few occasions when it has been played it has not been studied

---

\*) Ibid, pp. 182-3, op. cit.

\*\*) Ibid, pp. 184-185, loc. cit.

properly beforehand by the conductor and musicians. And when an orchestra plays Valen's music without the slightest interest in or understanding of the contents and form of the music, the result is only what one might expect. Valen's orchestral works have unfortunately seldom been performed as they deserve to be played, with the sad consequence that the music can sound like "acoustic helplessness", to quote from Nordheim's review of the 4th Symphony.

In 1949 the first Fartein Valen Society was established in Oslo on the initiative of the English pianist and composer, Alexandr Helman, who became an ardent admirer of Valen's music after attending (quite by chance) the premiere of the Violin Concerto, Op. 37. In an interview he had i.a. the following to say about Valen's music:

"Down in Europe the composers are striving to make the atonal technique into a flexible instrument, and then I come up to Oslo and discover that a completely unknown Norwegian composer has solved the atonal problem".

Helman wrote to Valen and later visited him in connection with a concert tour in the west of Norway. They became very good friends and when Helman asked Valen to write a piano concerto for him, the composer was more than willing to do so. Valen was greatly inspired by Helman's interest in his music and regarded it as an important task to compose a piano concerto. Since the work was needed quickly for practising, Valen started on the music as soon as he completed the score of the 4th Symphony. He felt the Piano Concerto to be so urgent that for the time being he did not immediately fill in the score with



**Bust of the composer, made  
by the Norwegian sculptor  
Ottar Espeland.**



**Relief of the composer, made  
by the Norwegian sculptor  
Ottar Espeland, and fitted on  
the composer's tomb-stone.**

Indian ink, as he was in the habit of doing after he had written it out in pencil. So busy was he, in fact, that he "forgot" to put in the dynamic signs in the manuscript. These can probably be found in the sketches of the symphony, though it is not possible to say so with certainty at the present moment.\*)

In a letter to the author dated August 14th, 1951 (see appendix), the composer writes that the Piano Concerto was now finished and it only remained for experts from TONO to copy the score. Valen had a slight accident with the copying of the manuscript in Indian ink, as is mentioned in the analysis of the Piano Concerto in the music section.

It was originally intended that Helman should give the first performance of the work on January 15th, 1953, in the University Aula in Oslo, but because of illness he was prevented from playing the solo part and the Norwegian pianist Robert Riefling took over. Unfortunately Valen died before the premiere, and the performance thus became a memorial concert.

The critics were obviously deeply moved by the music when they wrote:

"The Piano Concerto was a new and striking proof of Valen's genius. He progressed steadily in the direction of greater simplicity and clarity, and the lesser concerto of 1951 is as pure as a pearl in all respects. The piano movement has on the whole only two parts and is just as transparent as the orchestral part. The work is serious

---

\*) All sketches, surviving compositions and letters etc. are in the custody of the University of Oslo library for a period of 25 years. It has therefore not been possible for the present author to study either the sketches of this work, or a number of other things of interest.

in the same way as a Mozart concerto usually is: it has the caprice in its lap. The first theme, without further ado, marches steadily on and takes in at one fell swoop 11 of the scale's 12 notes, the 12th coming from the piano which simultaneously brings in a couple of Valen's characteristically short semiquaver-note figures.

The orchestra and the piano do not conflict; they take up the thematic material which has been announced early on, and share the joys of beauty in chamber music's most lovely spirit. The work is dedicated to Alexandr Helman and seems created for his spiritually promising hand with its aptitude for improvisation; the imaginative larghetto in particular made one think of this. The allegro of the finale is simple, fresh and purposeful, yes virile. It is strange that this was the last movement that Valen completed. The Valen concerto had the effect of a perfect introduction to Mozart's wonderful G-major concerto, K.453, both on account of spiritual affinity and by reason of a rather parallel use of the orchestral instruments. Robert Riefling was at the piano in both the concertos, and one absolutely laid oneself at his feet". (Hans Jørgen Hurum in Aftenposten, January 16th, 1953.)\*)

"A completely lucid, delicate and pure composition, innocent of all banality. Sensitive themes, exquisitely stated by the orchestral instruments. Clear contrasts, balanced sound effects, which clearly reveal great talent. Conventional conceptions of the piano concerto cannot be employed in evaluating such a work, neither can traditional conceptions of harmony. It is precisely here that the person of average musicality finds difficulty in understanding or appraising values in a composition of this kind". (Erling Westher in Arbeiderbladet, January 16th, 1953.)\*\*)

The critic Olav Gurvin characterised the piano concerto as "something altogether unique within its kind", and continued:

---

\*) "Gjennom kamp til seier..." (Bjarne Kortsen), pp. 189-190, loc. cit.

\*\*) Ibid, p. 191, loc. cit.

"The piano almost steps into the background in a way. There is no opportunity for the pianist to shine with technical bravura, even though the movement appears intricate enough, but the piano part participates in the thematic development, as is also the case with the orchestral instruments".

He described the instrumentation as soloistic, and declared:

"It is not the instrumental groups which are opposed to one another, but the individual instruments present the melodies and the motifs, and this is done with such mastery that the thematic working as a whole stands out clearly, while at the same time there is balance in the orchestra". (Verdens Gang, January 16th, 1953.)\*)

Not long after Valen had completed Piano Concerto, Op. 44, he went to Haugesund and there visited his good friend Trygve Bauer-Nilsen who persuaded him to give a lecture on atonal music in the Haugesund Rotary Club. Valen did not normally like to talk about atonal music, and this was probably the only lecture he ever gave as a mature artist.\*\*)

This also appears from the report of the meeting in Haugesunds Avis for September 25th, 1951, which contained i.a. the following:

"Haugesund Rotary Club at its weekly meeting last night had a programme of highly unusual character. The composer Fartein Valen was present and gave a talk on atonal music and his work as a composer.

As is well known, Valen is reluctant to appear in public other than with his music. He prefers to let it speak for itself - but one of his friends, who is a member of the club, had succeeded in getting him to say a few words about his music. And what he had to say was received with great attention by those who were present. In addition what he

---

\*) Ibid, pp. 193-194, loc. cit.

\*\*) Only on one previous occasion and while he was a pupil at Kongsgaard School in Stavanger he gave a lecture on music to the society Idun.

had to say was illustrated by recordings of some of his best known works, including his world-famous Violin Concerto, played by Camilla Wicks, and afterwards he answered questions put to him by some of the audience.

To a question as to whether he thought that atonal music would eventually come to replace tonal music, Valen, while pointing out that these terms were misleading, replied that he was no prophet and did not want to predict, but he hoped at least that so-called atonal music would be met with greater and greater understanding - that people would come to realize that it is just as serious and natural as tonal music.

Neither is it impossible that atonal music lies closer to what might be called harmonies than does tonal music. The one form does not, however, exclude the other. What is genuine in the old music will continue to live and enrich human life. But it should be possible to understand that those who feel the urge to create music may come to look for new ways instead of simply imitating old masters. An imitation, no matter how good it is, is never as good as the original.

Valen emphasized very strongly that atonal music is by no means purely intellectually determined, as some people seem to believe. On the contrary, it is often very emotionally coloured and inspired. He mentioned examples of this, taken from his work as a composer, episodes in his life which had given him inspiration for several works, among them the Violin Concerto.

Otherwise Valen maintained that the opposition to atonal music was nothing new in the history of music. Many of the great masters of music, among them Mozart, had been met with the same opposition and the same arguments which are being used against atonal music in our own day.-----At the same time it is not correct to say that atonal music is new in the sense that it has no connection with our earlier musical development. On the contrary, one can find many things in the works of several of the older composers which are closely related to the atonal music of our own time.





One of the last pictures taken  
of Fartein Valen before his death.

Both during the programme itself and at the dinner afterwards, Fartein Valen was heartily applauded by the members of the club and their guests". \*)

In January 1952, \*\*) he attended a concert at the Nogaland Theatre in Stavanger, where his Violin Concerto was performed with Camilla Wicks as soloist and the Stavanger City Orchestra. Valen paid a visit to his alma mater, Kongsgård School. The School Choir had invited him to be present at a practice where one of the pieces was The Pilgrim Chorus from Wagner's opera "Lannhäuser". Valen was most enthusiastic about the choir's high musical standard and was "so rash as to promise to complete the Kyrie-movement of my mass, so that they would have a year in which to practise it". (Fartein Valen in a letter to the author, dated May 3rd, 1952. See appendix.)

Valen had now commenced work on the draft of his Mass<sup>+)</sup>  of which he completed only the Kyrie-movement. He had also started on the music to Hans Christian Andersen's fairy tale "The Story of a Mother" which he had promised to compose for a recital by the Danish actress, Ingeborg Brams. In addition to this, Valen was toying with the idea of writing a 5th symphony, of which only the sketches are extant, i.e.

---

\*) The report is unsigned, but according to Hans Hbiness of the Haugesund Rotary Club in a letter to the writer dated March 13th, 1963, it was written by the late newspaper editor Einar Aamodt.

\*\*) At the same occasion Valen was awarded the Artist's Prize for the year (1952) by Stavanger Aftenblad for merit in composition.

+) According to what the composer told the writer, the mass was to be dedicated to his publisher Harald Lyche "for all he had done to make my compositions more widely known". The composer also remarked that the mass had been written with Bach's B Minor Mass and Beethoven's "Missa Solemnis" as models. The mass was not to have all the movements, but just which it was to contain is not clear from the draft.

plans for a march for his favourite kitten "Little Peter", which had been scratched to death by a wild cat.

Valen had therefore many irons in the fire when he was suddenly taken from us on December 14th, 1952. The author, who had been the last to visit him (December 7th, 1952) before he died, had not got the impression that the composer was so ill and that he did not have long to live. But he had noted the composer's confession that he no longer had the strength to compose for more than a few hours each morning. As he so humorously expressed it:

"I have at least this one thing in common with Schubert that I now work only a few hours in the morning".

On several occasions, however, Valen had said to the writer that "After my death so-and-so among my friends is to have this, and so-and-so else is to have that...etc. It is therefore possible that he had a certain premonition that he did not have long to live, but his sudden death came as a great surprise to all who were close to him.

On Friday, December 12th, 1952, he was unable to get up without assistance and complained to his sister Sigrid that he had difficulty in breathing. The district doctor was summoned immediately, and he had Valen admitted to hospital at once. The doctors at Haugesund Hospital immediately diagnosed double pneumonia and gave him oxygen, but he was beyond all hope and died shortly after mid-day on December 14th, 1952.

The news of Valen's sudden death came as a shock not only to the author, but also to many of Valen's friends and to musicians at home



**Hagesund Sykehus(Hospital), where Valen died December 14th, 1952.**

and abroad. Homage was paid to him on the very day of his death in a short memorial programme sent over the Norwegian Broadcasting Corporation after the news at 7 p.m. Programme secretary Hampus Huldé Nyström strongly emphasized the great loss which Valen's early death implied for Norwegian music. The memorial programme ended with the singing by Eva Prytz (of the Stockholm Opera) of the solo from Valen's song "Ave Maria", Op. 4.

Valen lay in state in the mortuary at the hospital until the evening of December 17th, when the coffin was removed to the Y.M.C.A. premises in Haugesund. Before the coffin was carried out, the minister of the Lutheran Church, the Rev. Mr. Tønnesen, conducted a short service and spoke of the great loss the Norwegian people had suffered in Valen's death. The next day a memorial service was held at the Y.M.C.A. where the people of the town took their last farewell of the composer. The service opened with Mozart's "Ave verum corpus", played by the violinists of the Haugesund Municipal Orchestra under the leadership of Mathias Folgerø. The Rev. Mr. Tønnesen preached a short sermon on the 103rd Psalm, "Praise the Lord, O my soul", which had meant a great deal to Valen just before he died. After the sermon the congregation sang the hymn "Now fields and meadows rest", and the coffin was carried out by the composer's Haugesund friends, to the music of Schubert's Andante in D minor.

Shortly after the funeral service doubts arose as to where the composer was to be laid to rest. One of his earlier pupils, the



**C. R. Röstvig: Fartein Valen in his death-bed.**

composer Klaus Egge, expressed the view that Valen should be buried in "Ereslunden" (literally "the garden of honour") in Oslo where, among others, Ibsen and Björnson were buried. This would certainly have been against the composer's own wish, which was to be buried in Valevaag. It was only when Valen's nephew, barrister Arne Valen-Sendstad (to whom the orchestral piece Epithalamion, Op. 19 is dedicated) announced that his uncle that same summer had expressed the wish to be laid to rest beside his parents in the little churchyard close by the road running down to the market place in Valevaag, that the remaining doubts were finally resolved, and it was thus decided that he be buried in Valevaag. While this was being decided the corpse of Valen had to be placed in a zinc coffin.

The funeral took place in Valevaag on December 20th, 1952, at the expense of the State, and there was a large gathering of mourners from far and near. Among those present were representatives from music organisations and societies and from the authorities, and many of the composer's relatives and personal friends.

The funeral service was opened by the violinists of the Stavanger ensemble who, under the leadership of Karsten Andersen, played one of the composer's best loved hymns, "Meg hjertelig nu langes" in his own arrangement. The congregation sang the hymn "Jesus er mitt håp, min tröst", which had meant so much to the composer while he was composing the Coda of his Violin Concerto, Op. 37.

Taking Psalm 139 as the starting point of his memorial address, the Rev. Mr. Lauvås said:





From the funeral. The author(x) stands  
beside Miss Valen(xx).



"It is in the divine light that Valen's life is seen in its true perspective. With his distinguished artistic achievements Fartein Valen was one of Norway's greatest sons. His atonal music has made its impact at home and abroad, and we are glad that he showered honour over his land and his people. It is with deep sorrow in our hearts that we today follow him to his grave here in the soil of Sunnhordland. If we are filled with gratitude because he won such laurels while he lived, it is even more gratifying to know that he died with faith in Christ. He saw the relationship between life and eternity, his call as artist was directed by God, and nothing greater can befall anyone. Though it may seem to us that he has been taken from us abruptly, from so many unfinished tasks, we are nevertheless filled with thankfulness for his life's work and his blessed departure. We know that his memory will be honoured in his home town, throughout the country and wherever his name is known in the world".\*)

After the congregation had sung another of Valen's favourite hymns, Brorson's "Nu hviler mark og enge" (Now fields and meadows rest), his nephew Dr. philos. Olav Valen-Sendstad made some deeply felt and extremely touching remarks, saying i.a.

"Uncle Fartein wandered throughout his life in the school of suffering - not purely physically, though he was never particularly strong; nor economically, though he was often in straitened circumstances and in fact was able only during the last few years to live comparatively free of care, thanks to the generosity of friends and the grant he had been awarded: but his whole life was a suffering because he was endowed with special talents and gifts which many did not appreciate. It was his tragedy to feel a call and follow it without being understood, and there are not many of us who can appreciate what it must have demanded of strength and courage to remain true to that call. And then, five years ago, he saw the break-through of his art. We who knew him realize that he would never have managed to survive the vicissitudes of life to see recognition come to him in the evening of his day, if he had not seen his call in God's light and found his strength there. In the midst of sorrow it is a comfort to us to be able to stand here in Valestrand Church and be aware of this trait in this vessel of God's choosing - his faith in his call and his assurance of eternal bliss".\*\*)

---

\*) According to a report in Haugesunds Avis, December 22nd, 1952.

\*\*) Ibid, op. cit.

The violinists of the Stavanger Ensemble then played the hymn "Jesus er mitt håp, min tröst" (Jesus is my hope, my comfort), and the coffin was carried out by the cousins of the deceased and borne through the lovely Sunnhordland parish to the ancient churchyard where the Rev. Mr. Isuvas officiated and Dr. philos. Olav Valen-Sendstad, on behalf of the family, thanked the large congregation.

All those who had been present at the funeral were invited to a memorial service at Einstabøvoll School not far from Valen's home. Both the large school rooms and the downstairs hall were full. The Rev. Mr. Valen-Sendstad painted a beautiful picture of his uncle as his family knew him in daily life. Several well-known people of the parish related personal memories of encounters with the composer, and Mr. Horneland, a retired school teacher, stated that even though not all the people of Valestrand understood his music, "they nevertheless feel themselves gripped in a mysterious way by many of his compositions. They are published under foreign titles, but we recognise our village in many of them".\*)

The composer's sister, Mrs. Magnhild Valen-Sendstad, first thanked those present and all the many others who had shown her brother friendliness, and then related some lesser incidents which revealed that her brother had not only been a serious, hard-working tone-poet, but also a great humorist and a noble person.

---

\*) Haugesunds Avis, December 22nd, 1952.

The memorial service was concluded with a brief devotion led by dr. philos. Olav Valen-Sendstad.

So Valen was laid to rest among his forebears as he had wished. When the idea of decorating the grave and raising a monument was discussed, the excellent suggestion was put forward that a particular stone should be used which Valen used to sit on and rest after climbing the steep hill which rises behind the post office at Valevaag. It was decided to mount a relief of the composer executed by the Norwegian sculptor Ottar Espeland from a bust he had made of Valen in 1951 (see letter to the author dated August 14th, 1951).

The gravestone was unveiled on the composer's 70th birthday on August 25th, 1957. Among those present was Klaus Egge, the chairman of the Norwegian Composers' Association, Philip Kröner, director of Lyche's publishing house and of the Valen Society in Oslo, and Kristian Lange, musical director of the Norwegian Broadcasting Corporation. The memorial service, which was broadcast, also included an interview with the composer's sister, Sigrid Valen, who had lived with her brother during a whole life-time.

Mayor Hans Bua opened the ceremony by directing a word of thanks to the Norwegian Composers' Association, Lyche's publishing concern, the Valen Society, and friends of Fartein Valen who had co-operated in the raising of the monument. Thereafter the composer Klaus Egge spoke and said, i.e. :



**Fartein Valen's tomb-stone with  
relief of the composer, made by  
the Norwegian sculptor Ottar  
Espeland.**

"Fartein Valen, a remarkable name, it sounds quite out of the ordinary. Yes, both the name and the figure have this in common: distinctiveness of sound. The name is music in itself. He was born to live in a world of tones, his whole being disclosed this right from childhood. But he also had to fight hard throughout his life to win through. The concept "spirit" is a dangerously misused one, but associated with the name of Valen, the word is acceptable and natural. Yes, one has the impression of a cool breeze blowing through one's mind at the recollection of such a noble character".

It is 50 years this year since Valen published his first composition, "Legende" for piano. That is, in the year of Grieg's death. While the problems confronting Norwegian composers in the decades immediately following Grieg's death, essentially concerned with constructing a specifically national art of music as a kind of continuation of Grieg's life work, Fartein Valen was occupied with rather different problems. He was universal in his whole outlook, his basic outlook on life. This does not mean that he was not sufficiently national in outlook, but that what was specifically Norwegian was for him part of a greater, universal whole.

Fartein Valen's tone world opens new perspectives for Norwegian music. He belongs to the trail-blazers, those who create epochs, and he is one of the genuinely acknowledged composers of world significance today.

Few composers have had the experience of seeing the creation of societies for the spreading of knowledge of their music in other parts of the world. This has happened to Valen. This is the first time a Norwegian composer has achieved such an honour.

Here in Valevaag he lived in communion with nature and in undisturbed solitude. A great deal of his deep feeling for nature lay behind his strict thematic form. A peculiar timeless mood pervades his music. Even those who do not understand it perceive the ineffable presence of something which grips the heart. Today there are many people the world over who have been captivated by Valen's music. And as we stand here now, in the moment before the unveiling, and are about to see Ottar Espeland's sensitive rendering of Valen's features, Valen himself has given us a work which in time and space sings of what we all feel at this moment.

His symphonic poem "The Churchyard by the Sea" states, briefly and purely visionarily, what we all experience when our thoughts go out to him and his fellow villagers who lie here. It gives us the feeling that they are near, and that he is among them and blesses our doings. So I invite you, Sigrid Valen, who through all the years stood so close to your dear brother, to draw the cover aside and give the monument of Partein Valen into the keeping of Valestrand Municipality".

The composer's sister, Sigrid Valen, then unveiled the monument and laid wreaths on her brother's grave. The service at the graveside was concluded by Hans Bue who accepted the monument on behalf of Valestrand Municipality, and said that "Valestrand Municipality will regard it as a matter of honour to guard and protect this monument...".\*)

After the ceremony was over there was a short meeting at Sinstabøvoll School at which Mr. Horneland, a retired school teacher, thanked Sigrid Valen for all she had done for and meant to her brother over the years.

---

\*) According to a report in Haugeunds Dagblad, August 26th, 1957.

## Chapter XI.



## Chapter XI.

## Fartein Valen - The Man and the Artist.

## A general estimate.

The reader will have encountered several characteristic traits of Valen's personality in the biography and in the discussions of his music, but as these references are fairly scattered, I shall now give a general estimate of the composer as man and artist.

Edvard Grieg is reputed to have said that no great artist can be a mediocre man, and this is true of Valen. In his personality the great artist and the great man are combined and we cannot imagine the one without the other. As will have been apparent from the account of the composer's funeral in the previous chapter, Valen was a believing Christian. This is reflected not only in his way of life but equally in his art, and we have seen many examples of this in the discussion of such works as the orchestral piece "Centico...", Op. 17, No. 2, the Violin Concerto, Op. 37, and the Second Piano Sonata, Op. 38.

Even as a small boy at home he was under strong religious influence, especially from his parents, whose high ethical code of conduct made a permanent impression on him. From his father he also inherited the belief in a vocation which together with his strong religious belief helped the sensitive Valen through adversity and on to recognition. As he so finely expressed it in an interview



with an Oslo newspaper: "But for my Christian faith I would never have arrived where I am to-day". However, his religious feelings went considerably deeper than those of an ordinary Christian. His deep Christian belief opened hidden sources in his sensitive mind and made him see life with new eyes. He discovered values unknown to others before him, in contact with other people, in the wonders of nature, and in animals.

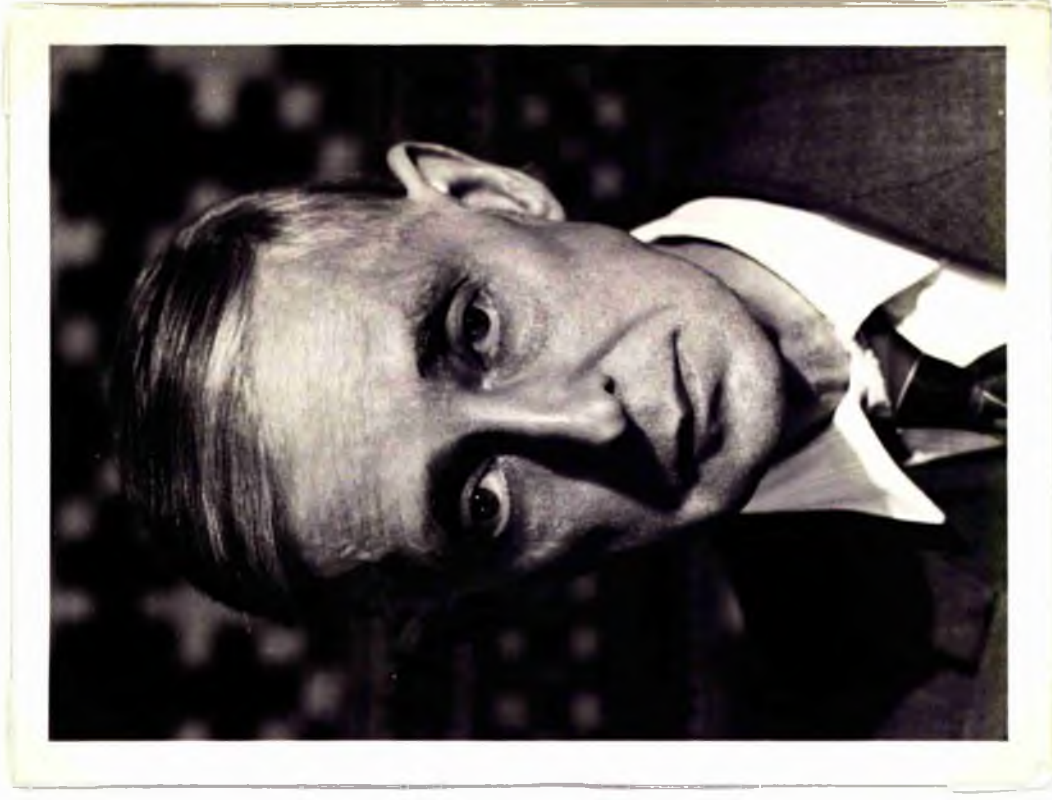
Fartein Valen was filled with a boundless love of life and joy in it which on several occasions show themselves in his music. One need only recall the final movement of his Piano Concerto, Op. 44, to find clear evidence of Valen's joy in life. During discussions of his music we have come across many examples of his fine humour (e.g. Op. 22, No. 2, and Op. 24) which give the lie to the superficial view of Valen's music as filled only with "infinite sadness" and "melancholy". It is true that there are some examples of "sadness" and "melancholy" in his music, but they are an expression of "Weltschmerz" and not just of personal feelings. The kind of "sadness" found in Valen's music clearly reflects the composer's longing for eternity of which he felt himself a mouth-piece. In a conversation with the author Valen actually said: "I am the pen that does the writing" meaning that he felt himself only as the conveyor of a message from another world. He could therefore say with the apostle: "Where is my praise? It is quite out of the question". \*)

---

\*) The Oslo newspaper "Vårt Land" in an interview with the composer the 15th April, 1951, op.cit.



Fartein Valen composing at the piano. The picture is somewhat misleading since the composer never used the piano when he composed his music.



The last picture ever taken of the composer.

In this connection it is tempting to draw parallels between Valen and Bach whose music greatly impressed Valen as a youth and since remained his musical evangelium. He could not have explained his debt to Bach more explicitly than by stating: <sup>a)</sup>

"Bach's music is absolutely perfect and there is nothing to be improved in his music. But he can inspire to making new music, and I was inspired to compose my atonal music".

Both composers were deeply religious and regarded their art as a homage to God, "in gloria solo Dei" or "in nomine Dei". Among modern composers Christianity has played a great role for the twelve-note composers Arnold Schoenberg and Anton Webern.

Valen's profound religious feeling permeated his whole being and way of thinking. He was extremely modest, quiet and humble, and as the leader of the Oslo Philharmonic Orchestra, the violinist Ernst Glaser, so appropriately said, remarking on Valen's death: "— severe with himself and gentle and lenient with others". His way of life was extremely spartan and he never allowed himself any extravagance. This must on no account be interpreted as a sign of meanness, but should be regarded as an indication of his simple way of living. As long as he had his daily bread, was in good health and was not disturbed in his work he felt quite content. On the whole one noticed in the composer a pronounced desire for concentrated

<sup>a)</sup>

From "Et intervju med Partein Valen" published by the author in Kunst og Kultur No. 1, Oslo, April, 1964, p.31, loc.cit.

activity and a dread of everything commonplace. Everything superfluous he shunned completely so that he should not be enslaved by worldly considerations. This was often apparent when he was in the company of his closest friends, not so much through what was actually said, as through the light with which his personality was irradiated, a light which purified one's mind and dispelled cares and worries, giving one renewed courage to face the realities of life. Not all men are gifted with such a power and it is seldom indeed that one meets that kind of radiant personality today in the hectic pursuit of a "high" standard of living. He who has been fortunate enough ever to meet such a man has had one of life's richest experiences.

Valen was never bitter, although he occasionally had good reasons to be, nor did he hate any of his opponents. He could, however, be enraged now and then by some mean action against himself or other artists. The author recalls that in his last meeting with the composer just a week before his death the conversation turned to Grieg, and he remembers very well how annoyed the composer was over the bad treatment Grieg received at his last concert which Valen attended in Oslo. Valen told how the audience giggled and laughed at Nina Grieg's perhaps not faultless singing at the time. "They owed Grieg and his charming wife something better than that", was Valen's apt comment on the incident.



Fartein Valen in 1947.  
Drawing by S. Grenning (Pedro)  
in Vardens Gang (Oslo) of  
November 15th, 1947.

On the same occasion Valen was quite concerned about a Norwegian musician who had actually bombarded him with constant and presumptuous requests for the dedication of a work. The story also runs that the same person had repeatedly tried very hard to undermine Valen's music and prevent it from being performed. The author did all he could to calm the composer and lead his thoughts elsewhere, and this he finally succeeded in doing. I have purposely described this little incident so that one will understand that he, like other people, could often feel dejected and perhaps take things too seriously.

The composer's great love for all living creatures showed itself in the great care he showed for animals of all kinds. Like Petrarca he had a great predilection for cats for some reason or other. Perhaps it was because they understood how to be silent and still express their devotion? Or could it be because Valen understood that the cat was an aristocratic creature that went its own way and never would adapt itself to any kind of "domestic discipline"?

Valen gave many of his cats musical names. One, for example, he called Rosamunde after Schubert's music of which he was extremely fond. And when the singer Ella Belle Davies performed his orchestral song "Ave Maria" at a concert in Copenhagen he immediately named one of his favourite cats after her. Another cat with the name "Little-Pet" (Little-Peter) was his special pet for several years. "It used to sleep on my lap when I was doing my daily exercises in



the morning", he told the author, adding with a smile: "It warmed me very well and kept away rheumatism". "Little-Per" was painted by Valen's friend Agnes Hiorth (the painting is still in the composer's study), and was granted the very great honour of having the date of its death noted in the composer's diary. As if this was not enough, Valen planned to write a funeral march in memory of his dear "Little-Per". (We know from our previous discussion of the orchestral piece "Epithalamion", Op. 19, that Valen did not care very much for composing marches, but when he made an exception on this occasion, he really must have felt a great sense of loss on the death of his little pet). I cannot think of any other composer who would commemorate an animal by composing a whole symphonic movement.

But Valen was also on good terms with the other animals on the farm, and the picture overleaf shows that the horse "Tröya" willingly trotted over to the composer when he tempted her with a tit-bit.

On numerous occasions it has been stated that Valen was a great lover of nature and that he found much of his inspiration during his wanderings in the countryside around his home. Several of his orchestral works, such as "Pastorale", Op. 11, "The Churchyard by the Sea", Op. 21, and "Ode to Solitude", Op. 35, and the Third Symphony, Op. 41, depict in sound the impressions that the ever-changing face of nature at Valevåg made on him. One could quote



**Fartein Valen feeding the horse "Fröya".**  
**Photo by Idar Johannesen, Haugesund.**

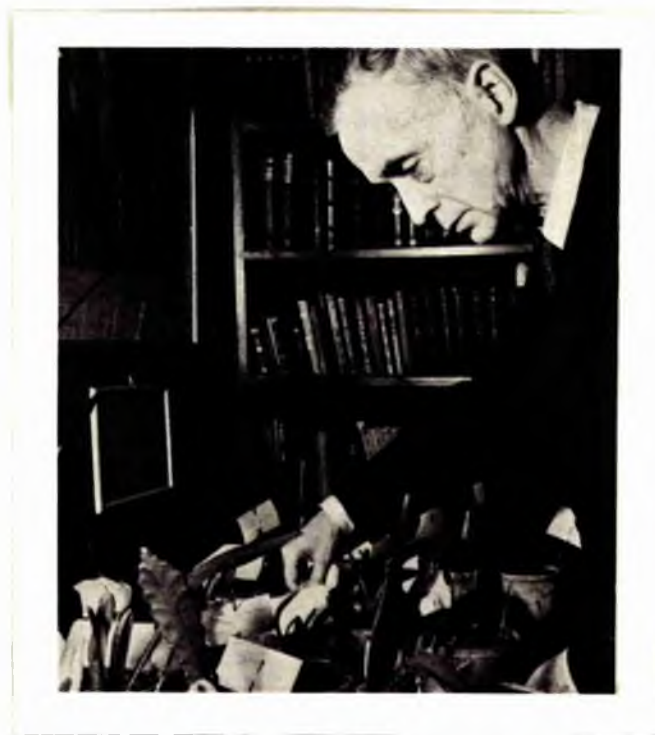


several other examples of this, but I will here refer the reader to the chapters on the Keyboard Music and Chamber Music where this will be dealt with in detail.

A vivid impression of how fascinated Valen was by the teeming life of nature is to be found in his diary. There he has noted the times of sunrise and sunset, when birds arrived and when certain plants and flowers first appeared. In one of the chapters of the biography attention is drawn to the composer's great love of roses. When all the rosebushes in his garden were stunted by frost during one of the severe wartime winters, he began instead to cultivate cacti which he named after his favourite composers, i.e. Bach, Beethoven, Brahms, Bruckner, Schubert, Schumann and Schoenberg. But we can also find some rather odd names, e.g. "Mrs. Blytt crossed with Bach" and "Redonnes Hus" (literally translated: "The House of the Shipowners", a reference to a certain building in Haugesund).

Even if Valen was somewhat isolated in Valevåg, he eagerly kept abreast of what was happening in the world outside. Besides the local newspapers, Haugesunds Avis and Stavanger Aftenblad, he read the daily issue of The Times.

Valen was never politically active though he was very much against any form of dictatorship or tyranny. He never discussed politics with any of his friends, because the subject obviously did not appeal to him and because he did not want to be disturbed



**Fartein Valen with his cacti  
in the study.**

by thoughts which might distract him from his work. One must also bear in mind that Valen did not like to make any public statements and that only once as a mature artist was he persuaded to lecture on atonal music and his works.

Valen was an ardent reader of literature and from his bookshelves one can easily gain some idea of how versatile his interests were. Apart from fiction he had books on religion, philosophy, art, social problems, history, natural science (Valen simply adored books on astronomy), geology, insects (cf. Bela Bartok's great interest in this subject), heraldry, heredity and disease, books on languages (including a Greek one for use in reading the New Testament), books on animals and many volumes on roses (The American Rose Annual) etc. etc.

The works of fiction include books by Bethge, Blake, Bridges, Brooke, Browning, Olaf Bull (Norwegian poet), Burns, Butler, Byron, Calderon, Camoes, Campanella, Cervantes, Chaucer, Coleridge, Collins, Dante, Dickens, Donne, Dostojevsky, Dowson, Dryden, Dumas, George Eliot, Emerson, Ewald, Fielding, Goethe, Gray, Grillparzer, Hauch, Hoffmann ("Kater Murr" and "Kreisler"), Holberg, Ibsen, Lagerlof, Leopardi, Masterlinck, Marlowe, Michelangelo, Milton, Moliere, Morike, Petöfi, Poe, Pope, Rilke, Rydberg, D. G. Rossetti, Walter Scott, Shakespeare, Shelley, Spenser, Swinburne, Thackeray, Tasso, Tennyson, Francis Thompson, Tolstoy, Turgenjev, Verne, Wergeland, Wessel, Whitman, Thomas Wolfe ("Of Time and River"), Virginia Woolf, Wordsworth, and Young.

In addition he had a fairly large collection of poems and novels by Norwegian poets and authors.

The fact that Valen did not merely have these books for show was proved on several occasions in conversations with him on literature and arts. From memory he could often give word-perfect quotations from books which had impressed him greatly. One will notice from the above survey of foreign literature that Valen was particularly fond of English poetry. This too is evident in an answer given by him a questionnaire from the editorial board of "Musikkens Verden" (The World of Music) in Oslo. To the question as to who was most responsible for his development as a man and artist, Valen answered (in 1951):

"The old pietistic theologians and Søren Kierkegaard, together with Goethe and Dostojevsky. English poetry from Spenser to Keats and Rossetti." \*)

From the chapters on Valen's youth in Stavanger we read that he passed his matriculation examination with flying colours in English, German and Latin. While studying in Berlin he learnt Italian and during his stay in Mallorca in 1952-53 he studied Spanish on his own. He had also, as a child, learnt to speak Malagasi fluently. As if all this were not enough, he began, at the age of 50, to teach himself ancient Greek so that he could read the New Testament in the original text.

---

\*) "Musikkens Verden": Oslo, 1963, 2nd edition, column 3126, loc.cit.



**Agnes Hiorth: Fartein Valen.**

Thus Valen was a true humanist among the Norwegian composers. His like was only to be found in the Norwegian composer Ludvig Irgens Jensen, who in his early years, before devoting himself entirely to composition, studied philology at Oslo University (as Valen also did).

His humanistic attitude to life is clearly reflected in several of his compositions, which are inspired wholly or partly by literary experiences. I shall confine myself to mentioning here the orchestral pieces "Sonetto di Michelangelo", Op. 17, No. 1, "The Churchyard by the Sea", Op. 20, and the Second Piano Sonata, Op. 38.

In his music, therefore, Valen was a true romantic artist.

The words of Edvard Grieg in a letter to the Norwegian composer and organist Karsten Solheim might well have been written about Valen:

"In my opinion a creative artist, apart from being a musician, must also be a painter, poet and architect. Only with these combined qualities do I believe one can approach the ultimate step on the stairway to free art, where all is clear in the panoramic vista at one's feet".

\*) Karsten Solheim (1869-1953). Compositions for choir and orchestra, also some romances for one voice with piano, and variations for a keyboard instrument.

\*\*) Quoted from a reproduction of the letter in Norsk Musikkliv No. 2, 1947, pp. 12-13, loc. cit.

"Bartolin Valen. Life and Music" (Bjarne Kortsen)

Volume II

THE MUSIC. (Analyses).

## Contents:

Chapter 1	Early Works:.....p.	4
2	Songs for one Voice with Piano or Orchestra:.....p.	43
3	Keyboard Music:.....p.	88
4	Chamber Music:.....p.	168
5	Choral Works:.....p.	206
6	Orchestral Pieces:.....p.	257
7	Symphonies:.....p.	312
8	Concertos for one Instrument with Orchestra:.....p.	394
9	Harmonisations of Hymn Tunes by Fartein Valen, and Inventory of Chorales harmonized by Fartein Valen:.....p.	416
10	Concluding Remarks:.....p.	432
11	Fartein Valen and Contemporary Music:.....p.	443

oooooooooooooooooooo

Musical examples will be found in volume III.



**Chapter 1.**

**Early Works, Opp. 1-5.**



Legende, Op. 1.

Legende, Op. 1.

When one bears in mind the fact the Valen was only 20 years old when his first composition was published, the piece is extremely well written as regards both form and harmony. Some of the fine atmosphere in the theme of the A-section can be traced later in the first idea from the second movement of the First Piano Sonata, Op. 2. The name Legende suggests a devotional narration, but the composer has never, as far as is known, spoken of any programme for the music or any specific incident which inspired him to write the piece.

The music is composed in ternary "Lied"-form A B A' with a concluding Coda based on the thematic material of the A-section. The first A-section (bars 1-39) is in G major, which is resumed in the second A-section (bars 86-112) and finally established in the Coda (bars 113-131). The contrasting middle section (bars 40-85) is in the variant key c minor and is based on a motif derived from motif a) of the A-section's main theme.

Although the A-sections are in G major, they make equal use of chords from the variant key. This will become evident from example 1, which begins in G major but, as early as bar 4, introduces the seventh-chord in the first inversion (6/5) on the dominant of c minor succeeded by the variant seventh chord on the subdominant with added sixth and the  $S_4$  chord ( $\text{E}_7$ ) in the next bar. There are no real modulations but rather "Ausweichungen" (evasions) on <sup>x)</sup> Zwischendominante (bracketed dominants from different neighbouring keys (Eb major, c-, a-, and e minor). The

x) H. Grabner: "Handbuch der funktionellen Harmonielehre", Vol. 1, pp. 137-138.

temporary Zwischendominante are introduced and dismissed by means of chromatic harmoniefremden (chord-foreign) tones. An example of this can be found in bars 3-6 of the treble where the alto falls chromatically from A natural of the last chord in bar 3 over A flat-G natural and F sharp to F natural in bar 6. Although such falling chromatic lines are reminiscent of Grieg's harmonic style, they do not necessarily point to any influence from Grieg. On the contrary the whole music breathes in the atmosphere of Brahms' music, which Valen was to approach more closely in his next work, the First Piano Sonata, Op. 2. Difficult though it is to prove, the style of the music is highly personal and could hardly have been written by any other composer than Valen. But Valen had still a long way to travel before he reached his distinctively personal style in the third (Suleika) of the Goethe-songs, Op. 6.

The music of the A-sections and the Coda is based on a simple eight-bar theme composed of two main motifs a) and b) and a common interlocking motif c). The melodic formula of theme 1 will show how the motifs are grouped:

a + c + a + c / b + c + b + c

First phrase / Second phrase.

Thus theme 1 is divided into a first and second phrase of four bars each. From example 1 it will be evident that motif c) is a transposed inversion of motif a). Motif b) could perhaps be interpreted as a free inversion of motif a) as demonstrated in example 1.

The contrasting middle section (B) is wholly based on motif d) which is nothing other than a simple combination of motif a) and c) somewhat

shortened and rhythmically altered. See example 2.

The thematic material of this piece can thus be traced back to the introductory motif a), the most important interval of this motif is the major second, which can therefore be said to represent the thematic nucleus of the work.

陳國治先生著 商務印書館出版

Piano Sonata, Op. 2.

Piano Sonata, Op. 2.

Valen composed his first piano sonata during his stay at the Hochschule in Berlin. The first sketches date from 1910 and the last movement was completed in 1912.

In both mood and style the music owes a great deal to Brahms. We only need to play the second theme of the first movement to realize that no other composer but Brahms could have been Valen's model in this work. In this respect I should like to point out that in his unpublished Piano Quintet (with no opus number) Webern was likewise influenced by Brahms who meant a great deal to Schoenberg also.

The piano sonata received a warm welcome at its first performance and made the composer's name known at one stroke among the critics. Valen felt the success as a yoke, however, because he was then in search of a personal style which was first given expression in the third movement of the Piano Trio, Op. 5.

The sonata is in three movements. The first two movements are in sonata form, while the finale is composed as bi-thematic rondo.

\*\*\*\*\*

1st movement (Allegro non troppo, ma con passione).

As indicated in the expression marks, the music of this movement is filled with a passionate glow of longing which is first resolved in the mighty ending of the final movement. It is written in sonata form with an exposition consisting of a principal theme section (bars 1-40), a short transition (40-42) leading up to the subsidiary theme section (42-83) and



a closing motif section (84-97).

The principal section opens with the passionate principal theme which extends over 16 bars, rounded off with a transition of 4 bars. From example 1 it will be observed that the theme is based on four motifs, a-d, stated in two phrases, which are clearly separated from each other by rests and further divided into two half-phrases. The most important motif a interlocks the first and second phrases and is extensively employed in the development section. The opening motif p of the transition (17-20) leading over to the first repeat of the principal theme can later be found in the closing section. Compare examples 1 and 3.

The subsidiary theme is in the parallel key E major and relatively short. Like the principal theme it is divided into two phrases of unequal length (7 + 6 bars) with a first phrase acting as a "head" and a second with the character of a "tail" subjected to alterations. It has two motifs m and n, the first of which is repeated twice as a melodic sequence and recurs later in the first phrase of the second theme (also in E major) from the second movement.

The closing group is composed as a continuous repetition of motif p melodically somewhat altered but rhythmically more or less the same.

The development section (98-121) is divided into two parts at poco sostenuto in bar 106 and chiefly treats motif a of the principal theme in all voices enlarged by the introduction of "scale-foreign" tones which attribute to the music a pronounced forward-pointed drive and a character of restlessness.

The recapitulation brings in the principal theme in the original

key, viz. c sharp minor, and the subsidiary theme in A major, that is to say transposed down a fifth. In all subsequent sonata movements by Valen the subsidiary theme will occur transposed down a perfect fifth in the recapitulation section.

The closing group is succeeded by a short Coda at poco sostenuto in bar 204, which finally establishes the supremacy of the principal theme by stating motif a simultaneously in the treble and the bass in the final three bars of the movement. The same ending will also be found in the conclusion of the finale.

|||||

2nd movement (Adagio).

The very fine delicate music of this movement is composed in sonata form with a principal theme section (bars 1-27) bordering directly on the subsidiary theme section (27-49) succeeded by a short transition (50-55) flowing right into the development section.

A rather unusual feature is the contrasting of the tonalities Ab major for the principal theme and E major for the subsidiary theme. Examples 4 and 5.

The principal theme is ingeniously derived from the first movement's subsidiary theme mainly by means of change in metre, rhythm, and tonality. It shows the same melodic structure as the subsidiary theme of the first movement and is divided into two phrases which are again divided into two half-phrases. Both the second half-phrases of the principal theme have the character of a "tail", which perhaps is most clearly expressed in the second half-phrase of the second phrase.

The subsidiary theme is divided into three phrases of unequal length. The first phrase being an extended version of motif m of the subsidiary theme from the first movement.

The contrasting of the tonalities Ab major and E major for the principal and the subsidiary themes respectively must be characterized as quite unusual.<sup>x)</sup> The same may be said of the introduction of the subsidiary theme in Gb major in the recapitulation. The main tonality Ab major is, however, finally re-established in the short concluding coda.

The development section (56-76) chiefly treats the principal theme

---

x) The tonics of the keys in question make out an interval of an augmented fifth (Ab - E).

while the subsidiary theme is elaborated in the recapitulation section.

The concluding Coda (120-132) is wholly based on a free alteration of the principal theme in Ab major.

\*\*\*\*\*

3rd movement (Allegro assai).

This movement is a bi-thematic rondo in ternary form A B A'. Each of the A-sections is furthermore divided into three parts a b a', and the last a-part of the final A-section (A') is formed as a powerful cadenza more or less summing up the work's thematic material.

The tonalities of the different sections are quite unusual. The main key of the first a-part is c sharp minor, which is recaptured after the parallel key E major of the contrasting b-part. The main key of the middle B-section however, is in Ab major, which stands in the relationship of an augmented fifth to the main key of the preceding section. We also found the same contrast of tonalities in the second movement's subsidiary and principal themes. Moreover, the final A-section commences in the original key c sharp minor only to leave it for the variant major key C sharp minor of the final a'-part.

The bold rondo theme at the opening of the movement once more brings to mind Brahms without whose music the theme could not have been conceived. It is divided into two phrases, the second having the character of a transition to a new statement of the theme. The first phrase is based on a motif y twice repeated, the last time somewhat enlarged.

The theme of the contrasting B-section has the following grouping of motifs:

W.+.2.+.We

We means motif w enlarged.

that is to say ternary form.

Shortly before the b-part of the first A-section at bar 37 a condensed rhythmical variation of the first movement's principal theme is heard followed by a similar rhythmical transformation of the second movement's principal theme.

The mighty cadenza ends with motif a in the bass on *fff* to be played with as much power as possible ("mit höchster Kraft").

REPRODUCED FROM THE ORIGINAL MANUSCRIPT

Sonata for Violin and Piano, Op. 3

Violin Sonata, Op. 3

According to the sketches the violin sonata was completed in 1916. The chordal structure of this work is more transparent and refined than the "brooding" harmonies of the Piano Sonata, Op. 2. There is in the music a pronounced desire for partwriting which culminates in the concluding Fuga of the second movement.

The sonata is in two movements. The first movement is in sonata form and the second is composed as a set of five variations. The final variation is separated from the preceding ones by use of the heading Fuga which indicates that the variation might have been intended by the composer as the finale of the work.

oooooooooooooooooooo

1st movement (Allegro espressivo)

The music is written in sonata form with an exposition (bars 1-51), a development section (bars 52-82), a recapitulation (bars 82-111) and an elaborative treatment of the principal theme (bars 112-126) which flows into a concluding coda (bars 127-141).

The exposition consists of a principal theme group (bars 1-18) with a short transition (bars 19-20) leading up to the subsidiary theme group (bars 21-35), and a closing section (bars 36-51) based on motifs from the principal and the subsidiary themes.



The principal group opens with the important partmotif x) of the principal theme which shortly afterwards is stated in full in the violin. Ex. 1. The principal theme is divided into two phrases in bar 6. The second phrase is furthermore divided into two half-phrases in bar 7.

As can be seen in example 1, the chordal structure is rather dissonant because of the introduction of "chord-foreign" notes which very often progress to a new dissonant chord. This naturally tends to give the music the character of unresolved restlessness which clearly depicts the feelings of a composer in search of a personal style. An example of this can be found in the first chord of bar 4, where the doubled note B natural in the piano's bass creates a sharp dissonance with Ab of the tonic seventh chord in Ab major. The same dissonance appears also in the next chord of the same bar.




The subsidiary theme is chiefly ruled by steps of seconds and is closely related to the first phrase of the principal theme. See example 2.

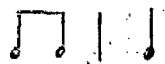
The development section starting at bar 52 mainly treats motifs from the principal theme. This is also true of the elaborative section which follows the recapitulation.

The concluding coda is wholly based on the principal theme, which is briefly telescoped in the final four bars of the movement thus singling out the theme as the most important of the music.

2nd movement (Allegretto con variazioni)

This movement consists of five variations in all, if we regard the statement of the theme as a variation of the first movement's principal theme. It should not be difficult to see the similarity between the theme of the variations and the principal theme's first phrase, if we compare example 3 with example 1. The first variation is concluded by a shortened statement of the variation theme.

The second variation is in f minor and in two sections. The first section which comprises the first 13 bars of the variation, chiefly makes use of the rhythm:  from the up-beat of the variation theme. The second section of the variation has the recurrent rhythm:  which can be considered as a variant of the first section's main rhythm ().

The third variation is also divided into two sections at bar 6 on page 19 of the printed music. The main rhythmical unit of this variation is the up-beat figure:  which easily can be traced back to the variation theme.

The fourth variation is extensively based on the rhythmical figure:



Like the preceding variations this one is also divided into two sections at the top of page 22. It is in E major, the tonic of which therefore stands in the relationship of a minor second to the tonic of F major and f minor.

The fifth and final variation is composed as a fugue round a subject which

is a free inversion of the variation theme. The original rhythm is retained practically intact. The subject has all the twelve notes of a series grouped in such a way that they stand by themselves as independent melodic units. This first approach to a twelve-tone melody was later to be realized in the Three Goethe-Songs, Op. 6.

In bar 10 of the fugue the original and inverted forms of the subject are opposed in the bass of the piano and the violin respectively at a short distance.

From bar 20 to bar 40 the subject is freely treated and the movement is concluded by a coda (bars 40-46), which is wholly based on the first phrase of the principal theme. Thus the second movement (if we do not regard the Fuga as a third) ends as the first and the music is brought back to where it started.

In conclusion I would like to point out the specific mood of each of the five variations which can therefore be considered as 'character' variations like those found with Brahms in his Variations on a Theme by Haydn. In a letter to his friend Hugo Louis Mohr, written on January 29th, 1914, the composer has in fact characterised the variations as Phantasiestücke (fantasy pieces) which they actually are in their free treatment of the variation theme.

From the preceding discussion of the sonata we have seen many examples of the close connection between the various themes which clearly show

the overall thematic unity of the work. I will here only draw the reader's attention to the interesting fact that the subject of the fugue is already announced at the opening of the first and second movements. In both cases the bass of the piano cites no fewer than the first five notes of the subject.

\*\*\*\*\*

"Ave Maria", Op. 4.

Soprano and Orchestra.

"Ave Maria", Op. 4.

This orchestral song occupied the composer's mind for over four years (1917-1921) at the time when he was completing his Violin Sonata, Op. 3, and working on the sketches for the Piano Trio, Op. 5. From the biographical section of this study we know how much work the song alone came to cost the composer. We also read about the bad reviews of the work when it was performed for the first time in the spring of 1923. These reviews seem to us quite incomprehensible, since the beautiful music does not employ any harsh sounds which could offend the ear (as some of the critics unjustly maintained), although the chordal structure might perhaps have sounded somewhat strange to an audience who were so engrossed in Grieg's music and who still found it difficult to digest the music of Brahms.

The music is in ternary "Lied"-form ABA' preceded by a short orchestral introduction and concluded by a short Coda for voice and orchestra. The thematic material of the A-sections is demonstrated in example 1.

It will be noticed from the example that the chords move chromatically, as was also the case in the progressions of the previous three works (Opp. 1-3). It is interesting to observe how the composer by means of "scale-foreign" (chromatically) notes is capable of circumscribing the tonic chord in the first six bars of the introduction. At the very beginning the Ab tonic chord is stated with the added sixth, proceeding to a chromatic alteration of the chord which could be interpreted as a Sub-dominant<sup>2)</sup>parallel seventh chord (in root position with added sixth) in Eb major. Similarly the chords on the strong

---

2) I have here used the German term from Riemann's Theory of Functional Harmony, since it is difficult to find an equivalent English term which is exactly the meaning of the German term.

beats of bars 3 and 4 could be classified as Eb: S<sub>D</sub> 6<sub>5</sub> -11, and Db: D<sub>9</sub> (plus added sixth), but they are in reality chromatically altered chords on the tonic of Ab major. It is not, in fact, possible to trace a single tonic chord of the main key (Ab major) in the whole music and, typically enough, the music ends with the same version of the Ab tonic chord as that with which it started, viz. with the blurring added sixth.

The most important motif of the A-section is presented as early as in the <sup>x)</sup>treble of the accompaniment in bars 2-3 and later taken up and elaborated by the voice and the orchestra.

The contrasting middle section is clearly marked out with caesura (vertical) signs at bar 35. See example 2.

This section is in the parallel key F minor and, as far as chordal structure is concerned, it exhibits the same characteristics as for the preceding section. From example 2 it will be observed that the most important motif of this section is introduced both in the voice and in the orchestra simultaneously. Significant of this motif (marked b) is the emphasis on the falling step of the leading note. The motif thus acts as a "signature tune" and "guardian" of the tonality of the section. Something similar can be said of motif a of the preceding A-section. The notes of the motif constitute a broken tonic seventh chord with lowered third in Ab major.

Thus the motivic material grows out of the chords and the chords are likewise determined (to a certain extent) by the intervals of the motifs. In this way Valen anticipates here the "totally" determined structure of his later twelve-note songs (e.g. "Suloike", Op. 6, No. 3).

\*\*\*\*\*

x) Unfortunately the score of the song has not been published so far and I must therefore refer the reader to the excerpt for soprano and piano, which in no way does full justice to the beautiful sound of the original setting.

Piano Trio, Op. 5.



## Recapitulation:

# Recapitulation:

Principal motif group: .....	bars	85-97
Transition: .....	"	98
Subsidiary theme group: .....	"	99-105
Closing motif group: .....	"	105-115
Elaborative treatment of part motif x) from motif <u>d</u> of the principal group: .....	"	115-119
Transition: .....	"	120-123
<u>Coda</u> : .....	"	123-137

\*\*\*\*\*

As can be seen from the synopsis of form, the principal group is based on motifs while the subsidiary group has a theme.

From example 1 it will become evident that the principal group consists of four motifs a-d, the first three are stated almost simultaneously and separated from the last motif d, or rather theme because of its length. This kind of compressed presentation of motifs is typical of the later Beethoven sonatas and quartets and acts as a motto not only for the movement in which they occur but equally for the whole work. Together the first group of motifs (a-c) and motif d have the character of question and answer. The motifs a-d provide the material for the themes and motifs of the subsequent movements of the work. This will be demonstrated in the discussion of these movements. See example 1.

The subsidiary theme comes first in the 'cello at bar 24 and is immediately, in the same bar, imitated in unison by the bass of the piano. See example 2.

The composer, in a conversation with the author, told that the subsidiary theme actually was a Malagesi folk tune which fitted so well into the structure of the music that he did not hesitate to use it here. He did not therefore employ it intentionally in order to comply with the nationalistic tendencies in modern



## 2nd movement (Scherzo).

The music is written in the traditional ternary scherzo form with a varied repeat of the scherzo section concluded by a short coda summing up the thematic material of the movement.

Apart from the third movement of his First Symphony, Op. 30, Valen never employed the ternary da capo scherzo form.

Each of the A-sections is divided into two parts with the second part as an elaborative repeat of the first.

The thematic material of the A-sections is stated in the first five bars of the movement. It consists of three motifs, 1-3, distributed in the 'cello, piano, and the violin respectively. Example 4. It should not be difficult for the reader to trace these motifs back to the motifs of the principal group from the first movement.

The main motivic material of the contrasting B-section (Trio) is provided by the piano at meno mosso at bar 39. Example 5.

The trio motif of the piano has a quiet rocking character and contrasts well with the rather leaping, flying scherzo theme in the piano at bar 2.

The trio section is also, roughly speaking, divided into two parts with the second part as a varied repeat of the first.

The second A-section is concluded with a powerful climax on ff in bar 94 with a short repeat of the trio section's main motif. A short transition in the violin and the 'cello leads up to the concluding coda at bar 98. Here we have a telescoped survey of the most important thematic material of the scherzo and trio sections. The music ends with a powerful sustained chord on ffz in the piano.

The form of the Scherzo will thus be:

A + B + A' + Coda.

\*\*\*\*\*

### 3rd movement (Largo).

The music of this movement has the character and mood of a funeral march, but when the author asked him whether he had the recent death of his dear mother in mind during the completion of the work, the composer answered in the negative.

The form of the music is extremely difficult to determine, for the motifs of the A- and B-sections are constantly being varied.

Nevertheless, the author feels justified in defining the form as an overall binary "Lied"-form with a subsequent elaboration of the motifs presented at the beginning of the A- and B-sections and concluded by a short coda. The motifs of the contrasting B-section do not, however, exhibit any marked difference from the motifs of the preceding A-section, with the result that these sections have a tendency to overlap and glide into each other. Comparison of the motivic material of the contrasting B-section (example 7) with that of the A-section (example 6) will show that the difference is so little as to be practically impossible to hear as such.

### Synopsis of form:

A (exposition of motifs): .....	bars	1-6
Transition: .....	"	7-11
A* (elaborative treatment of motifs from the exposition): ....	"	11-21
B (exposition of motifs): .....	"	21-24
Transition: .....	"	24-29
B* (elaboration of motifs stated in the exposition): .....	"	29-41
Coda: .....	"	42-45

\*\*\*\*\*

This gives:

A(+trans.) + A' + B(+trans.) + B' + Coda.

XXXXXXXXXXXXXXXXXXXX

or shortened:

A(Trans. + A') + B(trans. + B') + Coda.

XXXXXXXXXXXXXXXXXXXX

The structure is more light and transparent in this movement and not so greatly dependent on chords as in the preceding movements. This is especially true of the piano part in the B-sections which demonstrate a three-part writing that could easily have been performed by three other instruments. The contrapuntal thinking of these sections so points towards the polyphonic structure of the next work, the Three Goethe-Songs, Op. 6, and in particular the last song.

XXXXXXXXXXXXXXXXXXXX

4th movement (allegro molto, finale).

The movement is a rondo with two contrasting theme groups. The form is roughly:

A + A' + trans. + B + A'' + trans. + B' + A''' + Coda.

\*\*\*\*\*

The main theme of the A-section is stated as a question (up-beat + bars 1-2) and answer (bars 2-4) concluded by a short "tail" (bars 5-6). Ex. 8.

It may be observed that the thematic material of the A-section is strongly reminiscent of that of the second movement's scherzo section. Both themes have the same wide range of successive rising leaps. The ascending motion of the fourth movement's theme proves, surprisingly, to represent a broken seventh chord in root position on the tonic of Eb major. See example 8.

The violin brings in a contrasting theme at bar 7, which is strictly confined to this instrument alone in the movement, though scraps of motifs from the theme may occasionally be heard in the 'cello (e.g. at bar 13) and the piano (in bar 20).

Shortly before the introduction of the first B-section (meno mosso as for the trio section of the 2nd movement) the composer suddenly cites motif d of the first movement's principal group. It appears here only once and is of no importance in the music of this movement.

The B-section opens with a significant motif y in the middle part of the piano, which is much employed later in this section. Example 9. Note, moreover, the contrast in metres between this section and the preceding A-section (4/4 to 12/8) and the difference of mood between the themes.

The movement is concluded by a powerful chord on fff in the piano and the



'cello. The root of this chord is C natural, which suggests a tonality on the note C for the Trio. This view is confirmed by the fact that the chords of the first two movements centre round C natural as key-note. The third movement exhibits a central key-note of E natural, which stands in the relationship of a third to the key-note C natural of three of the work's four movements.

華英字典

David Monrad Johansen's Review of Valen's Piano Trio, Op. 5.

Aftenposten, February 3rd, 1931.

David Monrad Johansen: New Music. Partein Valen's Trio.

I.

The art of music is at present undergoing a revolutionary development. A superficial writer might therefore easily conclude that the break with the past is so decisive that music is moving out into the unknown, unrelated to the experience gained in the past, that one is setting out on the highly uncertain, random course of experiment. But if one investigates more closely, if one tries to penetrate more deeply into the relevant problems of today, not only will it become apparent that the new music has a secure foundation and has its starting-point in traditional music, but one soon realises also that the driving force in acquiring new values - now as always - has been the emotions. It is the emotions which have felt themselves strapped into the straitjacket of the old contrapuntal style, which perhaps satisfied the harmonic demands of Bach's and Handel's time, but which since then has entered a phase of progressively more strained relationships with the mental and emotional life of modern man. And an examination of the history of music during the last hundred years shows that harmonies have undergone an extremely rapid development. It is absolutely marvellous to realise what harmonic values have been won through romanticism and impressionism. The Slavs and Scandinavians have at the same time contributed new melodic and rhythmic impulses to musical art. Polyphony, on the other hand, what goes by the name of counterpoint, has remained at rest during this period; there is at any rate no development to be detected

in contrapuntal art from Bach's and Handel's time until the present moment.

But now the crisis is upon us. In impressionism the last harmonic fortifications were stormed and it is on the smouldering ruins that most of our modern composers are standing, staring out in consternation over the conquered land. Proof of the fact that there has been consternation I find in what is called neo-classicism, a desperate attempt which, in music as in architecture, was of rather brief duration.

But fortunately there were those who looked more deeply into these problems, who not only saw the threatening crisis, but by steady, self-sacrificing work aimed at solving probably the greatest task which has confronted the art of music for a long time, namely the creation of an art of polyphony, which, as well as its proper task of creating the structure of the new edifice, also gives free latitude to the infinity of colour nuances which the gaining of the whole harmonic system had released.

## II.

It is to this task that Fartein Valen, for a number of years, has devoted all his ability and energy. And now we have the result. Norsk Musikforlag has recently published Fartein Valen's Trio for Piano, Violin and Cello.

Since the compositions of Grieg's and Sinding's youth, there has not appeared in Norwegian music a work with such revolutionary content as this, and exactly as was the case then, Valen too will be made to feel what it costs to be a trailblazer. One point which even the least understanding appreciate and which therefore fills them with a certain respect, is Valen's

unique technical skill, although most of them would be at a loss to explain of what exactly this technical mastery consists.

But what of the personality we encounter in Valen's music? From his earlier published works, *Legende*, Op. 1, *Piano Sonata*, Op. 2, *Violin Sonata*, Op. 3 and the "*Goethe-songs*", Op. 6, we gain the impression of an artist who is as genuine as he is exceptional and distinctive. In the Trio he reveals his characteristics with even greater clarity to those who are prepared to make the effort to try to penetrate into his world of ideas. And it does involve an effort, for Valen demands a great deal from his hearers. Just as his music is the result of tremendous spiritual concentration, so he in turn demands both artistic will and knowledge, boldness and devotion. And above all he demands the ability to follow counterpoint in its infinite variations. But having once ventured onto the narrow path, the way that is often difficult to force, which is what it always means to follow a great artist who is breaking new ground - having done this, it is not long before one is transported from increasing wonder to complete ecstasy. And what is particularly captivating is the quivering passion which is unrelated to the concrete and which seems to find its inspiration and sustenance entirely in the realm of the spirit. It is perhaps this abstract character in Valen's music which makes it so difficult of access. One seems to become oblivious of one's surroundings. One is compelled to subject oneself to the composer's will and to let oneself be led into his kingdom.

Parten Valen's Trio is a beautiful pledge that the spiritual realm still has its knights on earth, and that the perspective of infinity is not only a living value, but also an inexhaustible source of inspiration to the

highest art.

From a purely technical point of view, this work is written with such consummate mastery, with such a wealth of entrancing details that it calls for an analysis in a separate article. I shall only draw attention here to the wonderful counterpoint and the no less impressive treatment of the motif. Look, for instance, at the second theme of the first movement and follow its development through the rest of the movement: it is employed with a richness of imagination which fills one with the deepest admiration. Or look at the wonderful way in which he introduces the first idea in the development section - rhythmically displaced, extended and raised to an almost transfigured light. Or the recapitulation which he commences by introducing both ideas simultaneously, freely and unconstrained, as is possible only with the true art of counterpoint, and therefore also with the most entrancing effect. The most impressive thing about the Trio from a purely technical point of view is the fact that as well as demonstrating a striking contrapuntal mastery, Valen also possesses an almost incredible harmonic richness. Austerity of counterpoint and exuberance of colour here flourish side by side, without encroaching upon one another, as is so often the case elsewhere.

There is every good reason for congratulating modern Norwegian music on Bartveit Valen's Trio. This is a work which at one blow puts us on a level with the most significant achievements of contemporary art and which entitles Norwegian music to face the world with honour.

And now it only remains to hear the work performed. The Trio is dedicated to Dagny Knutsen and not without reason. Who does not recall

the achievement it represented when this superb pianist so triumphantly played the Piano Sonata and thus proclaimed to us who Fartein Valen really was? Now we expect her to repeat her success with the Trio and so add to the already considerable debt which is owed to her by Norwegian music.

Chapter 2.

Songs for one Voice with Piano or Orchestra,

Opp. 6, 7, 8, 9, 31, 32 and 39.



## Introduction.

The songs fall into two main groups. The first group comprises the songs Opp. 6, 7, 8, and 9, which were composed in the 1920s, at the time when Valen was trying to establish a motivically grounded twelve-note style.\*)

The second set of songs, consisting of the works Opp. 31, 32, and 39, were all composed in the years 1939-1941, which besides other lesser works saw the completion of the orchestral piece "Ode to Solitude" (Op. 35), the Violin Concerto (Op. 37) and the Second Piano Sonata (Op. 38). These songs do not, however, show any difference in style from those previously mentioned. Of the seven song opera, four were originally intended for the accompaniment of an orchestra (chamber), but are arranged for piano.

The songs differ greatly in style, but they may be classified as either motivic or thematic. Examples of both categories can be found in both periods and even in the same work. This will become evident in the discussion later of the above-mentioned songs. Here I shall merely define the meaning of the terms 'motivic' and 'thematic' as used in the discussion of the songs. In the songs where 'motivic working' is employed the music is based upon some motifs which are first presented in the introduction or in the first A-section and later developed. An example of this is the song "Heiss mich nicht reden", Op. 7, No. 2, which has four motifs constituting two distinct themes later opposed in

---

\*) The orchestral song "Ave Maria", Op. 4, will be discussed in the chapter "Early Works".

the development section. It does not matter at all that the motifs form themes, as long as they are originally stated as motifs. On the other hand, a thematically founded song will present one or more themes which either are employed as such or provide partmotifs to be used in the succeeding sections. Here the theme is the 'mother' (source) of motifs and is always so treated by the composer. A splendid and an illuminating example is the song "Denk' es o Seele" (Mörike), Op. 39, No. 1, with no fewer than three themes, of which themes 1 and 2 are coupled together in the first and second A-sections.

These are the main song groups, but it remains to mention one song which does not fit into either of them. This is the song "Sakontala", Op. 6, No. 1, which exhibits an almost a-thematic structure dependent more on chords than on the elaboration of motifs or themes. Finally, I should like to draw attention to the fact that the texts of the songs to a great extent reflect the state of the composer's mind at the time when he was composing them. A good example of this is the "Two Songs", Op. 39, whose words reflect the thoughts on death which were so much in the forefront of Valen's mind at the time when he also composed his famous Violin Concerto in memory of a dear deceased relative. These songs could therefore be called, with some justification, the composer's Songs of Death.

For detailed information on the songs, the reader is referred to the later discussions.

Gedichte von Goethe (Poems by Goethe)

Op. 6.

No. 1, Sakontala

No. 2, Weiss wie Lilien

No. 3, Suleika.

-4/-

Three Poems by Goethe, Op. 6.<sup>x)</sup>

Preliminary.

Having been composed during the years 1920-27, while Valen was searching for his specific twelve-note style, these three songs show great stylistic differences. The struggle for the new style is most lucidly expressed in the first, which, like the first song of Op. 7 ("So lasst mich scheinen"), echoes the chordal world of the Piano Trio, Op. 5.

These Goethe songs were later succeeded by other settings of poems by Goethe (Op. 7, Nos. 1 & 2, and Op. 31, No. 2). The poem "Weiss wie Lilien" (Valen's Op. 6, No. 2) was also set to music by Webern (Op. 19, No. 1; mixed choir and chamber orchestra), and in my book "Melodic Structure..." I remarked, in comparing the melodies of these two independent settings:<sup>xx)</sup>


"The difference in use of intervals should become apparent from the juxtaposition of the respective melodies. Webern uses here wider intervals in the melodic line than Valen."

Dallapiccola has recently composed a melody for the poem "Suleika" for one voice and one instrument.

---

x) The texts of the poems are included in Appendix E.  
xx) loc. cit., p. 5.

"Sakontala", Op. 6, No. 1.

The music of this song is totally non-motivic as compared with the 'motivic working' of the next two songs to be discussed. The rhythmic motif: 7.  is the only traceable musical component which strives to restore organic unity in the music. This song exhibits tonally conceived chords and melodic passages which contradict the more atonal singing part. E.g. the rapid passage in the treble of the piano, bar 12, consists of a broken 4/3 chord on the subdominant of Db major, a broken 6/5 chord on the tonic of D minor (C sharp is here enharmonically written as D flat) and a broken D<sub>11</sub> chord in F minor (the note Bb comes in the middle part of the piano).

This constantly changing musical texture with no references to motifs and tonal chords and passages produces a striking contrast which is rather bewildering from a listener's point of view. See ex. 1.

The chordal structure of the music shows that at the time when Valen composed this song he had not succeeded in breaking away from the chordal style of his Piano Trio, Op. 5. He had done so by the time he wrote the next two songs. There is a vast difference in style between the first and the next two songs of Op. 6, and one cannot help wondering why the composer included this song in the work. The explanation may be that Valen, surely fully aware of the discrepancies in style between these different songs, understood the necessity of including the first song with the others because it anticipates motifs to be employed in the last two songs. Thus motif b of "Weiss wie Lilien" is announced

-49-

in the treble of the piano at bar 11 of "Sakontala". Like the poem the music forms one continuous section, though a grouping in 2 plus 2 bars may be felt to weaken the atonal character of the song.

"Weiss wie Lilien", Op. 6, No. 2.

The setting of the song is greatly indebted to the lay-out of the poem. The synopsis of form given below will clearly demonstrate this:

Synopsis of form:

Introduction (piano)	+	A	+	transition (piano)
		(a + trans. + a')		
(bars 1-3)		(4-9/ + 10-/ + 11-16)		(16-19)
		1st verse (2+2)		
	+	A'	+	Coda (piano)
		(a'' + trans. + a''')		
		(20-25/ + 26-/ + 27-31)		(31-32)
		2nd verse (2+2)		

which gives simplified:

Introd. + A + trans. + A' + Coda.

This is a binary "Lied"-form with introduction and Coda. From the above-mentioned synopsis of form we see that each A-section corresponds to a verse and each a-part represents half a verse (2 lines).

The music is strictly motivic though the singing voice is much more freely shaped than the piano part. The piano accompaniment is wholly based on the three motifs a, b, and c stated in ex. 2. In examining the music it will be observed that the composer contrives to integrate the melodic line of the more independent singing part by citing

the tones of the soprano bars 4-6 in the piano (middle part), bars 7-8, and bars 22-24 (bass of the piano) of the first and second main A-section respectively. This technique reminds one of the procedure which was discovered in the song "Denk' es o Seele", Op. 39, No. 1 (see analysis of this song).

It is very difficult to find any motivic connection in the soprano of the two main sections. If such a connection is to be demonstrated it will be wholly based on tracing common intervals. Valen has surely opposed the singing part to the accompaniment in order to let the voice stand out clearly as contrast to the piano. In this way the words of the poem might more easily be heard as such and not disturbed by the musical mind following the parts of the music as an integral whole.

The final bar of the song (Coda, bar 32) telescopes the first bar of the first main A-section (bar 4).

Worthy of remark also is the repeat of the voice at bar 23 in the subsequent bar 24, while the piano part is different from each other in the two bars.



"Suleika", Op. 6, No. 3.

Apart from some repetitions of words the text of the poem is practically unaltered by the composer. This song which is perhaps the most successful and inspired of Valen's early songs (Opp. 6-9) is written in binary "Lied"-form AA' with a short introduction, a transitional passage between the two A-sections and a rounding-off Coda.

Synopsis of form:

Introduction (piano)	+	A 3	+	transition (piano)	+	A' 1	+	Coda
(bars 1-2)		(2-11)		(bar 11-)		(12-17)		(17-18)

or simplified:

Intr. + A + trans. + A' + Coda.

As may be observed from the synopsis of form the final A-section (A') only has one line of the poem while the first has three lines. Often Valen divides a poem into two equal parts as demonstrated in the discussion of the previous song ("Weiss wie Lilien"), but here the grouping of verse lines within a main section is irregular. The music is based upon four easily recognizable motifs a, b, c, and d, which are so conceived that they can be placed together forming a theme. This can be seen from bars 1-5 of the treble of the piano, where motifs a-d are hooked together at the original pitch resulting in a melody. The singing part and the piano are motivically connected and not contrasted as in the two preceding songs of this work. The Coda telescopes the most important motif of the song which is here shown to be motif c.

This motif also undergoes the greatest alteration of the four motifs. There is an interesting melodic connection between the four motifs. See ex. 3a. Here it will become evident that the second part of motif a comprising the notes G sharp, C and B, when inverted and transposed, gives the introductory triplet partmotif of motif c. Moreover, the characteristic semitone C sharp-D natural and the whole tone B natural-C sharp of motif b can both be referred back to motif a. The notes Eb, Gb, Ab, Db and F natural of motif d could be considered as an alteration of motif a if it was not for the fact that motif d is employed as an independent motif. Thus we see that the three last motifs (b-d) are all derived from motif a which therefore may be regarded as the 'mother' motif of the song. The strong motivic connection in this song naturally contributes greatly towards forming an overall felt unity. Something similar can also be detected in the connection between the motifs (a-c) of the orchestral song "Darest Thou now O Soul" (Whitman), Op. 9, which will be discussed later.

#### In conclusion.

The music of "Suleika" has previously been discussed by Mr. Olav Gurvin in his thesis "Fra tonalitet til atonalitet" (From Tonality to Atonality), Oslo, 1938, H. Aschehoug & Co. (W. Nygaard), at pp. 75-78. Mr. Gurvin here maintains that the music is based upon two themes of in all 5 motifs. In the analysis he has, however, only marked out four motifs (a-d), though theme II in his analysis perhaps is regarded by him as one motif. Ex. 3b shows Mr. Gurvin's attempt to analyse Op. 6, No. 3 (Cfr. ex. 3a).

Mignon, Two Poems by Goethe, Op. 7.

Preliminary.

The Mignon Songs<sup>\*)</sup> to words by Goethe were written in the long span of time between 1920 and 1927 when Valen was trying to work out his motivic twelve-note style which for the first time was to be realized in his First String Quartet, Op. 10.

In these seven years when Valen was searching for a personal musical idiom he tried out his ideas in the songs Opp. 6, 7, 8 and 9, which therefore differ greatly in style. This can be detected in the Mignon Songs, of which the first in particular owes much to the chordal style of his expressionistic Piano Trio, Op. 5, while the second song (as does the third of Op. 6) points towards the 'motivic working' of the First String Quartet.

The Mignon Songs were originally conceived for soprano with orchestra, but later arranged by the composer for soprano with piano. They were published in this form a short time after the first performance of the original setting. The piano part obviously testifies to being adapted from an orchestral score, and it demands considerable skill on the part of the accompanist to perform many clumsily written passages and chords impossible of performance (as e.g. in bar 3 of the first song). Schoenberg wrote his Violin Concerto, Op. 36, for a violinist with 6 fingers, and surely the pianist in Valen's Op. 7 needs another extra finger, if not two, for each hand to cope with the wide spacing of chords in the piano part.

In the orchestral score the soprano is doubled throughout by an instrument in order to facilitate the problem of pitch for the singer.

---

<sup>\*)</sup> Texts of songs are included in Appendix E.

This is naturally left out in the arrangement for soprano with piano.

For the sake of lucidity I have used the S/P version in the examples of music.

"So lasst mich scheinen", Op. 7, No. 1.

The music follows the poem closely and is durchkomponiert or throughcomposed<sup>\*)</sup> like all other songs of Valen with many stanzas. This is to be expected not only because of the texts, but equally on stylistic grounds, since the twelve-note principle requires a constant variation of the melos. This and the next song ("Heiss mich nicht reden") both have many verses which are differently set to music, though they can always be motivically referred back to the first section (verse), which is to be regarded as the exposition of the motifs of the song in question.

This song has four verses which correspond to four main sections (A-A''') of the music. Each of the main sections is divided into two parts (a + a') comprising two lines.<sup>\*\*)</sup>

Synopsis of form/

---

<sup>\*)</sup> "This term, which is widely accepted as a translation of the German durchkomponiert, denotes songs in which new music is provided for each stanza. Its opposite is "strophic song", i.e. a song every stanza of which is sung to the same melody. The latter method is frequently used for simple lyrics, while the former is preferred for texts of a dramatic or narrative character in which the situation changes with every stanza as, e.g. in Schubert's "Erlkönig". (Harvard Dictionary of Music (Willy Apel), Massachusetts, 1955, p. 746, 2nd column.

<sup>\*\*) This is to say half a verse.</sup>

Synopsis of form:

A	+	A'	+	transition	+	A''
(a + a')		(a'' + a''')				(a'''' + a''''')
(bars 1-5 + 6-9)		(9-13 + 13-17)		(18-20)		(20-23 + 24-27)
1st verse		2nd verse				3rd verse
+	transition	+	A'''		+	Coda
			(a'''''' + a''''''')			(piano only)
(27-29)		(29-32 + 33-36)		(36-37)		
		4th verse				

or simplified:

A + A' + trans. + A'' + trans. + A''' + Coda.

which is a double binary "Lied"-form with Coda.

The music is based on the three motifs a, b, and c as demonstrated in example 1. These motifs mostly appear in their original forms, and though they are often subjected to great alterations in rhythm and melody, they are easily recognizable throughout the song. As can be observed from the music, the singing voice is treated much more freely in regard to 'motivic working' than the accompaniment, which is strictly determined by use of the above-mentioned motifs. The same is also the case in the next song ("Heiss mich nicht reden").

An interesting feature of the music is the frequent use of tonal chords of which many examples can be found. I shall here mention only the chord F-C-G-A-Eb-G-Eb in the orchestra (or piano), which suggests a ninth chord in root position on the dominant of Bb major (with doubled seventh and ninth). Also worthy of remark is the change of metre

(4/4 to 3/2) and use of the octave as melodic interval in both the singing voice and the accompaniment. The octave is heard for the first time in the bass of the accompaniment in bar 3 and later in the soprano in bars 10, 15-16 and 29. The employment of this interval here is quite unique and is never found elsewhere in Valen's music.



"Weiss mich nicht reden", Op. 7, No. 2.

The music of this song is based upon strict elaboration of the four motifs a, b, c, and d stated in the first A-section of the song. See ex. 2, which demonstrates the strict 'motivic working' of the piano accompaniment in contrast to the more freely formed singing part. As will become evident from a complete analysis of the song, the music is wholly determined by the use of the above-mentioned motifs. In accordance with the text of the song, the music is in three main sections, each of which is subdivided into two parts.

Synopsis of form:

A	+	A'	+	transition
(a + a')		(a'' + a''')		(piano only)
(bars 1-7 + 7-13)		(13-17 + 18-23)		(23-25)
1st verse		2nd verse		
A''	+	Coda		
(a'''' + a''''')		(piano only)		
(25-31 + 31-36)		(36-38)		
3rd verse				

which, shortened, gives:

A + A' + trans. + A'' + Coda.

At first glance this form would appear to be ternary "Lied"-form, but when we regard the elaboration of the above-mentioned motifs in the middle A-section (A') as a development section, we reach the conclusion that the music is in sonata form. This view is confirmed by the introduction of motifs c and d in the second a-part of the first A-section

as a group of motifs contrasting with the former group of motifs (a, and b) in the first a-part of the same A-section (A). Motifs a, and b therefore constitute the principal motif-group and correspondingly motifs c, and d the subsidiary motif-group of the exposition, or the first A-section (A). As demonstrated in examples 2 & 3 motifs a, and b form theme 1, and correspondingly motifs c, and d make theme 2. The final A-section has the character of a recapitulation of the first A-section's motivic material. Reviewing the former synopsis of form, we get:

Exposition (A):

Principal motif-group(a):.....bars 1-7

Subsidiary " " (a'):..... " 7-13

Development (A'):..... " 13-23

Transition:..... " 23-25

Recapitulation (A''):..... " 25-36

Coda (here the motifs a, c, and d are contrasted as a kind of summary of the most important motifs in this song):..... " 36-38

In comparison with the texture of the preceding work, this song has few chordal centres. Although we occasionally can come across some indications of triads in the piano part, this song is a great step towards the 'motivic working' of Valen's first really conceived twelve-note work, viz. his First String Quartet, Op. 10.

ZWEI CHINESISCHE GEDICHTE

Two Chinese Poems                      Op. 8.

(From Hans Bethge's "The Chinese Flute")

No. 1, "In Erwartung des Freundes" (Mong-Kao-Yen)

No. 2, "Der Abschied des Freundes" (Wang-Wei)

"In Erwartung des Freundes" (Mong-Kao-Yen), Op. 8, No. 1.

The texts for these songs were taken from Hans Bethge's "The Chinese Flute", an anthology of Chinese poems translated into German. In their emphasis upon the transience of youth and happiness, these verses are similar in mood to those of FitzGerald's adaptation of the Rubaiyat of Omar Khayyam. Mahler was among the first to set these poems to music in his great vocal symphony "Das Lied von der Erde" (The Song of the Earth). The final movement of this work, which in length is equivalent to a complete classical symphony, is based upon the texts used by Valen in these two songs. If we compare the words used by Mahler and Valen, we will see that Mahler has greatly altered or, perhaps more accurately, reconstructed the poems, while Valen has retained the original text from Bethge. This will become evident from a comparison of the texts of Mahler and Valen in Appendix E. There is also a vast difference in mood and style between the settings of Mahler and Valen. Richard Hove in an article on Fartein Valen<sup>\*)</sup> rightly remarked that the Chinese atmosphere had been better rendered by Valen than by Mahler, whose settings in the present author's opinion are rather too heavily loaded and hysterical, far more an expression of Mahler's state of mind at the end of his life (Das Lied von der Erde was the last work he completed before his death) than an interpretation of the refined and crisp mood of the poems.

Valen has composed music for only 5 of the 6 verses, the last line

---

<sup>\*)</sup> Richard Hove: "Fartein Valen, en norsk musikerprofil". Ord och Bild, Stockholm, 1936, vol. 45, pp. 496-99 (in Danish).

of the fifth verse is repeated and the music is concluded with a Coda for the orchestra only. The music is based upon 6 motifs, the first five presented in the beginning of the song, and the sixth motif appearing in the middle of the song. The last-mentioned motif is undoubtedly intended by the composer to depict the song of the brook as it appears at just the place where the soprano sings: "der Bach singt" (the brook sings). There are many other examples of word painting in both this and the next song.

As will be seen from an examination of the motifs, the last five can be referred back to the first, whose most significant interval is the minor second. There is a certain interchange of motifs from the orchestra to the voice and vice versa. An interesting example of this can be found in the first violins and the harp at bars 11-15, which have taken up the motivic material of the voice as stated in example 5. On the other hand the voice takes over some motifs from the orchestra and elaborates them in accordance with the mood of the poem. In this way the song may be characterized as 'durchkomponiert', as both the orchestra and the voice take part in a symphonic elaboration of the work's motivic material by and large. See examples 1-6.

The music is in five main sections plus a concluding Coda. The Coda ends with a chord of sustained notes from the most important motifs of the work, not unlike the conclusion of the orchestral piece, "The Churchyard by the Sea", Op. 20. The tonic of this chord is F natural, which may be defined as the central key-note of the song since it

constantly recurs at strong beats throughout the music. The instrumentation of the song is transparent mostly owing to the fact that there are few doublings of instruments, which therefore have far more soloistic function here than e.g. in Valen's next orchestral song, "Darest Thou now O Soul", Op. 9. The singing voice is seldom doubled in the orchestra; where this does happen, it is assigned to the treble instruments, i.e. strings (violins and violas) and woodwinds (flutes, oboes, and clarinets). In the score at pp. 15-16 (of the MS) the singing voice is supported by doubling in the trumpet, a rare occurrence with Valen. It only remains to say that Valen in this song and the next includes in the orchestra the harp, which later is not used. It does not add anything new in the way of tone-colour to the orchestra, as it is seldom employed as a solo instrument.

"Der Abschied des Freundes", Op. 8, No. 2.

The text must have appealed greatly to Valen at the time when he was writing the song in Oslo. Here is expressed the desire to go "wandering in the mountains", to "journey to my homeland, my abode" (Valevåg) in order to "seek rest for his lonely heart". This wish was fulfilled when Valen was awarded the Civil List Grant for composers in 1935 and could finally (in 1938) leave Oslo where he and his music had been received not merely with little understanding, but even with hostility, to settle in his beloved home-stead Valevåg. Here he got the peace he so much wanted to enable him to complete his major works, among them the four symphonies and the two concertos for violin and piano with orchestra.

The music is based upon four motifs and is in two main sections corresponding to the two verses of the poem. See examples 1-4. The last three motifs can all be referred back to the first. The music concludes with a Coda similar to that of the preceding song. What has been said about 'motivic working' and instrumentation in the previous song is also true here.

"Darest Thou now O Soul", Op. 9.

Soprano with Orchestra.



"Darest Thou now O Soul", Op. 9.\*)

Valen was a great admirer of Walt Whitman's poetry, which he thought had much in common with the poetry of the Norwegian poet, Henrik Wergeland (1808-1845). It was therefore natural that Valen felt so greatly attracted to Whitman's beautiful and moving poem that he wanted to set it to music. But it took a long time to complete, as is shown by the sketches and the completed score (1920-28). The music is wholly based upon the elaboration of the three motifs a, b, and c cited in example 1. The motif of flute I in bar 4 can be referred back to motif c though it is occasionally employed as an independent motif. Common to motifs a-c is the major second which for that reason may be regarded as the corner interval of the work. The texture of the music is generally very thin with few doublings of the orchestral parts, though the singing voice is supported by an instrument throughout. The soprano is reinforced by the following instruments: 1st & 2nd violins, violas, flutes, clarinets and oboes. This consistent doubling of the singing voice was probably necessary at the time when the song was written to help the singer to reach the exact pitch required. But it should not present any great problem for a trained singer now, and for that reason the doubling of the singing voice could be left out of the score to make the music more transparent.

The doubling of the soprano has in fact been omitted in the piano extract of the orchestral part, so there should be no fear of detracting

---

\*) For text, see Appendix E.

in any way from the quality of the music. Following the structure of the poem the music falls into five main sections preceded by a short orchestral introduction.

Synopsis of form:

A (Introd.) (Orchestra)	+	A'	+	A''		+ trans.
(bars 1-4)		(5-13)		(a + trans. + a')	(21-25/+25-27/+27-29)	(29-31)
+	A'''		+	A''''		+ Coda.
	(a'' + a''')			(a'''' + trans. + a''''')		(Orchestra)
	(31-35/+35-39)			(40-44/+44-45/+46-51)		(51-52)

which, simplified, gives:

$$A + A' + A'' + \text{trans.} + A''' + A'''' + \text{Coda.}$$

This form greatly resembles that of a mono-motivic rondo. As will become evident from this synopsis of form, the orchestral introduction is here regarded as a shortened A-section, which could also be defined as the exposition of the work's motivic material. The last three A-sections are subdivided into two parts (designated as a and a' etc.) with transitions for the third and fifth A-sections. The concluding Coda provides a telescoped summary of the work's motifs a-c.

The first A-section is previously mentioned as the exposition of the work's motivic material. Correspondingly the remaining main sections are to be considered as elaborative statements of motifs

a-c.\*) Valen has made no alterations to the text except for the third verse where the words "All waits undream'd of.." are omitted. Due to the great correspondence in melodic structure of motifs a-c and the continuous return of them in mostly original forms (transposed and untransposed) the music does not in the present writer's opinion reflect the inspiration of the beautiful third Goethe Song "Suleika" from Op. 6.

Be that as it may, the texture of the music clearly demonstrates that Valen has with this work taken an important step towards the 'motivic working' of his First String Quartet.

---

\*) The last A-section (A''') foreshadows with the characteristic tremolo in the strings the preparation for the final climax so typical of Valen's later orchestral pieces.

There is a clerical error on the part of the composer in bar 6, where the quaver in the violas should be G sharp and not B sharp. The correct note is, however, found in the piano version.

Two Songs (Zwei Lieder), for Soprano and Piano, Op. 31.

No. 1, "Gruppe aus dem Tartarus" (Schiller)

("Horch wie die Murmeln des empörten Meeres")

No. 2, "Anakreons Grabe" (Goethe)

("Wo die Rose hier blüht")

"Gruppe aus dem Tartarus", Op. 31, No. 1.

Schiller's words express a profound mystical feeling of the power of nature and the mighty impression it makes on the human body and soul. Valen would be greatly attracted to the poem, since he was himself a great lover of nature and often found his most moving inspirations in the scenery of the district where he lived. He found this same feeling for nature and human life in Paul Valéry's famous poem, "The Churchyard by the Sea", which inspired him to write one of his best known orchestral pieces (Op. 21). The strong allusions to the might of the sea may perhaps justify the description of this song as the vocal equivalent of the orchestral "Churchyard by the Sea".

Compared with the next one (Anakreons Grab) this song demonstrates the composer's great inventiveness in the elaboration of motifs. The music is based upon three motifs, a-c, which melodically and rhythmically differ greatly from each other. While the rhythm is mostly kept intact the melodic structure of the motifs concerned is strongly varied, but not so much so as to make it difficult for the listener to hear them throughout the music. See example 1a.

Following the pattern of the poem's three verses, the music falls into three main sections, separated from each other by short transitional passages. The singing voice chiefly makes use of motifs b and c, while motif a is reserved exclusively for the piano, which naturally also employs motifs b and c. In this respect there is a certain contrast between the voice and the piano which cannot be found in the next song

in this work (Anakreons Grab). There the voice and the piano exchange and 'develop' the motifs stated in the 'exposition' (first A-section) of the song.

The rather 'explosive' ending of the song in a ff chord may be explained as an attempt by the composer to depict in tones the concluding word 'entzwei' (asunder).\*) See example 1b which shows how this effect is created.

### Concerning the text:

In the third verse of the setting Valen has the word 'schlägt' which in the original (for texts of the songs, see appendix E ) reads 'schwingt'. This cannot be any slip of the pen and must be found in the special edition of Schiller's Collected Poems which Valen had at his disposal. The difference in meaning of these words is so great that the original word should be replaced. This can easily be done without altering the music.

---

\*) A similar example we find in the St. Matthew Passion, where the evangelist recites the words "Und siehe da, der Vorhang im Tempel zeriss in zwei Stück' von oben an bis unten aus". Here the words 'Stück' and 'von' are separated from each other by means of two quaver rests, which in the present author's opinion must be intended by Bach to visualize in tones 'der Zerissene Vorhang des Tempels'. See ex. 1c.

"Anakreons Grab", Op. 31, No. 2. <sup>\*)</sup>

The song is composed to words by Goethe and reflects the same kind of feelings and thoughts on death as the "Two Songs", Op. 39. The music commences with an Introduction or Vorspiel for the piano only, where motifs a and b are presented for the first time. To these motifs two more, c and d, are joined in the succeeding A-section, of which only motif c is used in couplings with the former motifs a and b. Motif d, or rather theme d, because of its length, is, oddly enough, only employed twice after its original presentation in the soprano at bars 6-10, viz. in the treble of the piano at bars 7-11, and, somewhat shortened, in the bass of the piano at bars 10-12. Thus motif d in the soprano, bars 6-10 and in the treble of the piano, bars 7-11, forms a two-part canon at a short distance on the octave. The "exposition" of the work's motivic material (motifs a-d) therefore comprises the Introduction and the first A-section of the song. In the next three A-sections the work's motivic material is elaborated and the song ends with a short Coda for the piano only in which the most important motifs (a, b, and c) are summed up. See example 2.

Each of the first two A-sections consists of one verse line, and each of the final two A-sections has two verse lines. In the last three A-sections the elaboration of motifs a, b, and c is mostly confined to transpositions of the motifs on the octave and shift of accent within the bar. One cannot therefore say that the motifs are developed in such a way as to have undergone any transformation in either melody or

---

<sup>\*)</sup> For text of poem, see Appendix E.

rhythm.

If we examine the melodic structure of the motifs in question we will see that motifs a and b are closely related, so related that we could define motif b as a variant of motif a; motif b is, however, employed as a motif on its own and must be regarded as such. The most important interval of these motifs is the perfect fifth/fourth, which must accordingly be considered as the work's thematic nucleus. Motifs c and d, on the other hand, supply the missing intervals such as the third, the second, the tritone and the seventh.

Both the voice and the piano part are so completely determined by the above-mentioned motifs that it can only be compared with the early songs Op. 6, No. 3, and Op. 7, No. 2. In this respect it is very unlike the more thematically founded "Two Songs", Op. 39 from the same period.

See complete analysis of the song in the chapter on "Fartein Valen and the contemporary music".



Die dunkle Nacht der Seele (The Dark Night of the Soul)

(Juan de la Cruz), Op. 32.

"Die dunkle Nacht der Seele" (The Dark Night of the Soul), Op. 32.

This is the longest orchestral song Valen ever wrote and could be characterized as a cantata for one voice (soprano) and orchestra. The text has eight verses in all, but the composer has only set to music verses 1, 2, 3, 4, 5, and 8; verses 6 and 7, which with their rather erotic atmosphere remind one of the Song of Solomon were perhaps of too strong a stuff for Valen to set to music. (See the words of the poem in Appendix E). Valen has used a German translation of Juan de la Cruz' original Spanish poem, even though he knew and read the original text himself. The German translation is, in the present author's opinion, very well done and renders the mood and contents of the original much better than the English one by Roy Campbell (see Appendix E ).

The music follows the words most carefully and shows many examples of word painting. In order to demonstrate this I have to use the German translation. The words: "tief in Ruh versunkene Hütte" of the first verse are clearly depicted by a falling motion of mostly minor seconds. Correspondingly the lines: "War die geheime Leiter bald erstiegen", and "Da ich beherzt den dunklen Pfad erklimmte" of the second and third verses respectively are symbolized by an ascending motion. Words like "Dein Dunkel" (Your Darkness) of the fifth verse and "Tränen" (Tears) of the eighth verse are musically described by a falling chromatic motion. Finally, the word "Wonne" (rapture) of the eighth verse is represented by a long melismatic shout mostly on seconds

similar to that of the word "laetare" (joy) from theme 1 of the three-part motet "Regina coeli laetare", Op. 14, No. 2. See example 5.

The music is based on four motifs, 1-4, of which motif 1 is the most important. Motifs 2-4 can be referred back to motif 1, which is also employed in the solo voice. Examples 1-4. Motifs 3 and 4 have the partmotif x) in common.

Apart from motif 1, motifs 2-4 are not employed in the voice part which makes use of its own motivic material. In example 5 we have the singing voice throughout the whole work and, as can be seen, each of the verses has a definite grouping of the motifs: a, b, and c. These motifs occur varied, shortened and extended in different ways, as will become evident from example 5. Here is a survey of the grouping of motifs a-c in the various verses:

1st verse:

<u>a</u> + <u>b</u> + <u>c</u> / + <u>a</u> + <u>b/c</u>	
1st half-verse	2nd half-verse.
3 lines	2 lines

2nd verse:

b + a<sub>e</sub> + c / + b + c

3rd verse:

c + a<sub>e</sub> + a<sub>i</sub> / + c + b

4th verse:

c<sub>s</sub> + b + a + b / b + a

Here a<sub>e</sub> denotes motif a enlarged, a<sub>s</sub> motif a shortened, and a<sub>i</sub> denotes motif a inverted.

5th verse:

$$\underline{c} + \underline{b} + \underline{c} + \underline{a_1} / \underline{b} + \underline{c}$$

8th verse:

$$\underline{a_e} + \underline{c_s} + \underline{c} + \underline{a_1} / \underline{b} + \underline{c} + \underline{c_e}$$

From this we learn that each of the verses is divided into two with 3 and 2 lines for the first and second half-verse respectively. Such a clear-cut grouping of motifs in the voice part is difficult to parallel in other songs of Valen. Only in the songs "Suleika", Op. 6, No. 3, and "Anakreons Grab", Op. 31, No. 2, we are able to trace a definite motivic grouping in the solo part. (Here we have also the same motifs in the piano accompaniment.) Most of Valen's other songs have a freely elaborated voice part opposed to a rather strictly motivic determined accompaniment. This naturally tends to bring out the voice soloistically, which is especially true here in this work.

The music falls into 6 sections with a rounding-off Coda summing up the work's motivic material by and large.

The instrumentation is transparent with few doublings of the singing voice in the orchestra.

The song is still in MS and has not yet been performed (Spring, 1964).

Two Songs for Soprano and Piano, Op. 39.

No. 1, "Denk' es o Seele".

No. 2, "Alte Grabschrift".

Two Songs for Soprano and Piano, Op. 39.\*)

Preliminary.

These songs were completed in two months in 1941 after the completion of the Second Piano Sonata, Op. 38.

The words for the first song, "Denk' es o Seele",\*\*) appeared first at the end of Mörike's famous novel "Mozart auf der Reise nach Prag" (Mozart's journey to Prague) and were later included in his Collected Poems. This most beautiful poem speaks prophetically of Mozart's early death. Both it and the next poem "Ancient Epitaph" deal with death, with which Valen was occasionally pre-occupied from a religious point of view. I need here only remind the reader of the composer's famous Violin Concerto, Op. 37, which was inspired by the premature death of his cousin's son Arne. The words of the "Ancient Epitaph" were originally carved on a tombstone in a graveyard in Trondheim, and later reprinted in a newspaper which Valen's friend, Hugo Louis Mohr, found in one of Valen's out-houses in Valevåg. He drew the composer's attention to the poem, and Valen became so fascinated by it that he could not rest until he had set it to music.\*\*) Symbolically interpreted it could be considered as a plea for respect for his memory: "Be careful when you approach my tomb, do not waken me, remember what I have suffered in my life" (the present author's translation).

---

\*) For texts of song, see Appendix E.

\*\*) According to Olav Gurvin: "Fartein Valen....." (A biography), Oslo, 1962, p. 136.

"Denk' es o Seele", Op. 39, No. 1.

Mörike's poem consists of two verses, the first of which has 8 lines, the second 9. This scheme is reflected in the binary "Lied"-form of the music:

A	+	transition	+	A'	+	Coda
(first verse)				(second verse)		
(bars 1-15)		(15-17)		(18-33)		(piano) (33-36)

The first A-section has the following grouping of lines:

1st	a	+	b	+	c	+	d	+	e	(Parts of the first A-section).
verse	2		2		1		1		2	(Lines of poem).

The grouping of lines for the second A-section (A') is:

2nd	a'	+	b'	+	f	+	g	+	h	+	i	+	j	(Parts of A'-section).
verse	2		1		1		1		1		1		2	(Lines of poem).

From this we see that the distribution of lines is either 2 or 1 for each of the different A-section's parts and that the grouping of lines is irregular. The music follows the lay-out of the poem very closely all the time, the end of each line being clearly marked out by rests. As is evident from the above-mentioned scheme, the two first minor parts, a and b, are in common with the first and second A-sections, a factor which naturally contributes to a strong connection between these sections (A and A'). The two first parts of the second A-section (A') are made different from the corresponding parts of the A-section by the introduction to some extent of triplet rhythm. The alteration in rhythm of

a theme or motif whose melodic structure is retained intact is a practice which Valen frequently adopts.

The music is based on three themes (1-3) which are exposed simultaneously in the soprano and the two upper parts of the piano. See example 1. These themes provide motifs to be used where the themes are not stated in the music.

It is not particularly easy to trace the use of the themes in the music, and I shall therefore give below a short survey of where the themes occur and how they are used.

Theme 1:

A- section	( Soprano at original pitch:.....bars	1-3
	( Bass of piano transposed down a perfect fifth:..... "	9-12
A'- section	( Soprano at original pitch:..... "	18-20
	( Bass of piano at original pitch:..... "	27-30
Coda:	Treble of piano (only first phrase to F sharp) at original pitch:..... "	35-36

Theme 2:

A- section	( Treble of piano at original pitch:..... "	1-3
A'- section	( Treble of piano at original pitch:..... "	18-20
	( Soprano at original pitch:..... *)	30-32

---

\*) Here theme 2 is supplemented with the notes C sharp and G natural from the bass system of the piano. The note G natural is taken from theme 3 while the note C sharp can be referred back to the bass of the piano, bar 3.



Theme 3:

A-	(	Middle part of the piano at original pitch:.....bars	1-3
	(	Bass of piano at original pitch:..... "	12-15
A'-	(	Middle part of the piano at original pitch:..... "	18-20
	(	Bass of piano at original pitch:..... "	30-32

As may be observed, the themes retain their original position throughout the music. Apart from the beginning of the two A-sections, themes 1 and 2, as can be seen from the survey, are coupled together to form one theme, and these themes may therefore be regarded as the most important in the song.

Couplings of themes 1 and 2:

A-	(	Theme 1 (transposed down a perfect fifth) plus	
	(	theme 2 (at original pitch) in the bass of the	
	(	piano:.....bars	9-15
	(		
A'-	(	Theme 1 (original pitch) plus theme 2 (original	
	(	pitch) in the bass of the piano:..... "	27-32

The coupling together of themes 1 and 2 into one theme appears only once in each A-section, and both times in the bass of the piano. A remarkable feature of the transition from the first to the second A-section and the transition from part h' to f of the second A-section is the triplet changing notes on octaves, which are comparatively rare in Valen's music.

The Coda telescopes with the first phrase of theme 1 in the treble

of the piano, bars 35-36, the most important intervals of the music.

The most significant interval of this and of the next song is the

minor second, which may therefore be considered as the thematic nucleus of this work.

"Alte Grabschrift", Op. 39, No. 2.

The setting of the poem follows carefully the punctuation and the grouping of lines in the text. This is reflected in the use of rests in the singing voice throughout the music. The song is composed in double binary "Lied"-form with a concluding Coda.

Sections of music:    A    +    A'    +    A''    +    A'''    +    Coda.

Verse lines:            1            1            1            1            (Piano)  
                          (bars 1-3)    (3-6)        (7-12)        (12-15)        (15-17)

This gives the simplified form:

                  A            +            A'                    +    Coda.  
                  (A + A')        (A'' + A''')

or:

                  AA'    +    Coda.

The music is based upon the five motifs a, b, c, d, e and f presented for the first time thus:

Motif a: Soprano:.....bars 1-  
" b: Upper part of the piano:..... " 1-2  
" c: Bass of the piano:..... " 1-2  
" d: Soprano:..... " 2-3  
" e: Bass of the piano:..... " 3-5  
" f: Soprano:..... " 4-6

Each of the above-mentioned motifs (a-f) delivers partmotifs (r, s, t, v, and w) which, together with their inverted forms, supply the material for the working out of the parts which are not wholly

determined by use of the main motifs (a-f) in their entirety.

Example 2 will clearly demonstrate how much the composer employs the partmotifs as compared with the sparing use of the main motifs.

The bass of the piano in the original third A-part (A'') exhibits an interesting coupling together of motifs a, b, and f transposed to the perfect fifth above to form a melody resembling a theme. We have seen several examples of such a procedure in the early twelve-note works of Valen, as e.g. the First String Quartet, Op. 10, but not so much since the introduction of thematic treatment in works after the First Symphony, Op. 30. Despite these few motivic couplings the structure of the work in question is clearly thematically based, as the main motifs here mostly serve as a source of partmotifs for the elaboration of the individual parts of the music.

The first bar of the final A-section (A'''), that is to say bar 13 of the song, gives an example of telescoped multiple counterpoint. The transposed versions of motifs a, b, and f of the piano's bass part, bars 8-12, are brought back to their original pitch in the bass and the treble of the piano, bars 14-17.

The Coda, bars 16-17, is a slightly altered and inverted version of bar 3 of the original first A-section (A).

### Chapter 3.

#### Keyboard Music

1. Piano Music (Opp. 22, 23, 24, 28, 29 and 38)
2. Organ Music (Opp. 33 and 34)

# 1. Piano Music

## Introduction

In contrast to his organ music Valen wrote a considerable number of piano compositions. Indeed the first published work Legende, Op. 1, was for the piano and so was his next one, the Sonata for Piano, Op. 2. He also made some use of the instrument in the subsequent works, the Violin Sonata, Op. 3, and the Piano Trio, Op. 5<sup>x</sup>, but his main piano works were composed in the years 1934-41, when he had established his twelve-note style. Apart from the last work of this period (the Second Piano Sonata, Op. 38) all the compositions are relatively short pieces. Very often they are inspired by a certain event or mood and could therefore easily be described as tone poems en miniature (cf. the piano pieces Nos 1-3 from Op. 22, Op. 24, No. 2, Opp. 28 and 29). One could also call Valen's piano pieces lyric pieces or character pieces bearing in mind the stylistic differences between them and the works of Grieg and Schumann.

From both a musical and a technical point of view these piano pieces by Valen are extremely accessible and have frequently been performed.

\*\*\*\*\*

<sup>x</sup>These compositions have been discussed in the chapter "Early Works".

Four Piano Pieces, Op. 22



## Four Piano Pieces, Op. 22

### Preliminary

These piano pieces initiated a period of compositions for piano only which lasted about two years and comprised works like, Opp. 22, 23, and 24. The Four Piano Pieces were written alternately in Oslo and Valevaag between September 28th, 1934 and October 15th, 1935. The composer thought of calling the work a suite for piano, but desisted from doing so as each of the pieces was dedicated to one of his pupils and friends. Another reason why Valen did not call the work Suite was that he envisaged the pieces being performed singly and not necessarily together as a suite. But there are clear signs of motivic connections between the various pieces, and I personally think it would be wise to perform all the pieces together, because only then will the music be conceived as an organic whole, which is what the composer intended it to be\*.

\*\*\*\*\*

### Nachstück

This piece was originally called "Music at Night", but Valen later changed the title (as can be seen on the MS) in order to avoid its connection with a short story of the same title by Aldous Huxley which

---

\*Referring to the lyrical content of the music I feel justified here in using for the work the title "Lyric Suite".

he had read during his stay at Mallorca, 1932-33. Although not quite satisfied with the title "Nachtstück" Valen thought it better than "Nocturne". The music was inspired by a musical experience he had in his garden in Valeveag one night in September, 1934. The music therefore describes the impressions of nature in the autumn just when twilight is coming on.\* The same kind of mood is also expressed in the Serenade for Five Wind Instruments, Op. 42.

The beginning of the Nachtstück provides the main intervals later to be used in the remaining pieces. Thus the last three pieces all open with a minor third or its complementary interval the major sixth (enharmonically written as a diminished seventh in the last piece, Gigue), which are both stated in the opening of the first. The motivic material of the Nachtstück is presented in the first seven bars and developed in seven successive sections, the last acting as a Coda.

Ex. 1.

The chordal structure of the arabesque-like music is very light and centres round the note G natural, which is many times emphasized throughout, and the music ends with this note in the bass.

oooooooooooooooo

\*The metre 6/8 suggests "soft rural scenes" rendered in the music of the Siciliano (Harvard Dictionary, p. 679).

### Valse Noble

This humorous piece of music was inspired by an amusing incident told to the author by the composer in a discussion of the work. Valen had received a statement of account of royalties from TONO,<sup>4</sup> which for a whole year amounted to only about five shillings, and this small sum was for a composition which he had not written. One of the employees in TONO had for fun entered the five shillings for a popular tune called "Anna, come, let us Waltz!". Valen laughed and thought to himself afterwards, "Waltz, wonder if it would not be possible to compose an atonal waltz", and so the music came into being. Valen's Waltz bears the title "Valse Noble" in contrast to the "Ann-Waltz".

This Waltz and the Waltzer from Schoenberg's Five Piano Pieces, Op. 23, are stylised not only in respect to melody but also with regard to the harmonic structure and rhythm. The reason for this is to be found in the polyphonic texture of Valen's and Schoenberg's music, which tends to give equal treatment to all components in music. It should not, however, be difficult to hear the three-beat rhythm of the waltzes in question. In both waltzes the strong beat of the bar is represented by one of the parts if some other part should happen to enter on a weak beat.

---

<sup>4</sup>The Royalty Office of the Norwegian Composer's Board.

It is interesting to note the chordal motif  $x$  in the bass at bar 2, which frequently recurs in the course of the music and thus contributes to it a totality on a. Exs 2 and 3.\*

Summary of form:

A ( $a + a'$ ).  
(Exposition of theme):.....bars 1-16

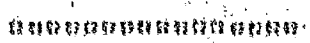
A' ( $a'' + a'''$ ).  
(Elaboration of thematic material):..... " 17-29

B ( $b + b'$ ). (Ex. 3.)  
(Thematic material derived from the first A-part):..... " 29-45

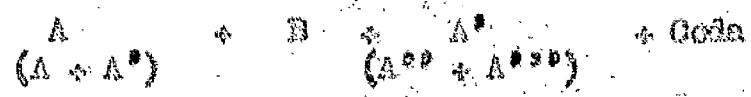
A'' ( $a'''' + a'''''$ ).  
(Theme in double counterpoint):..... " 45-60

A''' ( $a'''''' + a'''''''$ ).  
(Elaboration of thematic material):..... " 61-70

Coda (chord complex  $z$ ):..... " 71-72



This gives the following shortened summary of form:



The Walse Noble is thus written in a ternary "lied"-form with a concluding Coda of only two bars containing the notes of chord complex  $z$

---


\*A remarkable feature of this example is the repeat of bar 12 in bar 13. The repetition is exactly the same both in regard to pitch and rhythm.

plus the additional veiling note Bb.

As will be observed from the summary of form, each of the parts (A and B) is subdivided into two sections, the last one being a variation of the first. An examination of the music reveals mainly a rhythmic alteration of the theme while the pitch, apart from some transpositions to the upper and lower octaves, remains practically unaltered.

oooooooooooooooo

### 1.4ed ohne Worte (Song Without Words)

This piece was inspired by a visit Valen paid to the Pantheon in Rome in 1922. This building is a rotunda with an open circular hole at the central top of the dome through which the sky can be seen. See pictures 1<sup>a</sup> and 1<sup>b</sup>. As the sun moves across the sky, the light is refracted in such a way that it moves up and down on the walls round the room, and it was this refraction of light which inspired the composer to write the music. He wrote down the motifs and composed the piece after he returned home to Norway. In conversation with the author, the composer pointed out the fact that the bass line represented the refraction of light. Characteristic of the bass line is the constant falling motion from c flat to c natural in the first 22 bars, reversing in the opposite direction for the next five bars, and then resuming the former descending motion. The bass line is further distinguished by the recurrent rhythmic figure:  , which is peculiar to this part only and never occurs in the two other

a)




b)



a) Pantheon. Exterior.

b) Giovanni Paolo Pannini: Pantheon. Interior.

parts of the music. Similarly the middle part has the recurrent rhythm: |  | . Ex. 4.

Summary of form:

A:.....	bars 1-12
B:.....	" 13-21
A':.....	" 21-34
B':.....	" 35-39
A'':.....	" 40-48

oooooooooooooooo

This is a double extended ternary "Lied"-form.

The chordal structure of the music is quite mild. In his book "Temperering og renstemning" (Oslo, 1948), the Norwegian composer, Eivind Groven, has made a harmonic analysis of the music and compared it with the harmonic structure of compositions by Bach, Mozart, Beethoven and Debussy. As will be seen from Table 1 the percentage of consonances with Valen is higher than that of dissonances. With Debussy the percentage of dissonances and consonances is equal, a rather astonishing fact. In comparison with Debussy, Valen uses a considerably larger number of very mild intervals than might be expected. See Table 1.

Table 1. The figures given below are percentages. (Taken from the book "Temperering og Renstemning" by E. Groven.)

	Bach	Mozart	Beethoven	Debussy	Valen
Very sharp	1	0	0	2	11
Sharp	16	3	4	32	9
Medium sharp	10	12	10	16	29
Mild	28	34	40	42	26
Very mild	45	51	46	8	25
Dissonances	27	15	14	50	49
Consonances	73	85	86	50	51

The following works are examined: Bach: d minor prelude; Mozart: "Ave verum corpus"; Beethoven: 2nd movement from the Pathétique-sonata; Debussy: two large excerpts from "Pelléas and Mélisande"; Valen: "Lied ohne Worte"; Op. 22, No. 3.

\*\*\*\*\*

### Gigue

According to the Harvard Dictionary, p. 297, the Gigue "is one of the four constituent dance movements, usually the final one, in the suites



of the 1650-1750 period".

The article reads further: "Its chief characteristics are: compound triple time (6/8, 6/4), dotted rhythm, wide intervals (sixths, sevenths, octaves), and fugal writing, usually with the inverted subject used for the second section..... The French type (Gautier, Chambonnières) is that described above, while the less frequent Italian type, the giga, is much quicker (presto gigue), non-fugal, with quick running passages over a harmonic bass..... The giges in the suites of Froberger, Handel, Bach etc., are usually of the French type." Valen's Gigue has all the prerequisites of the French type and is additionally filled with the kind of fine humour which was so characteristic of the Valse Noble.  
Exs. 5 and 6.

The inverted theme is stated in bar 26 with the same first two notes of the theme in original form. The bass is doubled in octaves in bars 40-42 and 51-53. The doubling in octaves serves here to stress a motif and does not disturb the balance between the twelve notes of the series. Such octave doublings are quite frequent in Valen's orchestral works where a theme or motif in the 'cellos and double basses is quite often supported by octave doublings in the bassoons and trombones. Other examples of octave doublings in Valen's piano music can be found in the Variations for Piano, Op. 23, in the Intermezzo, Op. 36, and in the Second Piano Sonata, Op. 38.

Variations for Piano, Op. 23.

Variations for Piano, Op. 23.

The Variations for Piano took almost a year to complete. (The sketches in the University Library in Oslo show the dates: Oct. 16th, 1935, and July 4th, 1936). Stylistically this set of variations belongs to the "ornamental" type of variation so popular at the time of Mozart. The theme of the variations is preserved unaltered practically all the time. One cannot here therefore speak of 'character' variations along the lines of e.g. Brahms' Variations on a theme by Haydn, Op. 56. The reason is simply that Valen's Variations for Piano do not exhibit any special kind of mood, but are a result of purely musical devices.

The variation principle has not, apart from Grieg's Ballade, Op. 24, for piano, been much employed in Norwegian Music.

Valen's Variations for Piano are dedicated to the well-known Norwegian pianist, Robert Riefeling, who for many years has been an eager champion of Valen's music. The Variations were, with the permission of the composer, arranged for two pianos by Robert Riefeling. In this version it was performed for the first time by <sup>x)</sup> Robert Riefeling and his brother Reimar. Valen, however, preferred the original setting, and it has ever since been performed in this version. We shall therefore discuss the original version for one piano only.

Apart from the second movement of the Violin Sonata, Op. 3, and the third and last movement (entitled Chaconne) of the Fourth Symphony, Op. 43, Valen did not employ <sup>xx)</sup> the variation principle in any other of his instrumental works.

---

x) Reimar Riefeling, born 4.12., 1898, Norwegian Pianist and pedagogue.

Robert Riefeling, born 17.9., 1911, Norwegian concert pianist and pedagogue. Has recorded Valen's Four Piano Pieces, Op. 22, Gavotte and Musette, Op. 24, and Intermezzo, Op. 36, on an Argo RG 81 lp recording. Has also played the solo part in a Philips (631 099 L) recording of Valen's Concerto for Piano and Orchestra, Op. 44.

xx) The motet "Awake, my Soul", Op. 27, may be characterized as a vocal set of variations on a main theme.

The theme of the Variations - rare in common practice - is presented in unison without harmonies.

This way of stating a theme resembles that of a chaconne<sup>\*</sup>, in which, however, the theme usually occurs in the bass. The theme of Valen's Variations is the only one in his music presenting all the twelve notes without any repetition of the preceding ones<sup>\*\*</sup>. Another important fact which characterizes the theme can be found in its division into two phrases. The second phrase is the retrograde of the first (see example 1) on the same pitch<sup>+</sup>.

This construction of the theme<sup>++</sup> also lets the twelfth note appear as the first note in the slightly varied second phrase. This device serves as a means to connect the two phrases of the theme into a coherent whole. This is (as I have demonstrated in my study "Melodic Structure and Thematic Unity in Fartein Valen's Music", Glasgow, 1963) a common procedure with Valen in the invention of themes and motifs.

Another fact worth noticing is that the theme starts and ends on the same note, viz. c'' sharp. This gives it a rather closed and "elliptic" character.

\*One would perhaps prefer the term passacaglia, but since Valen himself in the last movement of his 4th symphony used the term with this meaning, I should rather adhere to this designation.

\*\*Bjarne Kortsen: "Melodic Structure and Thematic Unity in Fartein Valen's Music", Glasgow, 1963, p. 4.

+The first person to point out this fact was Humphrey Searle in his book "Twentieth Century Counterpoint" (De Graff Inc., New York) pp. 128-131.


++The same method of constructing a theme (original and retrograde) can be found in the first two motifs of Op. 17, No. 1 (Sonetto di Michelangelo), in motif 1 of Op. 20 (The Churchyard by the Sea) and in the principal motif of the Serenade for Five Wind Instruments, Op. 42. Cf. "Melodic Structure..." p. 50.

same kind of combination of original and retrograde can be traced in the theme  
x)  
Webern's Piano Variations, Op. 27.

division of the theme of Valen's Variations into two phrases is reflected in the  
mal structure of the work. The Variations are grouped in two sets each of 6  
iations with a concluding free variation named Coda.

is interesting to observe how great a role the major third and the perfect fifth  
y in the theme and chords of the music. The first variation is a harmonisation  
the theme, in which the melodic and rhythmic structure of the theme is preserved.  
chords in the bass mainly consist of sustained notes creating what I would call  
usters". The two parts of the bass system (the theme is in the treble) do not  
e as independently as might be expected with Valen.

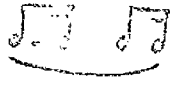
the second variation, the theme is rhythmically transformed into triplets, and  
melody is somewhat altered by freely introduced changing notes. We have in this  
iation, as in the preceding one, certain complexes of chords resulting from  
tained notes running into chords. The bass moves rather slowly, as in the first  
iation, while the middle part now gains more independence. See example 2.



third variation is distinguished by recurrent rhythmic motifs   
all parts. The theme, though somewhat ornamented, is easily recognizable. The  
s of the variation, especially as regards the first phrase of the theme (the  
ginal) has much in common with the bass of the first variation.

e, also, we have chords formed from sustained notes. See example 3.


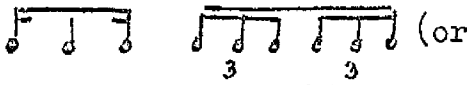
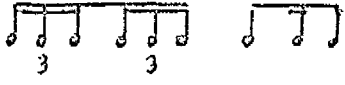
---

See R. Leibowitz: "Schoenberg and his School" (London, 1954), p. 226-241.

In the fourth variation we detect the characteristic ostinato rhythm:  in the bass running through the whole music. The theme itself (still in the treble) is so strongly decorated that it might present the listener with some difficulties in recognition. The twelfth note, E natural, is repeated several times before the last note of the theme's first phrase. The bass is marked by a characteristic changing-note motion on the minor second, ascending (first phrase) and descending (second phrase) starting and ending on the same note, viz. B flat. The middle part now moves more freely and independently than the bass which is still a little bound. See example 4.

 fifth variation has the comparatively rare metre 12/16; here the rhythm:  prevails in the treble. The bass is treated much more freely; the middle part is either harmonized (with fifths/fourths and seconds) or joins with the soprano in forming chords, mostly on fifths and seconds. See example 5.

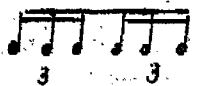
The sixth variation is distinguished by an extensive use of the rhythmic pattern:

 most often in the treble against the rhythm:  (or:  <sup>x)</sup> in the bass. Both the original metre (2/4) and the pitch of the theme are retained, though some crossings of the two upper parts can be discovered. This variation provides an interesting example of changing notes mostly on minor seconds in the soprano and sevenths in the bass. Another interesting use of changing notes will be discussed in the analysis of the next variation.

The sixth variation in reality begins at bar 2 since the first bar must be considered as a kind of introduction and transition from the previous variation. The sixth bar is a free invention between the fourth and fifth bars of the actual theme.

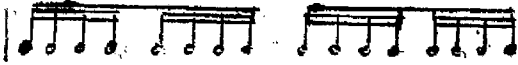
---

x) That is to say the retrograde of the first rhythmical pattern.

The seventh variation shows the theme in the bass elaborately ornamented by changing-notes on the minor second. See ex. 6. The first phrase of the theme is represented by an ascending chain of changing notes on the minor second (bars 1-5), and the second phrase a similar falling motion. Note also that the first phrase starts on G sharp gradually working its course up to a<sup>n</sup> natural where the second phrase commences its descent. This motion thus comprises all the twelve notes within the double octave G sharp-a<sup>n</sup> natural which stand in the relationship of a minor second to each other. The interval of a minor second is probably here intended by the composer as a division between the two phrases of the theme. The bass has taken over the rhythm:  from the treble of the preceding variation.

The treble and the middle part are freely invented and do not demonstrate any motive connection with the theme.

The theme in the bass is so strongly varied that it is hardly recognizable as such. This also applies to the eighth variation, where the theme also wanders from one part to another; a fact which of course further presents the listener with difficulties in following it. See ex. 7.

The basic rhythmic pattern of this variation is:  (2/4 metre).

As may be noticed, the rhythm of the theme has gradually been shortened from the first variation to the eighth. The same procedure could frequently be found in the 'classic' principle of variation (from long to short note-values)

The most prominent rhythm of the ninth variation is:





Here the theme is always placed in the soprano and should be quite easy to hear.


The two upper parts are put together to form chords mostly containing the interval of a perfect fifth (fourth) plus an added third or second. Thus the harmonized theme in the treble is clearly opposed to the free counterpoint in the bass.

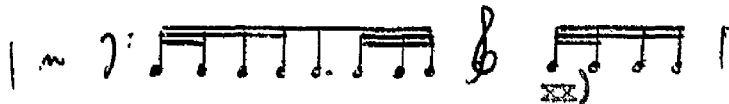
Note also the 'thematic' passage in bar 3 which has the first 6 notes of the theme.

See example 8.

In the 10th variation the strongly ornamented theme (with passing notes) is contrasted with the freely invented counterpoint in the bass. It is here impossible to recognize the theme itself. See example 9.

The recurrent rhythm:  of the theme in the soprano is opposed to the ostinate rhythm:  in the bass. The composer has returned to the 12/16 metre of the fifth variation.

The theme in the eleventh variation is much less altered and should be easily recognizable. The two upper parts join in creating chords in the same way as in the ninth variation. The harmonized theme is then set against a freely invented bass line having the character of an ascending passage. The rhythm:  (12/16 metre), with and without alterations, prevails in the treble. In bars 1, 3, 4, 5, 7, 8, 9 and 10 (the last 6 slightly varied) the figure:



occurs both at the original pitch and transposed to the lower fifths. \*) (It has the character of a rapid passage). A similar kind of passage was traced in bar 3 of the ninth variation. The last-mentioned passage is, however, thematically

x) In bar 6 of this variation there is a printing error. In the tenor it should be D natural instead of E natural.

xx) G, sharp.

\*) We here actually have transpositions to the diminished and augmented fifths (G natural and F natural) and the major seventh (D natural in bar 8) and the ninth (in bar 10).



determined. See example 10.

In the twelfth variation the theme in its original shape doubled in octaves is played by the left hand against a freely conceived counterpoint in two parts in the treble. Pianistically, and for that matter stylistically, this method of varying a theme reminds one very much of César Franck's piano music. This variation leads up to the Coda, where the theme is resolved in rhythmic figures and rapid passages. We have in the treble of bars 5-6 a chordal motif with triplets which reminds one strongly of the important countersubject of the flutes and clarinets in the opening of the composer's Violin Concerto, Op. 37. For the sake of comparison these two interesting motifs are placed together in example 11. The similarity between these two motifs in question should here become evident.

oooooooooooooooo

Gavotte and Musette, Op. 24

Gavotte and Musette, Op. 24

This work was composed in Valevnaag and Oslo between July and September, 1936. It consists of a Gavotte which is played da capo after a contrasting Musette, thus constituting an overall ternary form. The music is written in three parts which seldom permits any chordal structure as such. The work is of a light and humorous character typical of Valen's personality. The same fine sense of humour can be traced in the piano pieces Valse Noble and Gigue (Op. 22, Nos 2 and 4), the orchestral piece "Epithalamion" (Op. 19), the rondo from the First String Quartet (Op. 10) and the Piano Concerto, Op. 44.

According to the Harvard Dictionary of Music\* there are two types of Gavotte, viz. with and without up-beat, the last-mentioned being the older. Valen's Gavotte starts with a full-length bar and must for that reason be considered as an example of the archaic type. It should also be added that Valen employs the original four-beat metre in contrast with Schoenberg, who in the Gavotte from the Suite for Piano, Op. 25, prefers the up-beat and 2/2 metre of the later Gavotte.

Survey of forms:

A (Theme):.....bars 1-10  
 A' (double counterpoint):..... " 11-20  
 A'' (development of the thematic material in part A:..... " 20-34

---

\*See the article Gavotte, p. 291.

- A''' (theme in original form placed in the middle part):...bars 34-43  
 A'''' (transformation and elaboration of the theme):..... " 44-56  
 A''''' (recapitulation of the theme's first phrase):..... " 57-66

\*\*\*\*\*

This is a mono-thematic rondo with a development section (A'') and varied recapitulation (A''''') acting as a kind of Coda. The form reminds one of the mono-thematic sonata-rondo and can be considered as such.

The theme in the treble comprises the first 9 bars of the Gavotte and is divided into a first and second phrase as d''' natural bar 5, concluded by a codetta starting at bar 8 and ending with the entry of the main theme in the bass at bar 10. As may be observed the first phrase is divided into two half-phrases at a' natural bar 3. (This division is also marked out by use of dynamic markings.)

The melodic tension of the first phrase is released in the second phrase and codetta. The theme is therefore wholly balanced which often is the case with themes and motifs in Valen's music.

The key notes of the first and second phrase are A and D natural respectively. Thus the two phrases stand in the relationship of a fourth/fifth to each other.

Though the music can be analysed in terms of 'motivic working',\*

Mr Deryck Cooke has demonstrated that:\*\*

"The twelve notes are divided into four unequal groups constituting cells - A E B; E flat G; G sharp C sharp F sharp; D C B flat. The treble line spins a long theme out of them, in this order, which is then repeated exactly in the bass, and afterwards freely developed. In the Musette, the note F is subtracted from the third cell to form the drone, but the cells remain otherwise unaltered."

The division of the thematic material into "four unequal groups" does not affect the 'motivic working' of the music. The reason for this is quite simply that the motifs of the theme and cells coincide in the way that they both are able to represent each other in the music. The division of the theme into cells furthermore allows freer treatment of the motifs. Already in bars 2 and 3 the first examples of this will be observed. The notes Bb and C from cell IV in the bass are repeated in the tenor and coupled together with the notes E and B from cell I in the treble. From this we learn that the notes of the cells can be repeated and coupled together with notes of other cells. Of this procedure many examples can be found throughout the music. Another interesting fact of the treatment of the cells can be detected in the treble of bar 4. Here the note Eb appears isolated and coupled

---

\* In his book "Composition with Twelve Notes", p. 53, Rufer defines 'motivic working' as follows: "The motif itself resides in (1) the variation in number of the parts through the use of double and multiple counterpoint, (2) the variation in time of the entries of the parts (or the motivic or the thematic figures), and (3) the combination of both these possibilities of variation."

\*\* In a comment on the recording of the work. See the sleeve of Argo RG 81 lp.

together with the note E natural of cell I to provide a gliding note to a new statement of cell I. Often cell II is coupled together with cells I and III as already stated in the first two bars of the work. We find also isolated notes from other complexes coupled together with another cell. I shall here mention some examples of this. In bars 5, 6/7, 27/28, 46, 48 and 61/62, the note E natural from cell I is coupled together with the notes of cells II, III and III, and I, II and III.

The cells can also be split up in between the different parts of the music. Of this we can find several examples; here I shall confine myself only to mentioning the splitting up of complex I between the bass and the tenor in bars 6-7.

A cell is quite often repeated. Examples of this are the repetitions of cell IV, the bass, bars 1-5, cell III, the tenor, bars 5-7. This will be evident from example 1.

Of the cells, cell I is used only in retrograde form and then together with the original. An example of this can be seen in bars 22 and 23. None of the cells is employed vertically as chords.

#### \*\*\*\*\*

A few words about the chordal structure of the music.

As long as the work is composed in three parts, it is rather difficult to trace any definite use of chord progression. A few important facts may, however, be noticed.

The chords are usually built up on fourths, fifths and seconds (minor and major). If we examine the music, we see that Valen employs dissonances on strong beats and consonances on the weak ones. The sharp sound of a minor (or major) second (and any other sharp dissonant interval) is softened by use of a third or a fifth. The same method of constructing a chord is frequently found in Webern's music. As a whole the harmonic structure of the work is rather mild as often is the case with Valen's music (compare Groven's harmonic analysis of "Lied ohne Worte", Op. 22, No. 3, Table I). The first bar of the piece could be interpreted as a sub-dominant seventh chord succeeded by a triad on the dominant in A major. Cells I and III (with the exception of the note F natural of the last-mentioned complex), and cells II and IV (including the note F natural of complex III) could be claimed to represent the tonalities A- and Bb major respectively. In this way the constant rotation of the four complexes could be said to give the music a certain kind of bi-tonal flavour. This is, however, contradicted by the recurrent use of the note F natural which strikes through the texture of the music as the tonic. Some examples will clarify this assertion. In the following bars the note F natural is stressed: 3, 5, 6, 10, 12, 14, 15, 16, 19, 20, 25, 26, 28, 30, 31, 32, 34, 35, 36, 37, 44, 48, 50, 51, 53, 56, 59, 61, 63, 64 and 66. That is to say on the average of every second bar the note F natural is the central note of the work. Moreover, and this is very important to note, every new A-section starts on the stressed note of F natural.

Even though the note is somewhat blurred by use of the notes B flat and F sharp in the final chord, the tonality is unmistakably based on the note F natural. This is also the tonality of the next piece, Musette, whose drone F natural is thus being prepared throughout the music of the main piece Gavotte.

\*\*\*\*\*

### Musette, Op. 24

The music of this piece, as may be expected, is wholly based upon the "four unequal groups" of notes mentioned in the discussion of the Gavotte. The note F natural, as remarked by Cooke, is subtracted from the third cell to form the drone in the bass. This note is emphasized throughout the music and thus creates a pronounced feeling of a tonality on the note F (major). The composer told me in a conversation that the note F was intended to describe the sound of a church bell. Ex. 2. Valen does not try in any way to hide the drone or to paraphrase it.

Schoenberg did in the Musette from his Suite for Piano, Op. 25. But the weight of the note is reduced by letting the drone appear together with the other notes of cell III from which it is derived. Examples of this can be found in bars 5, 6, 7, 8 (though here somewhat delayed), 9, 10, 11, 13, 14 (at the end of the bar), 15, 16 (not complete), 18, 19, 20, 21 (broken and delayed), 22 and 23, that is to say in nearly every bar of the piece.

The third cell occurs in the shortened forms: F sharp - G sharp; and



G sharp - G sharp; bars 7-8 and 23 respectively.

The music is composed in a mono-thematic rondo-form, thus:

Survey of form:

A	+	A <sup>2</sup>	+	A <sup>2</sup> <sup>2</sup>	+	A <sup>2</sup> <sup>2</sup> <sup>2</sup>	+	A <sup>2</sup> <sup>2</sup> <sup>2</sup> <sup>2</sup>	+	A <sup>2</sup> <sup>2</sup> <sup>2</sup> <sup>2</sup> <sup>2</sup>
bars 1-4		5-9		9-14		14-17		18-21		21-24

The chordal structure of this piece is rather sparse and for the most part exhibits clashes on the following intervals: major and minor second and tritone (on the strong beat of the bar). The music has the mood of a Debussyan arabesque about it and is an interesting example of how the content of such a strict piece can be enlivened by use of twelve-note technique.

\*\*\*\*\*

Prelude and Fugue, Op. 28.

Prelude and Fugue, Op. 28.

This and the next work express a profound religious feeling which came strongly to the fore in the preceding motets, Opp. 25-27.

Already in the first bar of the theme of the Prelude, Op. 28, we detect the two most important intervals, viz. the minor second and the fifth (both diminished and perfect).

The theme contains all the 12 notes, the twelfth note, B flat, arriving in the fourth bar. As will be evident from example 1, the theme (in the treble) is composed of a fixed "head" and a variable "tail". The tail again is divided into two parts.

The Prelude is written in a mono-thematic rondo-form comprising the following parts:

Summary of form:

- (Theme in original form):.....bars 1-7
- ' (Theme and counter-subject are both transposed up one octave. The theme and counter-subject are slightly altered and contracted.):..... " 8-11
- '' (Theme and counter-subject in double counterpoint. Original form, somewhat changed. The theme is in the bass, the counter-subject in the treble.):..... " 12-19
- ''' (Theme in the bass with a freely invented counterpoint in the treble.):..... " 20-23
- '''' (Here the counter-subject in the bass introduces the theme, of which the notes are completely interchanged so that we have in fact a kind of free counterpoint.):..... " 23-26

### Summary of form (continued):

A'''''' (This part actually belongs to the preceding one; the theme in the bass appears in inversion against the conclusion of the changed theme in the treble from part A'''''. The inversion of the theme is rather short and starts on the same note as the theme in original):.....bars 26-30

A'''''' (The theme and countersubject are transposed down a perfect fifth):..... " 31-34

A'''''' (This is a free section acting as a kind of epilogue. Here motif x is mostly elaborated):..... " 35-40

A'''''' (The theme and countersubject are transposed down an octave and shortened. The part ends with motif x played in both hands simultaneously):..... " 41-45

A'''''' (Theme and countersubject appear in double counterpoint transposed up a perfect fifth. This last part serves as a kind of Coda):..... " 45-50

~~~~~

We have in all nine different sections. Notice that the last one concludes on the note f'' sharp in the treble, thus leading up to the first note g' of the subsequently played fugue theme. The note G is emphasized in the Prelude both by its frequent use as the first note of the theme in the different sections and also by transpositions to the octave and perfect fifth.

The light two part framework of the piece creates quite a few consonances and some dissonances on the strong beats of the bar.

~~~~~

The First TO-part is comprised of two expositions of the subject, which in the first exposition is answered on the lower fourth and octave. A short episode separates the first exposition from the second (bars 15-17) in which the entries come on the upper fifth, the lower third (bar 23) and twelfth (bar 33). The last two entries are moreover separated from the preceding one by short episodes (bars 22-23, and bars 28-30). This section with the subject in original is rounded off with a rather long episode, in which the importance of the counter-subject is stressed (bars 39-40) before the entry of the subject in inversion.

#### TI-part.

The subject in inversion starts on the same entry note as the original. This section consists of two expositions, the last one (bars 64-68) being incomplete. Each entry is separated from the preceding one by a short episode (as was the case in the previous TO-part).

Between the first exposition (bars 42-53) and the second incomplete one, we have a short transition-like episode (bars 60-63).

The subject in inversion enters on the upper octave of the subject in original and is set against a free counterpoint with elements of the counter-subject. The entries start on notes standing in the relationship of a fifth (or fourth) and octave. This section is concluded with a short transition to a new section with the subject in original.

#### TO<sup>2</sup>-part.

This section starts with an incomplete exposition of the subject in original followed by a stretto of the subject in original between the two upper parts in the treble against the inversion of the counter-subject. (Bars 78-82). Then comes a statement of the subject in original in the bass against a free counterpoint in

the treble. (Bars 85-88.) After a short episode (bars 88-89) the fugue ends with a stretto of the subject in the two outer parts leading up to a *ff* climax. We do not here have any contrasting of the original and inversion as was the case with the FUGA (first movement) of the second string quartet, Op. 13.

\*\*\*\*\*

Two Preludes for Piano, Op. 29

Two Preludes, Op. 29

According to the catalogue of Valen MSS at the University Library in Oslo, the preludes were composed in the summer and autumn of 1937.

The composer told the author that he got the inspiration for the music one night when he suddenly awoke and saw the moon shining on an opened locket with two pictures representing Christ walking on the sea and the Sower. (Valen had got the locket from his deceased mother.)

According to the composer the preludes were not numbered in the same succession when composed. Thus number 1 should be number 2 and reverse.\*

It is worth noticing that Valen first told the author about the source of inspiration after the latter had expressed to the composer his enthusiasm and impressions of the pieces. Valen was very careful about telling of the background of inspiration for his music beforehand, as he did not like to hamper the feelings of anybody expressing their opinion about the music with information which might slavishly be interpreted as a programme of the music. But as soon as he understood that it would not give rise to any such misunderstandings, he did not hesitate to mention the source of inspiration for the music.

The preludes will here be analysed in their printed order.

---

\* See Urd, No. 6, Oslo, 1958, the article: "Tartain Valen as seen by one of his friends" (in Norwegian) by Bjarne Kortsen.



## Prelude No. 1

### Preliminary

Valen told me that the theme in the treble of the first A-part (bars 1-16) represented Christ walking on the sea; the subsequent statement of the theme in the treble of the second A-part (bars 17-32), depicts Peter walking on the sea. Peter doubts and sinks gradually (the third A-part); he cries out to the Lord for help (bars 43-47) and is answered by Christ who comes to his aid. Peter and Christ then walk quietly back to the waiting disciples in the boat.

Mr Olav Gurvin<sup>\*\*</sup> mentions in his biography on Valen<sup>†</sup> that "Valen at the suggestion of one of his pupils planned to orchestrate the Prelude No. 1, Op. 29, to be used as an introduction to a recital of H.C. Andersen's "Historien om en Moder" (The Story of a Mother) by Ingeborg Brams".<sup>††</sup> (Valen, however, sketched independent music for this fairy-tale, but the music was left incomplete<sup>‡</sup> before his death on December 14th, 1952.)

This is contradicted by a statement of the composer who mentioned to me that he thought of orchestrating the "Song Without Words", Op. 22, No. 3 (Four Piano Pieces). This piano piece, unlike the Prelude No. 1,

<sup>\*</sup> Matthew 14, 22-34.

<sup>\*\*</sup> Dr Philos., Professor of Music at the University of Oslo, born 24th December, 1893.

<sup>†</sup> Olav Gurvin: "Fartein Valen....." (Oslo, 1962), pp. 145-146.

<sup>††</sup> Danish actress.

<sup>‡</sup> The music itself was finished, but it had to be written out in score.

Op. 29, would be a matter of routine to orchestrate. A casual glance at the music of Prelude No. 1, Op. 29, will reveal that it is so completely conceived for piano, that it would be almost impossible to orchestrate it without altering the music itself. The orchestration of the "Song Without Words", Op. 22, No. 3, has already been undertaken by the author (1956), and it did not present him with any difficulties worth mentioning.

### Analysis

The music is composed with the theme in the two upper parts against a freely-invented constantly changing counterpoint in the bass. The form reminds one of that of Pastoral for Organ, Op. 34.

### Summary of form:

A (Theme):.....	bars 1-14
Transition (the first two bars of the theme):.....	" 14-16
A' (Canon at the fifth between the two upper parts (treble)).	" 17-32
A'' (Elaboration of the theme in the treble):.....	" 33-46
Transition (quick passage from <u>fff</u> to <u>pp</u> , ranging from d''' flat in the treble to D in the contra-octave of the bass):...	" 47-48
A''' (theme in the treble):.....	" 49-58
Transition (chiefly based on the introductory main motif of the theme):.....	" 58-59
Coda (final short statement of the theme):.....	" 60-63

\*\*\*\*\*

This gives:  $A + \text{trans.} + A' + A'' + \text{trans.} + A''' + \text{trans.} + \text{Coda}$ ,  
which can be shortened to:

$$A + A' \text{ (development section)} + A''' + \text{Coda}$$

Here  $A$  represents  $A$  and  $A'$  (with transition). The other two transition passages are included in  $A'$  and  $A'''$  respectively.

As mentioned above, we have the same form in Valen's organ-piece Pastoral, Op. 34. This work had, however, a tripartite exposition unlike the bipartite exposition of the Prelude No. 1, Op. 29. The music of the Prelude is remarkable in that the contrasting bass is not determined by use of motifs from the theme. The theme of the music is rather long - it comprises 14 bars. It is divided into two phrases and a concluding epilogue. The first phrase consists of the first 5 bars, the second phrase extends from bar 6 to bar 12 concluded by a short epilogue from bars 12-14. Ex. 1.

Both the first and second phrases of the theme are further divided into two half-phrases. Thus we get for the first and second phrases respectively:

1st phrase: 1st half-phrase bars 1-2, 2nd half-phrase bars 3-5  
2nd " 1st " " 6-9, 2nd " " 9-12.

Note that the first and second phrases of the theme are separated from each other by means of a semitone ( $a'$  natural- $a'$  flat). The same is true of the division between the second phrase and the epilogue.

(a' flat-g').

As may be noticed, this theme is built up according to the "Fortspinnungs-  
typus" of melody with an irregular grouping of bars (5 + 6½ + 2, for  
the first and second phrase and the epilogue respectively). The  
unsymmetrical combination of bars is imperative if the music is not to  
become disintegrated and tonal.

The theme is distinguished by a remarkable use of seconds (major and  
minor) which wholly determine the course of the melody in the treble.  
(The fourth/fifth is also of some importance in this theme.) The  
accompaniment of the constantly changing counterpoint in the bass brings  
in the other intervals of the music.

In examining the music we soon become aware of the important motif a  
of the first phrase (bars 1-2) and its retrograde inversion a<sub>ri</sub>  
(transposed to the major second). Motif a occurs both in original  
form (transposed and untransposed) and in retrograde inversion. Ex. 1a.

This motif is not only of great significance for the music of this  
prelude, but also foreshadows the theme of the next prelude. If we  
transpose motif a a semitone down we get the first three notes (dotted  
quavers) of the second prelude. Thus both the preludes are unified  
through the use of the same motif. The notes of this motif may  
therefore be considered as the thematic nucleus of both preludes.  
The first three notes of the theme for the second prelude can be

detected at many places throughout the music of the first prelude.\*

Considering the different sections of the music, section A'' is distinguished by a canon at the perfect fifth in the two upper parts against a constantly changing counterpoint in the bass.\*\*

Section A''' starts with an imitation at the minor second, but is later freely elaborated.

The note C natural strikes through the texture of the music as the central key-note.

This piano piece is the only one in which pedalling is indicated.

oooooooooooooooooooo

## Prelude No. 2

This prelude is written in a mono-thematic rondo-form consisting of six parts in all, the last one acting as a kind of Coda.

---

\* See bars 3 (bass and treble), 6, 9-10 (treble), 21 (bass and treble), 22 (treble), 22-23 (bass and treble), 25 (treble), 26-27 (bass and treble), 28-29 (treble), 54 (treble), 57 (treble); in retrograde form: bars 38 (treble) and 62 (treble and bass).

\*\* In bar 28 we have in the bass no less than five ascending perfect fifths. So many successive fifths in the same direction are rather rare in Valen's music, and may for that reason be considered as an exception.

Synopsis of form:

A (theme)	+	A'	+	Transition	+	A''	+	A'''	+	A''''
bars 1-6		6-13		13-17		17-29		29-33		33-38
+ Transition + A'''''' (Code)										
bars 39-41		41-44								

The theme is stated in unison in the treble. It extends over the first 6 bars and is divided into two phrases at a'' flat in bar 3.

Characteristic of the theme are the quick left hand passages, which must be considered as appoggiaturas to the main three-note motif b. As mentioned in the analysis of the first prelude motif b is derived from the introductory main motif a of Prelude No. 1 transposed down a semitone. Ex. 3<sup>a</sup>.

The minor third motif in bar 5 is also of some importance. Ex. 2.

In considering the various motifs of the theme it will be noticed that the appoggiaturas to the notes of motif b appear later in the first transition and in the fifth A-part in retrograde form combined with the original in such a way that they overlap each other. Exs. 3<sup>b</sup> and 4.

The appoggiaturas are probably intended by the composer to depict the flinging movement of the sewer's right hand. (For source of inspiration, see introductory remarks to the analysis of this work.) The most significant intervals of the prelude are constituted by the minor/major second of motif b and the minor third of motif c. If we consider motif b to be comprised of the theme's first four notes, we will detect the same way of constructing a motif as was shown in the discussion of motif 1 of

Op. 20 (The Churchyard by the Sea) and Op. 42 (Serenade for Five Wind Instruments). Here the original and the retrograde inversion at the same pitch are combined in such a way that they are blended with each other.

The introductory main motif b occurs in many different forms, and is so woven into the texture of music that it is sometimes difficult to trace them. Here is a short survey of the places where motif b can be found:

Notif <u>b</u> in original form, untransposed:	bars:	1-3, 13-15, 18-20,
		29-31, 34-35, 41-44.
" " " " transposed to the		
	major second above:	6-7, 20-23, 29-30,
		32-33.
" " retrograde " untransposed:		10, 11-12.

The second part of the extended motif b (consisting of the notes:

G natural, A natural, and A flat) is presented only once, viz. in bar 39.

All the cited forms are stressed in the music. The chordal structure is, owing to the rather light three-part framework of the music, quite sparse with clashes chiefly on the major second.

The basic rhythm of the music is the triplet, which penetrates the fabric of music to a degree that can be paralleled only in the fugue of Op. 28.

unoooooooooooo

Intormozzo, Op. 36



Intermezzo, Op. 36

The music was composed in Valevang between 9th December, 1939 and 22nd January, 1940.

One day, when Valen was working on the score of his orchestral piece, "Ode to Solitude", Op. 35, he had a strange experience. There had just been a thunderstorm, and when he looked out of the window he suddenly saw an albino-bird sitting on a little branch in one of the trees in his garden. It sat there for a short while, singing most beautifully under a rainbow. The same scene is depicted in the picture "Tone Hears the Golden Bird Singing" by the Norwegian painter, Henrik Sørensen, who was a very good friend of Valen's. Sørensen gave Valen a reproduction of this picture, which hung in the composer's study. There might be a certain connection between the inspiration and the picture. The composer has, however, never uttered anything about this so far as is known. We know from several other cases (as e.g. the Pastorale for Organ, Op. 34) that Valen was quite often inspired by paintings.\* It seems therefore quite likely that the Sørensen picture also was of some importance in the process of inspiration. To begin with, Valen thought of calling this piece "Vöglein als Prophet" (Prophet Bird), but dropped this idea as Schumann had used the same title for a similar piano piece. Valen probably did not want people to think of

\* See "Kunst og Kultur" No. 1, Oslo, 1964, "Fartein Valen og den bildende kunst" by Bjørn Kortsen. In this paper the author discusses the influence of fine arts on Valen's music.

his piano piece as a kind of "composition" to Schumann's Charakter-  
Stück (character piece).

First a short summary of form:

A (First statement of the thematic material):.....	bars 1-4
A <sup>2</sup> (Theme and countersubject in double counterpoint):.....	" 4-9
A <sup>22</sup> (Elaboration of the thematic material):.....	" 9-15
A <sup>222</sup> (Development):.....	" 15-21
A <sup>2222</sup> (Coda):.....	" 22-24

#### FORM AND CONTENT

The successive (but different) statements and the development of the thematic material combine the principle of rondo form with that of the sonata. The final statement of the thematic material acts as a kind of Coda.

The thematic material of the piece is stated in the first two bars, but can be referred back to the opening chordal motif in the up-beat and in bar 2. Example 1 will show how the thematic material is derived from the introductory chordal motif.

The following intervals are of great significance: the perfect fifth, major and minor second, major third and major seventh. All these intervals can be found in the introductory chordal motif. We have earlier observed how great a role these intervals play in the themes

and motifs of Valen's music (e.g. the themes and motifs of Valen's Second String Quartet, Op. 13).

The above-mentioned chordal motif is also used horizontally, as will be apparent from example 2. The same motif is further employed in transpositions to the upper and lower fifth. Ex. 2. The introductory open perfect fifth and the subsequent augmented second are probably intended by the composer to represent the rainbow. This is furthermore visually indicated by the sustained augmented second (notice the double slur in the bass). (See bars 2-3.)

The leap of a major seventh  $g^{\sharp}-f^{\sharp}$  sharp from the alto to the soprano might depict the albino-bird jumping on the branchlet; and the subsequent changing note on the major and minor second the quivering branchlet. The beautiful song of the albino-bird is symbolized by the falling third  $a^{\sharp}-e^{\sharp}$  natural. (It goes without saying that the reader is free to disagree with me on this point.)

The tonality of the music suggests that of d-minor. This is confirmed by analysing the chordal structure which emphasizes the note D as central, or key-note.

This piece is the shortest ever written by Valen (apart from the songs for one voice and piano); it consists of only 24 bars in all.

Piano Sonata No. 2, Op. 38

Piano Sonata, No. 2, Op. 38

The sonata was inspired by Francis Thompson's poem "The Hound of Heaven", but the music does not follow the poem programmatically. Valen read the poem first in a German translation by Ludwig Goldscheider in the collection of poems called "Die schönsten Gedichte der Weltliteratur" (The most beautiful Poems in World Literature) and later in New Norwegian\*. When he received the collected poems of Thompson from his painter friend, Agnes Hiorth, he wrote to her in a letter of October 18th, 1942, that he thought this poem was the best one of them all\*\*.

The inspiration for the first movement can be found in the first verse of the poem. (See this in Appendix G.)

The second movement is inspired by the third verse of the poem and also by an English novel describing the last days of the last two men on an island in the Pacific Ocean<sup>+</sup>.

The last movement takes its inspiration from the last part of Thompson's poem, but is also inspired by the impression of some strong squalls Valen experienced one day when he was standing outside his house<sup>++</sup>.

The sonata was composed between June 26th, 1940 and August 25th, 1941.

---

\* According to Mr Olav Gurvin's Valen-biography, p. 134.

\*\* Cited in Gurvin's book, p. 134.

<sup>+</sup> Gurvin, *ibid.*, p. 135.

<sup>++</sup> Gurvin, *ibid.*, p. 135.

1st movement: Allegro moderato

The first movement opens with the principal theme in the treble supported by the important countersubject in the bass at bar 2. As early as in the first notes of the principal theme we find the interval which is to be of the greatest importance in this work, viz. the perfect fifth.

Both the outer movements start on this interval and also the introductory theme of the second movement's A-part (though here circumscribed with passing notes on the weak beat of the bar). The fifth is also much used as an interval of chords in this work.

The principal theme is divided into a first and second phrase at b'b before the semiquaver rest in bar 2. The first and second phrases are overlapped by the above-mentioned important chordal counterpoint in bar 2. The first phrase contains the first 6 notes, the overlapping counterpoint the next 5, and the remaining twelfth note Bb appears as the first note in the second phrase of the principal theme. Thus the first and second phrases of the principal theme are organically connected. Some notes are repeated before the twelfth note. Ex. 1.

The principal theme is composed of the following intervals: perfect fifth, minor and major second together with a major third. Thus the melodic formula of the principal theme's first phrase will be:

$$x + x_2 + x + s + y + y_2$$

(Here x means the introductory ascending perfect fifth,  $x_2$  its retrograde

form (this interval could as well be interpreted as the inversion of  $x$ , but in view of the fact that the retrograde always employs the pitch of the original, I am here inclined to characterize this motif ( $x_x$ ) as being the retrograde of motif  $x$ );  $x$  and  $a$  denote minor and major second respectively (these intervals act here as a "bridge" between the motifs  $x$  and  $y$ );  $y$  indicates the major third and  $y_t$  signifies the transposition of motif  $y$  to the major third above.)

The second phrase of the principal theme also comprises, besides the stressed interval of a major third, the major seventh and the augmented sixth marked a in example 1. The last-mentioned interval is of particular significance since it recurs in both the subsidiary theme of this movement and in the important counter-subject of the last movement (Toccata). The principal theme is repeated in the bass at bar 9 immediately after the first statement and cut short at bar 14 followed by a transitory passage in bar 15 leading up to the subsidiary theme at bar 21.

An examination of the subsidiary theme will not at first glance reveal any direct similarity with the principal theme. A closer examination of it, however, will show that such a relationship does in fact exist between this and the principal theme if not so strikingly. The subsidiary theme which consists of about 7 bars is divided into two phrases at  $b^{\circ}$  natural in bar 4. This division will become evident from an examination of the music where the two phrases are used as

independent thematic units. Ex. 2.

The first statement of the subsidiary theme is followed by a short transition to a new statement of the theme in the bass at bar 30. A third statement of the subsidiary theme comes immediately after the second at bar 36. Here the first two notes of the subsidiary theme are introduced simultaneously in the treble and bass respectively and continued by the bass. Apart from some small alterations, the original pitch is retained, while the rhythmic structure is considerably altered. This statement of the subsidiary theme ends at bar 39 where a short passage begins and leads to a new statement of the theme's first phrase in the treble at bar 41. Although the original pitch is retained the rhythm has been subjected to a strong alteration. This statement of the subsidiary theme's first phrase is followed by a short passage at bar 43 and concluded by a final statement of the subsidiary theme's first 6 notes before the development section. Thus we see that the subsidiary theme has been considerably much employed.

The development section opens with the inversion of the principal theme's first phrase in the bass, bars 46-50, against a freely invented chordal counterpoint in the treble. Then follows an elaboration of the principal theme interrupted by the original of the principal theme in the bass at bar 54. We do not get any contrasting of the original and inversion, as perhaps might have been expected. The development of the subsidiary theme begins at bar 63 with a statement of its first



phases at the same pitch as in the exposition. In bars 66-69 the first and second phrases of the theme are opposed to each other in the bass and treble respectively. In the bass in bars 73-75 there are traces of the "hunting"-motif at the opening of the last movement.

The recapitulation starts at bar 81 with the principal theme doubled in octaves in the bass against a chordal counterpoint in the treble. The subsidiary theme comes in at bar 96 in the bass. Here all the parts are transposed down a perfect fifth; they have also changed place according to the rules of multiple counterpoint. Ex. 2<sup>a</sup>.

At bar 124 the principal and subsidiary themes are opposed to each other in the treble and bass respectively. This contrasting of the principal and subsidiary themes has the character of a development and ends with a chord composed on the sustained notes of the first and second phrases of the principal theme.

#### Summary of form:

##### Exposition:

Principal theme:..... bars 1-20

Subsidiary theme:..... " 21-47

##### Development:

Principal theme:..... " 48-62

Subsidiary theme:..... " 63-81

Recapitulation:

Principal theme:.....bars 81-95

Subsidiary theme:....." 96-123

Contrasting of principal and subsidiary themes:... " 124-137Code (based on the principal theme):....." 137-138

\*\*\*\*\*

This sonata form is reminiscent of the sonata form of the third movement of the Second String Quartet, Op. 13.

There is a printing error in the tenor of bar 24. Here the note c' flat should be e' flat.

\*\*\*\*\*

2nd movement, Andante

This movement is written in an overall ternary form ABA'. The middle section B has a 6/8 metre in contrast to the 2/4 metre of the surrounding outer sections A and A'. The A-sections are divided into four separate parts, of which the first three consist of the sub-parts a and b. All four parts are concluded by a transitional passage leading up to the succeeding one. The A-sections are based upon a characteristic subdued theme which is stated at the very beginning of the music. Ex. 3.

There is no difficulty in demonstrating a thematic connection between

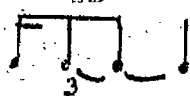
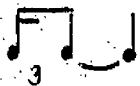
the theme of the A-part and the principal theme of the first movement. Certainly this theme (Ex. 3) starts with the interval of an augmented fourth (or diminished fifth) which is not represented among the intervals of the principal theme's first phrase of the first movement. But, if the notes  $g^{\sharp}$  and  $f^{\sharp}$  are regarded as passing notes (which is perfectly possible since both these notes have a short note-value and also occur on a weak beat), we will find the descending perfect fifth  $e^{\sharp\sharp}$  sharp- $f^{\sharp}$  sharp (motif  $x_{24}$ ) of the first phrase in the principal theme of the first movement. Thus it may be demonstrated that all the three movements of the work start on a perfect fifth (either ascending or descending).

Let us first consider the form of the A-sections before we set out to enquire into their specific characteristics.

A:	bars 1-12
a:	bars 1-5
b:	" 6-9
transitions:	" 10-12
A':	" 13-22
a:	" 13-17
b:	" 18-21
transitions:	" 22
A'':	" 23-31
a & b:	" 23-30
transitions:	" 30-31
A''':	" 32-38
a:	" 32-37
transitions:	" 38

This is a double binary "Lied"-form:  $A(a+b) + A^2 / + A^{22} + A^{230}$ , of which the two latter parts are to be regarded as a development of the thematic material presented in the first one (A).

Apart from an exchange of the parts (multiple counterpoint) and some smaller alterations, the concluding A-section, bars 63-95, is more or less the same as the opening one. In bar 3 of the first A-section we have a delayed octave doubling (G flat) between the bass and the tenor, which, because of the short note-values on the weak beat of the bar, does not have the disturbing effect on the twelve-note structure of the music which one might expect.

In the same bar we have, in the bass and the tenor, notes which suggest a seventh chord on the supertonic of Gb major. The rhythm:  in the tenor at the end of part a foreshadows the important rhythmical motif  in the soprano at the beginning of section B.

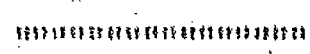
The second A-part is in double counterpoint and has a shortened passage leading up to the third A-part ( $A^{22}$ ). The theme is here transposed down a major second and placed in the tenor. It is also somewhat altered rhythmically with the result that it may be rather difficult to recognise. The bass of part a is rhythmically altered and transposed a perfect fifth higher. It has also changed place with the tenor, which here has been put down in the bass. Thus we have here a triple counterpoint. Part b follows immediately afterwards and has retained the original pitch of the soprano part at bars 8-9. The theme is;

however, placed in the tenor, and the other two parts have also changed place here. The concluding passage is shortened to two bars and leads directly to the fourth A-part, where the theme in part a recurs in the soprano, but strongly altered here with regard to the rhythm. Moreover, the theme is cut short at G natural in bar 34 and taken over by the bass transposed to the perfect fifth. The fourth A-part ends with an almost exact repeat of the original a-part's last bar, and is concluded with an anticipation of the chordal theme in the treble of section B.

This complicated zig-zag lay-out of the theme is very difficult to hear from a performance of the work, and can only be discovered from a careful examination of the music.

Synopsis of form in the contrasting B-section, bars 39-62

Part 1 (theme of the section):.....	bars 39-45
" 2 (theme in double counterpoint):.....	" 46-52
Transition (based on the thematic material):.....	" 53-55
Part 3 (countersubject in inversion):.....	" 55-60
Transition:.....	" 61-62



When we consider the transitions as a part of the preceding parts, this gives the ternary forms

$$A + A' + A''$$

The theme of the B-section (see ex. 4) is a characteristic example of what might be called a chordal theme. It has the mood of a Brahmsian Intermezzo about it and contains all the 12 notes grouped in cells of 5 + 5 + 2 notes.<sup>\*</sup> The first 5-note complex<sup>\*\*</sup> comes in the treble, the second in the bass, and the remainder 2-note cell appears at the end after a repetition of the first 5-note complex. A similar method of grouping the notes of a series was traced in the Gavotte and Musette, Op. 24.

Another interesting feature of this chordal theme can be detected in the first 5-note complex, which has the first five notes of the subsidiary theme in the first movement. The theme of the second movement's B-section, moreover, with its first 5-note cell, anticipates the introductory "hunting"-figure of the last movement's main theme. See also example 5.

It only remains to mention the very important countersubject in the bass, bars 39-41, which occurs not only in original form and inversion, but also in retrograde form. The latter applies especially to the "head", viz. the first three notes, of the countersubject. This form can be seen in the treble at the end of bar 52. The inversion starts in the bass at bar 55 a compound third below the initial note of the countersubject's first statement at bar 39.

\*The same kind of grouping the notes of the series can be found in Schoenberg's Third String Quartet, Op. 30.

\*\*A trace of this complex can be discovered in the final chord on fff of the first movement (see p. 15 of the published music).

The last chord of the B-section's final bar anticipates the first chord of the concluding A-section.

\*\*\*\*\*


### 3rd movement, Toccata

As the title indicates, this movement is stylistically a Toccata, and commences with an undulating upturned 7-note motif which characterizes in an ingenious way the atmosphere of "hunting" in the last part of Thompson's poem.

The introductory 7-note motif is repeated no fewer than five times before the arrival of the 12th note. It groups itself within the half-octave D-A flat and relieves a strong impression of a central keynote on G natural in the first three bars. In the following two bars where we get the missing five notes of the series, the note D natural strikes through the texture of the music as a central keynote. Against this note the composer has driven the note G sharp as a wedge in order to prevent a pronounced feeling of a tonality on the note of G. Ex. 5.

Through the central keynotes of the theme's two phrases Valen contrives to couple these phrases dominantly to each other. The first four bars of the main theme, the first phrase, may be regarded as the "head" and the next two bars, the second phrase, as its "tail". In the bass, bars 6-12, we hear a very important countersubject whose first three notes are already heralded by the brief truncated chord on forte in

the bass at bar 4. The introductory 7-note motif appears in retrograde form at bar 7 and is later largely used together with the original.

In the first section up to bar 34 the main theme and its countersubject change place in the bass and the treble. Both are transposed to the upper and lower fifth and used together with the original forms. The second section brings the countersubject inverted in the treble from bar 35 to bar 43 against motifs from the countersubject in the original and the main theme. Significant is the rhythmical motif  which penetrates the music not only in this but also in the fifth section (bars 101-139). The third section makes use chiefly of motifs from the main theme and the "head" of the countersubject, viz. the first three notes. The "head" occurs both in original form (here diminished) and in transposed retrograde inversion (tenor, bars 48 and 50). The real contrasting section comes in at bar 63, where we have the subordinate theme ST. The section is divided into two parts with the last one in double counterpoint.

There is no direct connection between the subordinate theme and the principal theme of the first movement. What the themes may be shown to have in common are the intervals of the second and the third. See example 6.

The fourth and fifth sections are to be considered as elaborative developments of the thematic material in the first section. The subordinate theme group is repeated after a climax of these sections in



bars 131 and 137. The thematic material of the subordinate section is retained intact though transposed down a perfect fourth/fifth as the subsidiary theme groups of Valen's sonata form movements. The concluding Coda presents the main theme and its countersubject in augmented note-values. Ex. 7.

\*\*\*\*\*

Summary of form:

M(ain) T(heme) group:.....	bars 1-32
MT'(countersubject in inversion):.....	" 33-45
MT'' (countersubject in original and transposed retrograde inversion against motifs from the main theme):.....	" 46-62
S(ubordinate) T(heme) group divided into two parts:.....	" 63-85
MT''' (elaborative development of the thematic material in the first section):.....	" 86-100
MT'''' (elaborative development of the thematic material in the first section):.....	" 101-139
ST' (the thematic material transposed down a perfect fourth/fifth):.....	" 140-163
<u>Coda</u> (main theme and countersubject in augmented note-values):...	" 164-172

\*\*\*\*\*

The form is a bi-thematic variation rondo which strongly reminds one of a sonata form, and could for that reason be called sonata-rondo.

\*\*\*\*\*

2. Organ Music (Opp. 33 and 34)

## Organ Music

### Preliminary

The year 1939 saw the completion of five of Valen's works, among them the First Symphony, Op. 30 (begun in the autumn of 1937), the orchestral song, "Die dunkle Nacht der Seele" (The Dark Night of the Soul) (Juan de la Cruz), Op. 32, and the orchestral poem, "Ode to Solitude", Op. 35. It was in this year, too, that he wrote his two works for the organ. It is strange that, although he was originally trained as an organist, Valen only composed two works for the organ. One reason for this may lie in the fact that once he had qualified as an organist he never practised as such, but devoted all his time to composing, which he felt to be his main profession. But this does not entirely explain his remarkable silence in this field of composition. The main reason can be detected from an interview in a Norwegian newspaper,<sup>\*)</sup> where Valen for one thing declared that he actually did not like the organ because of its rather strong harmonics in the lower register; he felt that these would obscure the transparency of the polyphonic texture.

---

<sup>\*)</sup> Haugesunds Dagblad, date unknown from private cutting, probably in 1951.

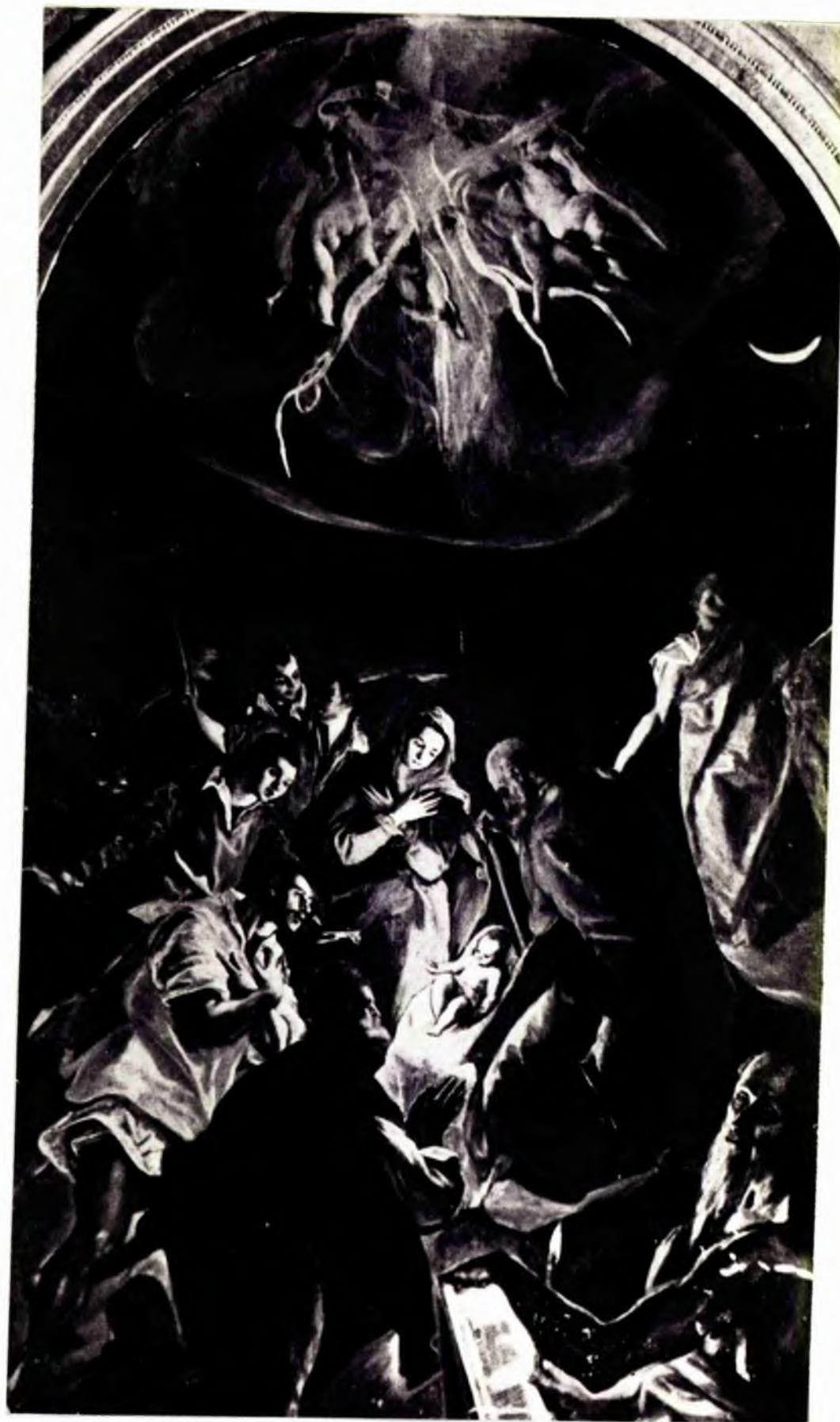
It is very likely that Valen would not have written his Prelude and Fugue, Op. 33, for organ, if it had not been for the Norwegian Organist, Mr Magne Elvestrand, a former pupil in composition of Valen, who asked the composer to write some music for organ for him to perform<sup>\*</sup>. As soon as the Prelude and Fugue, Op. 33, was finished, it was performed by Mr Elvestrand (to whom this work is dedicated). A short time after the completion of the Prelude and Fugue, Valen embarked on the composition of his second organ work, the Pastoral, Op. 34. The source of inspiration for this work was a reproduction of El Greco's painting "The Adoration of the Shepherds" which Valen (with his friend, Agnes Hiorth<sup>\*\*</sup>) had seen in a book on El Greco<sup>†</sup>.

---

<sup>\*</sup>According to a letter from the composer to Mr Elvestrand of 25.3.1941 (posted in Valevåg).

<sup>\*\*</sup>Olav Gurvin: "Tartein Valen. En banebryter i nyere norsk musikk", page 122.

<sup>†</sup>August L. Mayer: "El Greco", Munich, 1916.



**El Greco: The Adoration of the Shepherds.**

Prelude and Fugue, Op. 33

Prelude and Fugue, Op. 33

The Prelude, Op. 33, No. 1

This piece is composed in a mono-thematic rondo-form with a transitional passage (B) acting as a link between the different A-parts. I will give below a short summary of form before proceeding to a closer examination of the music.

Summary of Form:

A + A' + A'' + B ("linking"-theme) + A''' + B'  
 (bars 1-6) (6-12) (12-16) (16-20) (20-24) (24-26)

+ A'''' + B'' + A''''' (Coda)  
 (26-35) (35-39) (39-43)

From this summary of form we see that each part overlaps and that the last A-part serves as a kind of Coda. With this form-summary in mind, we will now undertake a close examination of the different themes and motifs used in this piece.

The Prelude is built upon an introductory main theme with a prominent chordal character, the important basso ostinato motif a on a major seventh, the countersubject b, acting as a bridge between the two parts of the main theme, and the "linking"-theme B (so called because of its function of connecting together the different expositions of the main theme and the motifs a and b). See examples 1, 2, 3 and 4. Of these themes and motifs, the first three (the main theme and the motifs a and b) are

employed in the A-part, while theme B (the so-called "linking"-theme) only appears in the B-parts.

The main theme has only seven of the twelve notes, the next two notes come in the major seventh-motif a, and the remaining three notes in the countersubject b.

The main theme is divided into a first and second phrase (Vorderand Nachsatz) at f' sharp in bar 4 (see example 1). This division of the main theme is confirmed by the analysis of the Prelude. The main theme has a pronounced central note on G. This will become evident by following the bass-line of the theme. We will see that with the exception of the last sustained chord of the theme in bars 5-6 the bass here constantly revolves on the note g'. The recurrence of the main theme throughout the whole piece thus lends to the music a strong feeling of a tonality on g-minor. This impression is further strengthened by the transposition of motif a to the fifth (actually a compound fifth). Although the concluding chord in bar 43 is veiled through the use of the sustained dissonant notes Bb c' sharp b', the note G strongly reinforced by the note D establishes the clearly pronounced tonality of g-minor. An interesting feature of the main theme is the untransposed repeat of the second partmotif (marked x' in example 1) in the first phrase of the theme immediately before the succeeding second phrase. Ex. 9.



The most prominent intervals of the main theme and also for the whole work are the third, the second and the fourth. These intervals can be found in the first two chords of the main theme\*. This theme (see the first chord in the second phrase) also contains the important interval of a major seventh which constitutes the basso ostinato motif a\*\* . All the intervals of the countersubject b can be referred back to the main intervals of the main theme. See examples 1, 2 and 3. The main theme is used in different ways together with the other themes and motifs of the piece. In most of the A-parts it is split up and juxtaposed antiphonally in different parts. This is the case with the following A-parts: A' (bars 6-7), A'' (bars 20-21), A''' (bars 39-42), and partially in A'''' (bars 27-28). In the last mentioned A-part we have in the beginning (bars 27-28) an antiphonal effect between the melodic line of the theme in the bass and the chord notes originally supporting it. Here in bars 29-31 we detect another interesting feature of the main theme. The notes of the first two chords in the first phrase are here employed as melodic intervals in the treble (with the exclusion of the note C sharp which comes as one of the notes in the countersubject

\* The second chord in the first phrase of the main theme is comprised of the notes, f' sharp, b' (natural) e'' (natural), as two superimposed perfect fourths. The same will be found in the conclusion of the fourth movement (finale) of Valen's Second Symphony, Op. 40 (bars 149-156).

\*\* This motif also occurs in retrograde form a<sub>r</sub>.

In the bass, bars 29-31).

Having discussed the use of the main theme let us now examine the theme of the contrasting B-section. By comparing it with the subject of the fugue we will be able note for note to trace the similarity. The metre and rhythm of the "linking"-theme B is as perhaps might be expected quite different from that of the subject. The whole first phrase of the "linking"-theme B is dominated by triplets while we only have this rhythm for the last three notes but one of the subject. (It should be unnecessary to point out the difference between the metres.)

Theme B is divided into a first and second phrase at b<sup>2</sup> flat in bar 18 (where it appears for the first time) by means of a quaver. It has eleven of the twelve notes, the twelfth note, G, coming in bar 19 as the second note of the transposed basso continuo motif 2. It is interesting to notice that the first phrase of theme B always appears without any 'accompaniment' as does the second phrase in the two remaining statements of the theme. The rhythm of the first phrase of theme B also is somewhat altered in the two remaining statements of the theme. Notice moreover that in B<sup>2</sup>-part we only get the first phrase of the "linking"-theme. The antiphonal character of the music (especially when it is concerned with the successive statements of the main theme) is also reflected in the final presentation of theme B before the Coda (A<sup>2</sup>'''). Here the

first and second phrase of theme B\* are contrasted by being successively played in the pedal and the treble of the manual respectively.

\*A more detailed discussion of this theme will be undertaken in connection with the discussion of the subject of the fugue.

Fugue, Op. 33, No. 2

As already mentioned in the discussion of the Prelude, the subject is derived from the so-called "linking"-theme B. See ex. 5 and 7.

The subject contains eleven of the twelve notes, the twelfth, G, occurring as the entry note of the answer in the right hand of the manual, bar 7. Note moreover that the answer starts on the fifth. This all seems to bind together the subject and its answer.

The subject is rather loosely and disjointedly constructed and lacks the concentrated melodic force and energy which distinguishes most of Valen's themes and motifs. It is as if one is driven hither and thither on the high seas without knowing the destination of the journey. The reasons for this impression may be found in the rather closed melody which employs too many small steps. A few larger steps would have freshened up the subject considerably. As the subject now is, it glides rather slowly and stiffly away. Oddly enough, Valen allows the subject to begin and end on the same note, viz. c<sup>2</sup>, which possibly might be the main reason why it sounds so unexciting when played. This tonal conclusion harmonizes badly with the twelve-note structure of the subject itself. The subjects of other fugues by Valen are considerably more interesting and alive. (Of. the subject of Op. 28, No. 2.)

The subject is divided into a first and second phrase at b<sup>2</sup> (natural)

in bar 4. This analysis is confirmed by a comparison of the subject with the Prelude's "linking"-theme D. (See examples 4 and 5). The first and the second phrases appear to be divided anew into two half-phrases as indicated by the slurs in the music. The first and second phrases of the subject are, with their ascending and descending motions, exactly in balance to each other.

As will be seen from example 5 different parts of the subject are used in the fugue. The subject also occurs somewhat altered both in rhythm and melody (see examples 7 and 8) in the last section. The inversion of the subject (example 6) plays an important part in the middle section as a formal contrast to the outer sections, which are based on the original form of the subject.

I give below a short summary of forms

Subject in original form(example 5):.....	bars	1-31
Transition:.....	"	31-39
Subject inverted(example 6):.....	"	39-70
Episode(chiefly based on the subject in inversion):.....	"	70-94
Stretto of the subject in original form:.....	"	94-124
Coda(based on the subject in original form):.....	"	125-127



This gives the following scheme of form: A B B' A'.\*) Here A designates the subject in original form, B its inversion and B' and A' elaborative statements of the subject in inversion and original respectively. In the expositions of the subject in original and inversion, the entry notes of the subject in the different parts all come on the following notes: C and G. Note that the missing twelfth note, G, of the subject in original, appears as the entry note of the first entry of the subject in inversion. The twelfth note of the subject in original thus serves the function of not only connecting the original with its answer, but also that of uniting the exposition of the subject in original and that of the subject in inversion. In bars 27 and 58, we have parallels of augmented - and diminished fifths respectively; in bar 109 is an example of an augmented fifth proceeding to a perfect fifth.

The frequent occurrence of the subject in original and inversion gives the fugue a rather pronounced character of a key-note on C (-minor), though the tonality on the note C here is strongly circumscribed, and not so obvious as the tonality of the Prelude. Thus the tonalities of the Prelude and the Fugue are coupled dominantly to each other.

---

\*) This is to say double binary "Lied"-form.

Pastoral, Op. 34.

Pastoral, Op. 34

The twelve notes of the music are distributed in the following ways: motif a contains the first 6 notes, theme 1 the next 5, and the remaining twelfth note, G, comes in the second bar of theme 2.

Before I start to inquire into the thematic material of the work, I shall first give a summary of form:

Summary of form:

Exposition (of motif a, theme 1 and 2):.....bars 1-17  
 (A (bars 1-7) + A<sup>2</sup> (bars 8-12) + A<sup>2</sup> (bars 12-17)):  
 Transition:..... " 18-21  
 Development (of especially theme 2, and motif a):..... " 22-34  
 Recapitulation (of motif a, theme 1 and 2):..... " 35-40  
 Coda (with theme 1, and motif a):..... " 41-42

As we see from this survey of form, the Pastoral<sup>\*</sup>) is composed in a mono-sectional<sup>\*\*</sup> sonata-form with a tripartite

<sup>\*</sup> According to Harvard Dictionary of Music, article 'Pastoral', page 560, the typical features of a Pastoral are "the 6/8- or 12/8 metre in moderate time, suggestive of a lullaby, with a tender, flowing melody, and long-held drones". This feature is easily discernible in Valen's Op. 34. The article further reads: "It is used to depict the biblical shepherds, who attended the birth of Christ. The pastoral acquired the character of an idyllic Christmas music". (Cf. the source of inspiration of Valen's Op. 34, in the introduction to the Organ Music).

<sup>\*\*</sup> The term 'mono-sectional' here means an exposition of a sonata-form only based on a main theme- (or motif-) group unlike the usual ternary exposition of the classical sonata-form.



exposition (AA'A'') in multiple counterpoint. The transition is mainly based on partial motifs from motif a. A similar form is used by Schoenberg in his Piano Piece, Op. 33<sup>a</sup>. +)

Motif a with its rocking motion on fifths (mostly perfect) is probably intended as a symbol of the Christ-child's cradle.\*) This motif occurs quite often, both at its original pitch, and transposed (to the fifth, sixth, and seventh). Motif a has a pronounced central note on G, which gives the music a tonality on g-minor. Ex. 1.

Motif a falls into two parts, the first is composed of turning notes on the fifth of G; the second part is the original form of motif y later to be employed in transposed retrograde form (somewhat altered) as a concluding "tail" motif of themes 1, and 2. The central note of motif x is G natural. Both themes 1, and 2, are divided into a first and second phrase with the transposed varied retrograde form of motif y as a concluding "tail"-motif. The first phrases of themes 1, and 2, extend over an octave (a' flat-g' sharp, and c'-c'' natural respectively), and the second phrases of these themes, together with the "tail"-motif y<sub>x</sub>, start and end on the same note (d'' natural, and a' flat, for themes 1, and 2, respectively).

---

+) See pp. 123-129 in "Serial Composition and Atonality" by G. Perle, London, 1962.

\*) See the Introduction for source of inspiration.

# Theme 1.

Here we have a characteristic example of the Baroque "Fortspinnung" type of melody with a first and second phrase concluded by the epilogue-like "tail"-motif y. In this theme the following intervals are rather predominant: the second (major and minor), and fourth (perfect and augmented); and to a lesser extent, the third (major and minor). The central notes of the first and second phrase stand in the relationship of a perfect fourth (a'-d'') to each other. This relationship of a fourth (or fifth) is also reflected in the concluding "tail"-motif y, where the notes a'' and d'' are placed at the beginning and end respectively. These notes may therefore be considered as the most important of this theme. See example 2.

Theme 1 has the following grouping of motifs:

$$\underline{p} + \underline{r} + \underline{q} + \underline{q_1} + \underline{p_s} + \underline{r} / + \underline{s} + \underline{t} + \underline{t} / + \underline{y_r}$$
  
 (First phrase) / (Second phrase) ("tail"-motif).

Note that the first six notes of the second bar

in fact represent the

"tail"-motif y<sub>p</sub>.

(Motif q and q<sub>1</sub> in the

first phrase of theme 1).

Here q<sub>1</sub> and y<sub>r</sub> mean the inversion and retrograde forms of motifs q and y respectively.

Motif t is actually composed of motifs s (and s<sub>1</sub>), and q<sub>1</sub>, but is employed so much as a motif itself that we are justified in designating it as a motif.

Motif s will be found as a concluding motif in the main motif a. p<sub>s</sub> is motif p shortened.

## Theme 2.

The theme opens with motif s on the minor third (from the conclusion of motif y in motif a). Theme 2 is (as mentioned above) divided into a first and second phrase with a concluding "tail"-motif y<sub>r</sub> as epilogue. In this theme the third (major and minor) predominates. The melodic formula of theme 2 is:

$s + v + v + / w + w + v + w + w + w / + y_r$   
 (First- / Second phrase / "Tail"-motif.

It appears here that motif w, with the falling minor second a' flat -g' plus the ensuing upward leap each time to a different note, is the most important characteristic of the theme. The minor second is therefore the thematic 'nucleus' of theme 2. The first and second phrase of the theme stand in the relationship of a fifth to each other. (Central notes: c' - g'). Ex. 3. Theme 2 and motif a provide the significant thematic material of the development section.

Themes 1 and 2 belong to the „Fortspinnungstypus“.

See also example 4 (beginning of the Pastoral) which shows how motif a and themes 1 & 2 are employed.

Chapter 4.

Chamber Music.

1. String Quartets Opp. 10 and 13.
2. Serenade for 5 Wind Instruments.

Chamber Music.

At a relatively early stage Valen was interested in chamber music and while at the Music Conservatory in Oslo wrote a tonal string quartet. (See Introduction to the string quartets). His first listed chamber work was, however, the Sonata for Violin and Piano, Op. 3, which shows the composer at the point of departing from the tonal system. In his Piano Trio, Op. 5, he arrived at a dissonant atonal polyphony based on a free development of the existing themes and motifs. This free twelve-note style was further elaborated in the succeeding works, among them the two string quartets Op. 10 and 13. In these works he followed up the motivic working of the songs Op. 6 - 9 and managed to emancipate the classical sonata form and relieve the music of the rather compact chordal structure which could be found in the Piano Trio.

Later, Valen became so occupied by his major works, the symphonies and concertos, that he rarely had any spare time for writing other chamber works than the Serenade for 5 Wind Instruments, Op. 42. The scant opportunities for getting his chamber works performed did not encourage the composer to write music for chamber ensembles. Chamber music is very rarely performed in public in Norway, and in fact the quartets of the Vienna-School and Bela Bartok are still awaiting a public performance. Moreover, the leading private chamber music societies in Norway were not sufficiently interested in Valen's music to ask the composer to write a work for them to perform. Had such an interest been forthcoming I am sure he would have composed a work for/

for them (cf. the Serenade for 5 Wind Instruments).

Valen's first chamber works, the Violin Sonata, Op. 3, and the Piano Trio, Op. 5, are treated in another chapter. Here only the string quartets and the Serenade will be discussed.

\*\*\*\*\*

1. String Quartets Opp. 10 and 13.

String Quartets, Op. 10 and 13.

Introduction

As long ago as February 1909, whilst he was a pupil at the Music Conservatory in Oslo, Valen completed a tonal string quartet with the movements: andante piu tosto, allegretto, scherzo and vivace ma non troppo. This quartet has never been performed or published, and is not included in the list of Valen's works. Together with other manuscripts this quartet, in accordance with the composer's wishes, was handed over on his death in December, 1952, to the University Library in Oslo for preservation (catalogue No. 4552, box 360, vol. 9). Valen submitted this quartet to Max Bruch when he applied for admission to the Music Academy (Hochschule) in Berlin. He was admitted straight away, and should have had Max Bruch as his teacher in composition, but was sent instead to Carl Leopold Wolf, as Bruch left the college that autumn (1909).

Besides the above-mentioned quartet, as a mature artist he later composed two further string quartets, Op. 10 and 13, with barely two years between them. While the first was performed relatively soon after its completion, the second had to wait 13 years to be played. Both were, however, published a short time after they had been completed in score.

The quartets are very different from each other in both form and character. The first perhaps strikes one as more youthfully fresh and spontaneous than the more introspective and brooding second quartet.

From/



From a formal point of view this is given expression in the first movement of the second quartet, which is a complicated and technically very demanding fugue. Compositionally the second quartet appears considerably more mature than the first, in which Valen was still trying to explore the possibilities of a motivic twelve-note style within larger forms such as e.g. the sonata form. Stylistically, the various movements of the quartets contrast very well with each other. Thus the gay minuet of the second quartet is effectively placed between the abstract fugue and the dramatically sweeping fresh finale.

By comparison with the scores of the Vienna-School's string quartets and Bela Bartok's last three quartets (4-6) in particular, one finds in Valen noticeably little use of the varying tone-colour of the different stringed instruments. (The composer's Violin Concerto may perhaps be considered as an exception, though, apart from a few harmonics, the Solo Violin seldom has any special sound effects). This must undoubtedly be attributed to the composer's scanty knowledge of the characteristics of stringed instruments. All the same, the music is intended for strings and cannot therefore be replaced by any other instruments of the same compass. The instrumentation seems to have taken the quartets of Beethoven and Brahms as models.

Concerning the phrasing of the music, Valen has left it to the individual executant to emphasize the part which is most important in the musical context. Unfortunately, the executants do not always pay enough attention to this problem, with, quite often, the sorry result that the music/

music appears tangled and unfathomable. If the string quartets were to be edited in the future, I believe it would be a good idea to supply the parts which are to be stressed, or restrained, with the Vienna-School's practical signs, H' .... 1 for "Hauptstimme" (Principal part) and H .... 1 for "Nebenstimme" (Secondary part). In this way the music would be clearly and unambiguously accentuated, so that it would be presented in the way the composer wanted it to sound.

\*\*\*\*\*

String Quartet, No. 1, Op. 10.

String Quartet No. 1, Op. 10.

The String Quartet has four movements including the finale.

1st movement, moderate, sonata form:	...	...	...	...	104 bars
2nd " adagio, lied (song) form:	...	...	...	...	52 "
3rd " presto, free scherzo form without Trio:	...	...	...	...	99 "
4th " allegretto ben moderato, rondo (finale):	...	...	...	...	99 "

.....

1st movement (moderato).

This movement is written in sonata form with exposition (bars 1-36), development (bars 37-58), recapitulation (bars 58-95) and coda (bars 96-104).

The exposition consists of a principal and a subsidiary motif-group separated from each other by a short transitional passage and concluded with a codetta chiefly based on motifs from the subsidiary motif-group.

The principal motif-group embraces the four characteristic motifs a, b, c, and d which are in turn introduced, opposed and combined in the various parts. See examples 1, 2, 3 and 4. Of these, motif a emerges as the most important.

In my book "Melodic Structure and Thematic Unity in Fartein Valen's Music" (Glasgow, 1963), p. 8, I have briefly discussed the chordal structure of motifs a and c. Motif a is quite remarkable; it starts and ends on the same note, A natural, which gives it a rather closed and 'elliptic' character. The melodic structure suggests a retrograde form which/

which actually comes later in the development section. The intervals of motif a imply a broken ninth chord on the tonic of a minor. See example 1.

The most prominent interval of motif b is the perfect fifth at both the beginning and end.

Motif c is divided in the development section into two parts at the dotted crotchet note A flat in the second bar of the motif. The second part may be defined as a broken seventh chord on the dominant of A flat major. See example 3.

Motif d exhibits the same kind of division into two parts as the preceding motif c. See example 4. Noteworthy in example 4 are the changing notes on the major and minor second in the second part of the motif.

The exposition of the principal motif-group gradually increases in volume to ff in the final climax of the section at bar 14. Here all the motifs of the principal motif-group are telescoped in a brief summary before the transition to the subsidiary motif-group. The transition is very short, only two bars long, and based on the 'accompaniment' figure quoted in example 5. The figure is derived from fragments of motifs a and b and chiefly employed in the subsidiary motif-group (bars 19-32).

The subsidiary motif-group opens with the important motif e played by the first violin against the above-mentioned 'accompaniment'-figure in the second violin and the viola. See example 6. Both this and ensuing motif f in the 'cello, (bars 20-23), are so long drawn out that they might well be called themes. See example 7. The first part of/

of motif f is made up, remarkably enough, of two broken seventh chords. The first may be interpreted as a seventh chord on the tonic of E major (with omitted fifth) in root position, and the second as a seventh chord in the first inversion on the subtonic of f minor. See example 7. Note for the rest the major/minor polarity in the juxtaposition of these seventh chords. The exposition of the motifs is brought to a climax at bar 29 and concluded by a codetta at bar 33 which sums up most of the motivic material of the subsidiary motif-group. Compared with the principal motif-group the texture of the subsidiary motif-group is lighter.

The development starts at bar 37 with the same up-beat as the beginning of the principal motif-group of the exposition. This section is distinguished by the fact that it does not restate other motifs than those of the principal motif-group. We therefore do not get any kind of contrasting of motifs from the principal and subsidiary motif-group as might perhaps be expected.

The development commences with motif g in retrograde form followed by the inverted motif b in all parts for the next 4 bars. As often the case with Valen, the inverted motif b is imitated in turn by the various instruments from the second and first violins down to the 'cello. Next comes a smaller section in which the inversion of motif g is stated against the original motif g and the inversion of motif b. Only the second part of motif g is inverted and here not strictly. It is stated against the inverted motif b and the original of motif g, forming/

forming a short three-part canon in the second violin, viola and 'cello, (bars 44-45). As will be seen from the score (bars 37-57) only motifs b and d (the second part) are employed consistently in inversion. The recapitulation which starts at bar 58 presents the original of both motifs b and d.

Motif c is used both in original and inversion; motif a is only stated in retrograde form (somewhat modified) at the beginning and the end of this section.

The recapitulation of the subsidiary motif-group is with some smaller alterations the same as in the exposition; it is only transposed down a perfect fifth. This is evident in a comparison of bars 18-28 (exposition) and bars 71-81 (recapitulation). Such a transposition<sup>x)</sup> reminds one of the modulation back to tonic of the classical sonata form. A similar example can be found in the next work (Op. 13). See example 8 where I have juxtaposed the beginning of the subsidiary motif-group in the exposition and the recapitulation for the sake of comparison.

- 
- x) The same kind of transposition of the subsidiary theme can be detected in the first movement (sonata form) of Schoenberg's Quintet for Wind Instruments, Op. 26. But Schoenberg has here only transposed the second subject and not the remaining parts of the music as did Valen. The reason for this is a fundamental difference of compositional technique. While Valen has based his music on a continuous development of more or less equal motifs Schoenberg in the Quintet only retains the "Hauptstimme" (Principal part) and shapes the other parts freely around them. The principal part has a certain set of notes which have to be supplemented by the remaining notes in the series. Valen is not primarily concerned to introduce the notes of the series at any time; he is more concerned with the motivic working. And when Valen pays equal attention to all the motifs they consequently have to be transposed down to the same pitch level. See the principal part (marked H ... 1 in the music) bars 42-47 and 168-73 of the published score, U.E. Philharmonia No. 230.

The conclusion of the subsidiary motif-group in the exposition (bars 29-36) must naturally be recast when forming a transition to another repeat of the principal motif-group (starting at bar 86) in the recapitulation. The concluding bars 82-85 of the subsidiary motif-group in the recapitulation differ therefore from those of the exposition.

The last repeat of the principal motif-group, bars 86-95, shows that the latent energy of the motifs (a-d) is still not exhausted and so demand their final potentiality of treatment. While motif b is consistently used in inversion and motif d in original, motif a appears both in original and inverted. This short section leading up to the coda truly has the character of a development. It is concluded by motif a extending over to the beginning of the coda which finally brings the music to rest by quoting motifs a and b in original. The notes of these motifs are sustained to form a chord with which the music dies faintly away. The concluding chord is chiefly based on the notes of motif a and may be defined as a ninth chord on the tonic of a minor. See example 9.

.....

In conclusion I would like to point out some general characteristics of this sonata movement.

As noticed the subsidiary motifs are not employed in the development section as a contrast to the motifs of the principal group. The subsidiary motif-group only serves as a contrast to the principal motif-group/



motif-group within the exposition and recapitulation.

The recapitulation is in ternary form, with an elaborate treatment of the principal motifs after the repeat of the subsidiary motif-group. This gives:

**Recapitulation:**

Principal motif-group:	...	...	bars	58-70
Subsidiary	-----	"	"	71-85
Principal	-----	"	"	86-96
Coda:	... ..	"	"	97-104

\*\*\*\*\*

2nd movement, Adagio.

This movement is composed in "rond" form and consists of four different sections A B B' C concluding with a Coda in which the thematic material of the first two parts is summed up.

Part A is based upon theme 1 which is first stated in the first violin and later taken over by the other instruments. See example 10. In examining the music it will become evident that theme 1 is divided into two phrases at the third bar's first semiquaver (A natural). The first phrase, moreover, is comprised of two half-phrases which follow the barlines of bars 1 and 2.

The theme is presented against fragments derived from it which thus serve as a kind of 'accompaniment' to the theme. The viola plays a somewhat modified version of theme 1 in bars 11-16. The introductory part-motif  $\underline{x}$  from theme 2 can be found in the opening of the second phrase of theme 1. It appears often at the end of this part and so anticipates and prepares for theme 2 of the contrasting B-part to come.

Theme 2 is distinguished by an extensive use of steps of seconds. See example 11. It consists of three phrases clearly separated from each other by means of demisemiquaver rests. Both the last two phrases start with the same rhythmical part-motif  $\underline{y}$ .

Theme 2 is imitated in turn on the intervals fourth/fifth and octave. Immediately after the last entry of theme 2 in the 'colle, bar 25, the original and inversion of theme 2 are opposed. This part (B') therefore has the character of a sort of development of theme 2.

The/

The contrasting of the original and inverted forms of theme 2 lasts to bar 29 where theme 1 enters in the 'cello. From now on the original forms of themes 1 and 2 are contrasted. The music is brought up to a final climax in bars 39-42 followed by a short concluding Coda built up on scraps of themes 1 and 2 in original.

Summary of form:

Section A (theme 1 in original):	...	...	bars	1-16
" B (theme 2 in original):	...	...	"	17-25
" B' (theme 2 in original and inversion)..			"	25-29
" C (theme 2 opposed to theme 1) ...	...	...	"	30-45
Coda (based on fragments of themes 1 and 2 in original):	...		"	46-52

This gives:

$$A + B + B' + C + Coda.$$

\*\*\*\*\*

3rd movement, Scherzo, (Presto)

This movement is written as a free, unforced interplay of the six motifs, a, b, c, d, e and f. See examples 12-17.

It is not built up on the traditional tripartite pattern, Scherzo-Trio-Scherzo, and must therefore be described as a freely formed fantasy with an outward dynamic form created by the development of/

of the abovementioned motifs. The exposition of the motifs lasts from the up-beat to the 14th bar inclusive.

In examining motifs a-f it will become apparent that motifs a and e belong to the group of motifs which is called 'motifs with beat-rhythm' on p. 18 in my book "Melodic Structure....". Here some other examples of similar motifs in Valen's music are given. Characteristic of these motifs is a repeated rhythmic figure on the same note. Motif b is distinguished by a recurrent oscillation on a third above D natural emphasizing this note as the central key-note of the motif. Motif d is mainly determined by steps of seconds extending from g' sharp to b' flat. The most prominent interval of motif a is the fourth, which is thrown into relief by being employed twice in succession. The concluding partmotif x of this motif reflects the beat-rhythm of motifs a and e. Motif e has, moreover, the same rhythmic structure as motifs b and d. Thus it provides the rhythmic summing-up of all the preceding motifs.

Motif f may be characterized as beat-motif and has much in common with motifs a and e with regard to its rhythmic structure. Unlike motifs a and e motif f is a beat-motif on two different notes. See example 17.

The above-mentioned motifs are combined and opposed to each other in such a way that the music flows continuously without any break. There is a rare energetic drive about the music which, in its free flight, points to the masterly, lively Intermezzo movement in the composer's Third Symphony, Op. 41. Some of the climaxes, in fact, cry out for an orchestra, /

orchestra, as, for instance, the climax on the stretto-motif g at bar 33 (marked f in the score). A calmer section from bar 59 to bar 69 makes use chiefly of motifs b and f. It is possible that this section is meant by the composer to replace that of a Trio in the more frequently employed ternary scherzo-form. The section has, however, no new motivic material to make it stand out in the listener's mind as a section in contrast to the surrounding ones.

\*\*\*\*\*

4th movement, Rondo. (Allegretto ben moderato).

This movement is entitled rondo by the composer, and is based on a gay and playful tune introduced by the first violin at the very beginning. See example 16.

The theme is divided into two phrases at  $\hat{a}'$  natural in bar 3 by means of a quaver rest. Outstanding in the theme are the two ascending perfect fifths in the middle of the first phrase surrounded by intervals before and after, smoothing the strong tension created by these successive intervals. A similar example can be found in the song "In Erwartung des Freundes", Op. 8, No. 1.<sup>x)</sup>

The rondo theme provides a summary of intervals being predominant in the themes and motifs of the preceding movements.<sup>xx)</sup>

After/

x) See "Melodic Structure....", p. 14.

xx) Ibid., p. 36.

After the statement of the rondo theme in the first violin a new motif is heard first in the second violin at bar 5. See example 19. This motif is always employed together with the rondo theme and may for that reason be named 'countersubject'.

The exposition of the rondo theme and its countersubject occupies the first 15 bars. In bar 16 starts the first episode which is based upon the material of the rondo theme's second phrase and partially the countersubject. This section is a free elaboration of the motivic material mentioned above, and lasts to bar 36, preceded by a powerful climax in all instruments at bar 33. The restatement of the rondo theme follows in a stretto-like manner. Here also the countersubject is brought into relief by being used in all the parts of the last section of this part (see bars 43-52).

The new epilogue starts, in fact, with an overdue statement of the rondo theme against a changing note motif in crotchet triplets, which constitutes the thematic material of this section. See example 20. Another epilogue based on the motifs of the rondo theme's second phrase and the previous changing note motif follows immediately. At bar 83, where this section is brought to a climax, the rondo theme appears in the 'cello. From here to bar 93 the thematic material of the movement is summed up and concluded by a Coda (RT'') in which the two phrases of the rondo theme are opposed. The music flows out into chords composed of notes from the theme's two phrases. See example 21.

Summary/

Summary of form:

RT (Rondo theme with countersubject):	...	...	bars	1-15
E (Episode based on the theme's second phrase and the countersubject):	...	"		16-37
RT':	...	...	...	38-52
E' (Episode based on a changing note motif in crotchet triplets):		"		53-74
E'' (Episode based on the theme's second subject and the changing note motif):	...	"		75-93
Coda and at the same time a shortened version of a new RT-section (based on the rondo theme whose two phrases are opposed to each other)	...	...	"	94-98

\*\*\*\*\*

String Quartet No. 2, Op. 13.



String Quartet No. 2, Op. 13

Synopsis of movements and form:

1st movement, adanto con moto, 4-part fugue: ... ..	73 bars
2nd " tempo di minuetto, grazioso, minuet with trio: 72 "	
3rd " finale, allegro assai, sonata form ...	104 "

As will be noticed the tempo increases from the first to the last movement.

\*\*\*\*\*

1st movement (Andanto con moto)

This movement is written as a fugue round a subject in original form and inversion, each presented separately and later opposed in contrast to each other. The subject in original form is introduced strictly fugually, while the inversion of the subject is presented against motifs from the original\*.

It may perhaps seem surprising and unusual that Valen has placed the fugue as the first movement in a multi-movement work like a string quartet. One would rather have expected the fugue to come as the finale with a summary and conclusion of the thematic material in the preceding movements. But if we compare the subject in original form with the themes in the following movements, we see that there does not exist any direct correspondence between them (except for the seventh of themes A and D in the last movement). The fugue may therefore be said to stand on its own feet thematically.

The subject enters in the first violin on the note G natural

\* Beethoven's string quartet No. 14, Op. 131 (in c sharp minor) also opens with a four-part fugue in slow tempo. For discussion of the work, see Beethoven's Quartets by Joseph de Marliave (Dover Publications, New York, 1961), pp. 296-299.

and includes, with some repetitions, all the twelve notes of the series. The first two bars of the subject constitute two different seventh chords on the tonic in a minor (harmonic and aeolian<sup>x)</sup>). The first seventh chord (in the first bar of the subject) has G natural and may therefore be defined as a broken seventh chord on the tonic of the aeolian a minor. The second seventh chord (in the first two bars of the subject) is, on the other hand, characterized by the raised leading note of G sharp, and may for the purpose be considered as a broken seventh chord on the tonic of the harmonic a minor. The rather prominent character of a minor will become evident from the inversion of the subject. See examples 1g and 1h.

As will be seen from example 1, the subject is divided into two phrases at G sharp, bar 5. The phrases are so constructed that they keep each other completely in balance.

In bars 3 and 4 of the subject there are no fewer than 7 successive fourths (one diminished-, two perfect-, two augmented- and two perfect fourths). These fourths oscillate on F' natural as the central key-note and give it a disproportionate weight at the cost of the importance of the subject's other notes. To use a metaphor, one might say that these changing notes on the fourth on F' natural to some extent "puncture" the subject and disturb the balance between the twelve notes. The strong melodic tension created by so many fourths in succession is released in the immediately ensuing leap on the minor seventh. Such an extensive use of fourths is rarely found in Valen's<sup>xx)</sup> music.

The/

x) "Melodic Structure ...", P. 9.

xx) Ibid., pp. 11 & 12.

The subject is answered on the fourth/fifth analogous to the entry interval of the tonal fugue. The exposition of the subject in original form extends over 14 bars, with the inversion beginning in the 15th. As mentioned above, the inversion is stated against motifs of the subject in original. The entry notes of the inversion stand in the relationship of a fourth/fifth to each other. If we compare these entry notes with those of the original, we see that those of the inverted subject come a minor seventh lower. This device is certainly aimed at marking a division between the exposition of the subject in original and that of its inversion. As we shall see later the original and inversion are opposed to each other as mutual contrasts.

The exposition of the inversion leads directly to a stretto in bars 29-31, culminating in a powerful climax at bar 32. Here begins a contrasting of the original and inversion which has the character of a stretto. After a climax of this stretto, a stretto of the original starts at bar 40. Another stretto of the original and inversion begins in bar 47, mounting to a powerful climax in bars 54 and 57. In bars 58 and 59 we have the original of the subject in the viola, 1st and 2nd violin against the inversion in the 'cello. It is obvious that the original has come off best in the "struggle" between the two. A brief transition in the first violin leads to a repeat of the original followed by a stretto of the original in voice-pairs ('cello and first violin, bars 62/63, and viola and second violin, bars 64/65). In bars 69/70 and 71/72 the first descending part of the original (from g'' natural to g' sharp) is heard in the 'cello and viola against fragments of the remaining subject in the first/

first and second violins. We discovered a similar kind of conclusion in the last movement (rondo) of the First String Quartet. See example 2.

Summary of form:

Exposition of the subject in original form:	...	Bars	1-14
" " " " inversion:	...	"	15-28
Stretto of the inversion	... ..	"	29-31
" " " " and original:	... ..	"	32-39
" " " original:	... ..	"	40-46
" " " " and inversion:	... ..	"	47-61
Brief transition (based on the quintuplet figuration of the original)		"	61-62
Repeat and stretto of the original:	... ..	"	62-73

.....

From this summary of form we see that there are three main sections in the fugue, viz. exposition, stretti, and a repeat with stretto of the original. The exposition is in two parts and the stretti in four, which are so grouped that a stretto of the original and inversion always follow a stretto of only the inversion or the original.

The effect of the music is here rather static, and this is largely/

- 
- x) I am fully aware of the fact that "the question may well be raised whether there really exists such a thing as the 'form of the fugue', and whether it would not be more proper to speak of 'fugal procedure' rather than 'fugal form'" (Harvard Dictionary, p.286, column one). In examining Valen's fugues the question of form will always arise (cf. the fugue for piano, Op. 28, No. 2, which clearly exhibits a ternary form, viz. subject in original-inversion-return of subject in original.)

largely due to the "continuously contrapuntal texture without any very strong rhythmic impetus, and partly because there is a good deal of continuous repetition of themes or thematic fragments without trans-  
position - as if all parts moved in an unending ostinato".<sup>x)</sup>

\*\*\*\*\*

2nd movement (Tango di minuetto, grazioso).

The minuet is written in the usual ternary form, minuet, trio, and minuet da capo, with a binary minuet section reminding one of the baroque form. The first part has a repeat at the end. If we count the minuet da capo there will be five sections in all. The minuet may therefore be defined as a fusion of the baroque and classical minuet forms. The first part of the minuet is built up as a free imitation of a merry theme stated by the first violin against fragments derived from the minuet theme.

The theme of the minuet, see example 3, has the following grouping of motifs:

a + b + b + a + a + a + c

As will be seen here, motif a plays an important role. The theme is divided into two phrases at the second b'' natural in bar 2. The first and second phrase are separated from each other by means of a crotchet rest. The grouping of motifs in the theme does not follow the division of the theme into two phrases.

The/

x) Humphrey Scarle: "Twentieth Century Counterpoint", p. 130, loc. cit.

The theme has 11 of the 12 notes. The twelfth note, G natural, though it is occasionally touched in the first two parts of the Minuet, only gains real significance in the Trio-section, where it enters as the central key-note of the drone in the 'cello.<sup>x)</sup> In this way Valen connects the theme of the Minuet with that of the Trio. This is further emphasized by the first violin bringing the minuet theme in augmented note-values at the beginning of the Trio. Such a thematic coupling over an interposed contrasting section (the second section of the Minuet) is rather difficult to parallel in Valen's music.

The second section of the Minuet is formed as a kind of development of the minuet theme's motifs. The music is brought to a climax shortly before the Trio. Notable in the Trio-section is the important triplet theme in the 'cello at the beginning. This theme consists of a series of changing notes on G natural extending from the perfect fifth to the minor seventh transposed to different pitch levels in the various parts. It is certainly intended by the composer to create the impression of a bagpipe's drone such as might be found in a Musette. See example 4.

The Minuet is played da capo after the Trio. It is interesting to observe that the concluding notes of the minuet's second part, with the exception of the 'cello, are the same as the entry notes of the themes in the succeeding Finale. Thus the composer contrives to link the Finale/

x) The first to draw attention to this fact was Deryck Cooke on the sleeve of the Argo recording of Valen's Second String Quartet and piano pieces Op. 22, 24, and 36.

Finale and the Minuet closely together. See example 5.

Summary of form:

Minuet:

1st section:	...	...	...	...	bars	1-13
2nd "	...	...	...	...	"	14-40
Trio:	...	...	...	...	"	41-74
(Minuet da capo)						

\*\*\*\*\*

Third movement, Finale, Allegro assai (104 bars).

This movement is written in sonata form with exposition (bars 1-39), development (40-61), recapitulation (62-100), and Coda (100-104). The principal group consists of the three themes A, B, and C, of which theme A must be regarded as the principal theme and themes B and C as its countersubjects. In an examination of the music theme B proved to be the most important countersubject, while theme C mostly served as a supply of partmotifs for the development of themes A and B. The grouping of motifs in theme A is:

a + b + b + a	Arch-form with repeat of motif <u>b</u> in the middle part.
*****	

Theme A reveals features of an unmistakable chordal structure which might be interpreted as representing a seventh chord in the second inversion on the tonic of  $\text{g}^{\text{b}}$  minor. Theme B opens with the same interval, viz./

x) "Melodic Structure...", p. 9.

viz. the minor third, as theme A, and is concluded with motif a from theme A. The same concluding motif can be found in theme B, which is characterized by an extensive use of the semiquaver motif x. See examples 6-8.

The principal section reaches a climax at bar 11, where motifs from the above-mentioned themes are opposed in all parts. The subsidiary theme comes in at bar 17 on the note G sharp, that is to say a compound tritone apart from the opening note, D natural, of the principal theme (A). The composer obviously wanted by employing this neutral interval, to mark out the difference between these significant themes.

The subsidiary theme D is divided into two phrases at D natural in bar 4 of the theme by means of a semiquaver rest. Theme D has much in common with the subject of the first movement (FUGA) and the theme of the Minuet. This will become evident from a comparison of the themes in question. Thus the first bar of theme D can be considered as the major variant of the corresponding bar in the subject of the fugue. The crotchet motif y in bar 4 of theme D is almost identical with crotchet motif y at the beginning of the Minuet theme's second phrase. See example 9.

Theme D is stated in the first violin bars 17-21 against fragments of the theme in the other instruments, and appears only once more in the original form, viz. in the 'cello, bars 21-30. The other statements of the theme differ greatly with respect to rhythm, but not so much in melodic structure. A frequently recurring rhythmic version of theme D can/



can be detected in the second violin, bars 26-31. See example 10. Observe also that the two phrases of theme D are treated freely in the way that they are interchangeable. An example of this can be found in the first violin bars 25-26, where the beginning of the theme's second phrase is immediately followed by the opening of the theme's first phrase in the new rhythmic form as shown in example 10.

The subsidiary section reaches its peak in bars 35-37, and is concluded by motifs from the triplet version of theme D.

The development commences with the principal theme A in the 'cello at bar 40 on the same note as in the exposition. Because of the contrasting subsidiary section which precedes the development, there will be no impression of tonal centres. The same applies to the recapitulation. The first part of the development from bar 40 to bar 51 is an elaborate treatment chiefly of themes A and B. Shortly after a climax in bar 50 the subsidiary theme D is introduced in the first violin against themes A and B of the principal group. The contrasting of these themes ends with themes from the principal group as the final "victor". Such a direct contrasting and development of themes from the principal and subsidiary sections is quite rare elsewhere in Valen's music. Very often only themes or motifs from the principal section are developed; the subsidiary section mostly serves as a contrast to the principal section of the exposition and recapitulation.

The recapitulation is by and large the same as the exposition,

a/

a fact which applies not only to the subsidiary section, but also to the principal one. This can be seen from examples 11 and 12 where excerpts from the score are juxtaposed for the sake of comparison. The repeat of the principal section is practically unaltered in both pitch and rhythm. The subsidiary section, on the other hand, is transposed down a perfect fifth in the recapitulation (bars 75-92). From bar 93 we get another, but short, development of transitionary character. Here motifs from the themes of the principal and subsidiary groups are contrasted. This leads up to the Coda, bars 101-104, where themes A and B are finally stated in the last two bars. See example 13. As will be noticed from this excerpt, themes A and B are divided among the various parts to form a kind of summing-up.

.....

Summary/

Summary of form:Exposition:

Principal section:	...	...	...	...	bars	1 - 16
Subsidiary "	...	...	...	...	"	17 - 39

Development:

Principal group:	...	...	...	...	"	40 - 51
Subsidiary and principal groups:	...	...	...	...	"	52 - 61

Recapitulation:

Principal section:	...	...	...	...	"	62 - 72
Subsidiary "	...	...	...	...	"	73 - 92

Transition (contrasting of motifs from themes of the  
principal and subsidiary groups): ... " 93 -100

Coda (based on motifs from themes of the principal  
group): " 100 -104

.....

2. Serenade for 5 Wind Instruments, Op. 42.

"Serenade for 5 Wind Instruments", Op. 42.

When Valen was in Copenhagen in 1951 to attend a performance of his Violin Concerto he received a request from a Danish wind ensemble to write a quintet for wind instruments. Valen accepted, but grew tired of the work and finished only the first movement which he called Serenade.<sup>x</sup> A contributory cause was that,<sup>xx)</sup> because of the two next works to be completed, Valen did not have time enough to complete the planned quintet. When Valen named the work Serenade it was certainly with the intention of pointing out the twilight mood of the music. Valen therefore used the designation Serenade in the original meaning "evening music.....such as would seem to be suitable for an open-air performance".<sup>\*</sup>

Apart from works for wind instruments by Klaus Egge and Sparre Olsen,<sup>+) ++)</sup> Valen's Serenade is the most outstanding work for wind instruments in Norwegian music. It has often been performed in Scandinavia and abroad.

---

x) Told to the author in a conversation with the composer.

xx) Viz. Symphony No. 4, Op. 43, and Piano Concerto, Op. 44.

\*) See Harvard Dictionary of Music (Massachusetts, 1955), p. 674, article Serenade.

+) Klaus Egge, 19.7.1906-, Norwegian composer, 2 symphonies, 2 piano concertos, 2 piano sonatas, piano trio, songs and piano pieces. Chairman of the Norwegian Board of Composers.

++) Sparre Olsen, 25.4.1903, composer of songs, piano works and stage music.

## Analysis.

The music is composed in sonata form with exposition (bars 1-38), development (bars 39-55), recapitulation (bars 56-90) and coda (91-104). Remarkably the Serenade is of the same length (104 bars) as the sonata movements of the First and Second String Quartets.


We cannot here, any more than in the first movement of the First String Quartet, speak of themes. But we can speak of motifs. This applies especially to the first and second subjects (motifs A and C) and also motif D, all of which are too short to be characterized as themes.




The principal motif-group consists of the principal motif A and theme B. See examples 1 & 2.

The principal motif A is divided into two parts or phrases which follow the barline and balance on the minor second E natural and E flat. Each of the notes in the first part stands in the relationship of a minor second to the notes of the second part. The principal motif is distinguished by the fact that the second part of it is a transposed retrograde inversion to the minor second of the first. To motif A is added the first part of theme B now constituting a theme. See Ex. 2. Motif A is imitated at the interval of a minor seventh and the distance of a dotted minim.

As is demonstrated in example 2 theme B is divided into four parts which act as independent motifs. Of special significance is part four which (inverted later) gives motif D. It is not difficult to trace the close relationship between motifs A and B. Later we shall see that the second subject, motif C, also can be referred back to motif A. Thus all motifs of the work can be traced back to this

"mother"-motif(A) which therefore must be considered as the thematic source of the music.

In bar 6 and shortly after in bars 10 and 11 there occurs a very significant changing triplet-note motif which later is of the greatest importance. Together with the small motif  in the horn (bars 12-13) on the minor second E flat and E natural, it anticipates the second subject. This comes in the clarinet, <sup>x)</sup> bar 14. See example 3.

When we consider the first partial motif  $\gamma$ , it appears that the second subject, motif C, is derived from the axial minor second E natural - E flat, which separates the first from the second part of motif A. We can even refer the rhythm  of motif C back to the rhythm  of motif A, which when halved gives the rhythms  This is the rhythm of the second subject's first partial motif  $\gamma$ . The mood of the secondary subject C is characteristic by a rather dark colour, and probably for that reason it is never presented by the flute.

It is worth noticing that motif C enters at the note E flat, that is to say, a tritone above the initial note A natural of principal motif A. By using this neutral interval Valen tries to mark out the difference between these two important motifs of the music. <sup>xx)</sup>

x) There is a printing error in the clarinet, bar 15. The first crotchet note should be a'' flat and not b'' flat as in the score.

xx) A similar example of division can be found in the second movement of the composer's First Piano Sonata, Op. 2, in c sharp minor. Here the first and second subject stand in the relationship of a tritone to each other (A flat major to E major respectively). In many of his earlier works Valen used the interval of a minor second to separate the principal and subsidiary theme from each other (e.g. the first movement of the Piano Trio, Op. 5).

Motif C is concluded with a repeated triplet motif which is extensively employed throughout the music. Against the entries of motif C are heard accompanying figures mainly derived from fragments of theme B - characteristic procedure of Valen. It may be observed that motif C is only stated twice in its original form (clarinet, bar 14-16, and bassoon, bar 18-20) and that the remaining entries only retain the first partial motif x (as a fixed unchangeable "head") while the rest of it (which can be designated "tail") is altered continually.

The subsidiary section is considerably longer than the principal and is characteristically concluded by a codetta where the second theme's supremacy over the first is finally established.

The development is quite short and does not exhibit any contrasting of the principal and subsidiary subjects. Both subjects are developed in separate sections. Of considerable interest is the triplet motif from motif C (secondary subject) which is extensively used in the secondary subject section, but not so much in the principal. Both motifs appear in inversion; motif A is inverted right at the opening of the development and imitated in the same way as the original in the exposition. The inversion of motif A commences on the same note (A natural) transposed up two octaves and is answered at the major sixth below. The inversion of parts 2 and 4 from theme B is played by the flute at bar 44, and is followed by motif D in the same instrument. This motif is (as mentioned above) derived from the inversion of part 4 from theme B. It is quoted here (example 4) because it is treated as a motif in itself (see the imitation of motif D between flute, bar 45, and bassoon, bar 46). A triplet version of this motif (D) comes in the flute, bars 66-68, and plays an important part in the principal motif section of the recapitulation. Ex. 5.



The development could with some justification be called a varied exposition. The recapitulation is (as might be expected) different from the exposition. This applies particularly in the principal section and to the first four bars (69-72) of the subsidiary section. From bar 73 to the conclusion of the recapitulation at bar 91 the music of the subsidiary section is practically the same as in the exposition (bars 18-35) only transposed down a perfect fifth. See example 6 where the beginning of the subsidiary section in the exposition and recapitulation is juxtaposed for the sake of comparison<sup>x</sup>. It will be noticed here that the composer has only changed the instrumentation of the various parts.

The same downward transposition of a subsidiary section was also detected in the recapitulation of the first movement of the First String Quartet. The codetta of the exposition is expanded into a real coda in which both subjects are stated, though with the second as "victor". At the end of the music the second subject appears in four of the five parts.

As was observed, the subsidiary motif C does not take any active part in the development as a contrast to the principal motif A. The subsidiary motif is only employed as a contrast in the exposition and recapitulation. The same thing was also found in the first movement of the First String Quartet.

The mood of the music is subdued and calm and imbued with meditation. In this, it is very unlike most other sonata movements of Valen which are filled with an energetic drive and drama.

---

<sup>x</sup>There is a printing error in the clarinet at bar 75. A flat has been omitted before D natural, which therefore should be Db.

Chapter 5.

Choral Music

Motets Opp. 12, 14, 15, 16, 25, 26 and 27

## Introduction

With the exception of the early and unpublished work "Der 121 Psalm" for four-part mixed choir and large orchestra (without opus number)\* and sketches of a draft of "Ave Maria", Op. 4, for female voices and orchestra,\*\* all a cappella choral works by Valen are written in the form of motets.

\*\*\*

The texts are chiefly taken from the Latin Vulgate translation of the Bible (6 motets) and from early hymns (4 motets), some of which are still used in the Norwegian State Church (see the words of Op. 26).

The wording of the hymns is for the most part rather naive and banal, and one can hardly understand how Valen with his refined taste in literature and poetry could feel inspired to set them to music. The motets fall into two main groups; those of the first group, the motets Opp. 12, 14, 15 and 16, are chiefly written to Latin words and were composed in the years 1930-32. Those of the second group are entirely set to Norwegian/Danish texts and were written in 1936 between the completion of his piano music Opp. 22, 23, 24-28 and 29.

The first group of motets, and especially the three-part ones Opp. 14 and 15, stands in a similar relationship to the later motets (Opp. 25, 26 and

---

\* Preserved in Oslo University Library, Box No. 4547, file 359. The finished score comprises 49 pages. Not accessible.

\*\* Preserved in Oslo University Library, Box No. 4504, file 341, XI. Not accessible.

\*\*\* For texts, see Appendix F.

27) as do the early orchestral pieces (Opp. 11, 17, 18, 19, 20 and 21) to the symphonies (Opp. 30, 40, 41 and 43). The first group of motets in common with the orchestral pieces to the symphonies may be considered as preliminary studies (by no means in any derogatory sense of the word) preceding the later great motets. Of his motets Valen thought the last one (Op. 27, "Awake my Soul") to be the best. The motets must be regarded as a profession of faith in Christianity which helped and strengthened him greatly during the trying and difficult time he spent in Oslo before getting the Civil List Grant which enabled him to retire to peaceful and good working conditions at his farm in the rural district of Valeruaag in 1939. What was more natural than to set to music those words in the Bible which had been of the greatest comfort to him during his stay in Oslo?

Alongside Grieg's "Four Hymns" for baritone solo and four-part mixed choir, Op. 74, Valen's motets are the best choral works composed in the history of Norwegian Music. They are, however, very demanding, and for that reason have not been so frequently performed. Several are still awaiting their first performances; e.g. the two last ones Opp. 26 and 27 and the three-part motets Op. 15.

\*\*\*\*\*

"Hvad est du dog skiön" (How beautiful thou art), Op. 12

"Hvad est du dog skøn" (How beautiful thou art), Op. 12

The choral work "Hvad est du dog skøn" for mixed four-part a cappella choir, even though it is not entitled 'motet' by the composer, has to be considered as a work in this 'form', and is therefore discussed here. The text is taken from Brønson's\* "Swan Song" and had previously been set to music by Grieg in one of the "Four Hymns" for mixed choir a cappella and baritone solo, Op. 74. These hymns composed during the summer and autumn 1906, were the last work Grieg completed. The first hymn "Hvad est du skøn" is based on a Folk Tune from Kaulandstrand in the county of Telemark in the eastern part of Norway, and is formed as a responsory between the baritone solo and the choir. The arrangement is in my opinion rather weak and too formal to be compared with Valen's beautiful choral work. Both have, however, six-beat metres (6/8 with Grieg, and 6/4 with Valen) and commence with an up-beat. They also have in common the small, but very important, motif D-E-F something which might suggest that Valen knew Grieg's work; this, however, has not been confirmed by any remark on the part of the composer, nor did he possess a copy of Grieg's score. It may therefore, however, be interesting as a pure coincidence.

In the MS score Valen has added a part for piano or organ ad lib., probably with the intention of assisting the conductor at rehearsals,

---

\*H.A. Brønson, 1694-1764, Danish hymnist and bishop.

and it has rightly been omitted in the printed score of the work. Valen never wrote out similar piano or organ parts for the other motets, and the subtitle "a cappella" clearly indicates that the works were to be performed by the choir only, without the help of an instrument.

The main theme of the work is introduced by the soprano and immediately answered by the bass, thus forming an imitation at a short distance. Against the theme is heard in the alto an important countersubject chiefly based on the introductory major second motif of the theme's second phrase. Ex. 1.

The main theme is one of the most beautiful in Valen's music and in twelve-note music as a whole. Valen told the present author that the inspiration for the theme came suddenly one day while he was reading the hymn "Hvad est du dog skön". The theme has only ten of the twelve notes, the remaining two notes of the series, G and G sharp, coming in the alto bars 2 and 3. An analysis of the motet revealed a division of the theme into two phrases (Vorder- and Nachsatz) at d<sup>2</sup> in bar 2. This is not very obvious from the construction of the theme itself, as is the case with the themes of Op. 14, No. 1 (only to mention one example); it is conceived as and sounds like an organic whole without any clearly marked division. The first and second phrases of the theme are separated from each other by means of the minor second c<sup>2</sup> flat-d<sup>2</sup> natural. The first phrase is built up on motif a and its variant a<sub>1</sub>.

The next three lines of the first stanza are mainly constructed on an elaboration of the important major second motif of the main theme's second phrase and the countersubject.

The second stanza of the hymn is wholly based on the second phrase of the main theme and is concluded by a codetta to the words: "Ja vist, du min skal vare<sup>\*</sup> her og hist" (see translation in Appendix F), chiefly based on an elaboration of the motifs of the second phrase.

The contrasting middle section brings the inversion of the main theme's first phrase in the bass at bar 20 (starting with an up-beat like the original in the preceding bar). The inversion is here not quite strict. The strict inversion of the first phrase comes first with the last entry of the theme in the alto at bar 21. Note the entry note Bb which is a minor second apart from the entry note of the original. This was probably intended by the composer to separate the first main section (with the theme in original) from the inversion section. The inversion enters here as the original in the first main section at a short distance. At bar 24 the original and inversion of the main theme's second phrase are directly opposed (with the same rhythm) in the soprano and the bass respectively. The inversion section ends at bar 28, where a final statement of the motifs

---

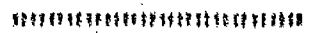
\* The original text has here "blive" (as quoted in Grieg's setting Op. 74), but the word "vare" does not make any difference to the meaning.



of the original is heard to the words of the third stanza's last two lines. Noteworthy in the last two bars but one is the oscillation on the perfect fifth D-A in the bass, which gives prominence to the note D as tonic of the sustained concluding chord: D-G sharp-G-B flat, which otherwise would have been interpreted as an inversion of a ninth chord on the note G with a lowered third, raised fifth and a natural ninth. With regard to the downward stress of the two upper fourths on D (one augmented and one diminished), the minor third is only softening the dissonant character of the chord, the note D will clearly stand out as the tonic of the concluding chord.

Summary of form:

- A (main theme):.....bars 1-5
- A' (elaboration of the major second motif from main theme  
and countersubject):..... " 5-9
- A'' (elaborative statement of the second phrase):..... " 9-15
- A''' (codetta of the first main section):..... " 16-19
- B (main theme inverted):..... " 19-27
- A'''' (Coda, based on motifs from the main theme in  
original):..... " 27-33



This gives the following shortened summary of form:

$$\begin{array}{ccccc}
 A & + & B & + & A' \\
 (A + A' \dots A''') & & & & (A''''') \\
 \text{(original)} & & \text{(inversion)} & & \text{(original)}
 \end{array}$$

As will be seen from the analysis the main theme of the motet is not used in its entirety, but split up into motifs which are elaborated in the course of the music. This is only rarely done in the other motets of Valen which chiefly employ the theme in its entirety even though some of its motifs may be used independently.

#####

Two motets for female voices, Op. 14

No. 1, "Quomodo cadet sola civitas"

No. 2, "Regina coeli lactare"

Two motets for female voices, Op. 14

Both motets are scored for one soprano and two altos in a manner similar to the two motets for male voices, Op. 15, for one tenor and two basses. This setting brings to mind that of a trio for either strings or woodwind as, e.g. one violin and two violas, or a viola and two 'cellos for Opp. 14 and 15 respectively. The first motet of Op. 14 moves at a slow pace while the second has the tempo allegro.

"Quomodo sedet sola civitas", Op. 14

This text is taken from the Lamentations of Jeremiah which inspired works by various composers, among them the monumentally conceived "Threni" of Stravinsky, his first twelve-note work and the longest since The Rake's Progress. In my opinion Stravinsky's setting is in no way comparable to the beautiful music of Valen's motet. I will here remind the reader of the dates of composition of these works in order to avoid the misconception that Valen was influenced by Stravinsky. Valen's work was written in 1931, Stravinsky's in 1938, and in addition I should like to point out that Valen died six years before the completion of Stravinsky's Threni.

Valen's motet consists of three main sections which both thematically and dynamically are clearly distinguishable from each other. The first section opens with theme 1 to the words of the text's first two lines, "Quomodo sedet..... vidua domina gentium". The entry notes of the theme stand in the relationship of a fourth/fifth to each other.

Theme 1 commences with a changing figure oscillating round D as a central note.

Theme 1 has eleven of the twelve notes, and is mainly ruled by steps of minor and major seconds. Ex. 2.

The twelfth note of the theme, A natural, comes as the entry note of the theme's answer in the alto, bar 4, thus contributing to the binding together of theme and answer. Exactly the same procedure can be detected in theme 2 (of the middle section) and its answer and another example is found in the Fugue for Organ, Op. 33, No. 2. It seems reasonable therefore to conclude that this method of connecting a theme and its answer in a composition based on the principle of imitation is no coincidence, but the result of a premeditated design.

Theme 1 is clearly divided into two phrases by means of a crotchet rest which corresponds to the punctuation of the text. A similar way of dividing a theme can be observed in the main theme of the motet "Quia vidisti me Thoma", Op. 15, No. 2.

The second phrase of theme 1 starts on the same note as the first, viz. d<sup>2</sup> natural, which comes through clearly as the key-note of the theme. Theme 1 is composed of the motifs a, b and c; the first phrase of the theme shows the following grouping of the motifs:

$$a + a/ + b + c + a$$

The first phrase of theme 1 is thus divided into two parts with the

grouping of motifs:  $a + a$ , and  $b + c + a$ , for the first and second half-phrases respectively.

The second phrase of theme 1 has this grouping of motifs:

$b + c + a$

that is to say, the second phrase of the theme is exactly the same as the second half-phrase of the theme's first phrase. In other words: the second phrase of theme 1 is to be regarded as an abbreviated version of the theme's first phrase.

#### First exposition of theme 1

Theme 1 is imitated at a short distance at the intervals of a fourth and octave by the first and second altos respectively. The two phrases of the theme are treated freely in that they are interchangeable. An example of this can be found in the soprano at bar 9. Having presented the theme, the soprano with some alterations repeats first the second phrase and then the first. A similar procedure will be detected in the motets to discuss.

#### Second exposition of theme 1

Here theme 1 is slightly altered and imitated in voice-pairs against the second and first phrases of the theme in the other part. Imitation at the intervals of the octave and the fifth. In these expositions of theme 1 we do not have any marked climax.

Contrasting middle section

This section is built up in imitation of theme 2 at a short distance.

It is very short, flowing directly into the concluding section where themes 1 and 2 are opposed in the various parts.

Theme 2 contains 10 of the 12 notes, the remaining two notes, D and E natural, appearing as the first two notes of the theme's answer in the soprano at bar 34. As in theme 1, theme 2 is divided into two phrases by means of a crotchet rest. It has the same motifs as theme 1.

Ex. 3.

As was the case with theme 1, the second phrase of theme 2 starts on the same note, here C natural, as the first phrase. Theme 2 has a pronounced key-note effect on g' natural, and thus stands in the relationship of a fifth (d''-g') to theme 1. Besides the common motifs, this naturally contributes further towards the connection of these closely related themes.

The grouping of motifs in theme 2 is (see ex. 2):

a + a (first phrase) / + b + c (second phrase),

which means that theme 2 in its entirety is an abbreviated version of the first phrase of theme 1. (Motif g is lacking in the second phrase.)

The final section begins at bar 37 with the entry of theme 1 at A (a minor second from the entry note of theme 2 in alto 2 at bar 33) in alto 2 before

the entry of the second phrase of theme 2 in alto 1 at bar 38. Themes 1 and 2 are from now on imitated at short distance at the interval of the fifth (see soprano and alto 1, bars 44/45). The final climax comes at bars 46/47, and the work ends with theme 1 in two of the three parts. The concluding chord which consists of the perfect fifth: Ab-Eb, and the major second: Eb-F, in a way telescopes the melodic and formal structure of the work. This will become evident in a review of the melodic structure of themes 1 and 2 and the entry notes for the answers of the themes. I only want to point out here the significance of the major second (or the complementary interval, the minor seventh) as a means of division between themes 1 and 2. After the statement of theme 2 at the entry note G natural in the second alto at bar 35, the repetition of theme 1 in the same part is separated from theme 2 by means of the dissonant entry note of a minor seventh, A, at bar 37. The conclusion on a perfect fifth kept in suspense by the dissonant interval of a major or minor second can be found in the next motet of Op. 14.

#### Summary of form:

Theme 1 ("Quomodo sedet.....gentium), 1st and 2nd  
expositions.....bars 1-33  
Theme 2 ("princeps provinciarum....."):..... " 33-37  
Contrasting of themes 1 and 2:..... " 37-52

oooooooooooooooooooo

This gives:



$$A + B + C (A/B)$$

.....

"Regina coeli laetare", Op. 14, No. 2

This motet has much in common with the preceding one as far as the formal structure is concerned. The text, as for the preceding motet, is taken from the Latin Vulgate translation of the Bible, and is also used in the liturgy of the Catholic Church.

Theme 1 of the first main section has eleven of the twelve notes. The twelfth note of the series, G natural, comes as entry note for the answer of the theme in alto 1, bar 4. Ex. 4.

Theme 1, like the themes of the preceding motet, is divided into a first and second phrase by means of a rest, here a quaver. The first phrase of the theme (and also theme 2 of this work) may be regarded as the theme's "head"\* and the second phrase as its "tail".\* This construction of a theme has much in common with the "Fortspinnungs" (continuation)\*\* - type of melody. Themes 1 and 2 of Op. 14, No. 1, however, with their clear-cut grouping of motifs, correspond more to the "Lied" (repetition)\*\*\*.

\* Both these two entities of the theme are subjected to various alterations.

\*\* These English translations (or perhaps rather American) are quoted from the article "Fortspinnung", p.279, in the Harvard Dictionary of Music (by Willi Apel), Cambridge, Massachusetts, 1955.

type of melody. There are obvious programmatic traits in this and the succeeding theme. In the first phrase of theme 1 the word "coeli" (the heaven's) is symbolized by a rising and falling motion certainly with the intention of depicting in tones the vault of heaven. The word "laetare" (rejoice) in the second phrase of theme 1 is likewise represented by the painting of a continuous long melismatic shout of joy on successive changing notes of mostly seconds.

As in the preceding motet the entry notes of the theme's answer in the other voices fall on the intervals of a fourth/fifth and octave. It may be noticed that the new statements of theme 1, in parts where the theme has previously been presented are quite often varied, especially with respect to intervals and stress within the bar. The first section reaches the final climax at bar 15 and ends in bar 16 with a crotchet rest in all parts before the entry of theme 2 of the contrasting middle section.

Theme 2 is derived from theme 1 through permutation of notes in theme 1. See examples 4 and 5 for the sake of comparison.\*

Theme 2 is divided into a first and second phrase at b' flat in bar 2 by means of a crotchet rest. The second phrase of the theme is moreover divided into two parts at the syllable "si-" in bar 3 of the theme; the

---

\* A certain similarity between themes 1 and 2 is expressed through the use of following common intervals: diminished seventh, augmented fourth, minor second and minor third.

second part being a transposition of the first to the word "resurrexit". This analysis of theme 2 is confirmed by the use of the two parts of the second phrase as independent motifs in the middle and concluding sections of the motet. Theme 2 may therefore be regarded as a kind of synthesis of the "Fortspinnungstypus" and the "Liedtypus". The "Fortspinnungstypus" is represented by the characteristic "head" (first phrase), while the "tail" (second phrase) with the definite grouping of motifs  $a + a_2^*$  shows the unmistakable features of the "Liedtypus" of melody.

As was the case with theme 1, there are some examples of word painting in theme 2. I will only point out here the upward motion at the word "resurrexit" (and He arose), which with the ensuing downward motion might suggest Christ's descent to the realm of the deceased. Other examples of word painting will be mentioned in the discussion of the motets Op. 16, Nos 2, 25, 26 and 27.

The theme is imitated at a short distance at the intervals of a fourth and octave without, however, any definite climax before the concluding section.

Here themes 1 and 2 are imitated at the distance of a crotchet note.

The contrasting of the themes mounts to a preliminary climax at bars 32-34, where in the soprano the jubilant "laetare" motif of theme 1 is taken

---

\*  $a_2$  means motif a transposed.

up into theme 2. This section ends with a final climax at 43, with a coda wholly based on the "laetare" motif to the word "alleluia". The work concludes with a chord on F based on a minor ninth softened by a perfect fourth.

\*\*\*\*\*

Summary of form:

Theme 1 ("Regina caeli laetare"):.....bars 1-16  
 Theme 2 ("Quia quoniam tuisti portare..."):....." 17-25  
 Contrasting of themes 1 and 2:....." 25-43  
 Coda (based on the "laetare" motif):....." 43-47

\*\*\*\*\*

This gives:

A + B + C + Coda  
 \*\*\*\*\*

\*\*\*\*\*

Two motets for male voices, Op. 15

No. 1, "O Salutaris Hostia"

No. 2, "Quia vidisti me Thomas"

Two motets for male voices, Op. 15

Both motets are written for one tenor and two basses and move at a slow tempo. Notice the three-beat metre of both in contrast to the four-beat metre of the two preceding motets (Op. 14).

"O Salutaris Hostia", Op. 15, No. 1

From a formal point of view this work has very much in common with the two preceding motets as regards the separate expositions of two different themes and their contrasting in a final section.

The first main section brings the imitative statement of theme 1 in all three voices and concludes with a stretto of it just before the announcement of the contrasting theme 2. Theme 1 is imitated at the fourth/fifth and the octave.

Theme 1 contains all the twelve notes and has only one repetition of two of the notes (E flat, and B natural) before the twelfth note. It is divided into first and second phrases at the minor second  $b'-b'$  flat bar 2. The second phrase is to be regarded as a variation of the first. The first phrase is composed of motifs a and b in the following way:

$a + b$ . The grouping of motifs in the second phrase is:  $a_t + b_{rt}$ .

Ex. 6.

Here  $a_t$  denotes motif a transposed,  $b_{rt}$  means the transposed retrograde version of motif b.

As will be seen from the example, motif b is composed of the partmotifs

$\underline{x}$  and  $\underline{y}$ , which in the retrograde form of motif  $\underline{h}$  transposed ( $\underline{h}_{\text{rt}}$ ) have changed place. Moreover the partmotifs  $\underline{x}$  and  $\underline{y}$  here occur in retrograde form (only the partmotif  $\underline{x}$  in the retrograde form  $\underline{x}_2$  is transposed).

The key-note of the first phrase of theme 1 is  $\text{d}'$  natural, in the second phrase  $\text{a}'$  natural. Thus the two phrases of theme 1 are connected through the binding force of the perfect fourth/fifth.

In the second main section theme 2 is imitated at the notes of a triad on the tonic of c minor ( $\text{c}'\text{-e}'\text{b-g}'$ ) instead of the fourth/fifth relationship between the theme and the answer. Like the first main section the second ends with a short climax.

Theme 2 has in all only 9 of the 12 notes and many of them are repeated before the ninth note. This theme is also divided into two phrases with a similar grouping of motifs as in the preceding theme 1 of this motet. Ex. 7.

Motif  $\underline{g}$  of the first phrase of theme 1 appears here inverted and is accordingly designated  $\underline{g}_2$ . The second phrase of theme 2 is a shortened version of the second phrase of theme 1. Right at the end there is a transposition to the octave of partmotif  $\underline{x}$  (here designated  $\underline{x}_3$ ) from motif  $\underline{h}$  of theme 1.

The melodic formula of theme 2 is thus:

$$a_1 + \frac{x_0 + y_t}{b} / + a + \frac{1}{2} b$$

(First- & / Second  
phrases of theme 2.)

.....

Here  $x_0$  denotes the octave transposition of partmotif  $x$ .

The fraction  $\frac{1}{2}$  before  $b$  in the second phrase signifies that motif  $b$  here only consists of the octave transposition of the partmotif  $x$ .

$a_1$  and  $y_t$  indicate the inversion and the transposed forms of motifs  $a$  and  $y$  respectively.

The central note of the first phrase of theme 2 is  $g''$  natural, and for the second phrase,  $d''$  natural. As in theme 1 (of this work) we have here the same kind of coupling of the first phrase to the second.

Themes 1 and 2 belong to the "Liedtypus" of melody.

Themes 1 and 2 are contrasted in the final section with a preliminary climax on ff in bar 30 before the themes have changed place in all parts. This section ends with theme 1 as the "victor" in all parts.

#### Summary of form:

Theme 1 ("O Solitaria Hostia"):.....bars 1-17  
 Theme 2 ("Bella premunt hostilia"):..... " 18-23/24  
 Contrasting of themes 1 and 2:..... " 24-42

oooooooooooooooooooo

This gives:

$$A + B + C$$

.....

oooooooooooooooooooo



"Quia vidisti me Thoma", Op. 15, No. 2

The motet is wholly based on a single theme first presented in two expositions and then stated in two elaborative stretti. The form of the work is therefore quite unlike that of the other motets.

The theme comprises eight bars and is one of the longest in Valen's music.

Ex. 8.

It has all the twelve notes with only one repetition of one of them previous to the twelfth note. As is the case in the main theme of the motet "Deus noster", Op. 16, No. 2, all the twelve notes are presented before the last note of the theme. The theme of Op. 15, No. 2, is, according to the punctuation of the text, divided into four irregular parts with only two notes in the second part of the theme. These parts of the theme cannot be considered as motifs because they are mostly used together as a theme and not contrasted and elaborated as such.

In the first exposition of the theme it is imitated on the same beat in the bar at intervals: perfect fifth, fourth and octave. The entry note of the tenor in the second exposition of the theme, however, falls on the sixth above the theme's original pitch, viz. E flat. The music is brought up to a final climax on *f* at bar 45 and dies away in *pp rit.* with the word "crediderunt" (and though they believed) as an echo.

The concluding chord is made out of the perfect fifth G-d'' and the major second c''-d''.

Summary of form:

1st and 2nd exposition of the theme:.....bars 1-31

stretta of the theme:..... " 31-52

|||||

Two motets for four-part mixed choir a cappella, Op. 16

No. 1, "Et dices in die illa"

No. 2, "Deus noster"

"Et dices in die illa", Op. 16, No. 1

This motet is of considerable interest, particularly because it displays a close connection with sonata form. The theme and the motifs of the first and secondary groups respectively are contrasted in an elaborate section having the character of a development. The work is concluded by a short repeat of the secondary group's motifs with the function of a coda rather than of a shortened recapitulation.

The theme is divided into two phrases by means of a crotchet rest. Ex. 9. It has all the twelve notes, the twelfth note occurring as the first note in the second phrase of the theme. An analysis of the motet shows that the main theme's first phrase is subdivided into two parts at Bb in the first bar. The three parts of the theme are employed independently of each other as motifs on their own. In examining the main theme, the second phrase can be considered as a variation of the first (as was the case with the main theme of the motet Op. 12). Both the first and second phrases are constructed around an ascending and descending motion chiefly of seconds (minor and major), thirds (minor and major) and fourths (perfect and augmented). Each phrase has a culminating point marked out by a cresc./decresc. sign, and is kept in complete balance. The culminating point of the first phrase comes in the second part and together with the ensuing falling motion it has the effect of binding these parts into a coherent whole. This most beautiful and well balanced theme is a model of melodic invention in twelve-note music

and could well stand comparison with the themes in Palestrina's music.\*

The main theme of the work is presented first in a kind of exposition, bars 1-13, which is succeeded by a new elaborate statement of the theme, bars 13-25, leading right up to the secondary motif-group.

After its first entry in the soprano, bars 1-4, the theme is immediately repeated in the same voice thus forming an imitation at a short distance with the succeeding entry of the theme in the alto, bars 4-7. Note incidentally that the two parts of the first phrase and the second phrase are repeated continuously in the soprano, but not more than twice, and nearly every time at a different pitch level taking as starting-point the last note of the preceding statement of the part or phrase. Thus the entry of the theme in the alto is at bar 6 "accompanied" by a repetition of the first part of the first phrase in the soprano starting at the same pitch level as is announced by the last note, G natural, of the first phrase's first part. The second part of the first phrase ("confitebor tibi, Domine") is, however, repeated at the same pitch probably because of the ensuing statement of the theme's second phrase, which, according to the initial (untransposed) pitch of the theme's repetition, has to start on the note B (soprano, bar 9). The same procedure takes place when the tenor enters with the theme in bar 7.

---

\*Valen studied eagerly Palestrina's music and admired his music so much that while staying in Oslo he was planning to establish a Norwegian Palestrina Society for the furthering of knowledge of the music mainly through performances of his works. The plan was not, however, realized, but clearly shows Valen's admiration of his great predecessor.

The entry of the theme in the tenor is followed by an imitative repeat of the theme of the last entry, viz. the alto at a short distance. Only the entry of the theme in the bass is not succeeded by any repetitive statement of the theme in any of the other voices.

The splitting-up of the theme into independent motifs in the exposition is fully utilized in the new entry section of the theme. Here the theme is fully resolved into the motifs mentioned above and contrasted in the various parts. This particularly applies to the opening of this section, while the last part of it, starting at bar 16, is chiefly distinguished by imitations of the theme in voice-pairs at a short distance. The imitation in voice-pairs is strictly confined to the male and female voices of the choir. The bass is thus imitated by the tenor and the soprano by the alto (see bars 16 and 17/18 respectively). We have also in this section several repetitions in the same voice of motifs from the theme.

The elaboration of the main theme and its motifs is brought up to a final climax at bar 24 and diminishes in volume to pp in bar 25, where the secondary motif-group comes in.

This group consists of three smaller motifs whose intervals can all be traced back to the main theme. See examples 10<sup>a</sup> and 10<sup>b</sup>. All these motifs are used both in original and inversion, coupled together and opposed with a masterly contrapuntal skill (see score, pp. 5 and 6). The opening motif ("conversus est") of this section commences with the

note Ab, that is to say, a minor second above the initial note of the main theme. The contrasting of the thematic material of these two different sections is brought into relief in the beginning of the development section at bars 33/34, where these notes appear as initial notes for the main theme and the "conversus" motif respectively.

The last section of the work is a highly elaborate contrasting of the main theme and the motifs of the secondary group. No description could ever do full justice to this ingeniously conceived filigree of motifs. The development flows into a coda, bars 53-58, which is wholly based on the motifs from the secondary group. Significantly for the mood of the work it ends with a sustained chord based on the concluding notes of the "consolatus es me" (and thou didst comfort me) motif. This chord may be interpreted as a seventh chord in the third inversion on the subdominant of Bb major.

\*\*\*\*\*

#### Summary of form

- A (main theme, exposition):.....bars 1-13
- A' (main theme, elaborate statement):..... " 13-25
- B (secondary motif-group):..... " 25-33
- C (contrasting of the main theme and motifs from the secondary group having the character of a development section):..... " 33-53
- Coda (wholly based on the motifs from the secondary group): " 53-58

\*\*\*\*\*

this gives:

$$A + A' + B + C + \text{Coda } (B').$$

\*\*\*\*\*

There is a printing error in the printed score: in the bass at bar 16  
the entry note should be G natural, not G flat.



"Deus Noster", Op. 16, No. 2

"Deus noster", Op. 16, No. 2

This motet must be regarded (together with the motet Op. 27) as the most demanding choral work from Valen's hand.

The main theme of the motet opens and closes with a descending perfect fifth and has all the twelve notes presented before the last note of it. The theme is one of the longest in Valen's music and rather difficult to sing; this applies especially to bars 3-5 which are extremely exacting in respect to both pitch and rhythm. The fourth (perfect and diminished) is the most frequently employed interval in the theme.

The theme is tightly knit and does not directly show any definite grouping of motifs; it may therefore be compared with the theme of Op. 26. In examining the music it was found that the theme was divided into five parts as demonstrated in example 11. The division of the theme into these motifs follows the words except in the rather long last part. When considering the thematic material of the contrasting middle section and the concluding sections, the first motif, "Deus noster", may be regarded as the "head" and the succeeding parts of the theme as the "tail". In the first section, however, the four last parts of the theme are not altered with respect to the pitch and rhythm, they only change place within the bar and so achieve a different stress from the original statement.

We have in this work more or less the same technique as in the preceding

motet. Very often the new entry of the theme is "accompanied" by a repetitive statement of the theme in the part just presenting it. Where we have an "accompanying" statement of the theme, the "head" motif is mostly left out, and the whole "tail" is presented. The imitation of the main theme usually follow in voice-pairs as was also the case with the preceding motet.

At bar 22 a new section based on the main theme starts. This second exposition of the theme in original may be characterized as a kind of elaboration of the main theme mounting to a climax in bar 34 and leading over to the contrasting middle section of the work at bar 37. This section is based on an almost strict inversion of the main theme which is imitated in nearly the same way as the theme in original. The words "et transferuntur montes in cor maris" (and the mountains removed to the depths of the sea) are illustrated by a downward motion. (See the soprano, bars 41/42.) Exs 12<sup>a</sup> and 12<sup>b</sup>. The entry of the main theme inverted is followed by a stretto of the inversion leading to a strong climax on ff at bar 58 based on a stretto of the initial motif, "non timebimus" (we shall not fear), of the inversion.

The concluding section starting at bar 60, brings the theme in original, but here somewhat altered particularly with respect to the intervals of the main theme's "tail", and is concluded by the "head" motif (B-E) to the words "Deus Jacob". The second part of the final section is constructed as a stretto of the varied main theme in original, and

ends beautifully with the words "Deus Jacob", and "nobiscum", that is to say: "The God of Jacob is with us", which may be regarded as the quintessence of the motet's text.

\*\*\*\*\*

Summary of form:

A (main theme, first entry section):.....bars 1-22  
 A' (main theme, second exposition):..... " 22-37  
 B (main theme inverted, not strict):..... " 37-60  
 A'' (main theme in original, here somewhat altered):..... " 60-74  
 A''' (main theme in original, second exposition in form  
 of a stretto):..... " 74-82

\*\*\*\*\*

This gives the following shortened summary of form:

$$\begin{array}{ccccc} A & + & B & + & A' \\ (A + A') & & (inversion) & & (A'' + A''') \\ (original) & & & & (original) \end{array}$$

\*\*\*\*\*

There are two printing errors in the text. 'Proptaria' should be 'proptora' and 'cor' should be 'eor'.

\*\*\*\*\*

"kom regn fra det høie" (Come rain from above), Op. 25

"Kom regn fra det høie" (Come rain from above), Op. 25

This and the following motet are composed for a four-part choir of women's and men's voices respectively. The setting of Opus 25 comprises two sopranos and two altos and corresponds to that of Opus 26 for two tenors and two basses. It is interesting to observe that Valen wrote just as many motets for combinations of male voices as for female. The two motets Op. 14 for three women's voices immediately followed the two motets Op. 15 for three men's voices and thus form a parallel to Op. 25 at present under discussion and Op. 26. Significantly the two motets for mixed four-part choir a cappella Op. 16 succeeded the motets Opp. 14 and 15, where Valen seems to explore the possibilities of female and male voices independently before taking the step of combining them. Similarly, the motet "Awake my soul", Op. 27, may be said to be dependent on the preceding motets Opp. 25 and 26.

The theme of this motet starts on a descending minor sixth which is quite rare as an opening note in Valen's themes and motifs. Ex. 13. The theme has eleven of the twelve notes, the twelfth note, G natural, appearing as the second note in the repetition of the theme in soprano 1, bar 5. Many of the notes are repeated before the twelfth note. The theme is divided into two phrases at e'' flat in bar 1. The changing note on the fourth in bars 1 and 2 stresses the note e'' natural as central note which does not have as dominating an effect as the changing notes in the subject of the FUGA (1st movement) of the composer's

Second String Quartet, Op. 13.

The central note of the theme's first phrase seems to be a' natural. The two phrases of the theme thus stand in the relationship of a fifth to each other. Notice that the highest note of the theme comes as a culminating point right at the end of the theme. There are some programmatic traits in this theme though they are not so direct and evident. The opening note may be interpreted as representing the falling rain, and the words "from above" are followed by a rising motion.

The first section of the work, the exposition of the thematic material, comprises the first three lines of the text which are set to the main theme and two variations of it respectively. See examples 13<sup>a</sup> and 13<sup>b</sup>. The last part of the first variation is the first phrase of the main theme, here somewhat altered. Something similar can be found in the second variation, where the fourth part corresponds to the up-beat and the first bar of the main theme. In this way the variations are connected with the main theme. Ex 13<sup>c</sup>.

The main theme and the two alterations are imitated in voice-pairs at the unison, octave (main theme), octave and fifth (first variation), and octave and unison (second variation). The entries of the variations are separated from each other by means of dissonant intervals (F-E flat; F-F sharp). The imitation of the second variation (the third line of the first stanza) is incomplete, the alto II bringing only a few scraps of the theme before the first section settles down on a chord which can be interpreted as an incomplete dominant ninth chord in C flat major

(Bb-Db-Fb-Ab).

The inversion of the main theme is announced a bar before the new section which also brings the original as contrast. Both the inversion and original start on the same entry note, viz. G natural, a fourth below the entry note of the main theme in original at the opening of the motet. To begin with the original takes the leadership, but the inversion soon takes over.

Now follows a section which is based on a partly strict inversion of the first variation of the main theme. The theme is imitated at the intervals of octave, unison and fifth, the opening note of the first entry, G natural, standing in the relationship of a fourth/fifth to the entry note of the preceding section. This section is very short, only 7 bars long, and is succeeded by a new section, which begins with the first variation in original at the same pitch as in the first section, the exposition, followed shortly after by the main theme's first phrase transposed down a perfect fifth in the same part, alto I, bar 34.

This section is concluded by a clear cadence on a chord which may be defined as a ninth chord on the dominant of f minor in root position with the root G omitted and the sixth degree D flat sharpened (melodic minor) to D natural. The ensuing final section commences with a stretto of the main theme in original between the three lowest voices and followed later by the theme in soprano I, it leads over to a new statement of the



first variation to the words "gi visshet i troen..." at the same entry note as in the exposition. At bars 52/53 an abridged version of the second variation is heard in the first soprano to the words "Og vis mig saa tidt du...". It is imitated at short distance by the other voices thus constituting a stretto. The entry notes of the theme make up a triad on the note D natural, a rather rare procedure which is difficult to parallel elsewhere in Valen's music.

The music ends with a sustained chord on ff. It is composed of two perfect fourths above a major sixth in the lowest voice and is therefore difficult to classify according to the traditional teaching of harmony. This chord with leading tones in all voices is kept in suspense and might probably by ear be resolved into the chords C-A-D-G giving another two non-functional perfect fourths mildened by the lower sixth. This chord is also difficult to analyse. The root is, in my opinion, A natural; the pressure of the two upper fourths downwards singles out the note A natural as key-note. The centripetal force of C natural is too weak to be capable of attracting the same attention as the note A natural. But the main impression is of a chord kept in suspense.

In conclusion I would draw the reader's attention to the thematic material of the work which chiefly makes use of the main theme in original and inversion together with the first variation of the theme in original and inversion. Each section has clear cadence points, the chords being most often constructed in such a way that they elude a

functional chord analysis.

\*\*\*\*\*

Summary of form:

A (exposition of the main theme and its two variants):.....bars 1-18  
 A' (main theme in original and inverted):..... " 18-25  
 A'' (first variation inverted):..... " 25-32  
 A''' (first variation in original together with the main  
 theme transposed down a perfect fifth):..... " 32-41  
 A'''' (stretto of the main theme and the first  
 variation):..... " 41-59

\*\*\*\*\*

If we regard the sections A' and A'' (where the main theme and the first variation occur inverted) as one section, and the two last sections with the main theme and the second variation in original, as another separate section we get the following shortened summary of form:

$$A + A' + A'' \\ (A' + A'') \quad (A''' + A'''' )$$

That is to say a ternary "Lied"-form with the inverted themes in the middle section and the original form of the themes in the outer sections, the second (A') and the third (A'') sections being divided into two parts.

\*\*\*\*\*

"O store kongo, Davids søn" (O mighty King, O David's Son), Op. 26

"O store konge, Davids søn (O mighty King, O David's Son), Op. 26

The words of this motet Valen found in M.B. Landstad's Hymn-book for the Norwegian Church (No. 74, p. 74). The motet has the same metre (4/4) as the two tunes of the hymn (see examples 18<sup>a</sup> and 18<sup>b</sup>) in the Book of Chorales for the Norwegian Church (Nr. 200 a and b, pp. 190-191). Of the four stanzas Valen used only the first two and the last, leaving out the third. Concerning the treatment of the text Valen in common with the two actual hymn-tunes begins with an up-beat and largely lets the syllables fall on a crotchet note. (Compare the hymn-tunes with the theme of the motet.) Exs. 14 and 18.

The motet<sup>x</sup> consists of eight separate sections which are based on a main theme and its inversion. The work opens with the main theme in tenor I imitated at the lower fifth, octave and unison. It is divided into two phrases at f'' natural at bar 5.

In my book "Melodic Structure...", p. 4, I pointed out the main theme as one of the few themes in Valen's music (apart from the theme of the Variations for Piano, Op. 24 and the ground from the Chaconne (third and final movement of the Fourth Symphony, Op. 43) which most closely approach the ideal structure of a series<sup>xx</sup>. The main theme of Op. 26 is tightly knit and concentrated and has all the twelve notes with only a single repetition of the first note before the twelfth note.

The twelfth note appears here as the first note in the second phrase of

---

<sup>x</sup>In the MS the two tenors are written with tenor clefs which for practical reasons in the printed score are replaced with treble clefs.

<sup>xx</sup>viz. a successive and independent presentation of the twelve notes without any repeat of them before the twelfth note.

the theme, thus acting as a means of uniting both phrases of the theme into a coherent whole. The same procedure was detected in the discussion of the main theme of the motet "Et dices in die illa", Op. 16, No. 1. As stated on page 26 of my book "Melodic Structure....", the theme of Op. 26 is very homogeneous and does not easily allow of any division into separate motifs. The theme is therefore chiefly used in its entirety although the two phrases of the theme can be interchanged. As can be seen from examples 14<sup>a</sup> and 14<sup>b</sup>, both phrases of the theme are concluded on the note D flat or enharmonically C sharp, which therefore serves as a link between the two phrases in case of the second phrase being presented before the first. An example of this will be found in the first tenor, bars 27-31, where the second phrase precedes the first.

The thematic material for the rest of the motet can be traced back to the main theme. Thus the theme for the second line of the first stanza, "For dig mit hjertes hue og dex, nu mer end for" (see translation in Appendix P) is a transposed variant of the main theme. This can be seen by comparing example 14 with example 15. Moreover, the theme of the line "vedkomme din dex sorgen min" is the retrograde form of the main theme's first four notes (marked x and x<sub>2</sub> in examples 14<sup>a</sup> and 16<sup>a</sup> respectively). The triplet melody to the words "For ejlened", "-" is wholly derived from motif y of the main theme's second phrase. Compare examples 14<sup>b</sup> and 16<sup>b</sup>.

The main theme occurs chiefly in original form and, apart from being inverted, is not subject to any great melodic alteration. The composer also

adheres largely to the same rhythmical structure and only allows an easily recognizable rhythmical alteration of the main theme at the end of the motet. See example 17, "Nu hosianna, Davids sön". As is often the case with the imitation of the themes in the other motets of Valen, it follows here in voice-pairs. Examples of this can be seen throughout the whole work, I will here only refer the reader to the opening, where the imitation of the main theme's first phrase in the first tenor is answered by the first bass, and when the second tenor takes over the theme's first phrase it is immediately followed by an answer in the second bass.

#### Summary of form:

A (main theme):.....	bars 1-20
A <sup>2</sup> (motifs $x_p$ and $y$ , and main theme):.....	" 20-34
A <sup>3</sup> (inversion of main theme, and motif $x_p$ ):.....	" 34-40
A <sup>4</sup> (main theme in original form, and motif $x_p$ ):.....	" 40-59
A <sup>5</sup> (main theme in original form rhythmically altered):....	" 59-71
A <sup>6</sup> (main theme in original form rhythmically altered and enlarged):.....	" 71-77
A <sup>7</sup> (variant of motif $x_p$ , and second phrase of main theme rhythmically altered):.....	" 77-85
A <sup>8</sup> (main theme rhythmically altered, and motif $x_p$ ):....	" 85-93

\*\*\*\*\*

This gives the following shortened form:

$$\begin{array}{ccccc}
 \overset{A}{(A + A^*)} & + & \overset{B}{(A^{**})} & + & \overset{A^*}{(A^{***} + \dots + A^{*****})} \\
 \text{(original)} & & \text{(inversion)} & & \text{(original)}
 \end{array}$$

COPIES OF THIS DOCUMENT ARE AVAILABLE FROM THE NATIONAL ARCHIVES

"Vaegn op, min sjæl" (Awake, my Soul), Op. 27



"Vasni op. min sisl" (Awake my Soul), Op. 27

This motet is the only one Valen composed for five-part mixed choir and was considered by the composer to be his best choral work. The arrangement, two sopranos, one alto, tenor and bass, it recalls that of a string quintet consisting of two violins, one viola, cello and double bass. And seldom indeed has Valen, as in this work, placed the human voice on an equal footing with the mobility of instruments. Those who dare to tackle the performance of such a demanding vocal work will find themselves confronted with almost insuperable difficulties. Besides large steps and intricate rhythm we very often detect "instrumentalisms" like for instance the first figure, G-B-E-A, in the alto at bar 53, which in my opinion belongs rather to an instrument than to a human voice. Other examples can easily be found elsewhere in the score.

One is therefore tempted to compare the degree of technical difficulty in this work with Beethoven's last string quartets. Beethoven in these works (as Valen in his motet) paid little, if any, attention to the abilities of the performers. The composers' concern was to express their innermost feelings in music and Beethoven's famous rebuke to Schnuppsigh\* could as well have been spoken by Valen.

The work opens with the dramatic cry "Awake my Soul" on forte in the

---

\*I take here the liberty of citing that characteristic remark of Beethoven: "That he should think of his miserable fiddle, when the spirit is speaking in me!"

soprano I and II and the tenor at different intervals, whose complementary intervals, the perfect fifth and the major second, together with the minor second of the cry in the tenor, constitute the notes of the main theme in the alto at bars 2-4 (to the words "Thi stunden er av sövne op at stande", see translation into English in the Appendix ).

Ex. 19.

The main theme has only nine of the twelve notes, the remaining three notes are being brought in by the other voices. Ex. 20.

The whole work is based on this theme which occurs both in original and inversion and to some extent altered with respect to intervals and rhythm. The motet is divided into six sections according to the stanzas of the words. Each of the sections is composed on varied entry of the main theme and concluded by a clear-cut cadenza leading over to the next section. Thus we get a form which is reminiscent of the instrumental variation form with a theme and a set of variations. See summary of form at the conclusion of the analysis.

In the first two sections, bars 1-17, the cry "Awake my Soul" makes its way like a wave throughout the entire choir and is pitted against the main theme in the remaining parts. The original and inverted themes are coupled together in soprano I at bars 10-13. Only the least part of the main theme is employed in the last section.

Summary of form:

A (thematic material of the work exposed):.....	bars 1-10
A' (first variation of thematic material):.....	" 10-17
A'' (second variation):.....	" 17-24
A''' (third variation):.....	" 24-38
A'''' (fourth variation):.....	" 38-49
A''''' (fifth variation):.....	" 49-59

\*\*\*\*\*

In conclusion

In the course of the discussion of the motets it may be observed that the form and treatment of thematic material differ highly from one work to another.

Most of the motets are composed in ternary form either with the main theme inverted or new thematic material in the contrasting middle section. Only motet Op. 27 is different, demonstrating a close connection with the instrumental variation form.

The grouping of motifs in themes of the motets exhibited a great preference for the "Fortspinnungstypus" with, in all, seven examples, while the "Liedtypus" is represented by only the themes of the three motets Op. 14, Nos 1 and 2, and Op. 15, No. 1.

As will have been noticed, the texture of Valen's motets is predominantly

polyphonal with no direct contrast of homophonic sections as found in the cantatas of Webern (Opp. 29 and 31). There are some few cadential points which, however, in spite of their tonal implications do not tell much of the 'veiled' tonality of the motets in question.

\*\*\*\*\*

Chapter 6. Orchestral Pieces

(Opp. 17, Nos 1 and 2, 18, Nos 1 and 2, 19, 20, 21 and 35)

## Introduction

Valen's orchestral pieces are among the most popular and easily accessible of the composer's works. This (to a certain degree) is due to the fact that many of them derive their inspiration from poetry (Op. 17, No. 1, Op. 18, No. 2, Opp. 19 and 20), fine arts (Op. 18, No. 1), religious and philosophical meditations (Op. 17, Nos 1 and 2, Op. 18, No. 2, Opp. 20, 21 and 35) and nature (Opp. 11, 20, 21 and 35). The background of this will be dealt with in the discussion of the individual works.

Notwithstanding the descriptive titles of Valen's orchestral pieces, the composer strongly warned against ascribing any definite programme to the music, and requested that the works should be considered as absolute music and interpreted as such. Valen's orchestral pieces cannot therefore be classified as symphonic poems along with the orchestral works of such composers as Liszt, Smetana, Dvorak, Janacek, Debussy, Dukas, Franck, Strauss, Sibelius, Delius and Elgar. The orchestral pieces are more closely related to Schoenberg's Five Orchestral Pieces, Op. 16, which, in spite of their picturesque titles (Vergangenes, Vergangenes and Sommernorgen an einem See), do not embody any programme. The same is also the case with the highly imaginative Pieces for Orchestra, Opp. 6 and 10, by Anton Webern.

Compared with the subtlety of Schoenberg and Webern's instrumentation the scoring of Valen's orchestral pieces, despite some delicate effects, may seem rather conventional, though the composer shows here much more

imagination and resourcefulness than in the four completed symphonies. Whereas he often makes use of a predominantly soloistic instrumentation in his orchestral pieces (e.g. "The Churchyard by the Sea", Op. 20), which borders on the "tone-colour" instrumentation of Schoenberg and Webern, Valen goes the opposite way in his symphonies. Here he to a great extent employs doublings in the orchestra.

In examining the scores of Valen's orchestral pieces we find that the composer often uses the flutes to reinforce the first violins, the oboes the violas, the clarinets the second violins, the bassoons the 'cellos and double basses, and the trombones the double basses. The horns and trumpets move much more freely and are not utilized so extensively on doublings as the above-mentioned instruments. In the treatment of the particular instruments Valen keeps well within the narrow bounds prescribed by the conventional theory of instrumentation. An effect such as the "Flatterzunge" (Flutter-Tongue) of the Vienna-School simply does not occur in Valen's orchestral works, though he cannot have avoided coming across it in studying, for example, Schoenberg's Five Orchestral Pieces. The strings are principally used as melody-forming instruments, without those special sound effects often employed in works of Schoenberg, Berg and Webern (harmonics, glissandos, col legno, sul ponticello, etc.). Very often, and especially in Valen's symphonies, the violins are used in the high registers as a contrast to the deep tones of the 'cellos and

-200-

the double basses\*.

Kettledrums are employed mainly for the tutti-climaxes, and the cymbals only in the conclusion of the orchestral piece "Cantico di ringraziamento" (Song of Thanksgiving), Op. 17, No. 2. Drums and triangle never appear, and certainly no such instruments as the xylophone, marimba and bells of various kinds. Apart from its occasional use in the composer's orchestral songs, the harp occurs only at the end of the orchestral piece "An die Hoffnung", Op. 18, No. 2, and can here be replaced by celeste or piano ad lib.. Naturally we do not find such an "outsider" instrument as the saxophone in Valen's orchestral music. The make-up of Valen's orchestra is that of the ordinary chamber orchestra used in Mozart's orchestral works; this must have served as a model for Valen's scoring.

Thus Valen is no such radical reformer of orchestral style as the composers of the Vienna School, whose method of instrumentation is characterized by Gordon Jacob as "a palette of an infinite variety of colours which could be put together not as unison blendings, but polyphonically, in contrast rather than agreement. They preferred physical combinations

---

\*Metaphorically speaking the violins and the 'cello and double basses could be said to represent the conflict between the composer's eternal longings and earthly-bound existence. In this respect the music is stamped by the same kind of spirit which was so predominant at the time of Bach and Handel. To justify this assertion one need only remember Valen's strong religious feelings which were a driving force in practically all his music. (An illustrated example of this one finds in the opening of "The Churchyard by the Sea", Op. 20.)



of tone to chemical<sup>\*</sup>". We must, however remember that Valen was not a practising musician or conductor (as Schoenberg and especially Webern), and therefore had little opportunity to experiment with orchestral sounds. Valen was to a much greater extent than Webern thrown back on public performances of his works and, where possible, co-operation with orchestra conductors. What such co-operation could have led to is clearly visible in the nicely orchestrated score of the composer's Violin Concerto, where Valen consulted the Norwegian conductor Öivin Bjeldstad.

Valen did not always have even the opportunity to hear his orchestral works publicly performed (the orchestral pieces: Epithalamion, Op. 19 and Ode to Solitude, Op. 35, and the symphonies nos 1, 2 and 4, were performed after his death; so was also the case of the Piano Concerto), and had for that reason no opportunity to revise pieces which were correctly enough orchestrated, but which could certainly have been given considerably more effect and textural clarity. As will be seen in the following discussion of the individual pieces some passages (see the discussion of Op. 21) are rather heavily orchestrated and difficult for the conductor to balance properly. Though Valen often had difficulties in finding the right orchestral lay-out for his music, he did usually succeed in making it sound as he wanted. What

<sup>\*</sup>Gordon Jacob: "The Elements of Orchestration", Herbert Jenkins, London, 1962, pp. 22-23.

Gordon Jacob has remarked about the instrumentation of Brahms could as well have been said of Valen:

"He viewed with suspicion effectiveness and facility, which can, but need not necessarily, indicate a shallow slickness. His music was to him not something independent of mere scoring - it could not be that - but it needed much thought to find a presentation which would not distract the mind of the listener from the earnestness of the music\*."

After what has been observed here one might perhaps be tempted to think that Valen was not particularly skilful as an orchestrator, but this is far from being the case. Offhand one could mention several brilliantly orchestrated passages in Valen's music, but I shall here content myself with a reference to the orchestral piece "The Churchyard by the Sea", Op. 20.

From an analytical point of view, the form of Valen's orchestral pieces is determined by the development of some motifs (in general four) stated at the beginning of the music. The motifs are used to some extent in inversion and retrograde forms, and often combined into longer melodies acting as themes and given prominence by the colour of the different instruments. The writing is chiefly polyphonic and frequent use is made of various kinds of canon. A series of minor climaxes lead up to the final climax where the work's most significant motifs are opposed.

\*Gordon Jacob, *ibid*, op. cit., p. 19.

The final climax is quite often prepared by a strotto-making motif or tremolos of an important motif in the strings. Shortly after the discharge of this climax a brief repeat of the work's motifs concludes the music. The form may therefore be defined within the terms of a freely conceived variation rondo, though the question of any definite form should better be left open.

Only in two of the orchestral pieces can we speak of a definite form, viz. "Cantico di ringraziamento" (Song of Thanksgiving), Op. 17, No. 2, and "Ode to Solitude", Op. 35, which show a ternary ABA' "died"-form and sonata form respectively.

One could perhaps regard Valen's orchestral pieces as "experiments" in form and instrumentation preceding the symphonies to come. Even Brahms felt the problem of form weigh so heavily that he had first to feel his way in his great orchestral Serenades, Opp. 11 and 16, and the Variations on a Theme by Haydn, Op. 53<sup>A</sup>, before at the age of 43 he ventured to tackle the form of his First Symphony, Op. 68 (1862-76).

oooooooooooooooooooo

"Pastorale", Op. 11

# "Pastorale", Op. 11

Up to 1930 Valen had only occasionally occupied himself with orchestral media (see the orchestral songs Opp. 4, 7, 8 and 9) and for that reason the "Pastorale", Op. 11, must be considered as the composer's first genuine orchestral work. The music is mainly inspired by the magnificence of nature in the Norwegian spring\*. Being a great lover of, and a noted expert on roses, Valen originally thought of entitling the music of Op. 11 "In the Rose Garden", but abandoned this title as he feared that it might seem somewhat pretentious and showy. He also feared that the music might be interpreted programmatically and therefore chose the neutral title "Pastorale" for the work. "Pastorale" aroused great interest at the first performance in Oslo and it had to be encores. Despite the great success the reviews generally were quite negative, and one of the critics scornfully wrote that the "Pastorale" was a mere copy of Schoenberg's monodrama "Die Erwartung" which, the critic maintained, "could be regarded as a continuous chain of Pastorales"\*\*. The critic thus tried to reduce Valen to a Schoenberg epigone. Those who know the music of Schoenberg and Valen will understand how unjust this statement is, but at that time it was rather characteristic of some

---

\*The composer told me in a conversation that the music was equally inspired by the ancient Greek legend of Daphnis and Chloe which Ravel has used as subject for the well-known ballet of the same name.

\*\*The whole review can be read (in Norwegian) in my book on reviews of the first performances of Valen's music "Gjennom kemp til seier. Førstefremføringer av Fartein Valens musikk i norsk presse gjennom ca. 40 år", Oslo, 1963, p. 53.

people in Oslo, who did not like to be bothered with New Music.

Dr O.M. Sandvik, in an enthusiastic article on the work\*, characterized the "Pastorale" as "Jan van Huysum's Floral Piece\*\* in sound and wrote, inter alia, that "from this point of view, we can see the tender figure of the old man (Adrian) kneeling down before his precious flowers<sup>+</sup> in deep adoration" (having the Norwegian poet Henrik Wergeland's masterful poem "Jan van Huysum's Floral Piece" in mind). In spite of the lovely music of the score this work has, however, not been performed very often, and this is a pity, because the piece, objectively speaking, should possess all the qualifications needed to make it equal in popularity to "The Churchyard by the Sea", Op. 20. Valen has also written another composition with the same title for organ solo (Op. 34).

The music of the work is based upon a continuous development of five motifs (exs. 1-5) at first presented in a short exposition and at the end of the piece stated in a short section acting as a Coda. The scoring of the music is predominantly soloistic with some doublings in the tutti climaxes. The motifs are well suited for the instruments to

---

\*"Valens Pastorale", chronicle in the Oslo-paper Tidens Tegn of the 8th April, 1931.

\*\* Jan van Huysum (1682-1749), Dutch painter particularly of floral pieces. One of these floral pieces (now in the Museum of Fine Arts in Copenhagen) inspired Wergeland to write his remarkable poem "Jan van Huysums blomsterstykke" (Jan van Huysum's Floral Piece).

<sup>+</sup>In Wergeland's poems flowers very often were symbols of some deceased beloved persons.

which they are given in the "exposition" and prove the great ability and acute ear of the composer in thinking in orchestral terms.

In my book "Melodic Structure and Thematic Unity in Bartok Valon's Music", p. 9, I have demonstrated that motif 1 is composed of a ninth chord on the subtonic of g-minor, a triad on the mediant of d-minor, and finally a triad on the mediant of D-major. Ex. 1. This analysis may perhaps seem a bit artificial, and one can with some justification maintain that the notes of motif 1 are rather difficult to hear as broken chords. Nevertheless we have a tonally conceived motif though the intervals constituting the above mentioned chords are strongly paraphrased. The tonal character of this motif is therefore not so obvious as is the case of motif 2 from the orchestral piece Epithelamion, Op. 19, only to mention one example.

Motif 1 is concluded with a changing note on fourths which can be referred back to motif 2 in the 'cellos, bars 2-4. Motif 3 is very short and consists of only three notes. Motif 4 is distinguished by an extensive use of falling fourths (apart from the opening note of an augmented fifth). The flowing character of motif 5 is smoothed at the end by the same kind of turning note as in motif 1.

The first four motifs contain between them all the twelve notes. The four last motifs (2, 3, 4 and 5) can be traced to motif 1.

Of these motifs, the first particularly appears in many variations, and

I will here only draw the reader's attention to the cellos and double basses at bar 15 (p. 5 in the printed score). Motif 5 occurs in retrograde form in the double basses (doubled by the bassoons) at bar 28. The conclusion of the music with scraps of motifs 1-5 in the horns, timpani and strings is characteristic of Valen, and can among other works be found in the orchestral piece "The Churchyard by the Sea", Op. 20.

\*\*\*\*\*



Sonetto di Michelangelo, Op. 17, No. 1.

"Sonetto di Michelangelo", Op. 17, No. 1

It was with this orchestral piece that Valen, at the ISOM-Festival in Copenhagen in 1947, for the first time won international recognition.

The Times' correspondent singled it out as the Festival's most outstanding work.

Sonetto di Michelangelo derives its inspiration from one of Michelangelo's most famous sonnets, which runs as follows in the German translation:

"Fühlt meine Seele das ersehnte Licht  
von Gott, der sie erschuff? ist es ein Strahl  
von anderer Schönheit aus dem Jammertal,  
der in mein Herz Erinnerung weckend bricht?  
ist es ein Klang, ein Traumgesicht,  
das Aug' und Herz mir füllt mit einem Mal  
in unbegreiflich glüh'nder Qual,  
die mich zu Tränen bringt? ich weiss es nicht."\*

This orchestral piece is based upon three characteristic motifs which are easily recognizable throughout the music (see examples 1-3). The music opens with the rather inquiring motif 1 which undoubtedly corresponds to the first interrogative sentence of the poem: "Do you, my Soul, feel

---

\* Quoted from the published score (Norak Musikforlag A/S, Oslo. No. 7112<sup>o</sup>). See the original in Italian in Appendix G.

the longing light from God, who created it?" This motif is mainly ruled by intervals of a third (major and minor compound) and seconds (major and minor). One is rather surprised to hear this motif presented in the first violin instead of (as might be expected) in the 'cellos and double basses. The latter instrumentation of motif 1 is, however, used at the end of Sonetto, where it underlines the unresolved problem of the "Weltschmerz"\* which is the true intellectual content of the music. Motif 1 reminds one of motif 4 from the orchestral piece "An die Hoffnung" (To Hope).

Shortly after the presentation of motif 1, motif 2 is stated all unisono in the first and second violins (bars 4-7). This motif, with its marked upward directed motion, certainly is intended by the composer to depict in tones the content of the second interrogative sentence of the sonnet ("Is it a ray of another Beauty from the vale of sorrow, which in my heart calls to mind a certain remembrance?").

This motif is characterized by an extensive use of perfect fifths and minor thirds. The very high and intense register of the motifs truly exhibits an atmosphere of "a ray of another Beauty". Both this and the preceding motif are symmetrically constructed in such a manner that the second part of them is a varied transposed retrograde version of the first.

\*According to the Oxford Dictionary (Fourth Edition) "Weltschmerz" means "vague yearning and discontent with the constitution of things". This translation is not quite correct as it means "sorrow of the world".

Together they contain all the twelve notes. Exs. 1 and 2.

The concluding partial motif x of motifs 1 and 2 anticipates the remaining motif (3) which appears in the clarinets at bar 6. The most prominent interval of this motif is the second (minor and major). The melodic formula of motif 3 is:

$$a_x + x_x + a_x + a$$

See example 3.

(Here  $a_x$  denotes the retrograde form of motif a,  $x_x$  designates correspondingly the retrograde form of the partmotif x in motif 1.) Motif 3 is distinguished by steps of seconds (minor and major) at three different pitch levels within the compass of f' natural and e' flat. The concluding "tail" motif y is quite characteristic of some of Valen's motifs; see discussion of Op. 21.

The above mentioned motifs (1-3) provide the basic material for the music of this orchestral piece (Sonetto). They are split up into partial motifs and linked together to form melodies acting as themes.

Apart from the use of the retrograde form of motif 2 in the first violins at bars 45-46, the other two motifs appear in their original form with only slight alterations in respect to intervals and rhythm. Example 4 will show the various alterations of the motifs (1-3). The position of the motifs within the bar shifts, however, quite frequently, but not in

such a way as to present the listener with any difficulty in recognizing them throughout the course of music. The predominantly soloistic scoring of the music always lets the motifs stand out clearly as independent entities. Compared with Valen's other orchestral works there are here few doublings of instruments. This kind of soloistic instrumentation will later be found mainly in the score of the orchestral poem "The Churchyard by the Sea", Op. 20 (to be discussed below).

The writing is mainly canonic but not in fugal manner. This will be seen from an illustrative excerpt from the score p. 6. Ex. 5.

We have here first a canon between the horn and the 'cellos (bars 27/28) shortly after followed by a canon in the flutes and oboes (bars 29/30) of motif 1 (here somewhat altered and transposed).

The motifs of the piece are first stated in a kind of exposition and later developed in shorter sections. The music is concluded by a short repetition of the motifs heard in the exposition. Motif 1 is, however, stressed at the very end of the music. The form reminds one of a freely conceived variation rondo.

Some grave printing errors in the score should finally be pointed out for correction:

At bar 11 the note B natural in the horn should be replaced by B flat. The same applies to the 'cellos bar 17. In bar 15 a flat is omitted before B natural which thus should be B flat.

Cantico di ringraziamento (Song of Thanksgiving) Op. 17, No. 2

"Cantico di ringraziamento" (Song of Thanksgiving), Op. 17, No. 1

This orchestral piece is very interesting with regard to form as it betrays a rather close connection to the ternary ABA' "Lied"-form of the composer's motets. It is among the largest of the orchestral pieces and is composed as a five-part fugue in which the theme is first developed in its original form then in its inversion, and finally both original and inversion are combined. Valen's "Song of Thanksgiving" should be regarded as a profession of faith, and as a tribute of gratitude to God for all the progress he had made with his music and for the encouragement and support which he had received during the past years. In an interview in a paper, Valen once declared that "without my Christian Faith I should never have managed to continue on the road I chose". That the Christian Faith was a great help to him and a continuous source of inspiration one is shown by many examples in Valen's works, from his motets, orchestral pieces, the Violin Concerto, Op. 37, the Second Piano Sonata, Op. 38 ("The Hound of Heaven") up to his planned Mass, of which sketches for only the "Kyrie" exist. Valen's profound religiousness is also beautifully reflected in the music of the "Song of Thanksgiving".

The piece opens with a rather buoyant theme in the 'cellos, which contains all the twelve notes. Several of the notes are repeated before the twelfth note, and as was the case in the theme of motet No. 2 from Op. 15, the twelfth note comes before the last note of the theme.

The whole theme is governed by rising seconds, and the opening minor second of the theme or subject may therefore be considered as the thematic kernel of the subject and the whole work as such (Ex. 1). The subject is imitated in turn by the various string instruments at the fifth with a counterpoint mainly based on motifs from the subject. The exposition of the subject in the strings concludes at bar 33, where we get a strong climax shortly followed by an additional statement of the subject in flute 2 at bar 35. In flute 1 we can hear the sustained changing note on the minor second d'' natural - e'' flat announcing the inversion of the subject in the first violins at bar 40. The inversion of the subject starts with this interval against motifs and shorter statements of the original in the other parts. (See the violas, bar 41, and the 'cellos, bar 44.) The subject is imitated on both upper (A) and lower fifth (G) of the initial note (D). For the first three statements of the inversion the accent (place in the bar) of the original is still preserved. The fourth entry of the inversion (oboes, bar 56) lags behind by a minim which thus gives the subject an entirely new accent. The fifth entry of the inversion in the first and second violins all unisono at bar 73 starts without the first minim note D natural, but at the same beat of the bar (with E flat as the first note). Thus here also we have a different stress from the original. Both the last entries of the inversion tend to develop into the variation of the subject which already commences at bar 80 (oboe I).

The theme of this contrasting section is a triplet variation of the



original stated in the 'cellos at bar 1. The composer has retained the melodic structure of the original but altered the rhythm of the theme and to a certain degree split up the notes by crotchet rests. In this way the theme here appears quite new and different from its "mother" theme. Ex. 3.

The theme is imitated on the lower (G) and upper fifth (A) of the theme's initial note D. At bar 95 the theme is imitated by the clarinets on the note B natural, that is to say, the fifth above the upper fifth (A) of the theme's first note. The imitation of the theme very often follows in voice-pairs (see the first statement of the theme at bar 80/81 which is immediately taken up in the ensuing bar). The stretto-like imitation of the theme in voice-pairs brings to mind that of Valen's motet "Come rain from above" (4-part women's choir), Op. 25. This kind of imitation is frequently found in Josquin de Préz, whose works Valen eagerly studied in Berlin during his stay at the Hochschule.\*

As will be seen from the score (pp. 14-20) the triplets of the theme completely dominate the music, to an extent without parallel in Valen's music. The last section starts at bar 116 (marked 16 in the printed score) without any definite climax in the preceding triplet section.

---

\* See the motet "Ave Maria" of Josquin de Préz published in "Masterpieces of Music before 1750" by Carl Parrish and John F. Ohl, Faber and Faber Ltd, London, 1952, pp. 58-63. In an analytical note to this work the editors among other stylistic features of Préz' music point out: "Particularly characteristic of Josquin are the passages where the voices are presented in pairs, as in bars 20-23 and 43-46." See p. 59.

A short transition from bar 116 to 121 follows before the last statement of the subject in original form which commences in bar 122. Here the original occurs with tremolos in the violins supported by doubling in the flutes and opposed to motifs from the original in the other parts of the orchestra. From bar 126 we get a concluding stretto between the double basses (doubled by the bass trombone or tuba ad lib.) and the flutes (doubled first by the oboes and clarinets, and later by the violins) against motifs of the original in all the other parts of the orchestra. The music is concluded by a powerful climax on *ff tutti*.

Summary of form:

Subject in original:.....bars 1-35  
 Transition:..... " 35-40  
 Subject in inversion against motifs of the original:..... " 40-80  
 Triplet variation of the original:..... " 80-115  
 Subject in original and stretto:..... "116-134

oooooooooooooooo

If we write A for the subject in original, B for subject in inversion, and A' and A'' for the triplet variation of the subject in original and the subject in original with stretto respectively, we will have:

$$A + B + A' + A''$$

which shortened gives:

ABA' (here A' and A'' are incorporated in A')

This form reminds one very much of the fugue from Prelude and Fugue for piano, Op. 28, by Valen.

~~~~~

There are some printing errors in the published score of the music.

At figure 12 (p. 15) an a' flat triplet crotchet in the oboe has been omitted at the strong beat of the bar.

In the flutes bar 122 (p. 22) a sharp has been left out before the first C. This can be seen from the same melodic figure in the first and second violins which have C sharp.

~~~~~

Nenia, Op. 18, No. 1

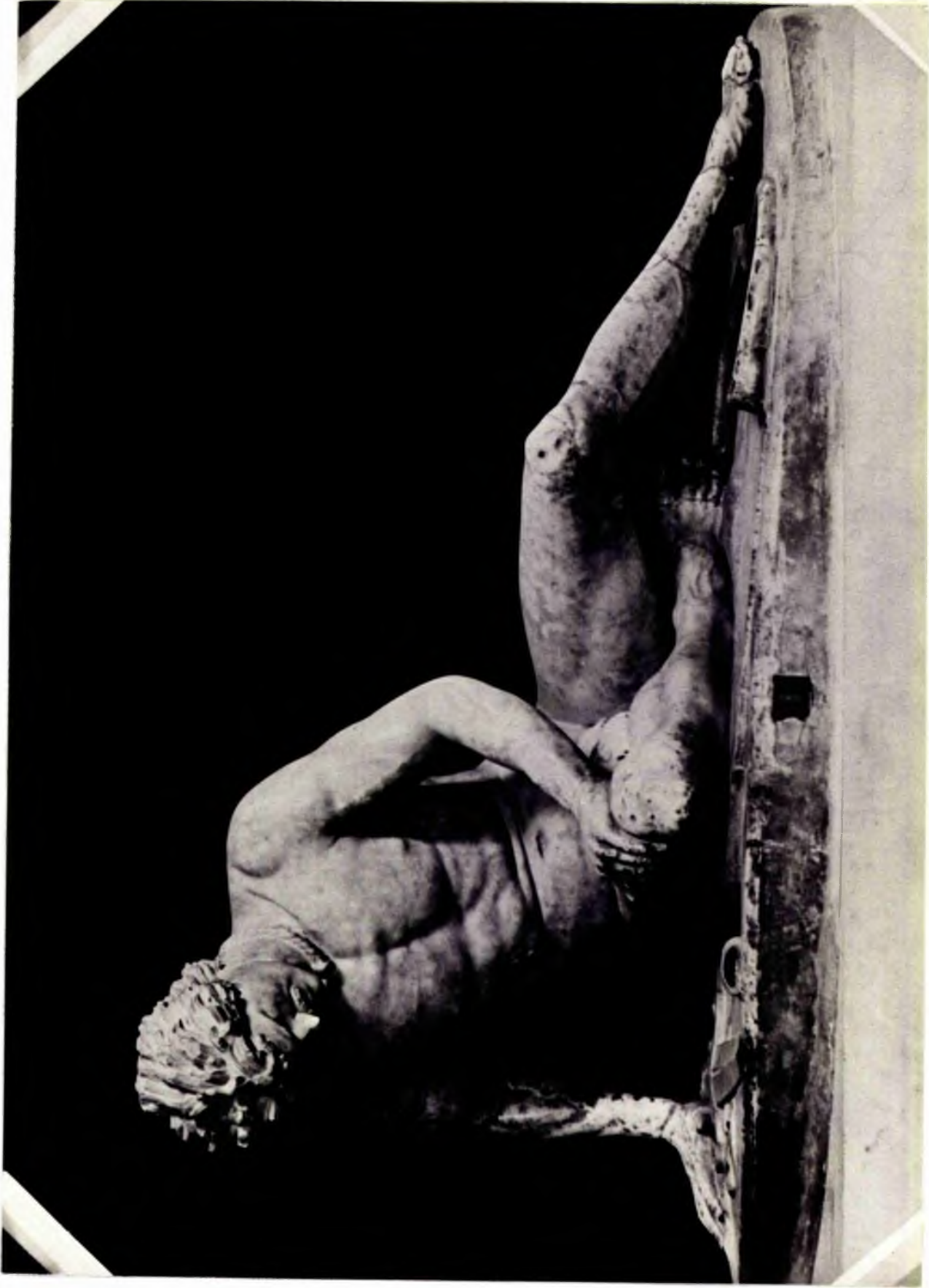
"Nenia", Op. 18, No. 1

This piece is one of the shortest orchestral works Valen ever wrote (it comprises only 66 bars) and is even shorter than many of the keyboard works (e.g. the fugue from Op. 28, Prelude No. 1, Op. 29, and the fugue from Op. 33). It has frequently been performed all over the world and is just as popular as the orchestral pieces, Op. 17, No. 1, Op. 20 and Op. 21. (Sir Thomas Beecham chose to conduct this piece out of many other Norwegian orchestral works at the Bergen Festival.)

"Nenia" was inspired by the statue "The Dying Gaul" (see picture) which Valen saw at the Capitol in Rome on one of his visits to Italy. Later, when Valen returned to Norway he was reminded of his impression of "The Dying Gaul" when one of his nephews visited him at his home in Valentstrand. Valen and his nephew (Magne Valen-Sendstad) were both sleeping in the loft when Valen suddenly awoke in the middle of the night and saw his nephew's face lying bathed in the moonlight. The chalk-white face of his nephew immediately reminded Valen of the statue he had seen in Rome, and at the same moment the music began to sound in his mind\*. The composition was entitled "Nenia" (Lament) with the subtitle "sulla morte d'un giovane" (In memory of a (departed) young man). By giving the work this subtitle Valen wanted to commemorate all the young people who

---


\*This was told to the author in a conversation with the composer.



The Dying Gaul, Capitol, Rome.

had lost their lives during the First World War.

The title "Nenia" was frequently used in order to denote the lament of women at burial of a family member. An example can be found with Brahms in his Nänie, Op. 82, for choir and orchestra to words of Schiller. Another example can be seen in the slow movement "Marcia funebre sulla morte d'un Eroe" from Beethoven's Piano Sonata, Op. 26 (with the Andante con Variazioni).

The motifs (1-3) of the piece are stated in the first 14 bars. Motif 1, which first is presented in the 'cellos, is distinguished through the stressed notes D flat and C natural and the rhythm: . Characteristic of the motif are the minor and major seconds and the diminished fifth(augmented fourth) which in fact forebodes motif 2 and to a certain extent motif 3. The most prominent interval of the last two motifs is the fourth(perfect and augmented). Exs. 1-3.

In my book "Melodic Structure and Thematic Unity in Fartein Valen's Music", pp. 9-13, I have demonstrated that Valen very seldom used many fourths in succession. "If he employs such an interval in succession he tries to balance it by introducing what I conveniently might name

'reposo' intervals before and after\*."

"In motif 2 of this work (example 2) there are two descending perfect fourths. The rather strong melodic tension created by the wide interval spanned by these successive fourths is smoothed by means of a gliding note on the semi-note B - B flat. This minor second furthermore provides the springboard for an ascending turning note on the perfect fourth B flat - E flat. (No attention is here paid to the exact pitch\*.)"

Motif 2 may be claimed as the most important of the whole work. In scarcely any other of Valen's works is a single motif subjected to melodic variation to the extent that motif 2 of Nenia is. The motif occurs in three forms: original, inversion (transposed) and retrograde form. An illustrative example of this can be discovered at bars 34-36; if we take a look at the second violins and the violas we will see that these parts consist of a combination of the original and retrograde. These instruments form a two-part canon. Against this canon the inversion of motif 2 is heard in the cello (doubled by the bassoon). The three parts together thus form a canon in contrary motion. See excerpt from the score, example 4.

Motif 3 may be considered as a coalescence of motifs 1 and 2. This will

---

\*Ibid, op. cit., p. 10.



become evident by comparing the motifs in question. (Exs. 1-3.) As will be seen from example 3, the partial motif x is an incomplete transposed retrograde inversion of motif 2. (See the first bar of motif 3.) The notes B natural\* and C natural serve as a kind of transition to the partial motif y which is a varied version of motif 1.

As remarked above, motif 1 is composed of the partial motifs x, s, t and v, which recur in motifs 2 and 3. Thus, if motif 3 can be defined as a coalescence of motifs 2 and 1, motif 1 may be said to ply the work's motivic material. The strict economy of motifs certainly creates a strong feeling of thematic unity, which is characteristic of Valen's music viewed as a whole.

The motifs are first stated in a kind of exposition and developed in three sections, with a short concluding repetition of the main motifs acting as a kind of Coda. Thus the form approaches that of a freely conceived variation rondo or a mono-motivic sonata form with exposition, development and a short recapitulation.

The writing of the music is based upon canonic principles of which an

\*The melodic structure of this motif in regard to the use of intervals (and then especially fourths) is discussed in detail at p. 11 of my book "Melodic Structure and Thematic Unity in Partain Valen's Music" (Glasgow, 1963).

example has already been given. The scoring of the music is light and transparent due to the soloistic treatment of the instruments. Some doublings, particularly in tutti climaxes, can be detected. Here, as in the previous discussed score, Cantico, the composer uses tremolos in the violins when leading the music to the final climax. This will also be found in the following orchestral pieces, Op. 18, No. 2 and Op. 20, to mention only a couple of examples.

Finally I should like to draw attention to the clarinets in bars 46-48. Here, in clarinet I we have no less than five ascending perfect fourths in succession. At bar 47 two parallel fifths (perfect) can be found between the first and second clarinets. Parallel fifths are naturally (as in all polyphonic music) also prohibited in Valen's music, and I have only been able to trace another example of parallel fifths in the fugue for organ, Op. 33, No. 2. These fifths must, however, be regarded as a result of the music's polyphonic texture, and accordingly be justified as such. Here the parallel fifths result from an imitation of motif 2 in inversion. Even if the answer of the inversion in clarinet II had been transposed it would only create other kinds of parallels. Also these parallels are only present for a very short time and will hardly be recognized as such by the listener.

There is a small printing error in bar 35. Here in the 'cellos a natural sign before D in the triplet at the end of the bar has been overlooked. As it now stands the note will sound D flat.

"An die Hoffnung" (To Hope), Op. 18, No. 2

"An die Hoffnung" (To Hope), Op. 18, No. 2

This work, in common with many other of Valen's compositions (e.g. Sonetto di Michelangelo, Op. 17, No. 1; Epithalamion, Op. 19; The Churchyard by the Sea, Op. 20 and the Second Piano Sonata, Op. 38) is inspired by a poem, in this case the poem "To Hope" by John Keats\*. Valen was very fond of reading Keats' poems and especially the verses Nos. 1, 4 and 8 of the above mentioned poem, which he thought were very characteristic of his own fate as an artist.

Valen therefore first called his orchestral piece "To Hope" after Keats' poem, but later changed the title to the German "An die Hoffnung" in order to avoid the original English title being mistranslated into the Norwegian as an infinitive ("å håpe": to hope); the nephew, Magnus Valen-Sendstad, to whom this orchestral piece is dedicated ("In Honour of his 20th Birthday", according to the heading of the score) did translate the original English title in the infinitive sense\*\*.

The music of this score is based on four motifs (exs. 1-4) which are quite different from each other, both melodically and rhythmically. The opening motif 1 is heard in the flute against motif 2 in the violas. Both motifs contain all the twelve notes and are so extended that they

\* See the words of this poem in Appendix G.

\*\* Told to the author in a conversation with the composer.

could, with some justification, be called themes. These motifs are, however, seldom employed in their entirety in the way that themes usually are. They therefore mainly supply partial motifs to be used in the subsequent development. Both motifs have the partial motif  $x$  in common, which naturally emphasizes the relationship between them and facilitates the interchangeability of them. The conclusion of motif 2 strongly brings to mind motif 1 of the orchestral piece "La Isla de las Calmas", Op. 21. The thematic kernel of this piece, the major second and the diminished fifth, can be found in the introductory motif 1.

To motifs 1 and 2 is joined a smaller motif 3 in the 'cellos. This motif is frequently employed in combinations and couplings with the above mentioned motifs 1 and 2. Ex. 3.

Motif 3 reminds one strongly of motif 1 from Henia. Both these motifs have much in common in their melodic structure and rhythm. This will be clear from a comparison between them.

The important motif 4<sup>\*</sup> comes at the end of the exposition of the motifs (bar 9) and goes directly into the development of the motifs. The motifs (1-4) are elaborated in four sections; the last one, extending

---

\* This motif seems to have something in common with motif 2 from Sonetto di Michelangelo especially the first part with the two ascending perfect fifths in succession. At page 14 in my book "Melodic Structure..." I have drawn the reader's attention to the same fifths in the orchestral song "In Erwartung des Freundes", Op. 8, No. 1, and the rondo theme from the finale of Valen's First String Quartet, Op. 10.

from bars 37 to 55, is the real development of the motifs. Here especially the partial motif  $y$  from motif 2 is worked out. The climax of the music is foreboded by the zeiterant tremolos of the strings. At bar 55 follows a coda-like repetition of the motifs stated in the "exposition". Here, at bar 62, the long forgotten harp is suddenly given some notes to play (from motif 1 with the partial motifs  $x$  and  $x_6$  ( $x$  transposed) split up in two opposed parts). The timbre of the harp is actually not very much needed here as the composer has put in an ad lib. sign for the harp, which according to the note can be replaced by either celesta or piano.

The music is scored for chamber orchestra (like all other orchestral works by Valen) and chiefly uses the woodwind and strings. The writing here, as elsewhere in Valen's music, is canonic, with sparse chordal structure. An interesting example of this is cited in example 5 which is an excerpt from the score (bars 9 to 11). Here motif 4 is imitated in the violins followed by an imitation of the partial motifs  $x$  and  $x_6$  in the first and second violins. The bassoon is reinforced in sixths by the violas at bars 10 and 11 leading into a real doubling of these parts from bars 12 to 15. This kind of contrapuntal technique is frequently to be found with Bach (e.g. the fantasy sopra: "Jesu meine Freude") and is called "Stimmenanlehnung"\* by Hermann Grabner\*\*. He defines this term to be

---

\*The German "Stimmenanlehnung" may perhaps best be translated by "support of voice-parts".

\*\*Hermann Grabner "Der lineare Satz (A Textbook of Counterpoint), Musikverlag Kistner & Siegel & Co., Lippstadt, Germany, 1961 (Third Edition).

"parallel motion of one part in thirds or sixths to another part"\*.

The piece has only twice been performed, and is, in my opinion, despite its undeniably subtle contrapuntal skill, not as colourful or evocative as the other orchestral pieces. This might to a certain degree be the reason why the music has been neglected.

\*\*\*\*\*

\* Ibid, p. 145-146. The definition is in German: "Unter Stimmenanlehnung versteht man die Parallelführung einer Stimme in Terzen oder Sexten zu einer anderen Stimme", op. cit., p. 146.

"Epithalamion" (A Bridal Song), Op. 19



"Epithalamion" (A Bridal Song), Op. 19

Epithalamion is the Greek word for wedding song and denotes a serenade performed outside the bride's chamber\*. Valen composed this orchestral piece for the wedding of his nephew Arne Valen-Sendstad, who at first asked his uncle to compose a wedding march for the celebration. Valen declined to do so, as this was not the type of music he usually composed, but when the nephew strongly insisted on having some kind of music from his uncle, Valen at last promised to write a work, if the choice was left to him. The nephew agreed, and thus the music came into being. But before Valen undertook the composition of this orchestral work he read the poem "Epithalamion" by Edmund Spenser\*\*, which inspired him to write the music†. One must, however, avoid interpreting the music programmatically. The composer told the author that the "Epithalamion" was intended as a ballet; and it should be a delicacy for a choreographer searching for a suitable subject. Epithalamion is a colourful piece of music full of exuberant joy of life which knocks the bottom out of the false assertion that atonal music cannot express humour (as maintained, among others, by Constant Lambert, in his well-known book "Music Ho!", 1934). When the music was performed for the first time in March 1958, it made a very

---

\* "In Greek poetry (Sappho) poems designed to be sung by a chorus at wedding ceremonies. Hence, organ pieces intended for use at weddings."  
(Harvard Dictionary of Music, Cambridge, Massachusetts, USA, 1955, p. 247.

\*\* See poem in Appendix G.

† Told to the author in a conversation with the composer.

favourable impression on both the listeners and the critics. With its rather easily accessible music, this orchestral piece has the best prerequisites for being at least equal in popularity to "The Churchyard by the Sea", Op. 20.

Epithalamion opens with the characteristic motif 1 in the horns. This consists of partial motif a on the prime E natural (repeated) and a longer partial motif y which is distinguished by a sustained turning note on the minor second followed by a perfect fourth. Ex. 1. Both this and the ensuing motif 2 in the flutes at bar 2 are, as will be seen from example 2, quite frequently employed in two parts apparently with the intention of depicting the sound the classical Greek instrument, the lyra.

In examining motif 1 the central key-note effect of E natural will become evident. Motif 2 is composed of a broken triad on the tonic of d minor and a broken triad on the subdominant of A flat major. Exs. 1 and 2.

The melodic formula of motif 2 is:

$$\underline{X + X + Y},$$

which is the Minnesinger Barform ("Stollen, Stollen und Abgesang").

To these motifs is added motif 3 in the 'cellos at bar 11. This motif is dominated by a rising and falling motion of seconds that keep one another completely in balance. Motif 3, with its characteristic major

and minor seconds, can easily be referred back to the opening motif 1.

Motif 3 has the following grouping of motifs:

$$b + x,$$

that is to say binary form.

See partial motifs b and x of motifs 1 and 2. Thus motifs 2 and 3 can be referred back to motif 1 with which it has the above-mentioned partial motifs in common.

After having been stated in a kind of exposition, the motifs (1-3) are developed in successive minor sections with three strong climaxes at the very end of the piece. The scoring of the music is light with few doublings except for the tutti climaxes.

I will here only point out a rather peculiar place in score of the Epithalamion. From pages 60 to 63 in the manuscript we have a consistent use of quavers in the flutes and first violins against quaver tremolos in the second violins and crotchets in the other instruments of the orchestra. This rather astonishing similar rhythmic pattern of the music gives it a pronounced chordal character which is very rarely found elsewhere in Valen's works\*. See excerpt from score in example 4.

\*\*\*\*\*

\*A similar example can be found in the conclusion of the last movement of Valen's Second Symphony, Op. 40. In bars 149-156 the whole music is dominated by the fourth-chord F sharp - B natural - E natural, with which the music dies away.

"The Churchyard by the Sea", Op. 20.

"The Churchyard by the Sea", Op. 20

The music is composed in a masterly manner and shows Valen at the height of his orchestral thinking. In the programme for the premiere of the work in 1935\* he told of the circumstances of its inspiration.

"The inspiration for The Churchyard by the Sea came to me when I was staying in Mallorca and read a translation of Paul Valéry's famous poem (Le Cimetière Marin) in the Spanish paper El Sol for May 8th, 1933.

'Le Cimetière Marin' is Paul Valéry's 'masterpiece', says the foreword to the translation, 'and is among the poetic masterpieces of today and of all time! It is a philosophical meditation, in the manner of Parmenides and Zenon, expressing life's ephemeral vicissitudes, a meditation on the churchyard at Cette.' This made me think of another churchyard back in Norway, an old disused burial ground where cholera victims had been buried, by the sea in West Norway, just near where I live (Valestrand). The music does not follow the poem programmatically, but seeks to voice the reflections which arise wherever Man stands face to face with Death."

The cholera churchyard in Leirvaag (in Valestrand) was laid out in 1848 after the epidemic which broke out when a brother of the composer's grandfather, Erik Farteinsen Ulveraker, a skipper of a small sloop, returned home to Valestrand infected with the disease. The victims were buried at the remote place Leirvaag (vaag means inlet in Norwegian) as the people were afraid of catching the infection. The churchyard is now derelict, and a stone wall which surrounds it is the only thing

---

\* From the programme of the Oslo Philharmonic Orchestra's performance of the music at a concert given on September 10th, 1947. Quoted in "Gjennom kamp til seier....." (Bjarne Kortsen), Oslo, 1963, p. 93.

left to remind us of the former burial ground. Valen very often used to sit here meditating and enjoying the singing of the birds at this lonely bare place.\*

Here is Paul Valery's poem "The Churchyard by the Sea", translated into English by B. Gibbs:

This tranquil roof, with walking pigeons, looms  
Trembling between the pines, beyond the tombs  
Precise mid-day the sea from fire composes-  
The sea for ever re-begun  
What recompense after a thought is one  
Look on the calm of gods the sea disposes.

The hidden dead are well within this earth  
That warms and redispenses them to birth.  
Mid-day above, high noontide without motion  
Thinks in itself and its proper stem  
Thou complete head and perfect diadem,  
I am in Thee the secret alteration.\*\*

The music is based upon five characteristic motifs which among them contain all the twelve notes of the series. Motif 1, with its constant

---

\* Quoted from the article "Mennen med det vakre namnet" by Bjarne Rabben in Norsk Tidend, July 2nd, 1959.

\*\* See the original in Appendix G.

circling round G natural as central key-note, is employed throughout the piece as a 'basso ostinato'-motif and so gives the music a pronounced feeling of tonality on natural. It is possibly this fact which has made the work so readily acceptable to ordinary listeners. Motif 1 may be said to exhibit the image of the sea's slow and heavy swell.

Ex. 1. Motif 1 is ingeniously constructed; it is composed of the partial motif  $a_2$  and its retrograde inversion (untransposed)  $a_{x2}$  coupled together so that they overlap each other. The same way of building up a motif can also be traced in the principal motif A of the Serenade for Five Wind Instruments, Op. 42. The most prominent intervals of motif 1 are the minor and major second. The grouping of partmotifs in motif 1 is:  $x + x$ .

Motifs 2 and 3, in an ingenious way, characterize the abandoned and dilapidated cholera cemetery. The concluding augmented fourth of motif 2 is reflected in the triplet turning notes on the perfect fourth and augmented fifth in the second part of motif 3. Exs. 2 and 3. The fourth of motifs 2 and 3 also appears in the beginning of the upward directed motif 4. This motif could be said to express a bird rising from the top of a tree and flying out over the sea "in broken, impotent beats of wings".\* Ex. 4. Immediately after motif 4 the short syncopated motif 5 is stated in the same instrument (the first violin,

---

\* Cited from the poem "Der skreg en Fugl" by the Norwegian poet Vilhelm Krag (1871-1935). The poem has been set to music by among others Christian Sinding (Op. 18, No. 5).

bar 7). This motif may be regarded as a variation of motif 1, with which it has the dotted rhythm in common. Exs 5 and 1. After the short statement of the work's motifs, they are developed in several successive sections with a final climax in bars 95-104 followed by a short repetition of the motifs. As will be seen from example 8, the motifs 1-5 are split up and distributed among the brass, timpani and strings. The rather short-winded motifs are so aptly conceived that they can easily be combined at the original pitch (that is to say, untransposed) into longer melodies acting as themes. One of these melodies, which consequently consists of chains of the work's motifs, is cited in example 7. A smaller motif in the flutes, bar 35, which previously has been stated in the same instrument at bar 26, is derived from motif 2. It is later to some extent used in the music, but is not of the same significance as motifs 1-5, and is for that reason not quoted here.

The scoring of the music is soloistic with a strong emphasis on the strings, which serve as a constant link between the various solos in the woodwind and the brass. There are many examples of truly original and imaginatively conceived scoring in this work, but I shall here confine myself to mentioning only the following places: the strotto-like kind of imitation of motif 4 between the first and second violins, bars 19 to 22, quoted in example 6; motif 1 in the double basses and the bassoons against motif 3 in the horns; the highly effective use of tremolos in the strings in bars 51-83, here used with great imagination for even though the tutti climax (on pp. 26 and 27 of the printed score) shows a



'through'-doubled orchestra it does not appear thick in sound, as unfortunately is the case with the final climax of the orchestral piece "The Silent Isle", Op. 21 (see pp. 13-19 of the published score); and the solo for the flutes against the 'cellos and double basses (doubled in octaves), bars 83-92.

\*\*\*\*\*

There is a printing error in the horns, bar 57. A flat is omitted before b<sup>b</sup> natural (the first note of the double semiquavers).

\*\*\*\*\*

"La Isla de las Calmas" (The Silent Island), Op. 21

"La Isla de las Calmas" (The Silent Isle), Op. 21

This idyllic and lyrical piece of twelve-note music was inspired by an incident in the last of Valen's two Mediterranean journeys. Valen had stayed on Mallorca and was on his way back to Valencia on a small boat. The weather was very pleasant and Valen stood on the deck and looked at the sea as they left the harbour. Shortly before Mallorca disappeared from sight some white doves were released from a basket. They immediately flew towards the fog-shrouded cathedral. This assumed for Valen the character of a grand symbol of God's everlasting mercy, and at once the music was born in his mind. Valen came to remember the last line of Keats' poem "To Hope": "Waving thy silver pinions o'er my head"<sup>\*</sup>.

The work was completed after Valen's homecoming to Valentstrand in the summer of 1934 (the sketches show the dates: June 25th - August 25th, 1934).

The piece opens with a quiet undulating motif in the second violins, bar 1, against the sustained note G natural in the 'cellos. The motif is presumably intended by the composer to depict the cathedral encircled by fog. Funnily enough, this motif reminds one of a popular tune the name of which I am not able to recollect. As will be seen from a comparison between examples 1 and 5 the similarity is quite striking.

---

<sup>\*</sup>Told to the author in conversation with the composer.

Valen hated everything banal and if he had known about this purely accidental likeness would probably have discarded the motif. The similarity is, however, only transitory, and the composer has with the concluding "tail"-motif  $x$ , lifted the motif up into a mental kind of sphere so typical of Valen's artistic mind<sup>†</sup>.

The motif grouping of this motif is (see example 1):

$x + x + / x + x + x$  (here  $x$  signifies the concluding "tail"-motif<sup>\*\*</sup>).

In the second violins, bar 3, there appears an ascending motif (ex. 2) which is built up principally on fourths. The partial motif  $y$  betrays a close relationship with the concluding "Tail"-motif  $x$  of motif 1. Motif 2 very likely represents the picture of the doves' ascent and flight. It may also be interpreted as symbolizing the composer's longing for unification with God and Eternity. (See the source of inspiration for the work.)

Motifs 1 and 2 are joined to a descending motif 3 in the first flute which may be considered as a variation of the partial motif  $y$  of motif 2.

---

\* In the slow movement of his famous Piano Concerto in B flat minor Tchaikovsky employs a melody popular at the time he wrote the music. The melody so strongly embedded in the composer's characteristic mode of expression is here hardly recognizable as a popular tune.

\*\* The same kind of concluding "tail"-motif can be discovered at the end of motifs 1 and 2 of the composer's orchestral piece Sonetto di Michelangelo (Op. 17, No. 1).

Motif 3 may be characterized as the "credo"-motif of the piece. Motif 4 is distinguished by an extensive use of the "tail"-motif from motif 1. It also combines motifs 2 and 3 and can therefore be regarded as a coalescence of the first three motifs of the work; it thus provides a summary of the work's motivic material. The last part of motif 4 - extending from bar 4 to bar 6 of the motif - is later used as an independent motif of its own. Exs. 1-4.

It is worth noting that the twelfth note of the series comes as the first note in motif 4 thus further contributing towards creating a unity of the motifs (1-4) employed in the work. (Because of the length of motif 4 we could call it a theme, but it is not used as such, and it is therefore better to retain the term 'motif' for this melody.)

The "exposition" of the work's four motifs ends at bar 16 where we get the first development section. The motifs are elaborated in several successive development sections, and the music is concluded by a short repetition of the work's motifs. The music might therefore be defined within the terms of a freely conceived variation rondo when necessary.

In examining the score the music was found to exhibit a pronounced feeling of a central key-note on G which strikes through the texture of the music by being strongly emphasized in the bass-line. The music in fact also begins and ends with the sustained note of G natural.

In spite of the predominantly soloistic treatment of the instruments the

score shows quite a few doublings. I will here only point out pp. 14-19 which present a rather heavily scored orchestra with doublings of the four-part writing of the strings in the woodwind and the brass. This kind of instrumentation is firstly too hackneyed and secondly makes it difficult for the listener to follow the treatment of the motifs. A conductor should be very careful to ensure that the doubled instruments (the strings) are not drowned by the sound of the brass. All this could have been avoided if the composer had not been so eager to pay equal tribute to all parts by doubling them. If it had been only for a short passage this kind of superdoubling would not have mattered so much. Valen himself heard the music performed several times and should have had plenty of opportunity to realize this for himself and correct the heavy scoring. I am surprised that his extreme self-criticism did not react to this.

The music is written in a dissonant polyphonic style with a strict elaboration of the motifs (1-4) presented in the first 13 bars. An interesting example of Valen's subtle contrapuntal writing can be seen in the published score p. 10 at bar 50. Here we have in the strings ('cellos, first violins and violas) a very short canon in contrary motion based on the original and retrograde of motif 2.

Together with the orchestral piece "The Churchyard by the Sea", Op. 20, this orchestral work has enjoyed a widespread popularity which it rightly deserves.

"Ode to Solitude", Op. 35

"Ode to Solitude", Op. 35

This long orchestral piece was completed in the year 1939, which also saw the completion of six major and minor works, among them the First Symphony, Op. 30, and the orchestral song "The Dark Night of the Soul" (Juan de la Cruz), Op. 32. The music, the composer tells, was inspired by the nature of Valsestrand\* (as were the "Pastorale", Op. 11, "The Churchyard by the Sea", Op. 20, the piano piece "Nachtstück" (Music at Night), Op. 22, No. 1, the "Variations for Piano", Op. 23, and the Third Symphony, Op. 41). The score was completed within thirteen days, a relatively short time for Valen, who often thought of himself as "one of the most slow working of Norwegian composers".

The music opens with motif 1 which strongly reminds one of motif 1 of Nenia, Op. 18, No. 1. A similar opening can be detected in the lento Introduction of the First Symphony's first movement.

Motif 1 is distinguished by a searching and ruminative mood which is expressed by the closed nature of the motif. Shortly after the presentation of this motif, the falling motif 2 is stated in the flutes (bar 3). This motif has a certain kind of resignation about it. Against it is heard a rather roving motif 3, whose widespread intervals underline the

---

\* Even though Valen never uttered anything about this work being inspired by a poem, it seems very likely that he may have had Keats' poem "O Solitude" in mind when he composed the music. We know that Valen frequently read the poetry of Keats and I think that he knew the above mentioned poem very well. The poem expresses the same kind of mood which predominates in the music of this work - the loneliness of modern man. See the words of the poem in Appendix G.



despair latent in motif 1. Motif 4 in the 'cellos and double basses at bar 7 has very much in common with the gliding motif 2 and may for that reason be regarded as a variation of it.

Motif 5 shows no definite mood and serves mainly as a transient means of coupling together the other motifs in the course of the music. It can, however, be considered as a variation of motif 1. Thus motifs 1 and 3 seem to be the most independent motifs of the work. In examining the score, the motifs 3 and 4 are seen to be the most frequently used motifs of the piece. Second to them come motifs 5, 1 and 2. The inversion of motifs 1 and 3 together with their original forms play a significant part in the long development section of the work. The first two motifs (1 and 2) contain between them all the twelve notes (cf. motifs 1 and 2 of the orchestral piece Sonetto di Michelangelo, Op. 17, No. 1).

As demonstrated in examples 1-5, all the motifs can be referred back to the initial motif 1 which therefore acts as a supply of partial motifs (x, c, t and u) for the motifs of the work. Moreover, it may be noticed that motifs 2 and 4 are composed of inversions of the partial motifs x and y of motif 1. The melodic formula of motif 2 will thus be

$$\underline{x_i + y_i + x_i}$$

(Here the small letter "i" indicates the inversion.)

that is to say, "arch"- or "bow"-form.

The grouping of partial motifs in motif 1 is:  $x + y$ , that is to say binary form.

The motivic structure of motifs 3, 4 and 5 is characterized through the repetition of the first partial motif and concluded with a smaller "tail"-motif. The melodic formula of these motifs is therefore:

$a + a + \text{"tail"-motif}$  (motif 3)

$x_1 + x_1 + \text{"tail"-motif}$  (motif 4)

$b + b + \text{"tail"-motif}$  (motif 5).

This kind of grouping the partial motifs of a motif is quite frequent in Valen's music, and one will find plenty of examples of this in, for instance, the composer's motets.

Finally, the motion of major sevenths and diminished octaves in motif 3 should be pointed out. Such wide spanned intervals are rarely found in Valen's output.

The layout of the music is symphonically conceived - a result of the composer's first tackling a symphony (Op. 30). It could well have been the first movement of a symphony. The reason for this may be found in the formal structure of the work. The Ode to Solitude is, in fact, written in a sonata form with exposition, development (in 3 sections), a recapitulation and a Coda. It is, however, important to observe that this sonata movement is based on motifs and not on themes as for example in the symphonies Nos. 2, 3 and 4. I do not mention the First Symphony

simply because in this work the composer adheres to the motivic working so characteristic of his orchestral pieces. Not until his Second Symphony, Op. 40, does Valen employ themes in the usual meaning of the word. (I am here only referring to the symphonies' sonata movements.) With the Second Symphony Valen, in the first movement, understood that the nature of a symphonically conceived sonata movement required themes and not motifs. The motivic working of the first movement, in sonata form, of the First Symphony thus contradicts the symphonic layout of the music and makes it difficult for the composer to form contrasting sections which would clearly stand out by themselves in the listener's mind.

The scoring of the music is quite transparent in spite of some occasional heavily scored doublings such as, for instance, the doubling of the melodic line in the bass by the following instruments: 'cellos and double basses, bassoons and bass trombone or tuba ad lib..

\*\*\*\*\*

Chapter 7.

Symphonies Nos. 1-4 (Opp. 30, 40, 41, and 43).

## Symphonies Nos. 1-4.

### Preliminary.

Valen composed five symphonies in all, the last of which exists only in sketches, some 50 or 60 partly numbered sheets written in pencil. Because of the fact that there is no indication of volume in the fourth symphony, this work too may be considered as being to some extent incomplete. All the symphonies have been performed, but so far only the Second and the Third have been published. The composer only heard the first performance of his Third Symphony, Op. 41, which was received enthusiastically and welcomed as a symphonic work of international standard.

Valen completed his First Symphony, Op. 30, in 1939, when he was 52 years old, having first tried himself out on orchestral pieces such as the "Sonetto di Michelangelo", Op. 17, No. 1, and "The Churchyard by the Sea", Op. 20. As we shall see from the introduction to the analysis of Valen's First Symphony, the composer wanted still more experience in symphonic writing before tackling such a complicated work as a symphony, but he could do nothing except compose the music as he heard it, viz. as a symphony. And so the First Symphony came into being. The first movement shows clearly how hard a struggle he had to realize the thematic aspect of a symphony. He achieved success, however, in the last three movements of the First Symphony, and all his later symphonies have a clear-cut and characteristic thematic material.

As far as form is concerned, the first movements of all his four completed symphonies are in sonata form. They all have an exposition of a principal and subsidiary theme section concluded by a closing section. In the development sections the composer chiefly employs material from the principal theme section and it is seldom he allows the principal theme to be opposed to the subsidiary theme. As may be expected, the recapitulation section is altered in comparison with the exposition. Here the subsidiary theme is transposed down a perfect fifth.

Many of the slow second movements are written in a kind of extended double binary "Lied"-form with a concluding development section of the themes of the preceding A- and B-sections.

The third movements have the character of a scherzo, but, apart from the Scherzo<sup>\*)</sup> of the First Symphony, they are usually composed as a rondo.

The final movements of the symphonies are mostly in rondo form. The finale of the Third Symphony, Op. 41, however, is in sonata form, and the final movement of the Fourth Symphony is composed as a mighty Chaconne with 20 variations based on an ostinato theme.

The instrumentation of Valen's symphonies is rather traditional as compared with that of the orchestral pieces. It exhibits many doublings of the leading orchestral parts and there are relatively few effects

---

\*) This movement is in the traditional ternary form: Scherzo-Trio-and Scherzo encore.

compared with the soloistically scored orchestral pieces. In his orchestral pieces with their background of inspiration Valen tends rather to paint in tones than (as in his symphonies) to solve a musical problem. The fact that he seldom had the opportunity of hearing his symphonies performed may also be a reason why he kept to the prescribed and generally accepted rules of orchestration and avoided any instrumentation which might have proved unsuccessful. Another important fact which must be taken into consideration is the polyphonic texture of Valen's music which particularly requires a clear emphasis of the most important parts. This is why Valen often supports a melody-carrying voice by doubling it with another instrument in the same register. Examples of this can be found in doubling a melody in the 'cellos with the double basses and bassoons (sometimes also the bass tuba, as in the finale of the First Symphony). In this respect the instrumentation of Valen's symphonies may be compared with Bach's and to some extent with Bruckner's orchestration. With both these composers the emphasis of the melodic line is the most important feature of their orchestral style, although Bruckner often provides for the colourful effects so prominent in the Wagnerian orchestra. Valen's symphonies seem to have taken Bruckner's symphonies as a model, but the composer may have been equally inspired by Brahms. None of the contemporary composers' symphonies were of any importance to Valen, because they did not offer him any help in the solution of formal problems. This includes even Webern's Symphony, Op. 21, which Valen did not know, as far as can be ascertained from the

collection of scores left after his death in 1952. Even if he had known about Webern's symphony, it could not have been of any significance to him, since the form of Webern's two-movement symphony is totally different from that of Valen's.



Symphony No. 1, Op. 30

Symphony No. 1, Op. 30.Preliminary.

The symphony was composed in two years, between October 12th, 1937 and February 4th, 1939. The first ideas came to Valen in the autumn of 1937 while he was living in Oslo and he tried at first to compose a piano sonata, but the work did not go according to plan because he kept hearing the music for orchestra. He had therefore to give up the first sketches and "swallow the bitter pill" and compose a symphony.\*) The reason why Valen did not want to write a symphony was that he did not feel capable of tackling such a great undertaking. He wanted some more experience before he set himself to compose a work on such a large scale, but there was no turning back and the work had to be completed. Although the first symphony was completed in 1939, exactly 17 years elapsed before the première of the work by the Bergen Symphony Orchestra (Musikkselskapet Harmonien) conducted by Carl Garaguly. It has not been performed so very often since, and the main reason may be that the musical quality of the work is rather uneven. This applies in particular to the first movement, which does not have any distinct themes (apart from the final group motif) and exhibits a rare mixture of 'motivic working' from the previous orchestral pieces and an attempt to think in themes. This problem was solved as early as in the second movement of the symphony which, like the ensuing movements, has a clear-cut thematic material realized and treated as such.

---

\*) According to Gurvin: "Fartein Valen....", p. 119.

The first movement is filled with drama and conflict which are not resolved until in the finale. The second movement breathes with a deep love of nature, while the third movement is full of the joy of life and hope. The final movement resumes the spirit of conflict and drama of the first movement and brings the dramatic character of the music quietly to rest.

Synopsis of form of the different movements:

1st movement, lento-allegro, sonata form with a slow introduction

(lento), 187 bars.

2nd " adagio, extended double binary "Lied"-form, 102 bars.

3rd " scherzo with trio and scherzo da capo, 135 bars.

4th " finale, allegro ma non troppo, sonata rondo, 247 bars.

1st movement (Lento-Allegro).

The music is composed in sonata form with a short, slow introduction, "Lento", which later returns in the recapitulation section.

The synopsis of form is given, followed immediately by a discussion of the music in detail.

Synopsis of form:Exposition:

Introduction (lento):.....	bars 1-8
Principal theme group:.....	" 9-25
Subsidiary theme group:.....	" 26-39
Final motif group:.....	" 40-64

Development:..... " 65-140

Recapitulation:

Introduction (lento):.....	" 141-144
Principal theme group:.....	" 145-165
Subsidiary theme group:.....	" 166-168
Final motif group:.....	" 169-187

The exposition commences with the slow introduction (lento) of only eight bars. The characteristic bass theme of the introduction returns unaltered in the recapitulation, but is never employed elsewhere in this movement. See example 1. The ascending triplet motif x) first heard in the clarinets at bar 5, on the other hand, is used a great deal, especially in the principal theme section. See example 2.

The principal theme is introduced in the first violins at bar 9 right at the beginning of the allegro section. See example 3.

The subsidiary theme is introduced as a canon between the first violins and the violas at bar 26. It is very brief and could equally well be named 'motif', but it is used here as a theme. It is divided into two phrases or motifs, as demonstrated in example 4. A short transitional climax on f in bars 39-40 leads up to the final motif group, which starts with a fanfare-like motif in the oboe I at bar 43. Characteristic of the final group motif is the dotted rhythm and the tritone. The motif is divided into two phrases or partmotifs at the dotted D natural quaver in bar 2. The second phrase can be interpreted as a varied inversion of the first one. It is actually presented immediately before the first phrase thus forming a short canon with it. See example 5.

There is a short climax on f with a fall in volume to p in bar 54. The triplet rhythm of the final motif's second phrase comes more and more to the fore. The final motif group is concluded by a brief repeat of the subsidiary theme's most important motif r), the notes of which are distributed among the various instruments.

The development starts at bar 65 with the principal theme transposed down a perfect fifth in the 'cellos. This section chiefly treats motifs from the principal and the final motif groups. Of specific importance is motif p) of the principal theme. The subsidiary theme is not employed here, a practice of which we will find many examples in

other sonata movements of Valen's.

The recapitulation begins at bar 141 with a brief repeat of the introductory "Lento"-theme of the exposition followed by a repetition of the principal theme group at the tempo allegro. The principal theme is here transposed down a perfect fifth and the section is to some extent enlarged compared with the principal theme group of the exposition. The subsidiary theme group, on the other hand, is considerably reduced and serves almost as a short transition to the concluding final group. There is strong climax at pp. 32-33 of the MS score, where we have a development of the subsidiary theme and the final motif. The movement dies out with the subsidiary theme distributed as sustained chord notes in the various instruments. See example 6.

2nd movement (Adagio).

The music is inspired by El Greco's painting "Christ on the Mount of Olives" which Valen saw in a book of reproductions of El Greco's paintings belonging to his friend Agnes Hiorth, one of the foremost portrait painters in Norway.\*) It is not possible, however, to trace any direct influence from the painting in the music, although the falling motion of the opening of theme 1 may be interpreted as representing the line between the head of the angel, the cup in the left hand of the angel, the outstretched right hand and the eyes of Christ.\*\*)

This is only to be considered as a suggestion and must not be taken too literally. More important is the atmosphere of the situation shown in the painting and the devoted, though extremely sad, expression of Christ's eyes which must have made a great impression on the composer.

The music is composed, like the majority of Valen's slow symphony movements, in a kind of enlarged "Lied"-form with a concluding elaborative section based on the thematic material from both the A- and B-sections and a rounding-off Coda.

I give below a short synopsis of form.

Synopsis of form:

A-section (exposition of themes 1-3):.....bars 1-31  
B-section (motifs 1-3):..... " 32-43

---

\*) A photograph of a portrait of Valen by Agnes Hiorth will be found in the biographical section of this work.

\*\*) Mentioned in the article "Fartein Valen og bildende kunst", Kunst og Kultur No. 1, Oslo, 1964.



El Greco: Christ on the Mount of Olives(ca. 1590).



Synopsis of form (continued):

A'-section (contrasting of theme 1 inverted and in original form):.....bars	44-54
A''-section (the original form of theme 1 opposed motifs 2 and 3):.....	" 55-60
B'-section (elaboration of motifs 4 and 5):.....	" 61-73
Development of motifs from A- and B-sections:.....	" 74-93
Coda (with theme 1 emerging as "victorious" theme):.....	" 94-106

This, shortened, gives:

A	B	A'	A''	B'	development of motifs from A- and B-sections	Coda
---	---	----	-----	----	---	------

or:

A	B	A'	B'	development section	Coda
(A' + A'')					

which is an extended double binary "Lied"-form with a development section and a Coda.

A-section:

Theme 1 is first stated in the oboes against theme 2 in the violas and is immediately taken up by the first violins at bar 5. It is divided into two phrases at B natural on the first quaver in bar 3 of the theme. The characteristic four-note figure (Bb-Gb-Ab-C) in the first bar of theme 1 may be interpreted as a circumscribed ninth chord on the dominant of the dominant of Gb major.\*) Example 7.

---

\*) "Melodic Structure...", p. 9.

Theme 2 has the character of a countersubject to theme 1, but does not act so very much as such. It is only used as a theme in this section and serves later on chiefly as a source of motifs. See example 8.

In bar 7 a new motif (1) is joined to the two above-mentioned themes as a continuation and conclusion. Example 9.

As can be observed, motif 1 is distinguished by extensive use of semiquaver triplets, and it is frequently used throughout the music of this section. In bar 17 there is an interesting contrasting of themes 1 and 2 and motif 1. Here it can be seen that motif 1 is divided into two phrases at the G natural semiquaver of the first triplet in bar 2 of the motif. Characteristic of this section is the strict treatment of theme 1 (the main theme of the A-sections), while both theme 2 and motif 1 occur somewhat altered in respect to both rhythm and melody. Already in bar 25 a fragment of motif 2 from the B-section appears in the first violins which later comes fully in the flute I at bar 32 where the contrasting B-section commences. There is no definite climax in the A-section.

#### B-section:

This section opens with motifs 2 and 3 in oboe I and flute I respectively. See examples 10 and 11.

A new motif (4) is presented by the clarinets at bar 39 and is immediately taken up by the flutes in bar 41 (somewhat modified in intervals and rhythm), but is then abandoned and is seldom employed later. Example 12.

A'-section:

Here theme 1 is inverted (not strictly) and opposed to the original. A somewhat altered version of motif 1 is first heard in the clarinets and is later taken up by the flutes. In bar 49 a variant of motif 4 in the first violins is opposed to an alteration of motif 3 in the clarinets and a variation of the inverted theme 1 in the second violins. The original form of theme 1 reappears in the first violins at bar 55 shortly before the A''-section.

A''-section:

This section starts with the original of theme 1 played in the first violins (supported by doubling in the flutes) against counterpoint in the other parts mainly composed of motifs from theme 2 and partmotifs from motif I.

B'-section:

Here themes 1 and 2 are pitted against an elaboration of motifs 2 and 3.

Development section:

Here the thematic material of the A- and B-sections is contrasted and elaborated in a way reminiscent of the development section of the sonata form. From bar 78 onwards motifs from the B-section dominate the texture of the music and theme 1 and motif 1 from the A-section appear first in bar 84. From now on theme 1 takes the lead and ultimately dominates the last part of this section.

Coda:

This section falls into two parts; the first part sums up the most significant variants of the themes and motifs of the A- and B-sections. The second part is exclusively based on motif 1 and extends over the last seven bars. The music concludes with the notes of theme 1 distributed among the various instruments. See example 13.

### 3rd movement, Scherzo.

The composer called this movement scherzo, and unlike many of Valen's scherzo movements, it is in ternary form with scherzo, trio and scherzo encore. The exact repetition of a whole section seems rather out of place in twelve-note music, where one might perhaps have expected a varied repeat.\*) Even in the Scherzo of the Piano Trio, Op. 5, the repetition of the scherzo section is varied, though perhaps not so much. The distance between the first and second scherzo sections is, however, so large and rich in contrast that any impression of a central key-note is prevented. Besides the exact repeat of first scherzo section gives the music an overall unity which would have been missing in the case of a varied repeat. This is a suitable point at which to remind the reader of the fact that the scherzo and trio sections are based on different themes and motifs which are developed independently of each other. Whatever the thematic material of the two sections may have in common, it is never contrasted and always treated separately. The scherzo and trio sections of this movement could therefore with some justification be claimed as representing two different orchestral pieces (like, for instance, Op. 17, Nos. 1 & 2, and Op. 18, Nos. 1 & 2) with a repeat of the first piece to create balance and symmetry.

#### The scherzo section:

The scherzo opens with the characteristic theme 1 in the oboe which

---

\*) A similar kind of repetition can be found in the first movement of Webern's Symphony, Op. 21. Here the exposition is to be repeated.

consists of a repeated rhythmic figure (marked x in example 14) on one note followed by a longer melody (marked y in example 14). Similar examples of recurrent beat-rhythm can be found in motifs a) and c) from the third movement of the First String Quartet, Op. 10 and the beginning of motif 1 from the orchestral piece Epithalamion, Op. 19.\*) The melodic figure Eb-G-D at the beginning of the second part (marked y) of the theme suggests a broken ninth chord (with omitted root and seventh) on the tonic of C minor. Any impression of a tonic of C in this melodic figure is circumscribed by the ensuing notes C sharp-G sharp of the conjunct falling motion, though the concluding note C clearly reveals the root of the broken chord concerned. See example 14.

Motifs 1 and 2 are heard contrapuntally against theme 1 in the violins and 'cellos respectively. Examples 15 and 16.

Of these motifs, the stretto-like motif 1 is the most important and is placed on equal footing with theme 1. It is a reminiscence of the final group's motif from the first movement and is chiefly employed to impel the action of the music. The main function of motif 2 is to prepare the introduction of themes 2 and 3 of the trio section. The similarity between motif 2 and themes 2 and 3 is very striking and must be intended by the composer in order to create unity between the scherzo and trio.

Motifs 1 and 2 are largely confined to the violins and 'cellos, while theme 1 is played by the various instruments throughout the music.

---

\*) See also theme 3 in the trio section of this movement.

After being stated in the oboe, theme 1 is immediately taken up by the violas, and the last part of the theme is played against it making a two-part canon at the fifth (perfect). In bars 11-12 and in bars 13-14 the first part of motif 1 is inverted in the 1st violins. The last two bars of theme 1 are widely employed, especially as a contrast to motif 1.

At page 112 (of the MS) there is in the first violins an interesting example of interpolation of notes from the last two bars of theme 1.

The music mounts into two powerful climaxes on ff in bar 34 and in bars 51-52 shortly before the trio comes in at bar 53.

#### The trio:


This contrasting middle section is wholly based on two themes (2 & 3) and a 'chordal'\*) motif (3). Notice moreover the change of metre from ternary time (9/8) to binary (2/4). Examples 17, 18 & 19.

The trio opens with theme 2 in the first and second violins, and against it is theme 3 heard in the 'cellos and double basses, here with the character of a countersubject to theme 2, but later employed independently of theme 2. Both theme 2 and theme 3 are of equal length and commence with a seventh (major seventh in theme 2, and minor seventh in theme 3). Theme 3, however, is chiefly ruled by steps of sevenths

---


\*) In my book "Melodic Structure...", p. 17, chordal motifs and themes are defined as follows:

"Here the chordal element of the theme or the motif is so prominent and so closely interwoven with the thematics and rhythmic that it is difficult only to cite the thematic line itself without violating the whole theme or motif as such. Such a chordal theme or motif has therefore to be stated in whole".

comparable with the countersubject of the principal theme from the Violin Concerto (Op. 37). The opening sevenths of themes 2 and 3 can be traced back to the opening interval of motif 2 from the scherzo. Characteristic of theme 3 is the recurrent rhythm: 

Theme 2 is divided into three phrases as demonstrated in example 18. The division can be justified by an examination of the music, where the three phrases of the theme are used as independent motivic units.

Another interesting fact about theme 2 is that the concluding three notes C sharp-D-F are exactly identical with the first three notes of the theme. This specific conclusion of a theme allows an immediate succeeding repeat of the theme in the same part. An example of such a repeat of a theme can be found in the first violins on pp. 125-126 of the MS score. Here theme 2 is repeated a fifth above the original pitch of the theme.

The main rhythmic figure in the last section of the trio is:  which is employed to such a great extent that it gives the music a pseudo-polyphonic structure bordering on homophony.

The music of the trio falls into three main sections: a short exposition of the thematic material followed by an elaborative treatment of it concluded by a short coda-like repeat of themes 2 and 3 and motif 3.



Summary of form:

Scherzo:.....bars 1-52

Trio:..... " 53-87

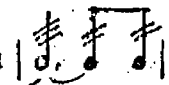
Scherzo encore:..... 52 bars.

There is a slip of the pen on the part of the composer on page 125 of the MS score. Here b'b is wrongly placed in the oboe instead of in the flute.

4th movement, Finale.

This movement with its 247 bars is the longest ever written by Valen and competes in length with a Bruckner symphony movement. As far as form is concerned, it can be described as a sonata rondo.

The music opens with a 'tremolo' theme in the first violins against the rondo theme commencing in the 'cellos at bar 4. See examples 20 & 21.

Characteristic of the 'tremolo' theme is the recurrent rhythm  mostly on the fifth. The 'tremolo' theme has an atmosphere of fear and drama about it and constitutes a good contrast to the cool, but forward pointing boldness of the rondo theme.\*) As will be seen from an examination of the music, this theme is divided into three phrases, the first two partly overlapping each other and the third one coming as a conclusion. The grouping of bars thus is as follows:

1st phrase

1  $\frac{1}{2}$

$\frac{1}{2} + \frac{1}{2} + 1$  + 2

second phrase

3rd phrase

The numbers given here refer to the length in bars of each phrase concerned.

We see here that the first and second phrases overlap each other by half a bar and that the grouping of bars in the respective phrases is irregular, viz.  $1 \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + 1 + 2$ , which is necessary to avoid the

---

\*) The 'tremolo' theme may well be regarded as the countersubject of the rondo theme, as it always appears together with the rondo theme in original form (but not in the rondo section where the rondo theme is inverted).

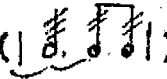
grouping in two and two bars of homophone music. Similar odd grouping of bars in phrases or parts of a theme can be detected in themes elsewhere in Valen's music, but here I shall restrict myself to drawing the reader's attention to theme 2 of the Second Symphony's final movement. The most important melodic figure of the rondo theme is found in the changing note on the seventh (major and minor) of the second bar. This prominent interval here brings to mind the opening intervals of themes 2 and 3 from the trio section of the third movement (scherzo).

The 'tremolo' and the rondo theme form the thematic material for the various rondo sections and their respective episodes.

The contrasting subordinate theme section starts in bar 78 with the compound triple metre  $6/4$  ( $3/4 + 3/4$ ) of the subordinate theme D. See example 22.

If we compare theme D with the two themes mentioned above, we will see that it is a coalescence of them. This is so neatly done, however, that it is not possible to hear it as such, and theme D therefore stands on its own feet thematically speaking. Theme D is divided into two longer and one short phrase which may be regarded as a concluding "tail" of theme. Example 22.

Melodically the 'tremolo' theme is reflected in the first phrase of theme D, while the second phrase of theme D represents the second phrase and the beginning of the third one from the rondo theme. The "tail" of theme D points to the first phrase of the rondo theme. Moreover, when one considers the rhythm of theme D, the slurring over of one note from one bar to the next is strongly reminiscent of the recurrent

rhythm () of the 'tremolo' theme. Thus the composer has ingeniously contrived to form thematic unity between these different themes. If we call the entries of the rondo theme RT, the episodes E, and the entries of the subordinate theme D-ST, we will have the following synopsis of form.

Synopsis of form:

R(ondo) T(heme) in original form:.....	bars 1-16
E(pisode) (based on motifs from the rondo theme):.....	" 17-33
RT' (rondo theme in original form varied):.....	" 34-46
E':.....	" 47-55
RT'' (rondo theme inverted):.....	" 56-72
E'':.....	" 73-77
S(ubordinate) T(heme) (theme D):.....	" 78-108
Transition:.....	" 109-112
RT''' (rondo theme in original form):.....	" 113-155
ST':.....	" 156-191
Transition:.....	" 192-195
<u>Development</u> (of themes and motifs from the rondo and the subordinate theme section:..	" 196-247

If the various entries of the rondo theme and their respective episodes are regarded as a section for itself, and ST as the contrasting section, the following pattern of form is obtained:

RT (with all RTs and Es)-ST-Trans.-RT'-ST'- Development of themes from RT and ST.

This is reminiscent of the extended double binary "Lied"-form so frequently employed by Valen in the slow movements of his multimovement works. Here, however, it is more appropriate to consider the music as being in rondo form, or rather to be a sonata rondo when one has in mind the contrasting subordinate and development sections.

RT: Here the thematic material of the rondo sections is presented for the first time. No definite climax.

E: Based on motifs from the themes of the previous rondo section.  
A strong climax on ff in bar 30.

RT': Varied entry of rondo theme. Climax on ff in bar 41.

E': Elaborative transition mainly with volume on p.

RT'': Here the rondo theme is inverted. A new motif x) reminiscent of the rondo theme's first phrase is introduced in the 'cellos at bar 59. See example 23. Motif x) has the character of a stretto-making motif and is very much used as such in this section. Yet another motif y) is presented at bar 65 and is employed to some extent. Example 24. This motif brings to mind theme 3 from the trio section of the preceding movement with which it has both rhythm and melody in common. In addition the seventh motif from the second bar of the rondo theme is of some importance. In bars 68-69 motifs x) and y) are put together to make a theme which is later never used.

E'': Opens with a powerful emphasis on the seventh motif from the rondo theme. Bars 76-77 seem to form a transition to what appears to be an entirely new thematic section, but turns out to be a further elaboration of motifs from the rondo theme. The introduction of the compound triple metre 6/4 announces the new contrasting subordinate theme section to come.

ST: Apart from some transient motifs of minor importance the subordinate theme D constitutes the thematic material of this contrasting section. Climax on ff in bar 103.

Transition: Chiefly based on motifs from the rondo theme, in particular the seventh motif from the second bar, thus preparing for the entry of the rondo theme in original.

RT'': The original form of the rondo theme enters here without the tremolo countersubject which is later stated against motifs from the rondo theme's original form. Both the rondo theme and the countersubject are here altered in melody and rhythm.

ST': Theme D starts here a perfect fifth below the initial note of the first entry of theme D in the first ST-section. The original pitch of theme D is regained on page 182 of the MS score, where we have a canon at the fifth between the first violins and the 'cellos & double basses.

Transition: Here the metre changes from 9/4 to 6/4.

Development: The metre has here changed once more to  $\text{C}$  ( $4/4$ ) and the section opens with motifs from the rondo theme in original form against a triplet version of theme D transposed a perfect fifth above the original pitch. The rondo theme is soon afterwards stated in the first violins starting from the second bar of the theme. From page 198 of the MS score the rondo theme gradually takes the lead over theme D and on page 203 dominates the whole texture of the music. The 'tremolo' theme has now been transformed to a stretto-making motif which leads on to the final climax of the music. See example 25. The music ends with the first two bars of the rondo theme in practically all parts of the orchestra. The rondo theme may therefore be regarded as the sole "victor" in this "fight".

Symphony No. 2, Op. 40.



Symphony No. 2, Op. 40.

Preliminary.

Valen finished his Second Symphony in 1944, five years after the completion of his First Symphony, Op. 30. Between the first and second symphonies came such important works as the orchestral piece, "Ode to Solitude", Op. 35, the Violin Concerto, Op. 37, and the Second Piano Sonata, Op. 38, where he elaborates and establishes the 'thematic working' he introduced in his First Symphony. In this and the preceding works the contrapuntal apparatus has become more flexible than was often the case before, and is not so strictly dependent on the development of the themes' inherent motifs. Moreover, we get longer themes which greatly resemble a baroque theme in having a fixed "head" and a variable "tail".

Valen's Second Symphony consists of four movements including the finale. The first movement (the longest but one) is characterized by struggle and dramatic tension which is not relieved until the calmer second movement, which is marked by rural idyll and deep pantheistic love (cf. Bruckner's symphonies which Valen greatly admired). The third movement is a merry riotous scherzo (without Trio) which flows into the sweeping, fresh, and to some extent calmly contemplative finale (the longest movement of the symphony).

Summary of movements and form:

1st movement, allegro con brio, sonata form:.....138 bars

- 2nd movement, adagio, rondo with two contrasting groups  
of themes opposed and developed  
in a separate section;..... 96 bars
- 3rd movement, allegretto, scherzo without trio,  
variation rondo:..... 99 "
- 4th movement, allegro molto, bi-thematic rondo:..... 156 "

|||||

A remarkable feature of the symphony is the rondo form in three of the four movements. Such a predilection for such a certain form in one work is difficult to parallel elsewhere in Valen's music.

1st movement (allegro con brio).

The first movement is composed in sonata form with exposition, development, recapitulation, transition and Coda.

The exposition is divided into a principal theme group, bars 1-21, a subsidiary theme group, bars 22-41, and a rounding-off closing section, bars 42-56 which leads directly on to the development section at bar 57.

The exposition opens with the principal theme A in the first violins against a countersubject B in the 'cellos and double basses supported by doubling in the bassoons. The principal theme is divided into a first and second phrase at D flat in bar 2 and is distinguished by the characteristic intervals of the perfect fifth and minor second. Example 1. The most prominent interval of the countersubject B is the major second, but here we will detect the seventh which plays such a great part in motif y). Examples 2 and 4.

Immediately after the statement of the principal theme and its countersubject the clarinet I introduces motif x), which is later to be of the greatest significance in the music of this movement. The most important intervals of this motif are the second (major and minor) and the perfect fourth. Example 3. The compressed presentation of the principal theme group's material (within 6 bars) mounts to a preliminary climax at bar 6/7, where the principal theme and the countersubject have changed places after the rules of double counterpoint, so that what was

previously in the treble is now put down in the bass and vice versa. The principal theme and the countersubject follow each other throughout the music though in a slightly varied form. It may be pointed out that the second phrase of the principal theme is used independently of the theme itself and especially in combination with motif x).

The exposition of the principal theme group climbs up to a powerful climax on ff tutti in bars 17-20, and decreases in volume at bar 22, where the subsidiary theme group comes in.

The subsidiary theme commences with theme C in the clarinet I at bar 22 against the important countersubject motif x). See examples 5 and 6. Both the subsidiary theme C and the principal theme A open with a descending perfect fifth, examples of which abound in Valen's music, e.g. the principal theme of his Violin Concerto, Op. 37, and the main theme of the Third Symphony's second movement.

As will be seen from a comparison between examples 5 & 22, there is a striking resemblance between the subsidiary theme C and theme 2a from the contrasting section of the finale. The subsidiary theme C falls into two parts at B natural in the second bar of the theme and concludes with a variation of the triplet motif in theme C (bracketed in example 5), thus foreshadowing the continuation theme D starting in flute 1 at bar 25. See example 7.

Theme D is livelier and more figurative than the rather majestic theme C, and is divided into two phrases at the first quaver on E natural in bar 3 of the theme. Noteworthy in the theme is the broken seventh

chord in root position on the note D natural (C-A-D) with the third omitted. The themes of the subsidiary group wander among the different instruments in turn and are only slightly elaborated. The subsidiary theme section reaches the final climax at bar 39 and drops in volume to p in bar 42, where the characteristic falling motif p) is heard in the oboe I, quickly followed by the important motif r) in the first violins at bar 43 of the exposition's final group. Examples 8 and 9.

The most important interval in these motifs is the second (major and minor) which is also found in the other themes and motifs of the exposition. Motifs p) and r) dominate the music in this section till shortly before the development where the subsidiary theme C and its countersubject are opposed to motifs p) and r). The development section starts at bar 57 with the sustained note C sharp slurred over from the flute in the preceding bar. This note contributes greatly towards relieving the stress of the principal theme's transposition to the fifth D natural.

As often happens in Valen's sonata form movements, the development section is quite short and comprises only the themes and motifs of the principal group in original and varied forms. It mounts to two climaxes on ff in bars 68 and 71. In the latter the violins are playing motifs from the second phrase of the principal theme A with tremolos falling in volume to p at bar 80, where we have a short repeat of the principal theme and the countersubject before the recapitulation of the principal theme group commences at bar 83.

The recapitulation of the principal theme group begins with the principal theme and the countersubject at the same pitch as in the exposition. In fact the first two bars of the recapitulation of the principal theme group are exactly the same as in the exposition, bars 1-2, except that the part of the second violins is given to the violas in the recapitulation. The recapitulation of the principal theme group is considerably shortened in comparison with that of the exposition, and naturally different. The recapitulation of the subsidiary theme group starts at bar 95 and brings all its themes and motifs transposed down a perfect fifth as compared with the exposition. It is also somewhat abbreviated and rearranged. In the 'cellos and double basses, bars 100-104, the first and second phrases of theme D have changed place, so that the second phrase precedes the first.

The recapitulation of the subsidiary theme group leads directly over into the recapitulation of the final motif group. Here the motifs p) and r) are both transposed down a perfect fifth as the themes and motifs of the subsidiary theme group. This section is also shorter than that of the exposition and different in that the motifs are elaborated much more than in the exposition.

At bar 121 begins a short transition based in the main on the contrasting of the movement's thematic material. In bars 123 and 124 there is a two-part canon of the principal theme between the 'cellos and double basses (reinforced by doubling in the second bassoon), and

the second violins (doubled by the oboes). In bar 126 there is another two-part canon of motif x) at short distance between the cellos and double basses and the second violins against theme D and motif z) in the other parts.

This transition, which thus has the character of a contrasting of the movement's thematic material, is followed at bar 129 by a Coda. The material of the principal theme group is telescoped here, motif x) appears in original as well as inverted forms in a kind of stretto-like canon in bars 132/133, and the section concludes with a powerful climax in ff with the principal theme's first phrase in triplets. The concluding chord is composed of the two superimposed perfect fifths D-A, and D flat-A flat; the latter perfect fifth (D flat-A flat) here serving the purpose of blurring the strong impression of a key-note on D natural, which must be considered as the central note of the movement.

Summary of form:

Exposition:

Principal theme group:.....	bars	1-21
Subsidiary " " .....	"	22-41
Final motif group:.....	"	42-56

Development:..... " 57-79

Transition (based on the themes of the principal group):..... " 80-82

Recapitulation:

Principal theme group:.....	"	83-94
Subsidiary " " .....	"	95-111
Final motif group:.....	"	111-120

Summary of form (continued):

Transition (based on the movement's thematic material  
by and large):.....bars 121-128

Coda (based on the material of the principal theme  
group:..... " 129-138



## 2nd movement (adagio).

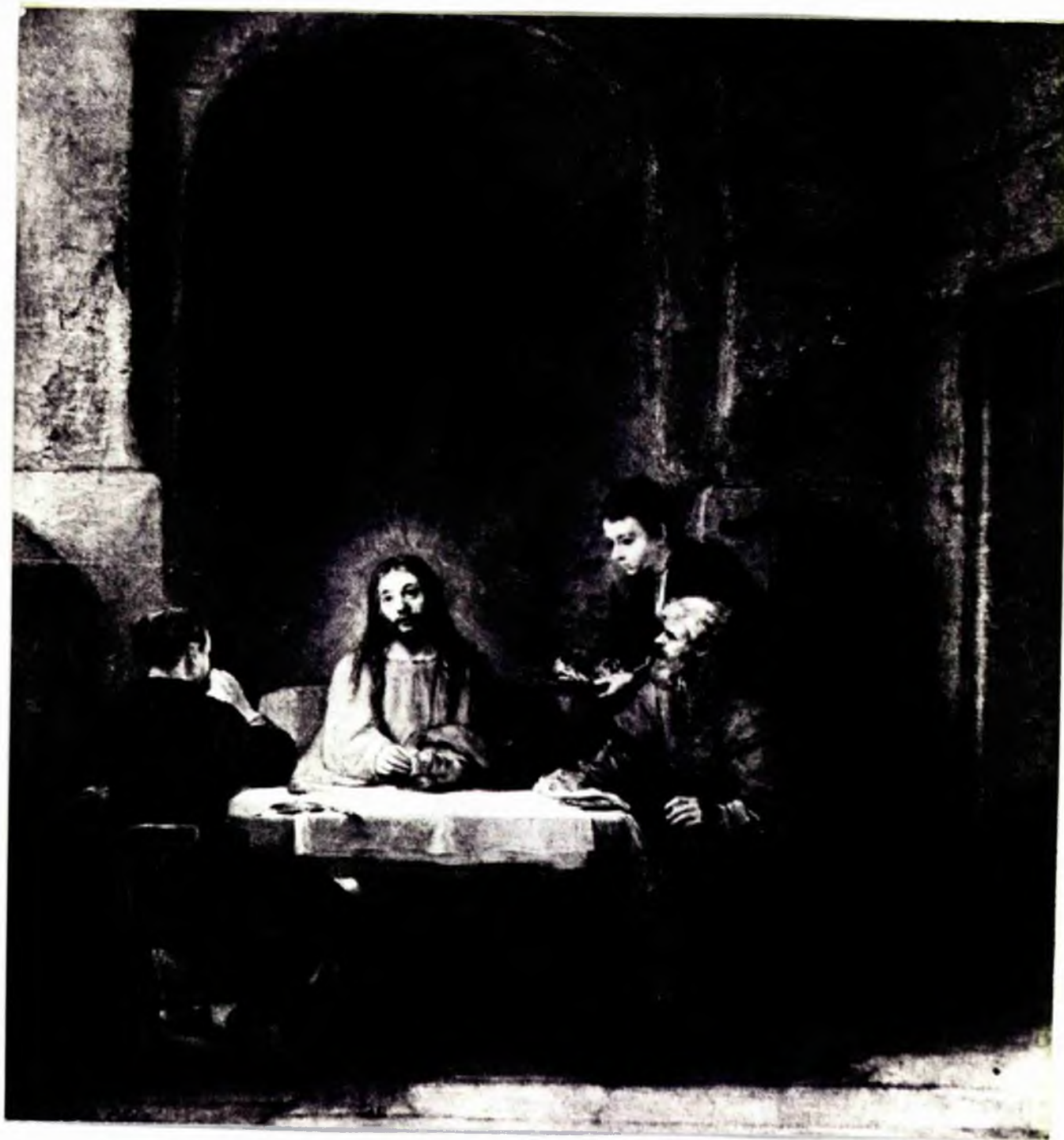
Like many of Valen's slow symphony movements, this is marked by rural peace and idyll, often expressing a deep inward religious feeling and a warm pantheistic love of nature. This is also reflected in the 6/8 metre of the music which suggests the Sicilienne's swaying metre so much in use in the Baroque to depict pastoral moods.

The music was inspired by Rembrandt's painting "The Apostles in Emmaus". There is, however, no direct connection between the painting and the music.

The Adagio is composed as a sonata rondo (cf. the form of the Finale) with two mutually contrasting groups of themes first presented one at a time and then set up against each other as contrasts in an elaborative treatment. A short coda based on motifs from the main theme section forms the conclusion of this beautiful movement.

### Example 16.

As early as in the first bar the total thematic material of the main theme group is stated. As was the case with the main theme section of this symphony's third movement, we have here four themes in all, of which theme 2 must be regarded as the most significant. Then comes theme 1. Themes 3 and 4, although frequently employed as independent like the two previously mentioned themes (1 and 2), have rather the character of countersubjects to themes 2 and 1. Examples 10-13.



**Rembrandt: The Apostles in Emmaus.**

After being stated all the themes change places, so that what was previously in the treble is now placed in the bass and vice versa. The exposition of the main theme group is rounded off with an elaboration of motifs from themes 1-4. The contrasting theme section starts with the characteristic theme 5 in the clarinets at bar 24. Example 14.

Of these motifs k) and l) are particularly frequently used in the repeat of the contrasting B-section at bars 63-77.

There is a certain thematic connection between the first and second movements of the work expressed through the use of the common partmotif h) from motif y) of the first movement's principal group. Partmotif h) is slightly touched in the clarinet I at bar 6 and recurs sometimes throughout the music of the second movement, though without any real motivic importance. In example 15 the beginning of motif y) and partmotif h) are set side by side for the sake of comparison.

#### Summary of form:

Main theme section (exposition of themes 1-4):.....	bars	1-6
Transition (based on motifs from themes 1-4):.....	"	7-9
Main theme group varied (themes 1-4 have changed places):..	"	10-17
Transition (elaboration of motifs from themes 1-4):.....	"	18-24
Secondary theme section (elaborative statement of theme 5):.....	"	24-36
Secondary theme section varied (transitory elaboration of motifs from theme 5):.....	"	37-42
Transition (chiefly based on motifs from themes 1-4):.....	"	42-46

Summary of form (continued):

Main theme section (varied):.....bars	46-53
Main theme section varied (themes 1-4 have changed places):.. "	53-59
Transition (motifs from themes 1-5):..... "	60-63
Contrasting of themes 1-5 in elaborative manner:..... "	63-92
Coda (based on themes from the main group):..... "	92-96

This, shortened, gives:

MT + Trans. + MT<sup>\*</sup> + Trans. + ST + ST<sup>\*</sup> + Trans. + MT<sup>\*\*</sup> + MT<sup>\*\*\*</sup> + MT/ST + Coda.

3rd movement (Allegretto).

This movement has the character of a scherzo, but like many of Valen's Scherzos, it is not modelled on the customary ternary scherzo form. Instead it is formed like a variation rondo with four different themes in all - A, B, C and D. Examples 17, 18, 19 and 20.

Of these themes A and D soon crystallize as the most important ones, and they are assigned to the two outstanding voices, viz. the treble (the flute I) and the bass (the 'cellos) respectively in the exposition of the main theme group (bars 1-5). Themes B and C, on the other hand, must be regarded as countersubjects to themes A and D.

The movement has many examples of quadruple counterpoint, transpositions of the themes to the perfect fifth, and frequent use is made of inverted themes. Thus the recurrent rondo sections are contrasted by the themes either in original or in inversion, succeeded by a short episode whose function is to prepare the thematic working of the next rondo. Moreover, each rondo section is divided into two parts, of which the second often brings the themes (either in original or inversion) in quadruple counterpoint. The music concludes with a stretto-like elaboration of the themes' motifs, flowing into a short Coda in which the supremacy of themes A and D, and in particular the latter, is finally established. The following synopsis of form will show how the different main sections alternate with the episodes.

Summary of form:

Main theme section (themes A, B, C and D in original):.....bars	1-5
Episode (main based on themes A and D):.....	" 6-10
MT' (themes in quadruple counterpoint):.....	" 11-17
E' (here the inversion rondo section is foreshadowed by the inversion of theme A (in the flutes):.....	" 18-23
M'' (themes inverted):.....	" 24-28
M''' (inverted themes in quadruple counterpoint):.....	" 29-33
E'' (motifs from the themes in original):.....	" 34-38
M'''' (themes in original):.....	" 39-44
M''''' (themes in original transposed to the perfect above):.....	" 45-52
E''':.....	" 53-56
M'''''' (themes in original but transposed two perfect fifths above their original pitch):.....	" 56-63
M'''''''' (themes in inversion):.....	" 64-70
M''''''''' (inverted themes in quadruple counterpoint):.....	" 71-75
E'''' (based on motifs from the themes in original):.....	" 76-82
M'''''''''' (themes in original at the original pitch):.....	" 83-89
E'''''' (stretto-like elaboration of motifs from the themes in original):.....	" 90-96
<u>Coda</u> (chiefly based on themes D and A in original):.....	" 97-99

The concluding chord F-C-E flat could be interpreted as a seventh chord (with omitted third) in root position on the dominant of B flat major.

Fourth movement, Finale (allegro molto).

This movement is composed in rondo form with two mutually contrasting groups of themes exposed and developed independently of each other. At the end of the movement themes and motifs from both groups are set contrapuntally against one another as contrasts, and the movement ebbs out with theme 2 of the main theme group both as chord and melody-carrying voice. Thus the form of this movement closely resembles that of the sonata rondo.

In this movement there is a kind of summary of the most important themes and motifs in the preceding movements. Valen achieves this by basing the themes and motifs of this movement (Finale) upon characteristic interval motifs from the themes and motifs in the previous movements, and in this ingenious way he contrives to underline the thematic unity of the symphony. Particular mention of this will be made in the discussion of this movement.

The movement opens with an even, calmly undulating theme 1 in the 'cellos, which is later taken up and carried on by the other instruments. Theme 1 begins with a diminished fifth (tritone) and actually consists of only two bars, since the following two are a repetition of the first pair. Moreover, theme 1 is divided into two phrases at e' flat in the second bar. With their rising and falling motions the phrases keep each other perfectly in balance. Apart from the opening diminished fifth theme 1 is mostly ruled by steps of seconds (major & minor). See example 21.

Immediately after the presentation of theme 1 a gently gliding theme 2 is introduced in the trumpets at bar 3, which both rhythmically and melodically forms a good contrast to theme 1. Theme 2 is divided into three phrases as demonstrated in example 22. The first two phrases are separated from one another by means of a three quavers' rest at bar 3, and the third phrase commences at bar 6 of the theme. This division of theme 2 into three separate phrases will clearly be seen in an analysis of the music, where they are used as independent entities. Of these, the first two phrases are treated as different themes while the third phrase is used only sparingly. The first and second phrases are accordingly employed both in original and inverted forms. Indeed, so independent are they of each other that in bar 130 they are opposed as two distinct and contrasting themes.

The first phrase of theme 2 is not a little reminiscent of theme C from the first movement's subsidiary theme group. The principal theme from the first movement is clearly reflected in the beginning of the second phrase in the second bar of which the triplet partmotif from motif z) of the subsidiary group occurs inverted.\*) The third phrase of theme 2 may be defined as a variant of motif y) from the principal theme group of the first movement. Thus the most important themes from the first movement are reflected in theme 2.\*\*)

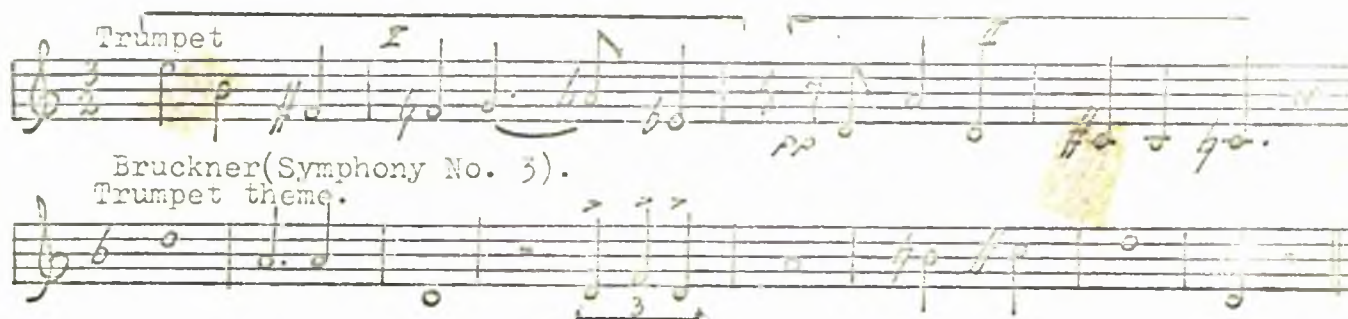
---

\*) The principal theme's countersubject theme B from the first movement could also be said to be represented here (in original form).



**\*\*)** There is a striking similarity between this theme and the famous trumpet theme from Bruckner's Third Symphony which will become evident from their juxtaposition in figure 1.

Valen(Symphony No. 2), theme 2(4th movement).



**Fig. 1.**

It will be noticed that Valen has also scored the theme for the trumpets. In his book "Bruckner, Mahler, Schoenberg", p. 86, Dika Newlin characterizes Bruckner's theme as "trumpet themes":

"There exists a further category of Brucknerian principal themes which, while taking over certain significant characteristics from the class of themes already described is still distinct enough to warrant being considered separately. For want of a better name, the themes belonging to this category may be figuratively styled "trumpet themes", since they are without exception enunciated by a brass instrument. The most typical example is the famous theme from the Third (Wagner) Symphony, which inspired Wagner to refer characteristically to its composer as "Bruckner, die Trompete", (Bruckner, the trumpet).

The exposition of the main group's themes 1 and 2 extends over the first 34 bars, and reaches a temporary climax on ff in bars 12-15, created from motifs from theme 1. In bars 29-32 there is a three-part canon between the first violins (doubled by the clarinets), the 'cellos and double basses (doubled by the bassoons) and the trombone, which are playing theme 1, the first phrase of theme 2, and the second phrase of theme 2 respectively. In the concluding bars of the main group's exposition a triplet motif appears in the 'cellos and double basses (doubled by the bassoons) which strongly recalls motif z) from the subsidiary in the first movement.

In bar 35 occur the first four notes of secondary group's main theme 3 which is immediately taken over by the oboe I and stated against a delayed presentation of the theme's first phrase in the 'cellos and double basses, thus forming a pseudo-imitation of theme 3.

Theme 3 falls into three parts. The first goes from the initial note D natural to C sharp at bar 3, the second part comprises the next four notes, and the last part extends from F sharp in bar 4 to B natural in bar 6 of the theme. These parts are not used so independently of one another as was the case with the phrases of theme 2 in the main theme group. See example 23.

Two larger triplet motifs m) and n), which later play an important part in the music, link up with theme 3. Examples 24 and 25.

Both these motifs may be considered as derived from theme D of the first movement's subsidiary theme group.

After the exposition of the themes and motifs of the secondary theme group this contrasting section is concluded by a short elaboration of motifs m) and n) in particular (the latter also inverted) with a powerful climax leading over to the new main theme group. Here the slow theme 2 and the quick theme 1 are contrapuntally opposed to each other creating a three-part canon at short distance (bars 70-76). Both theme 2 and theme 1 start a perfect fifth below their initial notes of the exposition, but the third phrase of theme 2 (in the flutes) has retained the original pitch.

This new main section has the character of an elaboration of the motifs of themes 1 and 2. At bars 80/81 theme 1 follows closely in the first and second violins and is opposed to the inversion of theme 2 in the 'cellos and double basses (supported by the bassoons). It mounts to a preliminary strong climax on ff in bars 86-90 only to drop to pp at bar 94. Here the horns bring in the first four notes of theme 3, which follows immediately transposed to the upper perfect fifth. The same transposition is here found in motifs m) and n).

After the presentation of the subsidiary group's themes and motifs an elaboration of motifs m) and n) in particular follows at bar 120 and is succeeded at bar 128 by a direct contrasting of themes 2 and 1 from the main theme group. In bar 134 there appears a similar contrasting of the main group's themes 1 and 2 (the latter is represented by only the third phrase) and the secondary group's theme 3 and motif m). The bass part ('cellos, double basses and bassoons) at bar 139 and 140 strongly reminds one of the first phrase of theme D from the first

movement's subsidiary group.

From bar 141 to bar 149 there is a short contrasting of themes 1 and 2 (the latter also inverted) of the main group and theme 3 and motif m) from the secondary group. The music is concluded by a Coda in which theme 2 of the main group is presented both as chord and as melody (theme). Example 26 will show how the composer has used the first three notes of theme 2 (at the original pitch) as notes of a chord wholly based on perfect fourths. This piling up of perfect fourths into a chord is as I have demonstrated in my book "Melodic Structure and Thematic Unity in Fartein Valen's Music", rather a rare procedure in Valen's music and must be regarded as an exception. The strong doubling of the note G natural in the concluding chord leads one to regard the note G natural as the central key-note of this movement. See example 27.

Summary of form:

Main theme group (exposition of themes 1 and 2):.....	bars 1-34
Secondary theme group (exposition of theme 3 and motifs m) and n)):	" 35-68
Main theme group (varied):.....	" 69-93
Secondary theme group (varied):.....	" 94-127
Main theme group (varied):.....	" 128-132
Contrasting of themes and motifs from the main and secondary groups:.....	" 133-148
Coda (wholly based on theme 2):.....	" 149-156

This gives the following shortened summary of form:

MT + ST + MT' + ST' + MT'' + MT/ST + Coda.

Symphony No. 3, Op. 41.

Symphony No. 3, Op. 41.

Preliminary.

The Third Symphony was completed in 1946 after two years' work and may be considered as the most significant of Valen's symphonic works. This was also the composer's opinion given to the present author in conversation. Although the contrasting B-section of the second movement was inspired by an event during the last world war,<sup>\*)</sup> the symphony could easily be called a "Pastoral" Symphony, because most of the work was inspired by the nature of Valevaag.

The various movements can be interpreted (in the present author's opinion) as representing the different seasons of the year. The first movement describes the "rustle of spring" as depicted in the lively principal theme, while the subsidiary theme of the same movement gives a vivid picture of a warm, sunny day in spring. The second movement exhibits the mood of a warm, pleasant summer day full of feelings of thanksgiving for the rich crops ready for harvest. The sun is suddenly shadowed with the entrance of the characteristic sombre horn theme of the B-section. With the third movement we come to autumn, whose stormy weather could sometimes be rather fierce in Valevaag. The finale depicts a gay winter day out in the snow. This movement is undoubtedly one of the most humorous and light-hearted pieces of Valen's music and can be compared to the orchestral work Epithalamion, Op. 19.

---

<sup>\*)</sup> This will be dealt with in the biography on Valen.

Synopsis of the form of the various movements of the symphony:

- 1st movement, allegro moderato, sonata form, 123 bars.  
2nd " larghetto, double binary "Lied"-form, 83 bars.  
3rd " intermezzo, allegro, monothematic rondo, 94 bars.  
4th " finale, allegro, sonata form, 172 bars.

From this synopsis we see that Valen employs sonata form in two of the work's four movements. This can be paralleled only in the First Piano Sonata, Op. 2, where the first two movements are in sonata form.

1st movement (allegro moderato).

This movement is composed in sonata form with an exposition (bars 1-51), development section (52-72), recapitulation (73-109) and a Coda. The exposition consists of a principal theme group (1-17), a subsidiary theme group (18-32) and a final motif group (33-51).

The music opens with a significant motif in the horns (ex. 1) followed by the principal theme in the first violins (ex. 2) against a counter-subject (ex. 3) in the 'cellos and double basses. A continuation of the principal theme (ex. 4) is heard in the clarinet I at bar 4, and the thematic material of the principal group is rounded off by an ascending passage in the flute I at bar 5.

If we consider the melodic structure of the principal group's thematic material, the introductory horn motif (ex. 1) may be defined as a transposed retrograde inversion of the counter-subject's partmotif x). Compare exs. 1 and 3.

The principal theme is divided into two phrases at the second e'' natural quaver in bar 2. Both phrases are used independently of each other, as can be detected in the first violins, bars 12-14, where a transposed inversion (not strict) of the first phrase precedes the second phrase in original transposed to the perfect fifth above the initial pitch level. As demonstrated in example 2 the principal theme is subdivided into four partmotifs equally employed in the music. The whole thematic material of the principal group is inverted and used a great deal together with the original forms, in particular in the



development section. But already, in the exposition of the principal group especially, the horn motif (ex. 1) occurs frequently inverted and transposed to the upper fifth in conjunction with the original form. How great an importance the composer has attached to this motif can be observed in the 'cellos and double basses (doubled by the clarinets and bassons respectively) at bars 6-9, where we have a two-part canon at short distance on the coupling together of the horn motif and the principal theme at the original pitch.<sup>\*)</sup> This might have been expected of the principal theme's continuation, but remarkably enough it was not possible to trace any such collocation in the score. The continuation of the principal theme, however, frequently occurs after the principal theme, but always in another part, and not in the same instrument as the horn motif and principal theme.<sup>\*\*)</sup>

The counter-subject is also of the greatest significance not only in the principal theme section, but equally in the subsidiary theme section, where it appears in exactly the same shape as in the principal group and untransposed.

---

<sup>\*)</sup> This is also clearly visible from the opening of the exposition, bar I, and in the beginning of the recapitulation section, 'cellos and double basses (doubled by the bassoons) at bar 75.

<sup>\*\*) From a theoretical point of view, such a placing together of the principal theme and its continuation could easily have been undertaken at b<sup>b</sup> flat in bar 3 of the principal theme. Another starting point for the coupling of the principal theme and the continuation motif is e<sup>b</sup> flat in bar 2 of the theme. The melodic and rhythmic structure of the continuation motif would then, however, have had to be somewhat altered, and it was probably for this reason and because such a collocation would sound rather artificial, that the composer rejected these couplings. This does not contradict the usage of the term 'continuation' for the motif immediately succeeding the principal theme as will become evident from an examination of the score.</sup>

After the first statement of the principal theme in the first violins, it is employed relatively little in comparison with the principal group's motifs, as, for instance, the horn motif.

The subsidiary theme section commences with the subsidiary theme in flute I shortly afterwards set against the countersubject of the principal theme in the bassoons. The subsidiary theme is answered by the first violins a perfect fifth above the initial pitch level of the theme. Here it is directly opposed to the countersubject of the principal theme in the 'cellos.

As may be observed from example 6, the subsidiary theme falls into three phrases plus a "tail", which is identical with the concluding partmotif of the principal theme's continuation. This "tail" is later left out when the subsidiary theme recurs in the music. Worthy of note in the third phrase are the three descending perfect fourths comprising the interval d''' natural - b' natural.

As I have remarked in my book "Melodic Structure...", p. 13, three perfect fourths in the same direction are found to be the limit for many equal intervals in succession in Valen's themes and motifs. Preferable are falling equal intervals such as the succession of the above-mentioned perfect fourths.\*)

---

\*) In "Melodic Structure...", p. 12, I have pointed out an exceptional use of many successive fourths in the same direction. In the principal theme of the first movement from Valen's 4th Symphony, Op. 43, there are in all 5 fourths in succession (two perfect, one augmented and two perfect fourths). So many successive fourths in the same direction are, however, rare with Valen.

An example of how independently the three phrases of the subsidiary theme are used by the composer can be discovered in the first violins at 27, where the subsidiary theme's third phrase transposed to the perfect fifth above succeeds the statement of the subsidiary theme. Other examples of the isolated use of the subsidiary theme's different phrases will be detected in the recapitulation section of this movement.

The final statement of the subsidiary theme in the 'cellos and double basses starting at bar 28 at the initial pitch leads directly up to the final motif group.

This begins with the fanfare-like motif cited in example 7. It is first heard in the oboe I at bar 33. The most prominent interval here is the perfect fourth, which was also found in the principal theme and its countersubject.

The final motif group is chiefly based on the final motif, but alterations of the subsidiary theme's first phrase are often combined with alterations of the principal theme's continuation and the final motif. Examples of this can be found in the second violins, bars 34-36, and in the 'cellos and double basses, bars 42-44, respectively. Reminiscences of the principal theme's countersubject can also be detected occasionally, but here strongly altered. The last four bars of the final motif group may be considered as a summing-up of the exposition's most important thematic material. Here the first two phrases of the subsidiary theme are contrasted with the original of the final motif. The music ends with an abrupt climax shortly before the development section.

The development section is clearly separated from the exposition by means of a three quaver rest and a double vertical line (caesura). It opens with a motif which is derived from partmotif x) of the principal theme's continuation and the countersubject. Compare exs. 8, 4 and 3.

The development section falls into two parts. The first, extending from bar 52 to bar 63, mainly makes use of the final group motif in original and inversion (not strict), the principal theme's countersubject and continuation, and the subsidiary theme's first phrase strongly altered (oboe I, bars 61-62). The second part of the development section chiefly brings the principal theme's continuation in original form as a preparation for the recapitulation of the principal theme group to come at bar 73. The last section of the development mounts to a definite climax on f at bar 70, where the inversion of the horn motif is placed together with the inversion (not strict) of the principal theme.\*)

The recapitulation of the principal theme group is by and large the same as the exposition except for the fact that the instrumentation and layout of the music are as might be expected somewhat altered. The same is true of the subsidiary theme section, but here with the difference that the subsidiary theme is transposed down a perfect fifth, as often happens in Valen's sonata movements. The final motif group is totally different from that of the exposition and, besides the final motif in original and inversion, also employs fragments of the subsidiary theme,

---

\*) There is a printing error in the score. In the first bar at p. 25 the first dotted quaver should be B natural in the 'cellos and double basses, and not B flat.

the principal theme's countersubject and continuation and the flute passage (ex. 5) greatly altered. The last part of the final motif group is largely dominated by the final motif in original form. The movement concludes with a Coda starting at bar 110 with the subsidiary theme in the first and second violins (doubled by the flutes) contrasted with the final group motif and the horn motif. The principal theme and its continuation are brought in at bar 115 as a two-part canon between the violas and the 'cellos and double basses. The principal theme's continuation is also heard together with a variation of the principal theme's first phrase, but the music ends with the subsidiary theme's first two phrases distributed in the 'cellos and double basses, and the horns. The conclusion foreshadows the horn theme of the second movement's B-section. See examples 17 and 10.

Summary of form:

Exposition:

Principal theme group:.....bars 1-17  
 Subsidiary theme group:..... " 18-32  
 Final motif group:..... " 33-51

Development (of chiefly thematic material from the

principal group):..... " 52-72

Recapitulation:

Principal theme group:..... " 73-85  
 Subsidiary theme group:..... " 86-95  
 Final motif group:..... " 96-109

Coda (mainly based on the subsidiary theme and the final group motif):..... " 110-123

2nd movement (Larghetto).

The second movement is composed in double binary "Lied"-form ABA'B' with subdivisions for each of the sections. Let us first look closely at the form of the music before we start to examine the score in detail.

Synopsis of form:

A:

a (exposition of the A-section's thematic material):....bars 1-5

transition (Here the horn theme of the B-section is foreshadowed in clarinet I, bar 6. In the same instrument at bars 8-9 an important semiquaver triplet is heard for the first time):..... " 6-9

a' (thematic material of the A-section in multiple counterpoint):..... " 9-13

A':

a'' (main theme of A-section in original and inversion):.. " 14-20

a''' (main theme of A-section varied and inverted):..... " 21-28

B:

b (horn theme of the B-section opposed in bar 34 a variation of the A-section's main theme):..... " 29-39

b' (thematic material of b-section slightly rearranged and expanded):..... " 40-45

B':

b'' (thematic material of b-section shortened and re-scored):..... " 46-51

b''' (thematic material of b-section considerably shortened and brought back to the original scoring with the theme of the b-section in the horns I-III):..... " 52-54

(Synopsis of form continued):

A'' (elaboration of thematic material of the first A-section):.....

a'''' (Main theme of A-section with countersubject in 'cellos, bars 1-6, transposed a perfect fifth above the initial pitch and set against a freely invented counterpoint in the other parts. Notable is the 'florid' counterpoint in the first and second violins based chiefly upon the significant semiquaver triplet passage of the clarinet I, bars 8-9, in original and inversion):.....bars 55-59

a'''' (main theme of A-section against a freely invented counterpoint in the other parts):..... " 60-65

A''' (elaboration of thematic material of A-section continued):

a'''''' (main theme of A-section inverted in 'cellos and violas):..... " 65-70

a'''''' (return of the main theme's original form in the 'cellos and double basses):..... " 71-75

B''

b'''' (the main theme of b-section shortened in the horns opposed to a rhythmic alteration of the A-section's main theme split up between the first and second violins, the violas, and the 'cellos and double basses (doubled by the bassoons):..... " 75-80

b'''' (a shortened version of the b-section's main theme in the horns against fragments of the A-section's main theme (first phrase):..... " 80-83

This gives:

$$\begin{array}{ccccccc}
 A & + & A' & + & B & + & B' & + & A'' \\
 (a + \text{tran-} & (a'' + a''') & (b + b') & (b'' + b''') & (a'''' + a''''') \\
 \text{sition} & & & & & & \\
 + & & & & & & \\
 a') & & & & & & \\
 & & A''' & & B'' & & \\
 + & (a'''''' + a''''''') & + & (b'''' + b''''') & & & 
 \end{array}$$

which, shortened, becomes:

$$\begin{array}{ccccccc}
 A & + & B & + & A' & + & B' \\
 (A + A') & & (B + B') & & (A'' + A''') & & 
 \end{array}$$

or:

ABA'B', that is to say, double binary "Lied"-form as stated in the beginning of the analysis of the music.

From this synopsis of form we learn that each of the sections except for the last B-section in the last-mentioned summary of form is divided into two subsections and that these sections furthermore are subdivided into two minor parts. The number 2 seems therefore to be of some importance in this movement. This is not only reflected in the metre (4/8) but also in the division of the A-section's main theme into two phrases. See example 9.

A striking feature of the B-section's main theme is the pronounced tonality, a minor, which though somewhat blurred by the dissonant countersubject in the 'cellos and double basses, clearly strikes through the texture of the music. Ex. 10. See also exs. 18 and 19.



3rd movement.

This movement, which is entitled "Intermezzo", has the character of a scherzo and is composed in a form resembling that of a monothematic rondo with, in all 7, separate sections, the last one serving as a kind of telescoped Coda.

The music is based on a free elaboration of motifs in three distinct themes cited in exs. 11-13. The movement opens with theme 1 in the cellos and double basses immediately followed by theme 2 in the clarinet I and theme 3 in the first violins at bar 3.

As will be noticed from exs. 11-13 the themes, though they occasionally are used in their entirety, mostly serve as source of motifs to be elaborated in the various sections. The composer retains the original rhythm of the motifs, but alters the melodic structure considerably. Each theme has its characteristic rhythm, which makes it easy to follow them throughout the music. This is in particular true of theme 1, whose basic rhythmic unit is a quaver triplet equal in value to a crotchet. Similarly, the most important rhythms of themes 2 and 3 are to be found in bar 2 and bar 1 of themes 2 and 3 respectively.

Worthy of remark in theme 2 are the two ascending perfect fifths which are only found elsewhere in the main theme of the Gavotte, Op. 24, No. 1.

Theme 2 is divided into two phrases at bar 3; the second phrase is freely treated as a "tail", though the original rhythm is mostly kept intact. Theme 3 seems to be divided into two phrases at b<sup>b</sup> flat at bar 4, but as will become evident from example 12, the theme is divided

into other different melodic units<sup>\*)</sup> not always following the inherent motivic grouping in the theme itself.

Only the first phrase of theme 2 and the second phrase of theme 3 are employed in inversion.

The rich and inventive motivic working of this masterfully conceived music shows Valen at the height of his musical craftsmanship.

---

<sup>\*)</sup> I have here intentionally avoided the term 'motif'. A similar division of a theme can be discovered in the subject of the Fugue, Op. 33.

4th movement (Finale).

The fourth movement is written in sonata form with exposition (bars 1-76), development section (77-100), recapitulation (101-162) and Coda (163-172).

The movement opens with the principal theme presented in the first violins (1-5) against a lively two-part countersubject in the clarinet I and bassoon I. Example 14a.

To the principal theme is added a continuation in oboe I, bars 6-9, which can be referred back to the principal theme's second phrase.

Ex. 14b.<sup>\*)</sup>

The above-mentioned theme and motifs constitute the whole thematic material for the principal group.

An examination of the music showed the principal theme to be divided into three phrases, or rather parts, because the first "phrase" comprises only the first three notes of the theme. The second phrase extends over two bars starting at e'' flat, bar 2, and ending at a'' natural in bar 4. The third phrase consists of the last five notes of the theme. The most important part of the theme is the second phrase which, when slightly altered, gives the continuation of the principal theme. Because of the melodic function the first and third phrase may be designated "head" and "tail" respectively. After a short transition (6-9) the principal theme and the countersubject are placed down in the

---

<sup>\*)</sup> As demonstrated in the example this motif is divided into two parts, the second being a transposition of the first part (a + a<sub>t</sub>).

'cellos and double basses, and the second violins and violas (10-14). This is followed by a new transition (15-19) leading up to another statement of the principal theme in the clarinets, bars 20-25. The theme is here transposed down a perfect fifth and appended the descending passage in the clarinet I, bars 5-6.

The subsidiary theme section starts with a short statement of the subsidiary theme in oboe I, bars 29-35, and is immediately followed by the final group motif in the same instrument (37-39). The subsidiary theme is divided into three parts as demonstrated in ex. 15. The connection between this theme and the subsidiary theme of the first movement should become apparent from a comparison of the first parts of the two themes in question. The fanfare-like final group motif is clearly derived from the final group motif of the first movement. Ex. 16. In both motifs the perfect fourth is the most significant interval.

It is remarkable that the final group motif is drawn so closely into the subsidiary theme section. It is difficult to parallel such a procedure in Valen's other sonata movements, and it must therefore be regarded as an exception. This points also to the conclusion that the subsidiary theme is not considered by the composer to be of any great importance as compared with the subsidiary theme of the first movement. This is confirmed by the development section which chiefly makes use of the principal theme in original and inversion. The development is rather short and is concluded with a double pedal point on the octave of C natural.

The recapitulation commences with the principal theme group somewhat rearranged but at the original pitch. This is also the case with the subsidiary theme group, but here the subsidiary theme is transposed down a perfect fifth. The Coda is announced with the principal theme's continuation in the 'cellos and double basses (doubled by the bassoons) at bar 160. The Coda is divided into two parts at bar 167, the last one telescoping the whole thematic material of the movement. The concluding chord F-A-E, though blurred by the sharp dissonance Eb, suggests with the strong doubling of the note F natural a root of F natural.

Summary of form:

Exposition:

Principal theme group:.....bars 1-28  
 Subsidiary theme group:..... " 29-37  
 Final motif group (with subsidiary theme):..... " 37-76

Development (chiefly of the principal theme in original and inversion):..... " 77-100

Recapitulation:

Principal theme group:..... " 101-124  
 Subsidiary theme group:..... " 125-133  
 Final motif group:..... " 133-162

Coda (summing-up of the movement's thematic material):..... " 163-172

There is a printing error in the trombone in bar 113. A flat has been left out before d''.

In conclusion I would like to draw the reader's attention to the thematic nucleus of the work discussed. As mentioned in my book "Melodic Structure...", p. 45, we trace "already in the first bar of the first movement's principal theme the interval which is to be of greatest importance in this work, viz. the fourth (in different forms). The minor second also plays quite an important role. As in the preceding symphonies, some of the symphony's themes and motifs start on these intervals, and some examples will be mentioned here: the principal theme and countersubject, the subsidiary theme and motif of the final group in the first movement, the main theme of the second movement's A-section, theme 1, 2 and 3 of the third movement, and the subsidiary theme (the note d'' natural is to be regarded as a passing-note to c'' sharp and need not, therefore, be considered here) and the motif of the final group in the finale".\*) Most of the symphony's themes and motifs are therefore connected to each other by means of a common interval (thematic nucleus) as here the fourth. This corner interval gives the work an overall thematic unity which is clearly felt in the music.

---

\*) loc. cit.

Symphony No. 4, Op. 43.

Symphony No. 4, Op. 43.

The fourth symphony was completed in two years between September 13th, 1947, and September 3rd, 1949, and was begun shortly after the Serenade for 5 Wind Instruments, Op. 42. Both works show a freely invented counterpoint not determined by the motifs inherent in the themes. The symphony has only three movements, in contrast to the four movements of its three predecessors, and is concluded by a finale composed as a chaconne based on an eight-bar ground. The first movement is in sonata form and the second is written as an extended double binary "Lied"-form with a concluding development section of the thematic material from the contrasting A- and B-sections.

1st movement.

The music is in sonata form, as the following synopsis of form will demonstrate.

Synopsis of form:

Exposition:

Principal theme group:.....bars 1-14

Subsidiary theme group:..... " 15-24

Closing motif group:..... " 25-35

Development:..... " 36-55

Recapitulation:

Principal theme group:..... " 56-65

Subsidiary theme group:..... " 66-75

Closing motif group:..... " 76-87

Coda:..... " 88-96



The exposition.

The principal theme group opens with a tremolo on G natural in the second violins. Against the tremolo is heard the principal theme in the 'cellos opposed to a countersubject in the first and second clarinets. Exs. 1 & 2.

As is demonstrated in example 1, the principal theme is divided into two phrases at D natural in bar 2 and concluded by a short ending, here called "tail" because it is subjected to alterations during the music. At bar 2 of the principal theme we have a succession of not fewer than 5 fourths (two perfect-, one augmented- and two perfect fourths). It is worth noticing how the symmetrical ascending and descending motions of fourths keep each other in perfect balance and so constitute a kind of restricted field of notes, which to some extent interrupt the continuous flow of melody. This group of notes thus has the effect of a "foreign body" disuniting the theme and disturbing the balance between the twelve notes of the melody. A somewhat similar observation was made when we discussed the subject in the first movement of the Second String Quartet, Op. 13.\*)

To the principal theme and the countersubject is added a continuation in the flute at bar 6, which is immediately taken up by the violas in the next bar. The motif has the character of a closing motif for the principal theme group and is used as such both here and in the recapitulation. See example 3.

---

\*) "Melodic Structure....", pp. 11-12.

In bar 9 the principal theme and the countersubject change places after the rules of double counterpoint, so that the principal theme is now transferred to a treble instrument and the countersubject to a bass instrument. A short and not quite strict two-part canon of the principal theme takes place at bar 12 ending with a short climax on f in bar 13. The principal theme group ends at bar 15 with the entry of the subsidiary theme's first part in the horns. Example 4a.

The second part of the subsidiary theme follows immediately in the oboes at bar 16. Example 4b.

The whole subsidiary theme can be found as a combination of the two parts in the 'cellos starting at bar 18/19.

The closing group commences at bar 25 with the final motif, or rather theme because of its length, in the 'cellos opposed to motifs from the second phrase of the principal theme. Example 5. As can be observed from the example, the beginning of the final group's theme is exactly the same as that of the subsidiary theme's first part (marked x) in the examples).

As early as the bar after the entry of the final group's theme there is a pronounced climax on ff tutti.

The development starts with a statement of the principal theme's original form in the clarinet I at bar 36. The principal theme is here transposed a minor sixth above the pitch level of the principal theme in the exposition. It is imitated on the perfect fifth, thus constituting a two-part canon a short distance.

In bar 40 the inversion of the principal theme is introduced by the flute and shortly afterwards imitated on the perfect fifth by the bassoons. As can be seen from example 6, the inverted principal theme does not occur in its entirety.

The original form of the principal theme is resumed in the 'cellos and first violins at bar 44, forming a two-part canon at a short distance. The entry notes for the theme in the 'cellos and the first violins stand a minor second apart (A natural - A flat). The inverted principal theme recurs only two bars later in the 'cellos and double basses opposed to a freely invented counterpoint in the other parts.

In bar 49 there is a short transitory contrasting of the subsidiary theme's first part and motifs from the principal theme.

The theme of the closing or final group is now gradually drawn more and more into the texture and dominates the last part of the development section.

The recapitulation is, by and large, very similar to the exposition. It opens with the original form of the principal theme at the same pitch as in the exposition, and is immediately imitated in unison and at a short distance. The distance between the recapitulation and the exposition is large enough to allow the repeat of the principal theme at the initial pitch without creating any feeling of a central key-note in the music.

The subsidiary theme begins at bar 65 and is transposed down a perfect fifth. In bars 72-75 the first violins are assigned the same melody as in bars 21-24 of the exposition. The same procedure was also found in many other sonata movements by Valen, and I shall here restrict

myself to mentioning only the finale of the Second String Quartet, Op. 13, and the Serenade for 5 Wind Instruments, Op. 42.

The final group commences at bar 76 with a powerful climax on ff.

The Coda starts at bar 88 with the principal theme partly in inversion and partly in original form. At the end of bar 93 the original form of the principal theme is resumed by the 'cellos and double basses all unisono with the volume ff and opposed motifs from the theme of the final group in the oboe. The music is concluded by a contrasting of the subsidiary theme's first part and the original form of the principal theme.

2nd movement (Larghetto).

The music is written in an extended double binary "Lied"-form with a closing development section based on motifs from the preceding A- and B-sections.

Synopsis of form:

A-section (motifs 1 and 2):.....	bars 1-29
B-section (motif 3):.....	" 30-43
B'-section:.....	" 43-56
A'-section:.....	" 57-69
Development section:.....	" 70-92

A-section.

This section opens with motif 1 in the first violins, later taken up and elaborated by the other instruments. Ex. 7a. A rhythmic version of motif 1 is shown in example 7b.

It will be noticed that there is no direct relationship between motif 1 and the themes and motifs of the previous movement. There exists, however, a certain, but slight, similarity between this motif and the chaconne theme of the next movement.

To motif 1 is added a motif 2 as a kind of continuation and rounding off. Example 8.

It is not possible to say anything about any climax of the music in the section and the rest of the movement since Valen, remarkably enough, left the score without any indication of the volume.

B-section:

This section is mainly based on motif 3 which may be characterized as a passage, the chief rhythmical unit of which, the demisemiquaver, penetrates the whole texture of the music. Ex. 9.

The music is concluded by a brief transitory repeat of motifs 1 and 2 from the A-section.

B'-section:

Here we have mainly an elaboration of motif 3, though reminiscences of motif 1 can occasionally be heard.

A'-section:

Mainly elaboration of motif 1.

Development-section:

In this concluding section motifs from the preceding A- and B-sections are opposed and elaborated. Mostly use of motif 1 and motif 3. The music ends with motifs 1 and 2 from the A-section.

3rd Movement (Chaconne).

This movement is called chaconne by the composer and is based on an eight-bar ostinato theme which is first presented in the 'cellos and double basses.

According to Harvard Dictionary of Music, pp. 126-127, "a chaconne is a continuous variation in which the "theme" is only a succession of chords which serves as a harmonic basis for each variation". "A passacaglia, then, is a continuous variation based on a clearly distinguishable ostinato which normally appears in the bass (ground) but which may also be transferred occasionally to an upper voice, as is the case in Bach's passacaglia".

In accordance with the definitions quoted above, the third movement of Valen's fourth symphony should have been called passacaglia. This Brahms has done for the finale of his fourth symphony which is based on an eight-bar ostinato theme. But as stated in the HDM article, "no clear distinction between passacaglia and the chaconne exists in the praxis of Baroque composers", and one might add, as long as there does not exist any clear defined distinction between these related variation principles, one cannot maintain that Valen's use of the term chaconne was wrong. We will probably still have to wait some time for a historically correct definition of these terms in order to be able to distinguish accurately between them.

It seems very likely that Valen consciously chose the ostinato variation principle in order to prove that it was possible to compose an

"atonal" chaconne (or passacaglia) without thereby impairing the twelve-note structure of his music. Perhaps he also had Brahms' fourth symphony in mind when he composed the finale of his fourth symphony?\*)

However, it was not the first time Valen had tried to tackle a similar problem. He had already done so in the "Musette" from the "Gavotte and Musette", Op. 24, for piano only. Here he fitted the ostinato tone in the bass into varied statements of the series in such a way that any effect of a central key-note was dissolved or kept in suspension. The same effect is achieved in the chaconne in an even more refined way. The ostinato theme is here paraphrased by variation of theme (mainly rhythmical) and with such an ingenious contrapuntal skill that it must be classified by itself even in his otherwise fine work.

Besides the fugues from Opp. 13, 28, and 33, the music of this movement is perhaps the most absolute ever written by Valen and may be compared with Bach's "The Art of Fugue". It does not exhibit any special kind of mood, as e.g. the other final movements of his preceding symphonies. The present author feels tempted to describe the music of this movement as more for a composer's ear and imagination than for that

---

\*) It does not seem very unlikely that Valen should have been inspired by the passacaglia movement of Brahms' fourth symphony to try out the same principle in the finale of his fourth symphony. We know from many statements of the composer that he eagerly studied and admired Brahms' music. See chapters in the biographical part of study on Valen's stay in Berlin.



of the ordinary listener. The same may be said of Bach's "The Art of Fugue" and to some extent of Beethoven's Grand Fugue, Op. 133.

### Analysis.

The chaconne has 20 variations altogether, the last three called coda by the composer. The eight-bar ostinato theme has all the prerequisites of a ground as it is described in the HMD article, viz. triple metre and a modified chromatic melody. It is divided into two phrases at D natural in bar 5 as demonstrated in example 10. The theme contains all the twelve notes of a series with repeat of only one note (the fifth) before the twelfth note. Such a strict and homogeneous twelve-note theme is found elsewhere only in the theme of the Variations, Op. 23, and the four-part motet "O mighty King, O David's Son", Op. 26.

### 1st variation:

Here only the first phrase of the theme is played by the 'cellos and double basses. The four bars which follow serve as a transition to the next variation.

### 2nd and 3rd variations:

The theme is stated here in the 'cellos and double basses against freely invented counterpoint in the remaining parts.

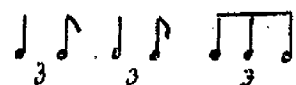
### 4th variation:

The theme is here given to the bassoons with a freely invented counterpoint in the other parts.

5th variation:

The theme is now played by the 'cellos and double basses with a freely invented counterpoint in the other parts.

6th variation:

Theme in 'cellos and double basses against freely invented counterpoint in the other parts. Here the horns have been assigned the rhythmical figure:  thus foreshadowing the change of metre from 3/4 to 9/8 of the next variation.

7th variation:

Here comes a rhythmic variation of the theme in the bassoons, Ex. 11.

8th variation:

Return to the original metre and rhythmical form of the theme. From a rhythmical point of view the texture of the music has now become considerably more lively as is often the case in such variations. At the end we have a short climax on f with a transition to the next variation.

9th variation:

The theme is here transferred to the violas, where it is not easy to hear unless the conductor is capable of bringing it clearly out. Rhythmically the theme is somewhat altered and has an interposed tone b<sup>b</sup> in bar 4. Free counterpoint in the other parts. See example 12.

10th variation:

Here, too, the theme has been placed in a treble instrument, viz. the oboe. The theme is somewhat altered rhythmically. Free counterpoint in the other parts.

11th variation:

The theme is again transferred to a treble instrument, viz. the first violins. Rhythmically somewhat altered. Free counterpoint in the other parts.

12th variation:

Here the inversion of the theme is heard for the first time in the 'cellos and double basses, starting a fifth above the initial note of the original. Example 13. Same rhythm as in the original.

13th variation:

The inverted ground comes in the 'cellos and double basses against a freely invented counterpoint in the other parts. Climax on ff in the last bar of the variation.

14th variation:

Here the inverted theme is heard once more in the 'cellos and double basses. Free counterpoint in the other parts. The rhythm has now become more complex.

15th variation:

Return to the original form of the ground which now has been considerably altered with regard to the rhythm. Example 14.

16th variation:

Rhythmical alteration of the theme as shown in example 15. A short transition leads up to the next variation.

17th variation:

This variation carries the heading Coda. Rhythmically the theme has here been shortened to about half the length of the original version.

Ex. 16. The note E flat has been interposed between Ab and Gb in bar 4 of the varied theme.

18th variation:

Here, too, the theme has been rhythmically cut down to half the length of the original version, but in a different way from that of the preceding variation. Example 17.

19th variation:

A new rhythmical shortening of the theme is introduced by the 'cellos and double basses. The theme is now exactly equal to half the length of the original. Example 18.

20th variation:

Here the original version of the ground has been shortened down to only  $2\frac{1}{2}$  bar length, which is immediately repeated after the first statement of the theme in the 'cellos and double basses. And with this variation of the original theme the chaconne ebbs out.

In conclusion:

As may be observed, the chaconne in common with the fugues from Opp. 13, 28, and 33, employs the inversion as a contrast to the original in the outer sections. Moreover, as sometimes happens in Valen's music (cf. the main theme of Cantico di ringraziamento, Op. 17, No. 2, and the subject of the fugue from Prelude and Fugue, Op. 33), the theme is subjected to rhythmical alterations in no fewer than eight variations. Apart from the inverted theme, there are no melodic alterations of the

theme in the music of this movement. All contrapuntal parts are freely invented and have no direct relation to the motifs of the ground.

Chapter 8.

Concertos for one Instrument with Orchestra, Opp. 37 and 44.

The Concertos for Violin and for Piano.

Preliminary.

Valen composed only one concerto for each of these instruments. Had he lived longer he would in all probability have written a 'cello<sup>x)</sup> concerto of which he spoke to me a short time before his death. Both concertos are scored for a chamber orchestra consisting only of flutes, oboes, clarinets, bassoons, horns, trumpet, timpani and a string quintet, but it is astonishing to observe how many brilliant effects Valen achieved with such a small orchestra. Even though the scoring of his symphonies may be subjected to severe criticism, the beautiful and imaginative orchestral sound of the two concertos is indisputable.

Common to both works is the integral obligato solo part which runs right through the music in the same way as in Brahms' 1st Piano Concerto. This is the reason why we do not find the contrasting of the solo part and the orchestra which one might perhaps expect. While the Violin Concerto must be regarded as being modelled on the Lisztian single-movement concerto, the Piano Concerto can be compared stylistically with Mozart's piano concertos.

Because of the small orchestra in the Piano Concerto someone or other changed the title to "Concertino". In the Harvard Dictionary of Music (1955), p. 171, column 2, (2) "concertinos" are "Nineteenth-century compositions in the style of a concerto but in free form, usually/

---

x) See Bjarne Kortsen: "Fartein Valen. As seen by one of his friends" (In Norwegian), Urd, No. 6, Oslo, 1958.

usually in one single movement with sections of varying speed and character. A German name for the same type is Konzertstück." In a discussion in the Norwegian newspaper "Verdens Gang" for November/December, 1961, I reacted strongly against this kind of stupid "Bessermachen" which stylistically was completely out of place and a grave insult to the composer. It was also very likely to give the false impression that the work was only a Fantasy for Piano and Orchestra and therefore not of any particular interest to a pianist. I accordingly asked for the original title to be replaced, and the chairman of the Board of Norwegian Composers (Norsk Komponistforening), the composer Klaus Egge, agreed with me in deploring the use of the incorrect title. In a letter published in Verdens Gang on December 8th, 1961, Mr. Egge declared: "Valen's Op. 44 is called Concerto for Piano and Orchestra and not concertino. In the score the composer has written Concerto." Now the original title has been replaced and Op. 44 is now always referred to as the Piano Concerto. I enclose a photograph of the first page of the score so that the reader can see the original title for himself. Fig. 1.

.....



Violin Concerto, Op. 37.

Violin Concerto, Op. 37.

Valen's violin concerto is undoubtedly one of the composer's most central works, to be ranked alongside his piano concerto and four symphonies. About the background for inspiration of the work, the composer told the present writer in conversation: "I was very fond of my cousin's son Arne. He strengthened my faith in my calling and made it clear to me that atonal music, though different, is not less natural than any other music, just at the time when I needed it most.

One day Arne was sitting on the out-house roof singing atonally at the top of his voice. I happened to be in my bedroom making my bed when I heard him, and I thought that it could not be wrong for me to express what came so naturally from the mouth and heart of an innocent little child. For that reason I was deeply sorrowful when Arne died of tuberculosis. The night Arne died I felt strongly that he was thinking of me. My grief was so great that I almost lost my interest and joy in composing. Then Mrs. Daguy Knutsen Krietensen (who was the first person to perform the Piano Sonata, No. 1, Op. 2) advised me to write my way out of my thoughts and feelings of death into music, and thus my concerto for violin and orchestra came into being. Although the Concerto was originally intended for violin, when I dedicated the work to my dear pupil, the oboist and conductor Hjalmar Th. Larsen, I asked him if he wanted to have the concerto for oboe instead, but Mr. Larsen insisted on letting the Concerto remain in the original setting, and so it/

it was composed."

After the first performance of the Concerto on October 24th, 1947, the composer added the Cadenza, bar 162, probably with the intention of forming a better and more natural transition from the last development section and the Chorale-Coda than the direct coupling of these sections. Since its first performance in 1947 the Concerto has been played several times, and when performed at the ISCM-Festival in Amsterdam in 1948 it consolidated the reputation Valen had established by the performance of his orchestral piece Sonetto di Michelangelo, Op. 17, No. 1, at the same festival in Copenhagen the year before.

A performance of the Concerto was filmed in 1949 with Camilla Wicks as soloist and Uivin Fjeldstad conducting the Oslo Philharmonic Orchestra. The film has been shown on BBC TV and in cinemas all over the world.

In contrast to the three-movement Piano Concerto, Op. 44, the Concerto is in one movement. It is in sonata form with an exposition of principal and subsidiary themes, first development, recapitulation and second development, a Cadenza (in one unmeasured bar) and a Chorale-Coda.

The work opens with the principal theme in the solo violin against the important countersubject in the flutes and clarinets and a counterpoint chiefly of sevenths (major & minor) and their complement intervals (seconds, minor & major). These melodies constitute the whole/

whole of the thematic material, to which the later subsidiary theme can be traced back. If we consider the principal theme as the most important source of thematic material, it is very easy to demonstrate the connection between it and the remaining themes. This will be done later, especially in the discussion of the subsidiary theme. First of all we shall say something about the melodic structure of the themes of the principal section.

The principal theme is one of the most beautiful twelve-note melodies, not only in Valen's output, but also in twelve-note music as a whole. Its calm and subdued melancholy character is imbued with a profound religious feeling which lifts the music up into an atmosphere of victory over death and faith in eternal life in God. This will become evident from the transposition of the theme two octaves higher in the recapitulation. See example 1. The theme is divided into two phrases at bar 5 by means of a minor rest. The initial notes of the phrases stand in the relationship of a minor second to each other (A natural - B flat). The interval structure of the principal theme is dominated by the fifth and the second. These intervals are also reflected in the other themes of the work.

The tonic for the theme's first and second phrases are D natural and A natural respectively. Thus the theme's two phrases are dominantly linked to each other as can often be seen in the themes of Valen's music. The principal theme does not undergo any radical melodic alteration/

alteration apart from the easily recognizable inversion stated in the violas right at the opening of the development section, bars 52-55. It occurs most often with a rhythmic change, as can be seen from the beginning of the solo violin's entry in the development section, bars 61-64. See example 6.

Against the calm and melodious principal theme is heard a restless and broken chordal countersubject in the woodwinds (flutes & clarinets). This is distinguished by an extensive use of triplets which is later reflected in the subsidiary theme. This theme has a great deal in common with the rhythmic transformation of the theme of *Variations for Clara*, Op. 23, the Cohn. See example 2a from the *Violin Sonata* and example 11 from the *Variations*. In the latter, the two themes in question are placed together for the sake of comparison.

The rhythmically very broken countersubject in the 'cellos and double basses is based chiefly on sevenths. These are later inverted to the complementary interval, the second (minor and major), and together with the triplet rhythm from the above-mentioned chordal countersubject, give the falling row of triplet seconds in the violas and 'cellos, and 'cellos and double basses, bars 42-51. These pianissimo-played notes have the character of restrained sob. See example of seventh-countersubject example 2b. The principal theme is repeated once more in the solo violin, and the music reaches a climax at bar 59, eight bars before the subsidiary section.

The/

The subsidiary theme starts on the note e<sup>1</sup> natural in the flute at bar 29 (marked D in the printed score), and is immediately answered a fifth below by the clarinet in the same bar. The subsidiary theme has already been prepared by several statements of the initial motif in the preceding section. Here I will only mention the statement of this motif (the first four notes of the subsidiary theme) in the violas in bar 5. As will become evident from a close examination, (see example 3a), the subsidiary theme is composed of motifs from the previously mentioned themes. Thus the first three notes of the subsidiary theme are taken from the beginning of the principal theme's second phrase, the next three notes from the inversion of the first two notes of the principal theme's first phrase and so on. See example 3a where all the partmotifs are marked out. From example 3a we see that the subsidiary theme is divided into two phrases at D flat in bar 3 of the theme. The tonic of the theme is difficult to determine, but it seems to be D natural (especially in the second phrase of the theme). So the subsidiary theme proves to be a fusion of the themes of the principal group. It is not, however, so very much employed in the first development section, and gains significance only in the second development. The subsidiary theme is followed by a gay and dance-like tune based mainly on the intervals of the seventh-countersubject and with the characteristic triplet rhythm of the chordal countersubject. This thematic material is taken up by the solo violin and elaborated without any pronounced climax. See example 3b.

The/

The first developmental section commences with the principal theme inverted in the violas at bar 52 (marked *F* in the printed score). See example 5. The two important countersubjects retain their original forms and serve mainly as elaborative contrasts to the principal theme. The climax at bar 91 is carefully prepared by the octave-raising motif already presented in the woodwinds at bar 87/88 and immediately taken up by the violins in bars 88/89. See example 7. An interesting change of character in the triplet theme (chordal countersubject) can be observed first in the trumpet bars 91/92 and in the entry of the solo violin at bar 93 at the beginning of the recapitulation. The statement of the triplet theme in the climax has a very dark and gloomy character as compared with the joy flowing through it in the solo violin.

The recapitulation is slightly shortened and brings in the themes of the principal group at the same pitch as in the exposition. It is, of course, somewhat altered as regards both the music and its instrumental lay-out. The subsidiary theme is presented by the same instruments as in the exposition, but is here transposed down a fifth to *a*<sup>1</sup> natural. Now we can understand why the composer introduced the subsidiary theme at the dominant of the dominant of the principal theme's central note (*D* natural) in the exposition. If the composer had presented the subsidiary theme at, let us say, *a*<sup>2</sup> natural, the transposition of the theme in this section would have been brought down/

down to the same level as the principal theme. This would have made a new development section impossible, as the stream of music would inevitably have been brought to a conclusion. But the tension of the thematic material is still not yet released, and this is the reason why the composer brings in a new development section at bar 134. It opens with a triplet version of the principal theme in original form in the solo violin. Here in this new development we have a contrasting of the whole of the work's thematic material including the subsidiary theme. The final climax of the music is reached at bar 144, where the principal theme in both forms (original and inverted) is opposed to motifs from the subsidiary theme and the chordal countersubject of the principal group.

The music falls quietly to rest just before the Cadenza. This is in one bar (without measure), and is based chiefly on the principal theme in inversion and rhythmically altered. An astonishing feature of the last part of it (starting on groups of four and four quavers) is that the first six notes prove to be identical with the notes (at the same pitch) of the "hunting"-motif of the last movement of the following work, the Second Piano Sonata, Op. 38. I refer the reader to example 8 where the actual notes from the Cadenza and the Toccata theme of the Second Piano Sonata are set side by side for the sake of comparison. The thematic kernel of the Second Piano Sonata is also (as already shown in my book "Melodic Structure....", p. 33) the perfect fifth, which plays such an important part in the Violin Concerto. Thus/



Thus the works are linked together, an unusual occurrence even in Valen's music. This is not sheer coincidence, as might perhaps be asserted. Both works are inspired by religious experiences (see the introduction to the analysis of the Second Piano Sonata).

In my book "Melodic Structure..." under the paragraph "The fifth" on p. 14 I have drawn attention to the specific aesthetic value attributed to this interval. "We find a rather extensive use of the perfect fifth in works which have a pronounced religious source of inspiration. The perfect fifth is here probably intended by the composer to express the concept of 'faith' in the religious sense of the word".

The Cadonza leads directly to the Chorale-Coda, where Valen employs the old chorale "Jesus meine Zuversicht" together with the themes from the principal and subsidiary sections in both original and inverted forms as a kind of summing-up the work's thematic material. This sovereign contrapuntal web of motifs may be said to be one of the musical masterpieces of to-day, and of all time, and can be compared with the Passacaglia-movement of Brahms' Fourth Symphony and the last movement of Webern's Second Cantata, Op. 31.

Alban Berg also used a chorale ("Es ist genug") in conclusion of his famous Violin Concerto written "in memory of an angel", viz. Alma Mahler's daughter, Manon Gropius, who like Arne, died at an early age. Both concertos may therefore be considered as a "requiescat in pace" for a dear deceased friend. The two concertos are thus very similar/

similar in their source of inspiration, but not in the structural lay-out of their music. While Valen's Violin Concerto is in one single movement, Berg's Concerto is in two. The ways in which the composers treat their thematic material as well as their concluding chorales are very different. While Berg has retained the original harmonisation by Bach, Valen uses only the melody of his chorale as a part of the complicated contrapuntal structure of the Coda. The chorale in Valen's music is slightly altered in order to let it flow better together with the themes from the work. The music of the Violin Concerto centres round the note D natural as tonic, and this explains why Valen chose D major for the chorale which is normally played in Bb major.<sup>x)</sup> See examples 4a and 4b.

Opinions differ widely as to whether or not Valen knew of Berg's Concerto before he wrote his Violin Concerto. The question will probably never be satisfactorily answered, and it is not really a matter of great importance, since the music of the two works is so different. Valen was by no means influenced by Berg's music. He was too independent a composer for that. Valen did not originally intend to include the chorale in the Coda, because he feared this might be interpreted as a sentimental gesture aimed at winning an easy popularity from the audience. Another reason was that he was not very happy about employing a sacred tune like the chorale in a secular work like the Violin Concerto. For a long time he resisted, but one warm day in June, 1940, as he sat out in his/

---

x) Cf. "Book of Chorales for the Norwegian Church", H. Aschehoug & Co., Oslo, 1947, p. 105.

his rose garden at Valestrand, the chorale seemed to him to form so natural a part of the Hode that he could do nothing but write it into the score. The composer told the present writer that he had never completed any music so easily as the Chorale-Coda, which he wrote at a stretch without any interruption. Valen was always very anxious at any performance of his Violin Concerto that the chorale should not be lost in the music, and he said that it should be played with just sufficient volume to be heard, but not so emphatically as to disturb the balance of the music.

\*\*\*\*\*

#### Summary of forms:

##### Exposition:

Principal theme section: ... ..	bass	1-28
Subsidiary theme section: ... ..	"	29-51

<u>First development</u> (chiefly based on the principal theme in inversion and the countersubjects in original): ... ..	"	52-93
--	---	-------

<u>Recapitulation</u> (the subsidiary theme section transposed down a perfect fifth): ... ..	"	94-133
--	---	--------

<u>Second development</u> (mainly based on the original and inverted principal and subsidiary themes opposed and elaborated): ... ..	"	134-160
--	---	---------

<u>Cadenza</u> (for solo violin only): ... ..	"	161
---	---	-----

<u>Chorale-Coda</u> (resume of the work's thematic material interwoven together with the chorale "Jesus meine Zuversicht"): ... ..	"	162-177
--	---	---------

\*\*\*\*\*

Piano Concerto, Op. 44.

Piano Concerto, Op. 44.

The Piano Concerto was the last work of Valen to be completed in score. It is dedicated to the Anglo-Russian pianist, Alexander Helman, who was an eager champion and performer of Valen's piano music, and who also founded the Norwegian Valen-Society in Oslo in 1949 and the English Valen-Society in London in the autumn of 1952. Shortly before the first performance of the work the composer died (December 14th, 1952), and Helman, who had been looking forward eagerly to playing the solo part, became so seriously ill that the Norwegian pianist Robert Riedling had to take his place. The first performance of the Concerto became a concert in memory of the deceased composer who was honoured by a minute's silence and a performance of his popular orchestral work "The Churchyard by the Sea."<sup>x)</sup>

I was fortunate enough to have the opportunity of following the work at all stages while it was being composed. Valen was never reluctant to show me the score as soon as he had completed a section about which he wanted to hear my opinion. I was thrilled with the very sensitive and beautiful music, and told him that this work was just as moving and powerful as the Violin Concerto, and I think that he himself was aware that this work was to be one of his most significant compositions and perhaps his last. This will be evident from the character of the music and the symbolic abrupt ending of the last movement/

---

x) The concert took place on January 15th, 1951.

movement as if the pen were removed from the composer's hand.

When he had completed the score, the composer wrote to the present author in a letter dated August 14th, 1951: "I have now finished the Piano Concerto, but the copying will take some time, I think. This will be done by experts in TONO. When I had finished, I had to rewrite the whole thing, because the ink had gone straight through the paper. I had to get hold of some new paper which would hold ink, but the new copy almost drained my last energies."

The solo part is quite easy to play, and this is probably the reason why this beautiful piece of music has been shunned by the virtuoso type of pianist. But, as the composer said to me, even though the piano part seems to be an easy-going affair, the interpretation of it as a part of the music requires a musician of high skill. Just such an ideal interpreter was the pianist Alexandr Holman, to whom the Concerto was dedicated, and so too is the pianist Robert Riefeling, who played it<sup>x)</sup> for the first time and has since made a memorable recording of it.

#### Analysis.

The first movement is composed in sonata form, the second in "Lied"-form and the third and final movement (Rondo) is, according to the title of the composer, a mono-thematic rondo.

#### 1st movement.

The/

- x) Philips 631 099 L("Classics from Norway"). Oslo Philharmonic Orchestra. Conductor: Øivin Fjeldstad. Soloist: Robert Riefeling (piano).

The movement opens with the principal theme in the 'cellos and is immediately followed by a continuation in the first violins at bar 4. See examples 1 and 2.

The principal theme has a rather melancholy and doleful character, which is to a certain extent resolved in the ensuing continuation in the first violins. The principal theme is divided into two phrases at D natural, bars 2-5. The most important intervals of the theme are the minor second and the perfect fourth stated at the beginning of it (the first bar). These intervals prove to be of the greatest significance for the construction of the other themes of the work, and may for that reason be regarded as the thematic nucleus of the music. Thus the following themes and motifs all start on a minor second; the principal theme and its continuation in the first movement, the motifs of the contrasting B-part of the second movement, and the rondo theme of the last movement. The perfect fourth is employed as the opening note in the subsidiary theme of the first movement and the theme of the A-part of the second movement.

Characteristic of the continuation theme is the double semi-quaver rhythm on the semitone. See example 2.

In bar 8 the principal theme is taken up by the soloist and elaborated against a counterpoint based on motifs from the principal theme in the other parts of the orchestra.

The gay and warm subsidiary theme reflects in a beautiful way the fine humour of the composer as well as the sadness so clearly depicted/

depicted in the principal theme as mentioned above. It is introduced in the oboe at bar 15 against counterpoints in the piano and 'cellos. The subsidiary theme is later taken up by the piano at bar 23. See example 3. The final group commences in the piano at bar 26 with motifs chiefly based on the major second. See example 4. The motifs of the final group can already be found in the 2nd violins, bar 18, but here only transitionally, and are used extensively for the first time at bar 26.

The development begins at bar 36 with the inversion of the principal theme (cf. the opening of the development section of the Violin Concerto, Op. 37) in the 'cellos against a trill in the right hand of the pianist. In the following bars the motifs of the final group dominate the music. The continuation and motifs from the principal theme are only heard in bar 48.

The recapitulation starts with the principal theme in the piano at bar 59, and is followed a little later by the continuation of the principal theme in the 2nd violins at bar 62. The subsidiary theme appears in the 'cellos in bars 67-70 and is transported down a perfect fifth, as is often the case in Valen's sonata movements. The final group is repeated in bar 71 and is succeeded by a Coda from bar 88 to bar 95, where we hear a canon at the octave between the 'cellos and the piano.

### Summary of form:

#### Exposition:

Principal theme group	...	...	...	bars	1-14
Subsidiary theme group	...	...	...	"	15-25
Final motif group	...	...	...	"	26-37

#### Development/



<u>Development</u> (chiefly of motifs from the final group) ...	bars	30-53
<u>Recapitulation</u> (the subsidiary theme transposed down a perfect fifth) ..	"	59-87
<u>Coda</u> (canon on the octave between the 'cellos and the piano) ...	"	88-95

\*\*\*\*\*

## 2nd movement

This movement is written in ternary "Lied"-form ABA', where the last A-section is considerably shortened and leads up to the last movement which is played attacca.

### Summary of form:

A-section	...	...	...	...	...	...	bars	1-12
B-section	...	...	...	...	...	...	"	13-23
A'-section	...	...	...	...	...	...	"	24-26

\*\*\*\*\*

The A-part is built up on the theme cited in example 5. It starts with the rather unusual opening interval of a minor sixth and is mainly governed by steps of seconds (major and minor). The theme is divided into two phrases at G natural in bar 2. As may have been noticed from the example quoted above, this theme has a pronounced pastoral and religious character, as is often the case with the themes of Volen's slow movements. This theme is joined by a continuation in the flute. See example 6. It is to a great extent based on steps of minor and major seconds.

The/

The theme of the contrasting B-section is relatively short and of transitional character, and is immediately followed by the final abbreviated A-section (A'). See example 7. The motifs of the theme are chiefly governed by steps of seconds.

This movement contains much beautiful music (the climax of the first A-section before the ensuing B-section being particularly impressive), but it has rather few solo parts for the pianist.

\*\*\*\*\*

### 3rd movement.

This movement, which follows directly after the 2nd movement, is, according to the composer's title, a rondo. It is based on the following joyful and humorous theme. See example 8. The theme is divided into two phrases at G natural in bars 3/4, the last one being a kind of "ornamental" 'tail'. It should not be at all difficult to demonstrate the connection between this theme and the principal theme and its continuation of the first movement. One could therefore interpret the rondo theme as a coalition of the two above-mentioned themes.

The episodes are built up on the motifs cited in example 9. These motifs have a great deal in common with the motifs of the first movement's final group and the second movement's B-section. This will be made apparent by comparing the thematic material of the sections discussed.

### Summary/

Summary of form:

R(ondo) T(heme)	...	...	...	...	...	...	...	...	have	1-14
B(pisode)	...	...	...	...	...	...	...	...	"	20-31
RT' (Inversion of the rondo theme as a canon in the piano)	...	...	...	...	...	...	...	...	"	33-61
R'	...	...	...	...	...	...	...	...	"	62-74
RT'' (Rondo theme in original form)	...	...	...	...	...	...	...	...	"	75-90

0

\*\*\*\*\*

Chapter 9.

Harmonisations of Chorales by Fartein Valen

Discussion of chorales harmonized by Fartein Valen (of: Inventory of Chorales harmonized by Fartein Valen).

\*\*\*\*\*

### Preliminary

The chorales discussed here were harmonized by Valen after his first stay in Berlin on the instruction of Norsk Missionselskap, Stavanger, which planned to publish a hymn-book Melodier til en Missionsangbok (Röder, Leipzig, 1913). Some of these chorales were later included in the book Melodiboken (A.S. Lunde & Co.'s Forlag, Bergen, 1961), and the examination is based on this book (Melodier til en Missionsangbok is out of print, but a spare copy was kindly placed at the present author's disposal by Norsk Missionselskap, Stavanger).

In examining the chorales in the Melodiboken and comparing them with the original harmonisations in the Melodier til en Missionsangbok (hereafter shortened to MB and MM respectively), one will in some cases find great discrepancies between the original and the republished settings. In the preface to the Melodiboken (1961) the board of editors writes i. e. \*:

\* This section of the preface reads in Norwegian as follows:

"Det har vært en glede for oss at vi i denne utgaven har kunnet gi Fartein Valens harmoniseringer en bredere plass enn i den første....Når det ble tatt så til med i første utgaven, var grunnen den at nemnda den gang fant harmoniseringene for vanskelige å spille. I løpet av de 30 år som er gått siden Melodiboken kom ut, er spillefordiigheten langt over blitt bedre, og vi har nå kunnet ta med harmoniseringer som den gang vitterlig var for vanskelige. Likevel har vi i noen tilfelle måttet forenkle Fartein Valens harmoniseringer en smule"....September 1954.

"It is a great pleasure for us to include in this edition a wider selection of the harmonisations of Fartein Valen than in the first one.....The reason why so few chorales were included in the first edition was that the editorial board thought them too difficult to perform. In the thirty years which have passed since the first edition of Melodiboken skill in playing has increased, and for that reason we have now included harmonisations which were then too difficult to perform. In some cases, however, we have thought it necessary to simplify Fartein Valen's harmonisations."..... September 1954.

This simplification of Valen's harmonisations has in some cases reduced the beautiful contrapuntal style and effective chord progressions to a level attainable by any student of harmony.

These grave distortions will be dealt with in the subsequent discussion of the chorales. Another odd thing is the frequent transposition of a chorale with few sharps or flats to a key with comparatively many.

If the editors of Melodiboken had in mind proficiency in playing the chorales (as cited in the excerpt from the preface of the MB mentioned above) one would expect them to retain the original more readily performable key signature of the MH. In two chorales the editors have even changed the original metre. There should be no need for such alterations in Valen's harmonisations which are just as easy to play in the original setting as in the new distorted one. It is appropriate here to remind the reader of the date of publication of the MB (1954). Valen was then dead and the editors must have felt free to make their own alterations of his harmonisations without having to worry about any permission from the composer. Measures have, however, been undertaken to prevent a reprint of the gravely distorted Valen

harmonizations, which will be restored to their original form.

\*\*\*\*\*

The first number refers to the chorale of the MB, the number in parenthesis to the number of the chorale in the MM.

\*\*\*\*\*

52(14). As will become evident from ex. 1 a and b the publishers have not hesitated to alter the original harmonization. No modulation, but employment of Zwischendominante<sup>\*</sup> in C major and in the parallel key, viz. d minor. Such may be called "Ausweichung" (evasion) and is defined by Hermann Gieseler in his "Handbuch der funktionellen Harmonielehre" (Berlin, 1962, p. 139) as follows<sup>\*\*</sup>:

"Ausweichung" (evasion) is the transient touch of another key without leaving the main key."

We will find many examples of this procedure during the discussion of the harmonizations.

<sup>\*</sup> Zwischendominante may literally be translated as "between dominant", that is to say, inserted dominant, or bracket dominant.

<sup>\*\*</sup> The German wording is:

"Ausweichung ist die vorübergehende Berührung einer anderen Tonart ohne Wechsel der Ausgangstonart."

85(196). No alterations to the original setting, but the chorale has been transposed down a whole tone from B- to Ab major. This can hardly be claimed as any advantage from the point of view of "skill in playing". Among the Zwischendominante used here is the  $S_{m_7}$  with lowered fifth (C-Eb-Ch-Eb).

103(231). Compared with the original IM harmonisation the MB edition demonstrates some "simplifications" in bars 7-8 and the up-beat to bar 9 and bar 9, which seem to be both unnecessary and annoying. Before the note D in the tenor of bar 2 a flat has been quite gratuitously placed, which naturally alters the function of the chord (this may also be a printing error, but I hardly think so because it is too clever to have been by the printer. Mostly use of Zwischendominante from Eb major (DD) and G major (D) in the middle section of the chorale. See exs. 2a and b.

185(-). Here there is no original harmonisation for comparison and so we can therefore not say anything about any possible "simplification".

Zwischendominante from C major and a minor.

255(76). The MB edition of the original harmonisation in IM is by and large retained, but in bar 17, the editors have suddenly hit upon the idea of altering both the melody and the harmonisation, an idea which is quite without justification. See example 3 a and b. Here we also have an example of a transposition (from A- to Ab major) to a key with more key signatures. One might, perhaps, in this comparatively long chorale have



expected some modulations, but we only find traces of what previously have been named "Ausweichungen" (evasions) with Zwischendominante in the parallel key f minor, and Eb and Gb major. Here, as in many of the other chorales, Valen has chiefly been interested in unfolding the polyphonic character of the melody.

268(-). Here also we do not have the original for comparison with the MB edition. The key (D major) is maintained throughout the whole chorale with some few "excursions" through use of Zwischendominante in b and c minor, that is to say keys which are strongly related to the main key.

282(63). Compared with the MB edition, the MB retained the original key and harmonisations, though in bar 4 the note B flat has been omitted possibly by a mistake. We have though in bar 4 a slight alteration of the parts. See ex. 4 a and b. Some transitional modulations in Eb- and Ab major and f minor may be better described as "Ausweichungen" with Zwischendominante.

314(82). The original's key is retained, but the close has been changed both melodically and harmonically. See example 5 a and b. Zwischendominante in A major and a shortened doxian dominant\* in C major provide the necessary change in the main keys chordal progressions.

\* A. Schoenberg: "Structural Functions of Harmony", p. 15.

342(a). No original in MM. The second and fourth lines of the verse are harmonised similarly, mostly using the chords on the key's main functions. Short modulations to b - and a minor.

346(22). This harmonisation shows a considerable use of harmonie-fremden (scale-foreign) tones employed for the sake of fluent and flexible part writing. The middle section is in the parallel minor key. The surrounding A-sections do not modulate and have only a Zwischendominante briefly touching D major (DD of the main key G major).

365(42). The original MM setting of this chorale has been severely maltreated in the MB edition. This applies to both the progressions of chords and part writing. Ex. 6 a and b.

The first half of the first line is kept in the main key, the second half of the first line and the first half of the second line modulate to the parallel key F major interspersed with Zwischendominante from a - and d minor and C major. In the final cadence Valen effectively brings in the D7 from C major/minor.

386(44). In the MB edition the original MM harmonisation has been completely altered. In many places signatures for the chords have been left out. See ex. 7 a and b. Extensive use of Zwischendominante from c - and a minor and G - and D major. The setting appears in the opinion of the present author, to have been meant for a key instrument rather than for a choir.

446(71). Same key in both editions, but the chords in bars 10-13 have

been re-arranged in a way that completely distorts the original's fine part writing. Ex. 8 a and b. The re-arrangement of chords in bars 10-13 also confuses the logic of the original so much, that if we did not have the original to compare with, it would be hard to guess the function of the chord progressions concerned. Extensive use of the DD and Zwischendominante. No actual modulation.

499(223<sup>2</sup>). Same key in both editions. Nothing has been altered. The main key of the chorale is g minor and the chorale modulates to the parallel key Bb major. In the last section fine and well-balanced use is made of Zwischendominante in c - and d minor. Masterly employment of harmoniefremden tones.

538(270). The main key of the original is transposed down a whole tone from G-to F major which must be characterized as unnecessary from the point of view of "skill in performing". No alterations. A short transitional modulation to d minor and some use of Zwischendominante. Fine use of passing notes which creates a fluent part writing.

545(267). The original's main key (c minor) retained, but there are many bad alterations, especially in bars 6 and 7, where the part writing has been totally distorted. See ex. 9 a and b. Several passing notes, both diatonic and chromatic. In bar 4 we have a Zwischendominante (B<sub>7</sub>) of c minor. No modulation.

562(291). The original's main key (G major) is retained. No alterations of the setting of the original. Zwischendominante from c minor and

D major. A short modulation to a minor in the last part of the last line.

602(155). The original is in F major, so why should it be necessary to transpose it to Eb major? In bar 7 the original's parallel fourths (perfect) between the soprano and the alto have been changed to parallel sixths, and so the beautiful melodic line has been distorted. Ex. 10 a and b. Except for some use of Zwischendominante we have no modulation in this comparatively long chorale.

603<sup>2</sup>(155). The original (Ab major) has been transposed down a semitone to G major. No alterations, but the words have oddly enough been replaced by new ones in some places. The setting of the chorale has passages of octaves reminiscent of an arrangement for keyboard instrument. For the sake of good part writing the seventh of G major's  $S_7$  in bar 12 is doubled in the bass and treble. The chord resolves unexpectedly to G major's  $T_6$ . In bar 18 we have at the modulation to c minor a strong false relation between D natural and D sharp in the treble and bass which certainly must have shocked the followers of For Steenberg's puritanical pseudo-Palestrina style fashionable in Norway at the time when Valen's harmonisations were published\*. One may wonder why the followers of

\*\*\*\*\*

\* For Steenberg (1870-1947), Norwegian composer and organist. As a teacher Steenberg was a keen advocate of the so-called "pure" church style in Norway, a style, which is properly described above, and which Valen could not bear, calling the chordal progressions of this "pure" style just as dull and uninteresting as a rail fence (told to the present author in a conversation in 1930).

-425-

Steinberg in the editorial board of MB did not change this in the MB edition of the chorale.

714(55). The original's main key and setting are retained unaltered. The first line is in the main key Ab major, the second line modulates to Bb major and the last line returns to the main key. In the first part of the last line there is a short transitional modulation to F major. The final cadence is varied through use of the dominant of F major to D<sub>7</sub> of Bb major.

736(-). Here it is not possible to check the MB edition as the chorale is not found in the MM. The chorale is very short and is therefore kept in the main key, viz. d minor. We occasionally have Zwischendominante in F major and g minor.

746(120). Apart from a slight alteration of the chord on the 3rd and 4th beat of the last fourth bar of the MB edition, the original harmonisation is kept intact. Ex. 11 a and b. The first line is in the main key Bb major, the second in the dominant key F major, and the first part of the third line modulates to melodic c minor and returns in the second part back to the main key.

765<sup>b</sup>(128). No alterations of the original setting, but the original key (C major) is for some reason or other transposed down a whole tone to Bb major. Mainly use of chords on the main functions (T-D-S), the dominant of the dominant appears only once, but is surprisingly resolved

to  $F_{64}$  before  $D_7$  to  $F$  in the last bar. Much use of harmonic-foreign tones which do not in any case burden the setting. The MB and MM editions have given different composers of the melody.

794(-). It was not possible to trace the original setting in the MM.

The MB edition's main key is C major. The harmonization fluctuates between the original key, the parallel key, and the subdominant key, viz. C major.

821(-). No actual modulation but use of Zwischendominante from the subdominant key, viz. F major, and its parallel key, viz. d minor.

826(259). Comparing the MB edition with that of the MM, one will see that the original key is retained, but some of the chords and the part writing have been altered. In the last but third bar there is a printing error. "Ausweichungen" through use of Zwischendominante in c - and a minor. In bar 5 there is sharp false relation between bass and alto. See ex. 12 a and b.

859(257). The MB edition of the original MM setting is greatly altered by the omission of all passing tones. The original has also been transposed down a semitone from Bb major to B major which is unnecessary. Mostly use of Zwischendominante from c -, a -, and b minor, and A major (when discussing the MB edition). See ex. 13 a and b.

669(45). The original's main key F major is in the MB edition transposed up a whole tone, but otherwise the original setting has not been altered. The middle section modulates to the dominant key and returns back to the main key in the last section.

\*\*\*\*\*

Inventory of Chorales Harmonized by Fartein Valen



Inventory of chorales harmonized by Fastein Valen originally published in the book Melodier til en Missionssangbog (Det Norske Missionselskaps Forlag, Røder, Leipzig, 1913) later included in the collection Melodiboken (A.S. Lunde & Co.'s Forlag, Bergen, 1961).

\*\*\*\*\*

Abbreviations: MB = Melodiboken

MM = Melodier til en Missionsangbog.

Concerning tonality: capitals denote major, small letters designate minor.

Examples: C, C major; c, c minor; Ton = Tonality (major/minor).

\*\*\*\*\*

<u>Title:</u>	<u>Composer etc.:</u>	<u>MB-No.:</u>	<u>Ton.:</u>	<u>MM-No.:</u>	<u>Ton.:</u>
Kom, o kom du Aand som giver	German tune, 1963	32	F	14	C
Lov Jesu navn	William Scribner	85	Bb	196	Ab
Vi stemmer i en skydsang	P.P. Bliss, 1870	103	Bb	231	C
Av nåde alt jag får	Ira D. Sankey, 1875	185	C	-	-
Har du prøvet å tro	H.J. Hygind, 1901	255	Ab	76	A
Høyt fra det himmelske høye	Theodore Gunttan	268	D	-	-
Led meg hen til fredens klippe	Louis Hartough	289	Bb	63	Bb
Ver stille, min sjel	L.P. Elleby	314	D	82	D

Inventory continued:

<u>Title:</u>	<u>Composer etc.:</u>	<u>MB-No.:</u>	<u>Ton.:</u>	<u>MB-No.:</u>	<u>Ton.:</u>
Du ömma faderhjerter	Brödremenighetens koralfok	342	D	--	--
Himmelske fader herleg utan like	Friedrich Fleming	346	G	22	A
Dyp av nåde	A.M. Hanohe	355	d*	42	d**
Kven skal eg vol av	Norwegian Folk Tune	386	d	44	d
Jeg trenger deg hver stund	Robert Lowry	446	Ab	71	Ab
Å fikk jeg kun være (Vintvæts grene)	Nils Lindhjelm	499	G	223 <sup>a</sup>	G
Her kommer dine arme små	J.P.A. Schultz	538	F	270	G
Kling no, klokke	German Tune, some- what altered in Norwegian Folk Music	543 <sup>*</sup>	c	267 <sup>++</sup>	c
Hill deg, Frelser og forsener	G.C. Hoffman	562	G	291	G
Fraa Grönlands kvite ferner	Lowell Mason	602	Eb	155	F
Gjør det lille du kan	A. Sandberg- Westerberg	603 <sup>a</sup>	G	135	Ab
I Jesu navn no stemme fram	L.M. Lindeman	714	Eb	55	Eb

<sup>a</sup> Here the metre is 6/4.

<sup>\*\*</sup> The metre is here C (4/4).

<sup>\*</sup> Here the metre is 3/4.

<sup>++</sup> The metre here is 6/4.

Inventory continued:

<u>Title:</u>	<u>Composer etc.:</u>	<u>MD-No.:</u>	<u>Ton.:</u>	<u>MM-No.:</u>	<u>Ton.:</u>
På Jesu side i ungdoms år	H. Mathison Hansen	736	d	-	-
Værn din tro	E.M. Arndt	746	Bb	120	Bb
Kjærlighed fra Gud	MD: H.S. Thompson; MM: Theodora Commontan	765 <sup>b</sup>	Ab	128	C
Fager kveldsol smiler	J. Chr. H. Rinck, 1814	794	C	-	-
Alle vegne hvor jeg vanker. (Aldri er jeg uten våde.)	A.P. Berggren	821	C	-	-
Dybt i mitt hjerte	Benley Richards	826	D	259	D
Underfuldt deilige Edon	William F. Shorwin	859	D	257	C
Fred til det for bittert søvn	J.P.E. Hartmann	869	F	45	C

\*\*\*\*\*

Chapter 10.

Concluding Remarks.

### Concluding Remarks.

This chapter will try to sum up very briefly some of the results arrived at in the thesis. I have therefore found it useful to consider the various aspects of Valen's music separately and to refer to the various chapters where the different works are discussed in detail.

#### Form.

Here the different types of forms in Valen's music are listed and considered together.

#### Sonata form.

The most difficult tonal form to abstract was the sonata form. This Valen achieved for the first time in the first movement of String Quartet No. 1, Op. 10, where the tonal 'modulation' section (Durchführung) was replaced by contrasting the original and inverted forms of motifs from the principal section. In all the subsequent sonata movements the composer, apart from change of 'motivic working' to 'thematic working' in his First Symphony, Op. 30, retains this basic concept of the sonata form, although, as will become evident from this short survey, the form might differ from work to work.

The exposition of a sonata form with Valen comprises a principal and a subsidiary section rounded off by a closing section. In the treatment of themes (or motifs) from the exposition in the development section the principal group usually turns out to be the most important one. Here the

original and inverted forms of the principal group are contrasted and elaborated. The subsidiary group therefore is mainly employed to provide contrast in the exposition. Only in the development section of the finale from the Second String Quartet, Op. 13, is the subsidiary theme opposed to motifs from the principal group. In a category by itself comes the development section of the Second Piano Sonata, Op. 30, where the principal and the subsidiary themes are treated in separate sections.

An interesting feature with the recapitulation sections is the frequent transposition of the subsidiary theme or the subsidiary section to the perfect fifth below the original statement in the exposition. Examples of this can be found in the recapitulation sections of the First- and Second String Quartets, Opp. 10 and 13, and in the recapitulation section of the Serenade for 5 Wind Instruments, Op. 42. Apart from some slight alterations in instrumentation, all the parts of these sections appear transposed down a perfect fifth. The reader will have observed this in the musical examples to the discussions of the works concerned.

In some cases, however, the closing motif is drawn into the development section without undergoing any radical treatment. I refer the reader here to the discussions of the first movements from the composer's First and Fourth Symphonies (Opp. 30 and 43).

#### "Lied"-form.

This form occurs naturally in the songs and motets, but is also extensively employed in the second movements of multi-movement works such as the four symphonies and the Piano Concerto, Op. 44. Besides the

conventional binary and ternary versions of the form we often come across the extended binary and ternary "Lied"-form with a concluding elaborative treatment of themes or motifs from the contrasting A- and B- sections. For an example of this I refer the reader to the analysis of the First Symphony's second movement.

### Scherzo.

This form has two main types, the first of which is the better known ternary form ABA with an exact repeat of the first section after the contrasting trio section. Examples of this type are to be found in the second movement ("Scherzo") from the Piano Trio, Op. 5, in the second movement ("Minuet") from the Second String Quartet, and in the third movement ("Scherzo") of the First Symphony. Most of the third movements which have the character of a scherzo are, however, in rondo form, and will therefore be treated below.

### Rondo form.

We have two main categories of rondo in Valen's work. The first may be called mono-thematic rondo and is based on a main theme group which also provides material for the episodes.

The second group of rondos also is a variation-rondo, but here two contrasting theme sections are stated separately from each other and finally elaborated and opposed in a concluding section. This has the character of a development section and this bi-thematic rondo may therefore equally well be described as a sonata rondo. The rondo also exhibits a

certain similarity with the previously mentioned "Lied"-form.

Examples of the mono-thematic rondo: 3rd movement of the Second Symphony, Op. 40, and the third movement of the Piano Concerto.

For examples of the bi-thematic rondo, see final movements of the First Symphony and the Second Piano Sonata.

The variation form is represented in the Variations for Piano, Op. 23, and the Chaconne (Finale) of the Fourth Symphony. The motet "Awake, my Soul", Op. 27, could be defined as a set of variations on a given theme. The fugue with Valen makes a great use of the inverted subject either as a direct contrast (first movement of the Second String Quartet) or as an element of form ("Cantico ...", Op. 17, No. 2, fugues from Opp. 28 and 33). In the latter case the fugue is composed in ternary "Lied"-form ABA' with the original form of the subject in the A-sections opposed to the inverted subject of the B-section. A similar example of this was found as early as in the motet "How beautiful thou art", Op. 12, where the inversion of the theme in the middle section is used as a contrast to the original form of the theme in the outer sections.

### Melodic Structure.

As mentioned in the preceding discussions of Valen's music many themes and motifs do not contain all the twelve notes. Very often several of the notes are repeated before the twelfth note, and likewise the twelfth note may be stated before the last note of the theme. Only one theme, the theme of the Variations for Piano, has all the twelve notes without any



repetition of a note before the twelfth note. The twelfth note is occasionally employed as a means of combining the first and second phrases of a theme <sup>x)</sup>. It is also used to connect a theme and its answer in a fugue or a composition based on the principle of imitation (as, for instance, in the motets). Mention must also be made of the answer on the fifth which also contributes greatly towards creating a close relationship between the theme and its entry in the various parts of a fugue work.

Compared with Webern (in the song "Weiss wie Lilien" (Goethe)) Valen uses comparatively few large steps and leaps in his themes and motifs. Most of the themes and motifs in Valen's music commence on a descending minor second, but a surprisingly large number of the themes and motifs examined showed an opening note of the unison. <sup>xx)</sup>

The intervals in the themes and motifs of Valen's compositions change evenly, usually without strong emphasis upon any particular interval, although we discovered some intervals of great significance in a few cases (such as those of the opening seven-note motif from the final movement of the Second Piano Sonata). More than three equally large

x) A similar procedure can be detected in the theme of Schoenberg's Peterson-Sonnet from Op. 24. Each note is here the bearer of a syllable and as every line of the verse has eleven syllables, the twelfth note will then automatically come as the first note of the next line. This has been mentioned in Karl Heinrich Ehrenforth's book: "Ausdruck und Form. Schoenbergs Durchbruch zur Atonalität in den George Liedern Op. 15", Dissertation, H. Bouvier u. Co. Verlag, Bonn, 1963, p. 133.

xx) See Appendix 1.b in "Melodic Structure .....", p.64.

intervals in succession is rather unusual in the themes and motifs of Valen's music.<sup>x)</sup>

In some of the earlier works (e.g. Opp. 10, 11 and 19) and partly in later compositions (2nd movement of Op. 30) we will see some examples of successive thirds yielding an impression of broken triads, seventh- and ninth chords in various positions. It was also observed that Valen usually avoids more than three fourths in succession. The largest of successive intervals was found to be the sixth, which rarely occurs as an opening interval. This is also the case with the seventh which occasionally is employed as a kind of "accompaniment" interval (cf. the beginning of Op. 33, No. 1 and Op. 37). Apart from two separate places in the early song "So lasst mich scheinen", Op. 8, No. 1, the octave is neither used as an opening note nor as an interval within the themes and motifs. Doubling of a note in octaves is done occasionally to stress the importance of a motif or a theme in the bass register (e.g. Variation No. XII from Op. 23).

In the course of the musical analyses we have seen some examples of what was called "chordal" and "rhythmical" motifs.<sup>xx)</sup>

The themes in Valen's music were usually divided into two phrases although some could have only one and as many as three. The grouping of motifs in themes and motifs is extensively discussed in the analyses of

---

x) "Melodic Structure .....", the section: "Use of different intervals", p. 5.

xx) Ibid., pp. 17-18.

the various works, and for detailed information I refer the reader to the discussions there. In the examination of the themes of the motets they were classified as belonging to either the "Fortspinnungstypus" or "Liedtypus" of melody.

### Thematic Unity.

It has often been demonstrated in the discussion of a multi-movement work in particular that Valen achieves thematic unity through the use of certain intervals first stated in the opening theme or motif as both opening notes and intervals within the themes and motifs or the subsequent movements. A rather revealing example of this we discovered in the themes of the Piano Concerto. Valen also creates thematic unity in his compositions by means of the four different forms of a twelve-note melody, viz. original, inversion, retrograde and retrograde inversion. Of these forms Valen mostly uses the inversion, not only as a melodic variation of the theme itself but equally often as a formal contrast. Examples of the latter use were mentioned under the earlier section on form (see fugue in particular). The retrograde and retrograde inversion are mainly employed as a means of constructing a theme or a motif (see motif 1 of Opp. 20 & 42). They very seldom occur as an element of form as did the inversion. A single case of retrograde form coupled to original form can be noticed in Prelude No. 2, Op. 29, bars 34-37. As will be seen, these forms overlap each other to form ascending and descending passages.

Unity in music can, of course, also be obtained by use of recurrent rhythmic patterns, of which mention has been made earlier.

### Counterpoint.

Valen's music has on several occasions previously been characterized as strict 'motivic working' in twelve-note style. I have already quoted Rufer's definition of the term 'motivic working' but have no hesitation in repeating it here: \*

"The motif itself resides in (1) the variation in number of the parts through the use of double and multiple counterpoint, (2) the variation in time of the entries of the parts (or the motivic or thematic figures), and (3) the combination of both of these possibilities of variation".

This applies in particular to Valen's twelve-note style, which the composer himself regarded as an extension of Bach's motif-technique. \*\*)

In the discussions of his compositions many different types of canons and other polyphonic devices have been mentioned. Here I will only remind the reader of the excerpt from the score of the orchestral piece Honia, Op. 18, No. 1, which can be found in the volume of the musical examples. The excerpt provides a splendid example of a telescoped three-part canon in contrary motion based on the three different forms of the work's motif 2, viz. the original, inversion (transposed) and the retrograde. Mention must also be made of the frequent use of pedal points especially in the bass register of Valen's works.

### Harmony.

The chordal structure of Valen's music is generally speaking very mild despite the dissonant play of melody lines. The most important

---

\*) See Rufer: "Composition with Twelve Notes", p. 55.

\*\*) Told to the present author in a conversation with the composer.

parts are the bass and the soprano which are opposed in such a way as always to meet in dissonances on the strong beats of the bar. Consonances are allowed to pass on the weak beats but may occasionally also appear on the strong beats. A third part may be added which does not have to meet in dissonances with the previous two parts. Tonal chords must be avoided, because they will centre round a key-note and create a feeling of tonality. Parallel fifths, fourths, sevenths and seconds are prohibited though parallels of major and minor thirds and sixths can be used. The structure of chords in Valen's compositions is therefore chiefly dissonant and difficult to analyse in terms of traditional harmony teaching. Since no new method of chordal analysis has yet been developed <sup>x)</sup> one must try to use common sense in finding the root of a chord rather than impose any preconceived idea on how a chord should be analysed. One must also take into consideration the instrumentation of a chord, that is to say, whether it is to be played by a keyboard or an orchestral instrument, or if it is to be sung. A chord which might sound harsh on the piano would perhaps turn out to have a beautiful and imaginative effect in an orchestra or in a choir.

The present author therefore thought it wise mainly to consider the harmonic structure of a work with a comparatively constant tone colour,

---

x) I am aware of Hindemith's method but am inclined to agree with Humphrey Searle in his book, "Twentieth Century Counterpoint", when he (on p. 69) declares that "... we must make some reservations (i.e. of Hindemith's method) when it comes to discussing more chromatic music. - -".

viz. a composition for the piano only. In the preceding discussions of the keyboard works the author has drawn the reader's attention to certain pieces for either piano or organ which demonstrated a clearly defined central key-note. The strong emphasis on the note F natural in almost every bar of the Gavotte from Gavotte and Musette, Op. 24, singles out this note as the central key-note of the piece. The central key-note for the Musette from the same work was similarly found to be F natural, which may therefore be claimed as the tonality of Op. 24.

An interesting example of a recurring chordal complex with A natural as root was detected in Valse Noble, Op. 22, No. 2, and in the opening of the second movement's B-section from the Third Symphony, Op. 41. Despite the clearly seen tonality of these examples one must not reach the hasty conclusion that Valen's music is more or less tonal. Some works may be to a certain extent, but the main bulk of Valen's music is "atonal" if one means by tonality functional (T-D-S) relationship between chords.

Chapter 11.

"Partein Velen and Contemporary Music".

## "Fartein Valen and Contemporary Music".

From the former discussions and the "Concluding remarks" on Valen's music the difference between his strict dissonant motivic treatment of a twelve-tone melody and the serial technique employed by Schoenberg and his followers should be clear. Here, however, I shall try, by means of some musical examples, to demonstrate the difference in technique between  
 x)  
 Schoenberg, Berg, Webern and Valen.

The Schoenberg example is taken from an analysis of the Fourth String Quartet, Op. 37, in Rufer's book "Composition with Twelve Notes"  
 xx)

In example 1 B the series of the work is shown. It is grouped in four melodic units each of three notes. The inverted series is transposed down a perfect fifth which together with the original and the retrograde form of both series make up the material of tones for the work.

The original form of the series is stated first in the violin I bars 1-5 accompanied by clearly separated chords composed of notes from the remaining groups of the original. In bar 1 the first group of the original (marked a) comes in the first violin and the other instruments have therefore to use tones from the rest of the series, viz. b, c, and d, if the rotation of the twelve tones is to be complete and no note be doubled either in unison or in octave. Correspondingly in the next bar the other instruments must now play notes from the groups c, d and a, since group b has here been attributed to the first violin. One must also be careful not to bring in

---

x) The reader will certainly agree with the author that there is no point in comparing Valen's music with music of tonal masters like Hindemith, Bartok, and, to a certain extent, Stravinsky.

xx) See under Twelve-tone technique in the Bibliography.



-445-

the same group twice in succession. For this reason the grouping of cells for the first two bars is:  $\overset{a}{b} \overset{b}{c} \overset{a}{d} / \overset{b}{c} \overset{a}{d} \overset{a}{a}$ , and not:  $\overset{a}{b} \overset{b}{c} \overset{a}{d} / \overset{b}{a} \overset{b}{c} \overset{a}{a}$   
NB

Bars 27 and 28 show the distribution of notes from groups of the original (a-d) between the first and second violins, while the viola and the 'cello play tones from groups of the inverted original transposed to the lower fifth (a<sub>1</sub> - d<sub>1</sub>).

In his book "Twentieth Century Counterpoint", pp. 95-97, Humphrey Searle has characterized Berg's later music (the unfinished opera "Lulu" and the Violin Concerto) as an evolution towards integration of tonal and "atonal" elements. Berg achieves this by constructing the series in such a way that he is capable of deducing tonal melodies from it. Searle has here demonstrated a tendency which later was to culminate in the series of the Violin Concerto.

As can be seen from example 2 the series of the Violin Concerto is so ingeniously invented as to give the composer triads from minor and major modes and a concluding fragment of a whole-tone scale. Full use is made of this in the music, which exhibits many tonally "flavoured" passages. Searle gives an illustrative example of this on page 98 of his book, to which I refer the reader.

Webern, on the other hand, went the opposite way from Berg in his compositions by constructing the series in such a way as to allow the second part to be a transposed retrograde inversion of the first. Examples of this can be found in the series of Webern's String Quartet, Op. 28, and the First Cantata, Op. 29. This is all done in order to create economy

of means and thereby thematic unity. In example 3 we will see that the theme of the Variations for Piano, Op. 27, reverses at the middle of bar 4 and goes forward from the last note. The same also applies to the accompaniment in the bass. Another important feature of the style is the 'hoccatus'-like presentation of a melody by splitting it up into groups of two or three notes separated from each other by means of rests. From example 3 one can detect how neatly the three-note groups from the original and retrograde forms of the treble and bass respectively interlock and supplement each other. The alternate delay in entries evoke a crisp and airy atmosphere and deliver one from any feeling of "gravitation" of tones.

If Valen can be said to have anything in common with the Vienna-School composers it must be the extensive use of the inverted theme or motif. But here the similarity stops. As will be observed in example 4 where the song "Anacreon's Grave" is analysed in full, the music is wholly dependent upon the 'motivic working' of the four motifs a-d. Of the motifs only motifs a, b and c are extensively employed, while the long motif d, having been stated three times since the introduction in the soprano at bar 6/7, is abandoned and never used later. Motifs a and b are occasionally presented as chords, something which is not so often found in Valen's music. In conclusion I will only refer the reader to the discussion of the song in the chapter on Valen's songs and let the musical example speak for itself.

oooooooooooo

Ex. 1.

Arnold Schönberg, IV. Quartett, op 37

Allegro mollo, energico (♩ = 152) (G)

(A)

VI.I

VI.II

Va.

Vel.

1 2 3 4

a b c d

c d a

d a b

a

Anschluß

5 6 7 8

a<sub>1</sub> b<sub>1</sub> c<sub>1</sub> a

K H

1 b

f c

f

d<sub>1</sub> a<sub>1</sub> b<sub>1</sub> c<sub>1</sub> d<sub>1</sub>

26

G

27 a b c d

28 a<sub>1</sub> b<sub>1</sub> c<sub>1</sub> d<sub>1</sub>

U

p dolce pizz

N

p

a<sub>1</sub> b<sub>1</sub> c<sub>1</sub> d<sub>1</sub>

a<sub>1</sub> b<sub>1</sub> c<sub>1</sub> d<sub>1</sub>

a<sub>1</sub> b<sub>1</sub> c<sub>1</sub> d<sub>1</sub>

29

K d c b

30 a

KU

31

b<sub>1</sub> a<sub>1</sub>

arco cresc.

cresc.

cresc.

KU d<sub>1</sub> cresc.

c<sub>1</sub> b<sub>1</sub> a<sub>1</sub>

K d c

b a

f

(B)

G

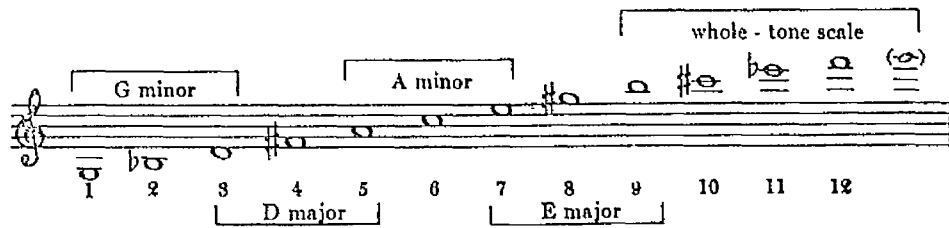
a b c d

K

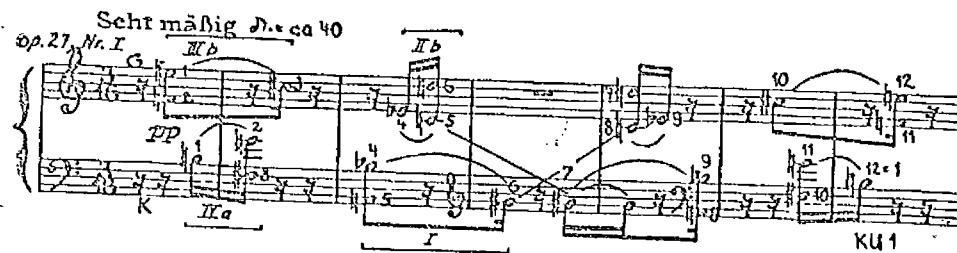
U.5

a<sub>1</sub> b<sub>1</sub> c<sub>1</sub> d<sub>1</sub>

KU



Ex. 2.



Ex. 3.



Allegretto

## An a kreons Grab

Furkin Valem op. 31 no. 2

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features various notes, rests, and dynamic markings such as *pp* (pianissimo) and *sp* (sforzando). There are also handwritten annotations in red and blue ink, including the letter 'a' and the number '6'.

The second system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features various notes, rests, and dynamic markings such as *pp* (pianissimo) and *p* (piano). There are also handwritten annotations in red and blue ink, including the letter 'a' and the number '6'. The lyrics "wie die Re. se hen" are written below the middle staff.

The third system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features various notes, rests, and dynamic markings such as *f* (forte) and *at* (accrescendo). There are also handwritten annotations in red and blue ink, including the letter 'a' and the number '6'. The lyrics "Re. hen um Ten - den sich" are written below the middle staff.

The fourth system of musical notation consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The music features various notes, rests, and dynamic markings such as *f* (forte) and *at* (accrescendo). There are also handwritten annotations in red and blue ink, including the letter 'a' and the number '6'. The lyrics "wie das Tur. hat den lockt" are written below the middle staff.



Handwritten musical score for Ex. 4 (continued) on page 7. The score consists of four systems of three staves each (treble, alto, and bass clefs). It features German lyrics and is heavily annotated with red and blue ink. Red annotations include slurs, accents, and dynamic markings like 'a', 'ac', 'pp', and 'f'. Blue annotations include slurs, accents, and dynamic markings like 'b', 'bt', and 'br'. The lyrics are: 'na-b und den G...', 'am Grab ist hier ab- laß ab-le Göt-ter mit Leben', 'a Schön he- aflangt und ge- ziert? b Es ist a-', 'na-b kne- om', 'Ruh at', 'Füh- Zug'. The score ends with a double bar line and a key signature change to one sharp (F#).



Handwritten musical score for a vocal and piano piece, featuring German lyrics and extensive performance markings. The score is written on four systems of staves, each with a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The lyrics are in German and include the following phrases:

- und Hand
- glück -
- vor dem Wun - der
- li - che
- hat ihn
- schützt

The score is heavily annotated with red and blue ink. Red markings include slurs, accents, and dynamic markings such as *a* (forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Blue markings include slurs, accents, and dynamic markings such as *b* (basso), *c* (crescendo), and *pp* (pianissimo). A large red '8' is written above the first system. The score is written in a cursive, handwritten style, typical of a composer's or arranger's manuscript.

**"Fartein Valen. Life and Music" (Bjarne Kortsen)**

**Volume III**

**Musical Examples from Fartein Valen's Work(Op. 1-44)  
and Harmonizations of Hymn Tunes by Fartein Valen.**



## Contents:

Chapter	1	<u>Early Works, Opp. 1-5, p. 4.</u>
"	2	<u>Songs for one Voice with Piano or Orchestra,</u> Opp. 6, 7, 8, 9, 31, 32 & 39, p. 40.
"	3	<u>Keyboard Music.</u> 1. <u>Piano Music,</u> Opp. 22, 23, 24, 28, 29, 36 & 38, p. 73. 2. <u>Organ Works,</u> Opp. 33 & 34, p. 123.
"	4	<u>Chamber Music, Opp. 10, 13 &amp; 42, p. 133.</u>
"	5	<u>Choral Works,</u> Opp. 12, 14, 15, 16, 25, 26 & 27, p. 161.
"	6	<u>Orchestral Pieces,</u> Opp. 11, 17, 18, 19, 20, 21 & 35, p. 170.
"	7	<u>Symphonies Nos. 1-4,</u> Op. 30, Op. 40, Op. 41, and Op. 43, p. 199.
"	8	<u>Concertos for one Instrument with Orchestra,</u> Op. 37, and Op. 44, p. 238.
"	9	<u>Harmonisations of Hymn Tunes by Fartein Valen,</u> p. 250.

Examples of Article from  
Early Works, Opp. 1-5.

Examples(1-2) of Music from  
Legende, Op. 1.



Ex. 2.

Molto Andante.

*pp una corda*

*luguire*

*Chinm. 7*

bassog

8

8

Theme 2.

Examples(1-7) of Music from  
Piano Sonata, Op. 2.



2  
Aufführungsrecht  
vorbehalten.

Til OTTO MOHR, min ven.

# SONATE.

Allegro non troppo, ma con passione.  $\frac{1}{2}$

Ex!

Piano.

First system of the musical score, featuring a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The tempo/mood is indicated as "Allegro non troppo, ma con passione." and the time signature is  $\frac{1}{2}$ . The first measure is marked with a forte dynamic (*f*). The system includes various musical notations such as notes, rests, and dynamic markings.

Chorus:  $\frac{1}{2}$

Second system of the musical score, continuing the composition. It features a grand staff with treble and bass clefs. The key signature remains three sharps. The system includes various musical notations such as notes, rests, and dynamic markings. The tempo/mood is indicated as "Allegro non troppo, ma con passione." and the time signature is  $\frac{1}{2}$ .

FARTIN VALEN Op. 2

Handwritten musical score for piano, consisting of three systems of staves. The notation includes treble and bass clefs, key signatures with three sharps (F#, C#, G#), and various musical symbols such as *f*, *dim*, *sp*, *cresc.*, and *sf*. The score is held together by yellow tape at the top and bottom edges.

Ex. 1 (cont.)

Copyright 1914 by Norsk Musikforlag, Kristiania.

4459



I (ahead)

I (air)

Ex. 2.

The image displays a handwritten musical score on aged paper, held together by yellow tape. The score is organized into two main systems, each consisting of a grand staff (treble and bass clefs) and a vocal line. The first system is marked with a bracket and the instruction "I (ahead)". The second system is marked with a bracket and the instruction "I (air)". The music includes various notes, rests, and dynamic markings such as *pp*, *sf*, *p*, *sfz*, *f*, and *sfz*. There are also performance instructions like "Cresc." and "Cresc." written above the staves. The score is written in a clear, legible hand, and the paper shows signs of age and wear.



Handwritten musical score, first system. The music is written on two staves (treble and bass clef). The key signature has three sharps (F#, C#, G#). The tempo/mood is marked *allegro*. The first staff begins with a *pp* (pianissimo) dynamic, followed by a *sf* (sforzando) dynamic. The second staff begins with a *p* (piano) dynamic, followed by a *sf* (sforzando) dynamic. The music features complex rhythmic patterns, including triplets and sixteenth notes. A *cresc.* (crescendo) marking is present in the second staff.

EX. 3.

Handwritten musical score, second system. The music continues on two staves. The first staff begins with a *p* (piano) dynamic, followed by a *sf* (sforzando) dynamic. The second staff begins with a *p* (piano) dynamic, followed by a *sf* (sforzando) dynamic. The music features complex rhythmic patterns, including triplets and sixteenth notes. A *cresc.* (crescendo) marking is present in the second staff.

Handwritten musical score, third system. The music continues on two staves. The first staff begins with a *p* (piano) dynamic, followed by a *sf* (sforzando) dynamic. The second staff begins with a *p* (piano) dynamic, followed by a *sf* (sforzando) dynamic. The music features complex rhythmic patterns, including triplets and sixteenth notes. A *cresc.* (crescendo) marking is present in the second staff.

Auglio. (Doen nicht schieppend.)

Ex. 4. *Adagio.* (Doen niet schiepend.)

Handwritten musical score for Exercise 4, Adagio. The score is written on two systems of grand staves (treble and bass clef). The first system includes a tempo marking "Adagio" and a performance instruction "(Doen niet schiepend.)". The music features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings like "pp" and "p". The second system continues the piece with similar notation and dynamics. The handwriting is in ink on aged paper.

Norsk Musikforlag.  
4459

Ex. 4.



EX. 4 (cont.) I ("head")

II ("tail")

13

Handwritten musical score for EX. 4 (cont.). It consists of two staves. The first staff has a treble clef and a key signature of two flats (Bb, Eb). It begins with a 5-measure rest, followed by a series of eighth and sixteenth notes. The second staff has a bass clef and a key signature of two flats. It contains several measures of music, including a 5-measure rest and a section marked 'p' (piano). The piece concludes with a double bar line and a repeat sign.

EX. 4 (cont.)

EX. 5

EX. 5

2/2

Handwritten musical score for EX. 5. It consists of two staves. The first staff has a treble clef and a key signature of two flats. It begins with a 5-measure rest, followed by a series of eighth and sixteenth notes. The second staff has a bass clef and a key signature of two flats. It contains several measures of music, including a 5-measure rest and a section marked 'p' (piano). The piece concludes with a double bar line and a repeat sign.

Ex. 5 (cont.) 2/2

3/2

Theme I

*pp*

*p dolce*

Ex. 5 (cont.)

*mf*

*CRESC.*

*OPEN.*

*p*

*mp*

*mf*

*pp*

*CRESC.*

*OPEN.*



Ex. 6.

Ex. 7.

Handwritten musical score for piano, labeled "Ex. 7." and "Ab: 7 51". The score is written on two staves (treble and bass clef) and includes dynamic markings such as *mp*, *cresc.*, *sf*, and *mf*. The music features complex rhythmic patterns and phrasing, with a large bracket spanning the first system.

Handwritten musical score for piano, continuing the piece. It features dynamic markings such as *f* and *pp*. The music is written on two staves (treble and bass clef) and includes complex rhythmic patterns and phrasing.

Handwritten musical score for piano, continuing the piece. It features dynamic markings such as *f* and *pp*. The music is written on two staves (treble and bass clef) and includes complex rhythmic patterns and phrasing.

Examples(1-4) of Music from  
Violin Sonata, Op. 3.



I. Fartein Valen, Op. 3

Allegro espressivo.

Violine.

Klavier.

*pp*

*cresc.*

*mf*

*Ad: 5/4*

*a tempo*

*mp*

*mp a tempo*

*pp*

*rit.*

*pp*

*rit.*

Ex. 1 (cont.)

1/2

mf

f

1 2 3

1 2 3

2/2

mp

p

3

3

Cont. of Theme

Norsk Musikforlag, Kristiania.

4900

Oscar Reustad, Leipzig.



Ex. 2

EX. 2.

*pp espress.*

Subsidiary Theme

*mp*

*cresc.*

*pp*

*pp*

*pp*

Ex. 3.

II.

Allegretto con variazioni.

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a *pp* (pianissimo) dynamic marking. The middle staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and phrasing marks. A handwritten note "18. See Study, Oct. 18." is written in the bottom right corner of the system.

The second system of musical notation continues the piece with three staves. The top staff is in treble clef with a key signature of one flat and a common time signature. It begins with a *mf* (mezzo-forte) dynamic marking. The middle staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with a key signature of one flat and a common time signature. The music continues with various rhythmic patterns and slurs. A handwritten note "18. See Study, Oct. 18." is written in the bottom right corner of the system.



Fuga.  
Lento.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a *pp* (pianissimo) dynamic marking and features a melodic line with a slur over the first two measures. The middle staff is in treble clef with a key signature of one flat and a common time signature, containing a melodic line with a slur. The bottom staff is in bass clef with a key signature of one flat and a common time signature, containing a melodic line with a slur. A *pp* dynamic marking is also present at the beginning of the bottom staff.

EX. 4.

The second system of the musical score continues the three-staff format. The top staff in treble clef (one flat, common time) includes a *poco cresc.* (poco crescendo) marking and a *p* (piano) dynamic marking. The middle staff in treble clef (one flat, common time) also includes a *poco cresc.* marking and a *p* dynamic marking. The bottom staff in bass clef (one flat, common time) includes a *mp espress.* (mezzo-piano, expressive) marking. The system concludes with a *mp espress.* marking at the end of the bottom staff.

Examples(1-2) of Music from  
"Ave Maria", Op. 4.

Ex. 1.

12

## Lento Introduction

Fartein Valen, op. 4

[illegible]



Ex. 2

Handwritten musical score for a vocal and piano piece. The score is written on two systems of staves. The first system includes the vocal line with lyrics "ple-na", "Do - mi-nus", "re - cum", "be - ne -", and "dic - ta tu". The piano accompaniment features various dynamics including *pp*, *mf*, and *f*. The second system continues the vocal line with the word "Mu" and includes a section marked "Mu" with a melisma. The piano accompaniment continues with complex textures and dynamics. The score is marked with a key signature of two flats and a 4/4 time signature. There are handwritten annotations in the right margin: "Be - b transposed", "bit: inverted motif", and "transposed".





Examples(1-10) of Music from  
Piano Trio, Op. 5.

Fartein Valen, op. 5.

# TRIO.

Moderato. *a.*

Violino. *pp*

Violoncello. *pp*

Piano. *pp*

*p*

*cresc.*

*f*

*p*

*cresc.*

*f*

Ex. 2.

First system of musical notation for Ex. 2. It consists of two staves. The upper staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 5/4 time signature. It contains a melodic line with various dynamics including *rit.*, *ff*, and *pp*. The lower staff begins with a bass clef and contains a bass line with dynamics including *pp* and *ff*. Both staves feature complex rhythmic patterns, including triplets and sixteenth notes, and are heavily bracketed and slurred.

Second system of musical notation for Ex. 2. It continues the two-staff format. The upper staff includes dynamics such as *mp*, *cresc.*, and *f*. The lower staff includes dynamics such as *mp* and *f*. The notation continues with complex rhythmic figures, triplets, and extensive bracketing and slurring across both staves.



Ex. 3.

Handwritten musical score for Ex. 3, consisting of two systems of staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *p* (piano), *f* (forte), and *f cresc.* (forte crescendo). There are also markings for triplets (3) and a *cresc.* (crescendo) marking. The score is written on yellowed paper with some tape repairs visible at the top and bottom edges.

N.M.O. 6366

# SCHERZO

- 37 -

A Allegro

First system of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat. The middle two staves are for piano accompaniment. The first staff of the system is marked with a forte 'f' dynamic. The second staff is marked with a piano 'p' dynamic. The third staff is marked with a forte 'f' dynamic. The fourth staff is marked with a piano 'p' dynamic. The system includes various musical notations such as notes, rests, and slurs. There are also performance instructions in parentheses: '(1st movement)' and '(2nd movement)'. A measure number '3' is written above the first staff.

Ex. 4.

Second system of the musical score. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The middle two staves are for piano accompaniment. The first staff of the system is marked with a forte 'f' dynamic. The second staff is marked with a piano 'p' dynamic. The third staff is marked with a forte 'f' dynamic. The fourth staff is marked with a piano 'p' dynamic. The system includes various musical notations such as notes, rests, and slurs. There are also performance instructions in parentheses: '(1st movement)' and '(2nd movement)'. A measure number '3' is written above the first staff.



Meno mosso

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one sharp (F#). The tempo is marked 'Meno mosso'. The music begins with a piano (p) dynamic. The upper staff features a melodic line with a slur and a crescendo hairpin. The lower staff provides harmonic support with chords and moving lines. A first ending bracket is present in the lower staff, leading to a repeat of a phrase.

The second system of the musical score continues the piece. It also consists of two staves in treble and bass clefs. The key signature remains one sharp. The dynamics include piano (p), pianissimo (pp), and crescendo (cresc.). The upper staff has a melodic line with a slur and a crescendo hairpin. The lower staff features a complex texture with many beamed sixteenth notes and chords. A first ending bracket is present in the lower staff, leading to a repeat of a phrase.

Ex. 5.

LARGO

Ex 6.

Handwritten musical score for page 22, measures 1 through 10. The score is written for piano (p) and includes dynamic markings such as *pp* and *ppp*. The notation features complex rhythmic patterns, including triplets and sixteenth notes, and is organized into systems with staves and a grand staff. A section labeled "A (exposition)" is indicated. The manuscript is held in place by yellow tape at the top and bottom edges.

trans.

Handwritten musical score for page 22, measures 11 through 20. The score continues from the previous page and includes dynamic markings such as *p*, *cresc.*, *pp*, and *mp*. The notation features complex rhythmic patterns, including triplets and sixteenth notes, and is organized into systems with staves and a grand staff. A section labeled "trans." is indicated. The manuscript is held in place by yellow tape at the top and bottom edges.



*trans.*

*p* *pp*

Ex. 7.

*p* *p cresc.* *p* *p cresc.* *p*



# FINALE

EX. 8.

Allegro molto 1st part of theme

(Question)

Handwritten musical notation for the first part of the theme (Question). The score is written on two systems of staves. The first system consists of a treble staff and a bass staff, both with a 3/8 time signature and a key signature of one sharp (F#). The melody in the treble staff begins with a forte (f) dynamic. The second system continues the melody, also with a forte (f) dynamic, and includes a trill (tr) and a fermata. The bass staff in the second system has a forte (f) dynamic and a 3/8 time signature. The key signature changes to one flat (Bb) in the second system.

(Answer)

2nd part of theme

Handwritten musical notation for the second part of the theme (Answer). The score is written on two systems of staves. The first system consists of a treble staff and a bass staff, both with a 3/8 time signature and a key signature of one flat (Bb). The melody in the treble staff begins with a piano (p) dynamic. The second system continues the melody, also with a piano (p) dynamic, and includes a fermata. The bass staff in the second system has a piano (p) dynamic and a 3/8 time signature. The key signature changes to one sharp (F#) in the second system.

Ex. 8 (cont.)

Concluding part



*Ex. 9.*  
*Meno mosso*

*Ret'd from the 1st movement.*

*p esp.*

*p*

Ex. 9 (continued).

Handwritten musical score for Ex. 9 (continued). The score is written on five staves, with the first two staves for the right hand and the last three for the left hand. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The second staff continues the melody. The third staff is the start of the left hand, with a bass clef and a key signature of one flat. The fourth and fifth staves continue the left hand part. The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), *cresc.* (crescendo), and *decresc.* (decrescendo). There are also slurs and ties indicating phrasing and continuation of notes across measures. The number 31 is written in the top left corner of the first staff.

Ex. 10.

The musical score for Ex. 10 is written for piano and orchestra. The piano part is on the left, and the orchestra part is on the right. The piano part begins with a treble clef and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, with a dynamic marking of *ff* (fortissimo) and the instruction *sempre* (sempre). The orchestra part is written for a full symphony orchestra, including strings, woodwinds, brass, and percussion. It features a variety of instruments, including flutes, oboes, clarinets, bassoons, horns, trumpets, and timpani. The orchestration is dense and complex, with many notes and rests. The dynamic markings for the orchestra include *ff* and *fff* (fortississimo). The score is divided into two systems by a double bar line. The first system covers measures 1 through 8, and the second system covers measures 9 through 16. The piano part continues throughout the entire piece, while the orchestra part has some sections where it is not present, indicated by a large bracket and a diagonal line.

N.M.O. 6306

Wilhelm Hansen's Nodestik og Tryk, København

Examples of Music from  
Songs for one Voice with Piano or Orchestra.  
Opp. 6, 7, 8, 9, 31, 32 & 39.

Examples(1-3) of Music from  
Op. 6.



Ex. 1.

Moderato

pp

Hilft — du die Blü-ten des Fru- hen,

pp

p

Opening of Op. 6, No. 1.

Ex. 2.

Andantino teneramente

pp

Heiß

Opening of Op. 6, No. 2.



Ex. 3<sup>e</sup>

Moderato

Handwritten musical notation for the first system. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass line starts with a quarter note G3, followed by a quarter note F3, and then a quarter note E3. The music is marked with a 'p' (piano) dynamic. The first staff has a 'Theme 1' label above it. The second staff has a 'Der Spiel-' label above it. The music ends with a double bar line.

Handwritten musical notation for the second system. It consists of two staves. The top staff has a treble clef and a key signature of one sharp (F#). The bottom staff has a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The second staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass line starts with a quarter note G3, followed by a quarter note F3, and then a quarter note E3. The music is marked with a 'p' (piano) dynamic. The first staff has a 'Theme 1' label above it. The second staff has a 'Der Spiel-' label above it. The music ends with a double bar line.

Beginning of Op. 6, No. 3.

Ex. 36.

Gesang. Moderato. I *p* Der

Klavier. *p*

Spie - - gel, sagt mir: ich bin schön! Ihr sagt: zu

Examples(1-2) of Music from  
Op. 7.



So last mich scheinen.

von Goethe.

Fartén Valen, op. 7 nr. 1.

*A* Lento.

GESANG.

von Goethe.

Faustin Valen, op. 7 nr. 1.

So lasst mich schei - nen, bis ich wer - de, *b* zieht mir

PIANO.

*a mf*

— das weis-se Kleid nicht aus!

Ich ei - le von der schö - nen Er -

This is a handwritten musical score on aged, yellowed paper. It features three staves of music. The first staff is in treble clef and contains the melody for the first line of the song. The second staff is also in treble clef and contains the melody for the second line. The third staff is in bass clef and contains the melody for the third line. The lyrics are written in German and are placed between the staves. The handwriting is in a cursive style, and the paper shows signs of age, including discoloration and some staining. There are some markings on the left margin, including a small 'a' and 'mf' (mezzo-forte) dynamic marking. The music is written in a simple, clear style, with notes and rests clearly visible. The overall appearance is that of a personal or working manuscript.

*A' a pp*

*p* de hin - ab in je - nes fe - stes Haus. ei - ne

*pp* Dort ruh ich

*pp* 26. 29

klei - ne Stil - le, dann öff - net sich der fri - sche Blick; ich las - se dann

Eigentum für alle Länder: Als Norsk Notestik og Forlag, Oslo.



# Heiss mich nicht reden.

von Goethe.

Parteinen Valen, op. 7 nr. 2.

Ex. 2

*f* *a* Moderato.

Handwritten musical score for the first system of "Heiss mich nicht reden." It features a piano (p) and a vocal line (a) in G major, 4/4 time. The piano part has a "Theme 1" marking. The vocal line has lyrics: "Heiss mich nicht re - den, heiss — mich schwei - gen".

Handwritten musical score for the second system of "Heiss mich nicht reden." It continues the piano and vocal lines. The piano part has a "Theme 1" marking. The vocal line has lyrics: "denn mein Ge - heim - nis ist mir Pflicht. ich".

Theme 2

möch - te dir

mein

gan

zes

inn - re

zei

Gen.

Theme 2

Theme 2

Theme 1

Theme 2

Theme 1

Theme 2

Theme 1

Theme 2

Theme 1

Theme 2

Theme 1

Theme 2

Theme 1

Theme 2

Theme 1

Theme 2

Examples(1-6) of Music from  
"In Erwartung des Freundes", Op. 8, No. 1.

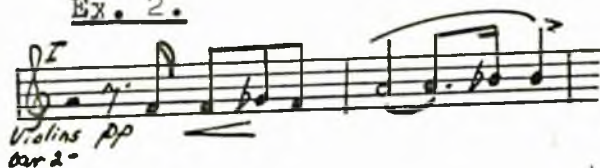


Ex. 1.



Motif 1.

Ex. 2.



Motif 2.

Ex. 3.



Motif 3.

Ex. 4.



Motif 4.

Ex. 5.



Motif 5.

Ex. 6.



Motif 6.

Examples(1-4) of Music from

"Der Abschied des Freundes", Op. 8, No. 2.

Ex. 1.



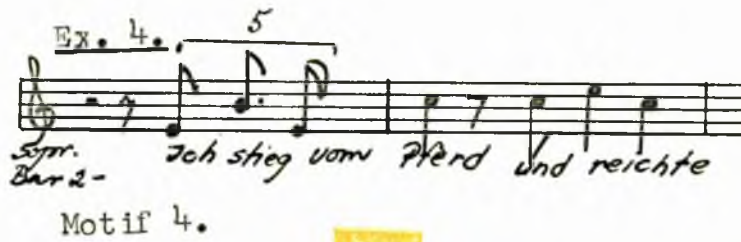
Ex. 2.



Ex. 3.



Ex. 4.



Example(1) of Music from  
Op. 9.



EX. 1.

Violon, Op. 9.

Handwritten musical score for Violon, Op. 9. The score is written on five staves. The first staff is labeled "Sng" (Singer) and contains a single note. The second staff is labeled "1st Violins" and contains a melodic line. The third staff is labeled "2nd Violins" and contains a melodic line. The fourth staff is labeled "Pian" and contains a piano accompaniment. The fifth staff is labeled "P. Clarinet" and contains a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like "pp".

- 53 -

Handwritten musical score for Violon, Op. 9. The score is written on five staves. The first staff is labeled "Flute I" and contains a melodic line. The second staff is labeled "Flute II" and contains a melodic line. The third staff is labeled "Clarinet" and contains a melodic line. The fourth staff is labeled "Violon" and contains a melodic line. The fifth staff is labeled "Double Basses" and contains a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like "pp".

Opening bars of Op. 9.

Examples(1-2) of Music from  
Two Songs, for Soprano and Piano, Op. 31.

Gruppe aus dem Farlarus (Schiller)

Ex. 12

Op. 34 No. 1

*Alligro non troppo*

Handwritten musical score for 'Gruppe aus dem Farlarus (Schiller)' by Franz Schubert. The score is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 3/8. The tempo/mood is indicated as 'Alligro non troppo'. The score includes various musical notations such as notes, rests, beams, and slurs. Dynamics like 'f' (forte) and 'p' (piano) are present. There are also performance markings like 'Horch' (listen) and 'wie' (like). The notation is in a cursive, handwritten style typical of 19th-century manuscripts. The paper is aged and yellowed, with several orange tape repairs visible along the edges.



Ex. 1<sup>b</sup>.

Op. 31, No. 1.

Handwritten musical score for "Op. 31, No. 1." featuring a vocal line and piano accompaniment.

The score is written on five staves. The vocal line is on the top staff, and the piano accompaniment is on the bottom four staves. The key signature is one flat (B-flat), and the time signature is 7/8.

The vocal line begins with the word "Song" and includes the lyrics "car- gual". The piano accompaniment includes the word "Piano" and ends with the instruction "(Final bar)".

The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (piano, forte).



J. S. Bach, St. Matthew Passion, Evangelist

Ex 2 

Und sie-he da, der Vorhang im Tempel zer-riss in zwei Stück,

von o-ben an bis un-ten aus, Und die Er-de er-be-be-te, und die Fel-sen zer-

-ris-sen, und die Grä-ber ta-ten sich auf.

Ex. 2

Allegretto

Anacreon's Grab.

Op. 34, No. 2.

Supr.

Piano

Handwritten musical score for "Anacreon's Grab" (Op. 34, No. 2) in 3/4 time. The score is divided into two systems. The first system includes a Soprano line and a Piano accompaniment. The Soprano line has lyrics "Ho die se hier" and "ho die au". The Piano part has various markings including "b", "a", "f", "p", and "x". The second system continues the melody and accompaniment with similar markings and a final "x" marking.

Ex. 2 (continued).

Handwritten musical score for "Farlein Valen, Op. 34, No. 2". The score is written on two systems of staves. The first system has two staves: the top staff is for Soprano (Spr.) and the bottom for Piano (Piano). The second system also has two staves. The lyrics are written below the staves. The music is in a key with one sharp (F#) and a common time signature. The tempo is marked "d" (allegretto).

**System 1:**

- Soprano (Spr.):** Re-ben um far-ber - sich sching-
- Piano:** (Accompanying piano part)

**System 2:**

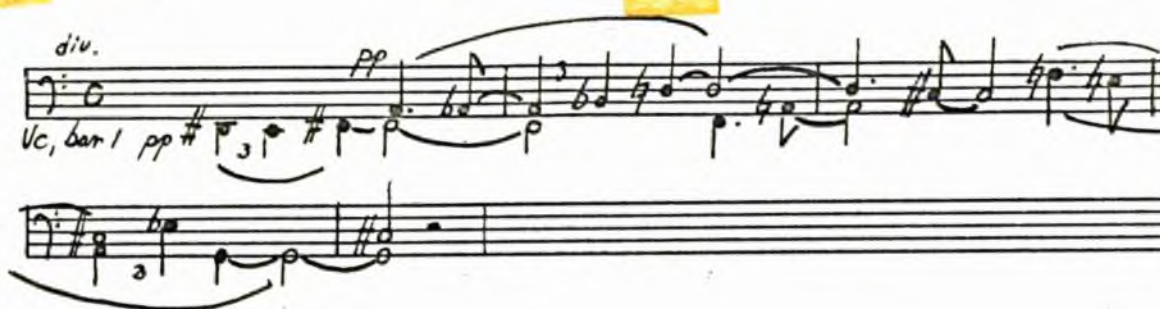
- Soprano (Spr.):** No des Tur- ket-ten locket
- Piano:** (Accompanying piano part)

Farlein Valen, Op. 34, No. 2.

Examples(1-5) of Music from  
"Die dunkle Nacht der Seele", Op. 32.

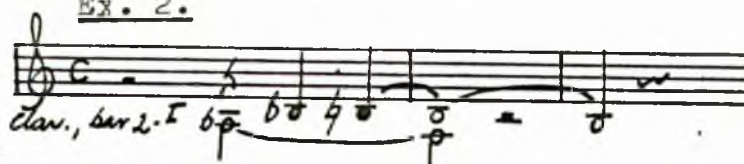


Ex. 1.



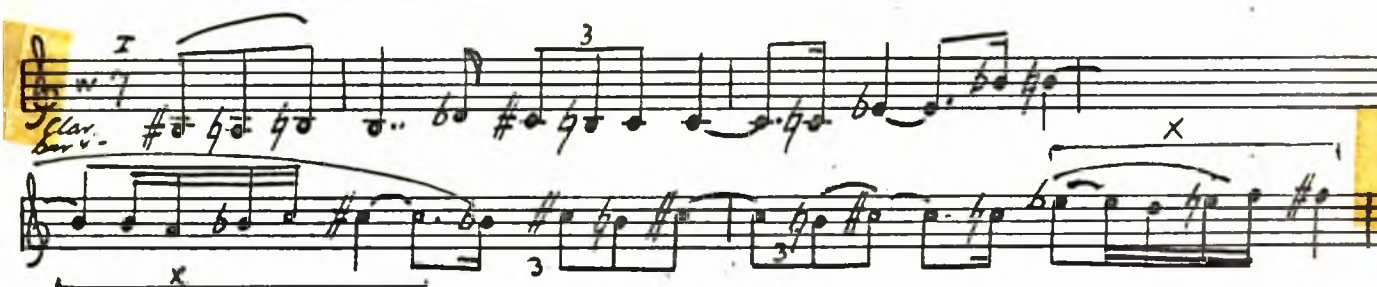
Motif 1.

Ex. 2.



Motif 2.

Ex. 3.



Motif 3.

Ex. 4.



Motif 4.

Sopr. solo

pp In einer Nacht gar dun-ke-l

1st verse

das gang mein liebend Herz vor M-brunst glüh-te

hoch be-glück-te stün-be

2nd verse

ner tief in Ruh versunken-e

2nd verse

Hör die ge-hel-me Lei-der bald er-stiegen

verhüllt und tief verschwie-gen ging ich und liess

In Ruh die Hüt-te lie-gen



Ex. 52

3rd Verse

O Se-lligste der Nächste  
 Da ich be-herzt den dunk-ten Pfad entlimte  
 Da mich kein Blick erspä-te-  
 in der innern Brust mir glimte

ai cresc. ff mf b

kein Licht den Trift be- stimmte Als das das

- d. 4th Verse

In dieses Lichtes Glanze  
 fand sicher ich als beides Mittags Helle den Ort  
 wo mal den hahr-te Der Lieb-ste meiner Sec- - te  
 dort in der gl' lan

pp Cs f a

unbe-kehrer Stelle

pp3

- 66 -

5th Verse

*f* Nacht die mich be-glückte  
Wie lieb' ich dich ab  
Morgen-rot-es. Schein  
Dein bun-ke-l ja, mich fährte zum sel-lig-sten ver-ein-e  
ich in ihn gewandelt Hand die seine



EX. 5f.

cel

8th

Viol

*p cresc.* 3

Von hei- - - - - 3 - - - - - ne trun-ken

li-ger Hon- - - - - 3 - - - - -

*c*

Durst ich mein Haupt auf den ge-lieb-ten

ai

Die Welt war mir ent-sun-ken

*f*

Bestillet all mein se-hen

Be-graben un-ter Li-li-en

*ff*

Ham and Trau-

*p*

*cresc.*

7 2 - - - - - non

Examples(1-2) of Music from  
Op. 39.

Ex. 1.

Moderato

Ein Tann-lein grü- net wo, wer waiß, in Thal-de

Opening of "Dent'es Seele", Op. 39, No. 1.

X = semitone motif in original  
Xi = X inverted.



Tretet leise zu meinem Grabe

Fartein Valen, op. 39 nr. 2

*Lento*  
Tre - tet lei - se zu mei-nem Gra - be.  
Fartein Valen, op. 39 nr. 2  
Ave Graeschrit  
wek -  
ket mich nicht wie-der auf.  
Wisst, - was  
f

Ex 2 (continued)

ich ge - lit - - ten ha - be in

mei - - nem Le - - bens - lauf.

Copyright 1854 by  
Lyche, Harald Lyche & Oo's Musikforlag, Drammen-Norway  
Nr. 271

Op. 39, No. 2.

Examples of Music from  
Keyboard Music(Piano- & Organ Works).

Examples of Music from

Piano Music, Opp. 22, 23, 24, 28, 29, 36 & 38.

Examples(1-6) of Music from  
Four Piano Pieces, Op. 22.



Ex. I.

Fartein Valen, op. 22 nr. 1.

Moderato.

pp

pp

f

pp

Beginning of Nachtsück.

## A Tempo di Valse.

Beginning of Valse Noble.  
The first A-section.



Ex. 3.

Handwritten musical score for Ex. 3, consisting of two systems of piano (p) and violin (v) staves. The score is written in treble and bass clefs with a key signature of one sharp (F#). The first system includes a tempo marking of 30 and a section marked 'B'. The piano part features a triplet of eighth notes, a half note, and a quarter note, with a dynamic of *pz.* and an 'x' mark. The violin part features a half note, a quarter note, and a half note, with a dynamic of *pz.* and an 'x' mark. The second system includes a dynamic of *sp* and a triplet of eighth notes, followed by a half note and a quarter note, with a dynamic of *p* and an 'x' mark. The violin part features a half note, a quarter note, and a half note, with a dynamic of *p* and an 'x' mark. The score concludes with a *cresc.* marking and a final note.

B-section of Valse Noble.

TIL UNNI LUND.

# Lied ohne Worte.

Fartein Valen, op 22 nr 3

Ex. 4  
Andante.

The musical score is written for piano and consists of two systems. The first system is marked 'Andante.' and 'mf'. It begins with a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a time signature of 4/4. The bass staff has a key signature of one sharp (F#) and a time signature of 4/4. The first system ends with a double bar line. The second system is marked 'cresc.' and continues the melody. It also consists of a treble staff and a bass staff. The second system ends with a double bar line. The score is written in G major and 4/4 time. The first system is marked 'Andante.' and 'mf'. The second system is marked 'cresc.'.



Ex. 4 (Continued).

Handwritten musical notation for the first system of Ex. 4 (Continued). It features a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The first measure has a forte (f) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano-piano (pp) dynamic. The fourth measure has a crescendo (cresc.) marking. The notation includes various note values, rests, and slurs.

Handwritten musical notation for the second system of Ex. 4 (Continued). It features a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The first measure has a forte (f) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano-piano (pp) dynamic. The fourth measure has a crescendo (cresc.) marking. The notation includes various note values, rests, and slurs.

Handwritten musical notation for the third system of Ex. 4 (Continued). It features a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The first measure has a forte (f) dynamic. The second measure has a piano (p) dynamic. The third measure has a piano-piano (pp) dynamic. The fourth measure has a crescendo (cresc.) marking. The notation includes various note values, rests, and slurs.

The first page of Lied ohne Worte.  
Sections A-B & A' (beginning).

Ex. 5.

Fartein Valen, op. 22 nr. 4.

*A* Allegro molto.

*f* *p* *pp* *f* *cresc.*

*Beginning of Gigue.*  
*Theme in original.*



Ex. 6.

Handwritten musical score for Ex. 6, featuring piano and vocal staves. The piano part begins with a treble clef and a key signature of one flat (B-flat). It includes markings for *ff rit.* (fortissimo, ritardando) and *p* (piano). The vocal part, indicated by a vocal line above the piano staff, includes markings for *ai* and *pp* (pianissimo). The score is written on a single system with a grand staff (piano and vocal staves) and a vocal line above the piano staff. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Contrasting second section.  
Theme inverted.

Examples(1-11) of Music from  
Variations for Piano, Op. 23.



EX.1 Theme.

Op. 23 [Theme and variants]

Andante

pp chess. mf p pp

EX.2.

Var. I 23

p pp f p

EX.3

Var. II

p grazioso mf p



EX. 4.

Var IV

EX. 5.

1 2 3 4 5 Var. V



EX. 6.

Var. VII

Handwritten musical score for Exercise 6, Variation VII. The score consists of seven staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). It features several triplet markings (indicated by a '3' over a bracket) and includes a 'p' (piano) dynamic marking. The subsequent staves continue the melodic and harmonic development, with various note values, rests, and accidentals. The piece concludes with a double bar line on the seventh staff.



Ex. 7.

Var. VII

Handwritten musical score for Variation VII, measures 1-12. The score is written on six staves, alternating between treble and bass clefs. The key signature has one sharp (F#). The notation includes various note values, rests, and dynamic markings. Measure numbers 1 through 12 are indicated at the beginning of their respective staves. A long slur covers measures 1 through 6. Dynamic markings include *f* (forte) at measure 9 and *p* (piano) at measure 11. The notation is in a cursive, handwritten style.

Handwritten musical score for Variation VII, measures 13-16. The score continues on four staves, alternating between treble and bass clefs. The key signature remains one sharp (F#). The notation includes various note values, rests, and dynamic markings. Measure numbers 13 through 16 are indicated at the beginning of their respective staves. A long slur covers measures 13 through 16. Dynamic markings include *f* (forte) at measure 13 and *p* (piano) at measure 14. The notation is in a cursive, handwritten style.



Ex. 8.

Var. 1. 2.  
710

Ex. 9.  
Var. X.

-||-



Ex. 10.

Var. XI 1 2

Handwritten musical score for Var. XI 1 2. The score is written on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. The first staff contains a series of eighth and sixteenth notes, with a measure marked 'f marc.' (forte marcato). The second staff continues the melody with a measure marked 'ff' (fortissimo). The third staff features a measure with a '3' above it, indicating a triplet. The fourth and fifth staves show further development of the melody with various rests and note values. The score is written in a cursive, handwritten style.

Handwritten musical score for the first system of the second variation. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. The first staff contains a series of eighth and sixteenth notes, with a measure marked 'f marc.' (forte marcato). The second staff continues the melody with a measure marked 'ff' (fortissimo). The third staff features a measure with a '3' above it, indicating a triplet. The fourth and fifth staves show further development of the melody with various rests and note values. The score is written in a cursive, handwritten style.

Handwritten musical score for the second system of the second variation. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is in 3/4 time. The first staff contains a series of eighth and sixteenth notes, with a measure marked 'f marc.' (forte marcato). The second staff continues the melody with a measure marked 'ff' (fortissimo). The third staff features a measure with a '3' above it, indicating a triplet. The fourth and fifth staves show further development of the melody with various rests and note values. The score is written in a cursive, handwritten style.



Ex. II.

Op. 37

Fl.

2

Cl.

Op. 23

Piano

*f*

*pp*

*pp*

3

3

3



Examples(1-2) of Music from  
Gavotte and Musette, Op. 24.

Ex. 1.

Allegretto grazioso

Fartein Valen, op. 24

Piano

pp

f

*(Musical score for piano, featuring two systems of staves with treble and bass clefs, notes, rests, and dynamic markings. The score includes fingerings (I, II, III, IV) and articulation marks.)*

Ex. 1 (continued).

Handwritten musical score for Ex. 1 (continued). The score is written on two staves, Treble and Bass. The Treble staff begins with a piano (p) dynamic and contains several measures of music with slurs. The Bass staff begins with a piano (p) dynamic and contains several measures of music with slurs. A 'rit.' (ritardando) marking is present in the Bass staff. The piece concludes with a piano (pp) dynamic marking.

Handwritten musical score for the first A-section and beginning of the second theme. The score is written on two staves, Treble and Bass. The Treble staff begins with a piano (p) dynamic and contains several measures of music with slurs. The Bass staff begins with a piano (p) dynamic and contains several measures of music with slurs. A 'pp a tempo' marking is present in the Bass staff. The piece concludes with a piano (p) dynamic marking.

First A-section and beginning of the second (Theme in the bass)



Ex. 2.

# Musette

Op. 24, No. 2.

Handwritten musical score for "Musette" (Op. 24, No. 2). The score is written on two staves, Treble and Bass clef, with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "1. istesso tempo".

The score is divided into two systems. The first system begins with a piano (*pp*) dynamic marking. The melody in the treble staff features a triplet of eighth notes (G4, A4, Bb4) and a triplet of sixteenth notes (G4, A4, Bb4). The bass staff provides a simple harmonic accompaniment. The second system continues the melody and accompaniment, featuring a piano (*p*) dynamic marking. The score includes various fingering indications (I, II, III, IV, V) and phrasing slurs. The piece concludes with a final cadence in the treble staff.

Handwritten annotations include "delicatissimo" above the first system and "pp" below the first system. The score is marked with various fingering numbers (I, II, III, IV, V) and phrasing slurs.

Ex. 2 (continued).

Handwritten musical score for Ex. 2 (continued). The score is written on two systems of grand staves (treble and bass clef). The first system includes a treble staff with a melodic line, a bass staff with a supporting line, and a piano part with chords. The second system continues the piece, featuring a treble staff with a melodic line, a bass staff with a supporting line, and a piano part with chords. The score is marked with a 'p' (piano) dynamic and includes various musical notations such as notes, rests, and slurs.

Beginning of the Musette from Op. 24.

Examples(1-3) of Music from  
Prelude and Fugue, Op. 28.

Ex. 1

## PRELUDE.

Fartein Valen op.28.

[illegible]

1.



Ex. 1 (continued).

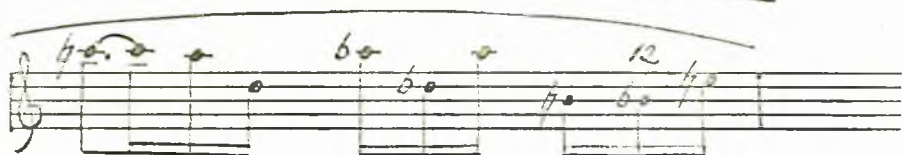
Handwritten musical score for piano, consisting of three systems of staves. The first system (measures 7-10) includes dynamics like *pp*, *p*, and *sf*, and markings for "Theme" and "A1". The second system (measures 11-14) includes "A11" and *mf*. The third system (measures 15-18) includes "cresc.", *f*, and *p*. The score features complex rhythmic patterns with triplets and sixteenth notes, and various accidentals.

Theme and countersubject.



No. 2.

*Allegro*



Subject of the fugue from Op. 20.

Ex. 3.

Themes from the  
Prelude & Fugue op. 28.

Themes from the Prelude & Fugue op. 28.

*Moderato* 1 2 3 4

Themes of Prelude

*Allegro*

Fugue

Pr.

Fugue

Pr.

F.

Pr.

F.

Comparison of theme of Prelude with subject from  
Fugue, Op. 28

Examples(1-4) of Music from  
Two Preludes for Piano, Op. 29.

*To Olav Valen-Sendstad*

# Prelude

Ex. 1.



Ex. 1 (continued).

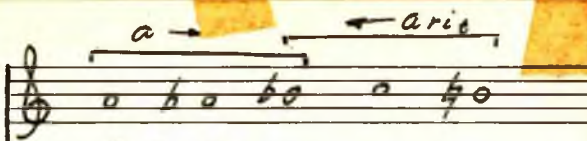
Handwritten musical score for "Epilogue" by Chopin. The score is written on ten staves, organized into two systems of five staves each. The top staff of each system is for the piano (p), and the bottom staff is for the voice (v). The score includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, *pp*, and *ppp*. There are also markings for "Arit. B." and "Red." (Reduction). The piece concludes with a "Fin" marking. The handwriting is in ink on aged paper.

Copyright 1948 by  
Harald Lyche & Co. Musikforlag Drammen Norway

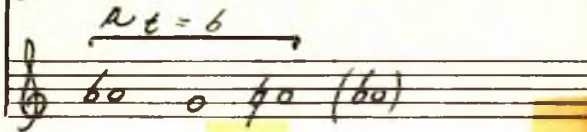
Theme of Prelude No. 1, Op. 29.

Ex. 1<sup>a</sup>.

Prelude  
No. 1



Prelude  
No. 2



Ex. 2.

Andante

Fartein Valen op. 29, no. 2

Handwritten musical score for Ex. 2, Andante. The score is written for piano (Piano) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked Andante. The score includes a large bracketed section labeled 'A' and a smaller section labeled 'A.II'. The music consists of a series of chords and triplets, with a final measure marked 'p' (piano). The score is written in a handwritten style.

Handwritten musical score for the beginning of Prelude No. 2, Op. 29, A.II. The score is written for piano (Piano) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked Andante. The score includes a large bracketed section labeled 'A.I' and a smaller section labeled 'A.II'. The music consists of a series of chords and triplets, with a final measure marked 'pp' (pianissimo). The score is written in a handwritten style.

Beginning of Prelude No. 2, Op. 29, A.II



Ex. 3<sup>a</sup>

a)   
bars 1-3  
bars 7-8  
a transposed down a semitone  
bario. a retrograde

Ex. 36.

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on two systems of staves. The top system shows a piano part with a treble clef and a bass clef, and a vocal part with a treble clef. The piano part includes dynamic markings such as *f*, *p*, and *pp*, and includes a section labeled "bars 14-16". The vocal part includes a section labeled "a.k." and "a.k.". The bottom system shows a piano part with a treble clef and a bass clef, and a vocal part with a treble clef. The piano part includes dynamic markings such as *p* and *pp*, and includes a section labeled "a.k." and "a.k.". The vocal part includes a section labeled "a.k." and "a.k.". The score is written in a handwritten style with various annotations and markings.



Ex. 4.

The musical score is written on five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). It contains a series of notes, some grouped in triplets and marked with a slur. A dynamic marking of 'f' (forte) appears. The second staff continues the melodic line with more triplets and slurs. The third staff features a 'cresc.' (crescendo) marking and a 'ff' (fortissimo) dynamic. The fourth staff has a 'p' (piano) dynamic marking. The fifth staff concludes the piece with a final chord and a 'p' marking. The notation is dense, with many accidentals (sharps, flats, naturals) and articulation marks.

Bar 33-35

Examples(1-2) of Music from  
Intermezzo, Op. 36.

Fartein Valen, op. 36

Ex. 1.

*Lento*

*Beginning of Intermezzo.  
First A-section.*

Ex. 2.



Examples(1-7) of Music from  
Piano Sonata No. 2, Op. 38.



Ex. 1

FARTEIN VALEN, op. 38

5 Allegro maestoso 1 + 5 2 3 4 5

Theme sf

sf

sf

p

p rit.

f

3

Ex. 1 (continued).

Handwritten musical score for Ex. 1 (continued). The score is written on two staves (treble and bass clef). It features complex chordal textures and melodic lines. Dynamics include *p* (piano), *pp cresc.* (pianissimo crescendo), and *f* (forte). There are also markings for *pp* (pianissimo) and *ff* (fortissimo). The notation includes various accidentals (sharps, flats, naturals) and articulation marks.

Handwritten musical score for the Principal theme. The score is written on two staves (treble and bass clef). It features complex chordal textures and melodic lines. Dynamics include *ff* (fortissimo) and *f* (forte). There are also markings for *pp* (pianissimo) and *pp cresc.* (pianissimo crescendo). The notation includes various accidentals (sharps, flats, naturals) and articulation marks.

Principal theme.



Handwritten musical score system 1. It consists of two staves. The upper staff has a treble clef and a key signature of one flat (B-flat). It begins with a triplet of eighth notes (B-flat, A, G) followed by a series of eighth and sixteenth notes. A bracket groups a later section of the melody. The lower staff has a bass clef and a key signature of one flat. It contains a few notes, including a B-flat. Dynamics include *rit. p* and *f*.

Handwritten musical score system 2. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It features a triplet of eighth notes (B-flat, A, G) and continues with a melodic line. The lower staff has a bass clef and a key signature of one flat. It contains a few notes, including a B-flat. Dynamics include *pp espr.* and *sf*.

Handwritten musical score system 3. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It features a triplet of eighth notes (B-flat, A, G) and continues with a melodic line. The lower staff has a bass clef and a key signature of one flat. It contains a few notes, including a B-flat. Dynamics include *pp* and *cresc.*

Subsidiary theme.  
(2nd position)



Ex. 2<sup>a</sup>

Handwritten musical score for Ex. 2<sup>a</sup>. It features a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor). The tempo is marked 'ff' (fortissimo). The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece ends with a 'mf' (mezzo-forte) marking.

Handwritten musical score for the 57 section. It features a grand staff with treble and bass clefs. The music is in a key with one flat. The tempo is marked 'pp' (pianissimo). The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece ends with a 'p' (piano) marking. There is a handwritten note: '57<sup>a</sup> section (Transposed into a perfect 4th)'. The score is marked with 'espr.' (espressivo).

Handwritten musical score for the 57 section. It features a grand staff with treble and bass clefs. The music is in a key with one flat. The tempo is marked 'pp' (pianissimo). The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece ends with a 'p' (piano) marking. There is a handwritten note: '57<sup>a</sup> section (Transposed into a perfect 4th)'. The score is marked with 'espr.' (espressivo).

Subsidiary theme section  
in the recapitulation.

ANDANTE

EX. 3.

The musical score for Example 3 is written for piano and violin. The tempo is marked 'ANDANTE'. The piano part is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The violin part is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). The score is divided into two systems. The first system includes a piano introduction marked 'Ther. pp esp.' and a violin entry marked 'f'. The second system includes a piano entry marked 'f' and a violin entry marked 'f'. The score contains various musical notations, including notes, rests, and dynamic markings. The piano part features a series of chords and single notes, while the violin part features a series of eighth and sixteenth notes. The score is written on a single page with a yellow background and is held in place by four gold-colored corner mounts.



*Beginning of the Andante.*

Ex. 4. Più lento

**Piu lento**

The image shows a musical score for a piece in G major, marked "Piu lento". It consists of two staves: a piano (p) part on the left and a violin (v) part on the right. The piano part begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo marking "Piu lento" is written above the staff. The piano part features several measures with fingerings (1, 2, 3) and dynamic markings like "p" and "pp". The violin part starts with a treble clef, a key signature of one sharp, and a 3/4 time signature. It includes dynamic markings such as "sf" and "f", and various musical notations including slurs and ties. The score is written on a single page with a large, decorative border.

The musical score for 'The Song of the Lark' is presented in a single system with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The score begins with a treble clef on the upper staff and a bass clef on the lower staff. The music is written in a single system. The upper staff contains a melody with various notes, including eighth and sixteenth notes, and rests. The lower staff provides a harmonic accompaniment with chords and single notes. The score includes dynamic markings such as 'p' (piano) and 'f' (forte). There are also phrasing slurs and breath marks (vertical lines with a small 'v' or 'b' at the top) indicating phrasing and breathing points for the vocal line. The piece concludes with a final chord in both staves.

A musical score for the song "The Rose Tree". The score is written for a voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system shows the beginning of the song, with the voice entering on the first line. The piano accompaniment features a prominent bass line with a triplet of eighth notes. The second system continues the melody and accompaniment, with the voice part reaching a high note on the second line. The piano accompaniment includes a triplet of eighth notes and a bass line with a triplet of eighth notes. The score is written in a clear, legible style, with notes and rests clearly visible. The piano part includes dynamic markings such as *pp* (pianissimo) and *f* (forte). The voice part includes lyrics written below the notes.

Contrasting D-section of Andante.



Ex. 5.

TOCCATA

Allegro molto

The first system of the musical score, measures 1-4, is written for piano in 3/4 time. The right hand features a rapid sixteenth-note scale starting on G4, while the left hand plays a steady eighth-note accompaniment. The first two measures are circled together, and the first measure is also individually circled. The dynamic marking *pp* is placed below the first measure, and *cresc.* is placed below the second measure.

The second system of the musical score, measures 5-8, continues the piece. Measures 5 and 6 are marked with a forte *f* dynamic, while measures 7 and 8 are marked with a piano *p* dynamic. The right hand continues with the sixteenth-note scale, and the left hand maintains the eighth-note accompaniment. A slur covers measures 5 through 8. The system concludes with the instruction *marcato Counter subject* and a key signature change to two flats, indicated by a double flat symbol on the F line.

Handwritten musical score system 1. It consists of two staves, treble and bass. The music is in a key with one flat (B-flat) and a common time signature. The melody is written in the treble staff, and the bass staff provides accompaniment. The word "counter subject" is written in the center of the system. The system ends with a double bar line.

Handwritten musical score system 2. It consists of two staves, treble and bass. The music continues from the previous system. The word "counter subject" is written in the center of the system. The system ends with a double bar line.

Handwritten musical score system 3. It consists of two staves, treble and bass. The music continues from the previous system. The system ends with a double bar line.

Beginning of the final movement.



Ex. 6.

Handwritten musical score for Ex. 6, consisting of two systems of piano accompaniment. The first system includes a piano (p) dynamic marking, a crescendo (cresc.) marking, and a piano (p) dynamic marking. The second system includes a piano (pp) dynamic marking. The music is written in treble and bass staves, with various musical notations including notes, rests, and accidentals.

Subordinate theme.

EX. 7.

Molto tranquillo

Counter-subject

Handwritten musical score for Ex. 7, Molto tranquillo. The score is written on two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. The music is in G major (one sharp) and 3/4 time. The first system includes a 'Counter-subject' label. The second system includes a 'main theme' label with 'ascending notes / augmented note' and 'values.' written below it. The score ends with a double bar line and a 'Coda.' label.

Coda.  
Conclusion.

25. Aug. 1941

edition  
lyche  
N. 104



Examples of Music from  
Organ Works, Opp. 33 & 34.

Examples(1-9) of Music from  
Prelude and Fugue, Op. 33.

EX. 1.

Fartein Valen, op. 33 nr. 1

Prelude.

Man. Andante.

123

pp

*Main theme.*

EX. 2.

Ped. No. 41 f.g.

EX. 3.

Man. Counter subject 2.

p

mf

Ex. 4.

Handwritten musical notation for Ex. 4, measures 1-8. The notation is on a grand staff (treble and bass clefs). It features a series of eighth notes with accidentals (flats and naturals) and fingerings (1, 2, 3, 4, 5, 6, 7, 8, 1). There are triplets indicated by a '3' over the notes. A Roman numeral 'I' is written above the staff.

Bar 16.

Handwritten musical notation for Ex. 4, measures 9-12. The notation continues on a grand staff. It includes triplets, accidentals, and fingerings. A Roman numeral 'I' is written above the staff.

Handwritten musical notation for Ex. 4, measures 13-14. The notation is on a grand staff, showing a continuation of the melodic line with various accidentals and a final whole note.

"Linking" - theme B.

EX. 5.

Allegro

Handwritten musical notation for Ex. 5, measures 1-12. The notation is on a grand staff. It features a series of eighth notes with accidentals and fingerings. There are triplets indicated by a '3' over the notes. A Roman numeral 'I' is written above the staff. The notation continues on a grand staff, showing a continuation of the melodic line with various accidentals and a final whole note.

Subject of Fugue.



Ex. 6.

*Man.*  
Bar 39 *p*

I

II

(II)

Ex. 7.

*Man.* Bar 94-

I

II

Triplet variation of subject in original.

Ex. 8.

*Ped.*  
Bar 108

3

Variation of subject in original.



EX. 9

# Prelude and Fugue.

## Prelude.

Fartein Valen, op. 33 nr. 1.

Andante.

Man. *pp*

*Main theme*

*counter-subject*

*pp*

*mf*

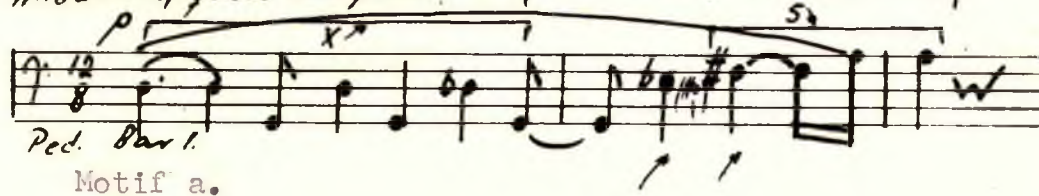
Ped.

Opening of the Prelude

Examples(1-4) of Music from  
Pastoral for Organ, Op. 34.

Ex. 1.

*Andantino, quasi allegretto.*



Ex. 2.

*p*

Har. bar 3.

*ps*

*p*

*p*

Theme 1.



Ex. 3.

Handwritten musical score for Ex. 3, featuring four staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a series of notes and rests, with a bracket labeled '5' above a group of notes. The second staff continues the melody, with a bracket labeled 'N' above a group of notes. The third staff shows a change in the melody, with a bracket labeled 'II' above a group of notes. The fourth staff concludes the exercise, with a bracket labeled '3' above a group of notes. The score is written in a clear, legible hand, with some corrections and annotations visible.

Theme 2.



A Andantino, quasi allegretto.

Man.

Ped.

Handwritten musical score for a piece titled "The beginning of Pastoral." The score is written on ten staves, with the first two staves grouped by a brace and labeled "Man." and "Ped." respectively. The music is in a key with one flat (B-flat) and a 3/4 time signature. It features various musical notations including notes, rests, and dynamic markings such as "p" (piano) and "mf" (mezzo-forte). The score is divided into sections labeled "Theme 1", "Theme 2", "Theme 3", and "Theme 4". There are also labels for "Motif 1", "Motif 2", and "Motif 3". The piece concludes with a final measure marked "mf".

The beginning of Pastoral.

Examples of Music from  
Chamber Music, Opp. 10, 13 & 42.

Examples(1-21) of Music from  
String Quartet No. 1, Op. 10.



EX. 1.

Moderato Notiv a) a: To

1. Violin (p. 1)  
Notiv a)

EX. 5.

Notiv e)

2. Violin (p. 2)  
Notiv e)

EX. 4.

Moderato Notiv d)

1. Violin (p. 1)  
Notiv d)

EX. 6.

Notiv f)

1. Violin (p. 1)  
Notiv f)

EX. 7.

Notiv g)

Cello (p. 2)  
Notiv g)

EX. 2.

Moderato Notiv b)

2. Violin (p. 2)  
Notiv b)

EX. 3.

Moderato Notiv c)

1. Violin (p. 1)  
Notiv c)



Ex. 8<sup>a</sup>.

The musical score for Ex. 8a consists of three systems of staves. The first system has two staves, with dynamics *mf* and *p*. The second system has two staves, with dynamics *p* and *p espr.*, and a section marked *cresc.* with a circled 'c'. The third system has two staves, with dynamics *mf* and *cresc.*, and a section marked *mf* with a circled 'c'. The score is held together by brown paper corners.

Subsidiary section in the exposition.

Ex. 8b.

First system of musical notation for Ex. 8b. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat (B-flat). The first measure is marked with a square box containing the letter 'n'. Dynamics include *sempre pp*, *mf*, and *p*. The number '24086' is printed below the middle staff.

Second system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat. Dynamics include *p*, *mf*, and *espr.*. A square box containing the letter 'O' is positioned above the middle staff.

Third system of musical notation. It consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. The key signature has one flat. Dynamics include *f*. A square box containing the letter 'O' is positioned above the middle staff.

Subsidiary section in the recapitulation.



Ex. 9.

Op. 10

1st Movement

Conclusio  
2da 100-115

Handwritten musical score for two violins, labeled "1st Vln." and "2nd Vln.", spanning measures 100 to 115. The score includes various musical notations such as notes, rests, and dynamic markings like "p", "pp", and "pizz". There are also handwritten annotations including "Morfa" and "Mor: f".



EX. 10.

Adagio. Theme 1

1. Violin (C. 1) pp

a

b

EX. 11.

Adagio. Theme 2

1. Violin (C. 1)

2. Violin (C. 2)

a)

b)

Inversion of Theme 2.

Adagio. Theme 2

1. Violin (C. 1)

2. Violin (C. 2)

b)

c. 251

mf

mf

Ex. 12.

Scherzo.  
Presto Motif a)

brakj pp  
(t. 1)

Motif a.

Ex. 13.

Scherzo Presto. Motif b)

2 Violin (t. 3) pp

Motif b.

Ex. 14.

Scherzo. Presto Motif c)

1. Violin (t. 5)

Motif c.

Ex. 15.

Scherzo. Presto Motif d)

Violin (t. 5) pp

Motif d.

Ex. 16.

Scherzo. Presto. Motif e)

1. Violin (t. 18)

Motif e.

Ex. 17.

Scherzo. Presto. Motif f) #

cello (t. 18)

Motif f.



Ex. 18

Allocecidia den nodulata. L.

[illegible]

## Ex. 19.

2nd violin, desc 4.

Consider Subject

Ex. 20.

ist Violin, der 53-

Triplet motif

Ex. 21.

[illegible]

Conclusion  
of the Road

Examples(1-13) of Music from  
String Quartet No. 2, Op. 13.

Ex. 1

a) *Andante con moto*

I.

1. Violin (C1) (Tema, 1. movimento), a. 1.

Subject in original

b) *Andante con moto*

1. Violin (C1, 12) (Tema, 1. movimento)

Subject inverted



Ex. 2.

Handwritten musical score for four staves, labeled Violin I, Violin II, Viola, and Cello/Double Bass. The score is written in treble clef with a key signature of one sharp (F#). The music consists of several measures with various dynamics and articulations. The first staff (Violin I) starts with a *dim.* (diminuendo) marking and includes a *pp* (pianissimo) marking. The second staff (Violin II) includes a *ppp* (pianississimo) marking and a *rit.* (ritardando) marking. The third staff (Viola) includes a *ppp* marking and a *rit.* marking. The fourth staff (Cello/Double Bass) includes a *ppp* marking and a *rit.* marking. The score concludes with a *conclusion* marking. The notation includes various note values, rests, and dynamic markings such as *pp*, *ppp*, *dim.*, and *rit.*

## Ex. 3.

Tempo di Minuetto grazioso I

1. Fl. 1. b. 1.

Minuet theme.

4. 37

*Trio poco più mosso*

*'cello (b.46) pp (cresc. note)*

*Triolet theme of Trio.*



Ex. 5.

Musical score for Ex. 5, featuring piano and forte dynamics and a 'Fine' marking.

N. M. O. 7121

14 FINALE  
Allegro assai

Musical score for the first system of the FINALE, marked Allegro assai.

Musical score for the second system of the FINALE, including a 'cresc' marking and a 'p marc.' marking.

Conclusion and beginning of the second and third movement respectively.





Ex. 9

*tr. viol. it. mto meno mosso*  
*pp cresc.*

The first staff contains a melodic line starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes a half note, a quarter note, and a half note, followed by a measure with a whole note and a half note. The second staff continues the melody with a half note, a quarter note, and a half note, followed by a measure with a whole note and a half note. The notation includes various accidentals and dynamic markings.

Theme 2 (subsidiary theme)

Ex. 10

*Viol. in*  
*pp*

The staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a melodic line with a half note, a quarter note, and a half note, followed by a measure with a whole note and a half note. The notation includes various accidentals and dynamic markings.

Triplet version of theme 2



14  
FINALE  
Allegro assai

The first system of musical notation consists of four staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4, all marked with a piano (*p*) dynamic. The second staff is in treble clef and begins with a forte (*f*) dynamic, followed by a series of eighth and sixteenth notes. The third and fourth staves are in bass clef and contain rests.

The second system of musical notation consists of four staves. The top staff continues the melody from the first system, marked with a piano (*p*) dynamic. The second staff continues the rhythmic pattern from the first system, marked with a forte (*f*) dynamic. The third and fourth staves are in bass clef and contain rests.

The third system of musical notation consists of four staves. The top staff continues the melody, marked with a piano (*p*) dynamic. The second staff continues the rhythmic pattern, marked with a forte (*f*) dynamic. The third and fourth staves are in bass clef and contain rests.

The fourth system of musical notation consists of four staves. The top staff continues the melody, marked with a forte (*f*) dynamic. The second staff continues the rhythmic pattern, marked with a forte (*f*) dynamic. The third and fourth staves are in bass clef and contain rests.

Opening of the Finale with the principal theme group.

Ex. 11<sup>b</sup>.

20

First system of musical notation (measures 20-22). The score is for a piano (p) and includes dynamics *p*, *pp*, and *pp ma marc.*. The key signature has one flat (B-flat).

Second system of musical notation (measures 23-25). The score includes the instruction "ohne Nachschlag" (without repeat) and dynamics *cresc.* and *mf*. The key signature has one flat (B-flat).

Third system of musical notation (measures 26-28). The score includes dynamics *f* and *ff*. The key signature has one flat (B-flat).

Fourth system of musical notation (measures 29-31). The score includes dynamics *f* and *ff*. The key signature has one flat (B-flat).

Opening of the recapitulation section (principal theme group).



First system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a *p* marking and a *cresc.* marking. The second staff has a *cresc.* marking. The third staff has a *pp > p* marking. The fourth staff has a *p* marking and a *cresc. espr.* marking.

Second system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a *pp* marking. The second staff has a *pp* marking. The third staff has a *p* marking. The fourth staff has a *pp* marking.

Third system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a *p* marking and a *mf* marking. The second staff has a *p* marking and a *mf* marking. The third staff has a *p* marking and a *mf* marking. The fourth staff has a *p* marking and a *mf* marking.

Fourth system of musical notation. It consists of four staves. The top staff has a treble clef and a key signature of one flat. The second staff has a treble clef and a key signature of one flat. The third staff has a bass clef and a key signature of one flat. The fourth staff has a bass clef and a key signature of one flat. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a *mf cresc.* marking. The second staff has a *mf cresc.* marking. The third staff has a *mf cresc.* marking. The fourth staff has a *mf cresc.* marking.

Poco a poco più mosso

N. M. O. 7121

Subsidiary section in the exposition.



Ex. 12<sup>b</sup>.

The musical score for Ex. 12<sup>b</sup> consists of three systems, each containing four staves. The notation is written in a key with one flat (B-flat) and a 3/4 time signature. The first system begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The second system continues the musical development with various dynamics and a crescendo. The third system features a mezzo-piano (*mp*) dynamic, a forte (*f*) dynamic, and a piano (*p*) dynamic, concluding with a crescendo and a triplet marking. The score is held in place by yellow tape corners.

N. M. O. 7121



22

The musical score consists of four systems of staves. The first system (top) shows a gradual increase in volume with markings like 'cresc.' and 'mf cresc.'. The second system features a forte section with 'f' and 'ff' markings. The third system continues with 'mf' and 'cresc.' markings. The fourth system (bottom) returns to a forte section with 'ff' markings. The notation includes various note values, rests, and articulation marks.

N. M. O. 7121

Subsidiary section in the recapitulation.

Ex. 13.

Theme 2

The musical score is written on five staves. The top staff is for Violin I, the second for Violin II, the third for Viola, the fourth for Cello, and the fifth for Bass. The score includes various musical notations such as notes, rests, and dynamic markings. The first staff has a 'f' dynamic and a 'cresc.' marking. The second staff has a 'f' dynamic and a 'Theme 4' marking. The third staff has a 'f' dynamic and a 'cresc.' marking. The fourth staff has a 'f' dynamic and a 'Theme A' marking. The fifth staff has a 'f' dynamic and a 'cresc.' marking. The score concludes with a 'ff' dynamic and a '3' marking.

Violin I  
Violin II  
Viola  
Cello  
Bass

f cresc.  
f  
Theme 4  
f  
cresc.  
Theme A  
f  
f  
ff  
ff  
3

Bars 185-

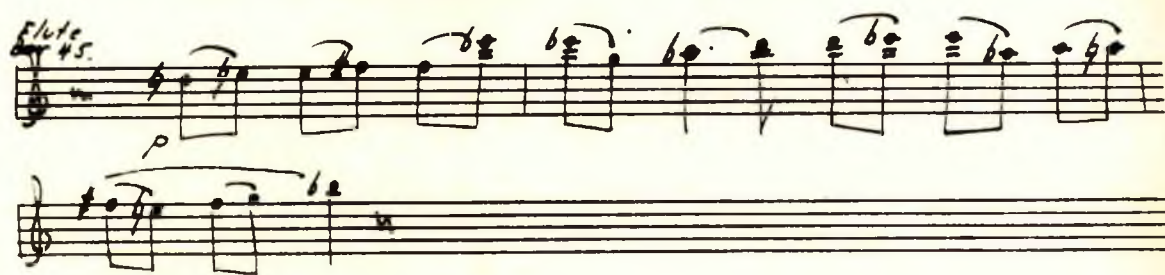
Conclusion.

Examples(1-6) of Music from  
Serenade for 5 Wind Instruments, Op. 42.





Ex. 4.



Motif D.

(Transposed inversion of part 4 from theme B, example 2).

Ex. 5.



Triplet version of motif D.



Ex. 6<sup>a</sup>.

Handwritten musical score for Ex. 6<sup>a</sup>, measures 1-19. The score is written on five staves. The first staff has a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The second staff has a treble clef and a key signature of two flats (B-flat, E-flat). The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a treble clef and a key signature of one flat (B-flat). The fifth staff has a bass clef and a key signature of one flat (B-flat). The music features various dynamics including pp, p, and x1, and includes triplets and slurs.

20

Handwritten musical score for Ex. 6<sup>a</sup>, measures 20-24. The score is written on five staves. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a treble clef and a key signature of one flat (B-flat). The fifth staff has a bass clef and a key signature of one flat (B-flat). The music features various dynamics including pp, p, and x1, and includes triplets and slurs.

Subsidiary section (from x1)  
in the exposition.



Ex. 66

Subsidiary section (from x1) to the recapitulation.  
xx) printing error



Examples(1-20) of Music from

Choral Works, Opp. 12, 14, 15, 16, 25, 26 & 27.

Ex. 1.

Mod.  $T_1$   $T_2$

Sopr. *Huad est du dog skion, ja skion, fa, skion, du*

allor - na - lig - ste Guds  $\sharp$ son.

Ex. 2.

Andante

pp  $a$   $a$   $I$   $b$   $c$

Sopr. *Quo - modo se - det so - la ci - vi - tas ple -*

na po - pu - lo!  $II$   $c$  *fac - ta est qua - si*

vi - du - a do - mi - na gen - ti - um;

Ex. 3

$I$   $II$

$a$   $a'$   $a''$   $b$   $c$

*p cresc.* *prin - ceps pro - vinci - a - rum* *f* *cresc.* *fa -* *est sub - tri -*

*bu - fo* *facta*





Ex. 8.

*Molto moderato*  
*pp*  
 Qui-3a 3vi-3di-3ti me Thoma, cre-di-di-3ti, be-  
 -a- ti qui non viderunt et cre-di-derunt-.

Ex. 9.

*Allegro moderato*  
*P*  
 Et di-ces in di-a illi: Con-ver-te-bar ti-di, Do-mi-ne,  
 m! Quo-ni-am i-ra-tus es mi-hi-

Ex. 10<sup>a</sup>.

*pp*  
 Con-ver-sus est — fu-erit tu-us —

Ex. 10<sup>b</sup>.

*pp*  
 et con-so-la-tus es me

Ex. 11.

Handwritten musical score for Ex. 11, featuring three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It includes dynamic markings *mf* and *p*, and is divided into three measures by brackets labeled 1, 2, and 3. The lyrics are "De-us no-bis re-fu-gi-um et vir-tus". The second staff continues the melody with lyrics "ad-ju-tor in tri-bu-la-ti-oni-bus quae in ve-". The third staff contains the lyrics "ne-runt ni-mis". The notation includes various note values, rests, and articulation marks.

Ex. 12<sup>a</sup>.

Handwritten musical score for Ex. 12<sup>a</sup>, featuring a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The dynamic marking *p* is present. The lyrics are "Pro-p-te-re-n-a". There are additional markings below the staff, including "Alro" and "(p. 5)".

Ex. 12<sup>b</sup>.

Handwritten musical score for Ex. 12<sup>b</sup>, featuring three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). It includes dynamic markings *p* and *f*, and is divided into three measures by brackets labeled 1, 2, and 3. The lyrics are "non-ti-me-bi-mus dum tur-ba-tur". The second staff continues the melody with lyrics "ter-ra, et trans-fer-en-tur non tu". The third staff contains the lyrics "in ecc-les-ia". The notation includes various note values, rests, and articulation marks.



Ex. 132

Allegro con moto

I. II.

Kom regn fra det høl-e, la jør-den op-li-ves som  
 dem-strende dal, Alt hvad

Ex. 133

p T. var.

At hvad as daarfe-les har lo- vet man  
 gi-ves i ti-se - ne - rall

Ex. 134

f

Du vilde det arme an-terrede mod for  
 fri-ude og glæde og kit-ter ind-le-des an  
 på-ti-dis fide

Ex 14<sup>a</sup>

*Allargando*

Tenor I, O sto-re kon-ge Davids sön, min brud-gom skön,  
car 1.

Main theme, first phrase

Ex 14b

Tenor I, kom, led dig her - ind-be - de  
car 5.

Main theme, second phrase.

Ex 15

Tenor I, For dig - mit hjert-tes Aus lag den - nu mer end för  
car 7.

Ex 16<sup>a</sup>

Tenor I, ved komme din sön skön-gom min  
car 20.

Ex 16b

Tenor I, Vor sja-le-nes, -

Ex 17

Tenor I, si - an - na da-vid sön.  
car 24.

Variation of main theme.



Ex. 182.

Hymn No. 800a

1535

O store konge Davids søn, min

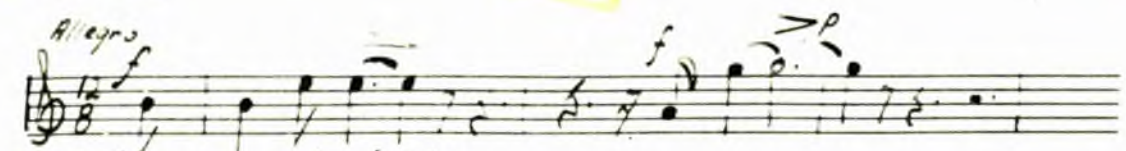
Ex. 186.

Hymn No. 200b

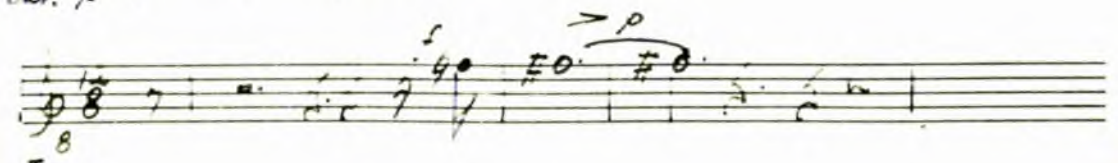
From Grøn. Folk Tune

O store konge Davids søn, min

Ex. 19.

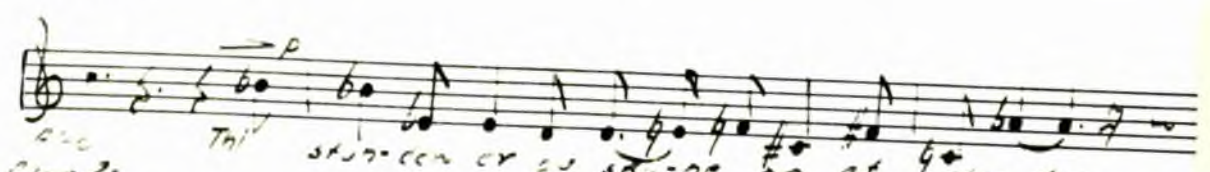


Sopr.: Vaagn op, vir jil! -  
bar. 1-



Tenor  
bars 1-

Ex. 20.



Tenor  
bars 2-

Main theme.

Examples of Music from  
Orchestral Pieces, Opp. 11, 17, 18, 19, 20, 21 & 35.

Exemplos(1-5) of Music from  
Pastorale, Op. 11.

Ex. 1.

EX. 1.1.

*Allegretto*

d: M<sub>3</sub>

Jan 2081  
ber. 379

D: M<sub>3</sub>

Motif 1.

Ex. 2.

cello  
6ème 2

Motif 2.

Ex. 3.

Flute 1 & 2  
no. 3  
Motif 3.

Ex. 4.

Cor.  
bar 5-

Motif 4.

Ex. 5.

Violin II  
par 5.  
Motif 5.

Examples(1-5) of Music from

Sonetto di Michelangelo, Op. 17, No. 1.



Ex. 1.



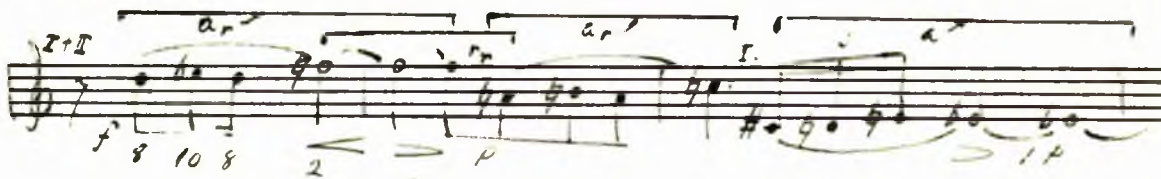
Notif 1.

Ex. 2.



Notif 2.

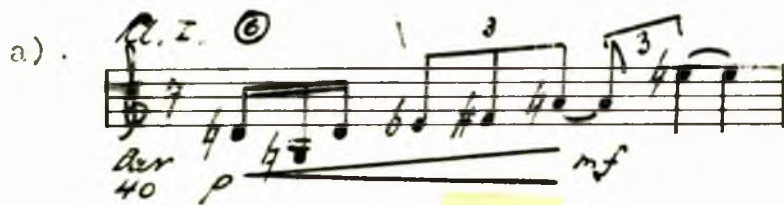
Ex. 3.



Notif 3.

Variations of motif 1.

Ex. 4.





22. 1.

b) Basson I. © 3

Per 40

c)

Clarinete II

Per 40

ff agitato

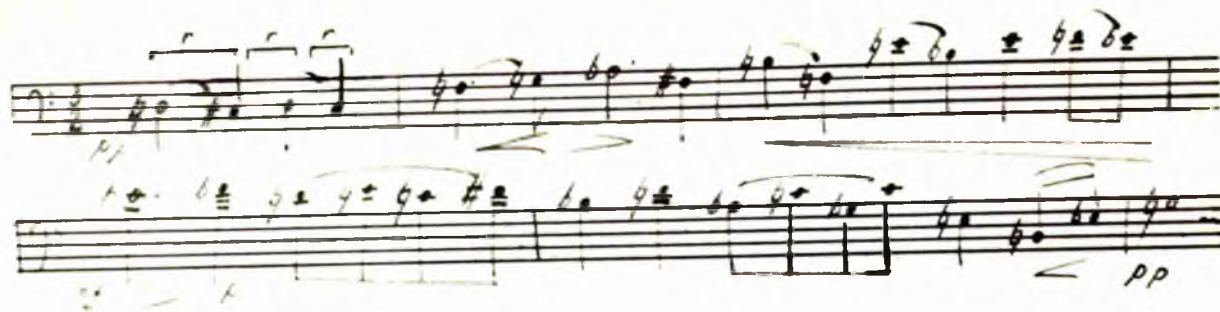
ff

-176

Bars 27-32.

Examples (1-3) of Music from  
Canto di ringraziamento, Op. 17, No. 2.

Ex. 1.



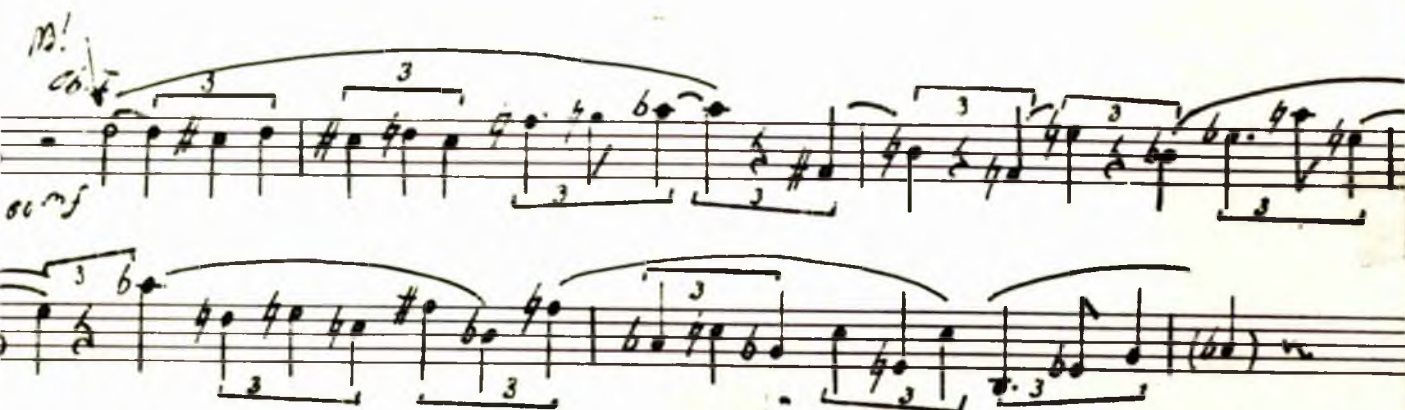
Subject in original.

Ex. 2.



Inversion of subject.

Ex. 3.



Triplet variation of original.

Examples(1-4) of Music from  
Menia, Op. 18, No. 1.



Ex. 1.



Ex. 2.



Ex. 3.



Ex. 4.

7

Handwritten annotations: *5* (circled), *13!!*

The musical score is for an orchestral excerpt. It consists of seven staves, each with a label on the left: Fl. (Flute), Cl. (Clarinet), Fag. (Bassoon), VI. I (Violin I), VI. II (Violin II), Vla. (Viola), Vcl. (Violoncello), and Cb. (Contrabass). The music is written in a key with one flat (B-flat) and a 3/4 time signature. The score is divided into four measures. The first measure is marked with a circled '5' and a '1' above the Flute staff. The second measure is marked with '13!!' above the Flute staff. Dynamic markings include *mf*, *f*, *ff*, *cresc.*, *mf cresc.*, and *f cresc.*. There are also articulation marks such as accents and slurs throughout the score.

Excerpt from score, bars 33-36.



Examples(1-5) of Music from  
An die Hoffnung, Op. 18, No. 2.

EX. 1

Moderato



Flute, bar 1 -

Motif 1.

EX. 2.



Violas, bar 1 -

Motif 2.

EX. 3.



cellos, bar 7 -

Motif 3.

EX. 4.



Violins II, bar 9 -

Violins II, bar 9 -

Motif 4.

EX. 5.

I.

Fg.  
Bsns.

VI.  
Vla.

VI.  
Vla.

Br.  
Vla.

Vc.

Handwritten musical score for five instruments: Flute (Fg.), Bassoon (Bsns.), Violin I (VI. Vla.), Violin II (VI. Vla.), and Viola (Br. Vla.). The score is divided into five systems. The first system shows the Flute and Bassoon parts. The second system shows the Violin I and Violin II parts. The third system shows the Violin II and Viola parts. The fourth system shows the Viola and Viola parts. The fifth system shows the Viola and Viola parts. The score includes various musical notations such as notes, rests, and dynamic markings (p, mf, sf).

Excerpt from the score.  
Bars 9-11.

Examples(1-4) of Music from  
Epithalamion, Op. 19.



Ex. 1.

*Allargro vivace*

Motif 1.

Ex. 2.

Motif 2.

Ex. 3.

Motif 3.

ff

ff

ff

ff

ff

hervorheland

ff

ff

ff

ff

ff

ff



Handwritten musical score for page 61, featuring multiple staves for various instruments. The staves are labeled on the left: Fl., Ob., Cl., Bg., Hr., Tr., Vcl., Vcl., Br., Vc., and Kb. The score is written in a system with two measures per staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper is aged and yellowed, with some staining and wear visible. The score is held in place by orange corner tabs.

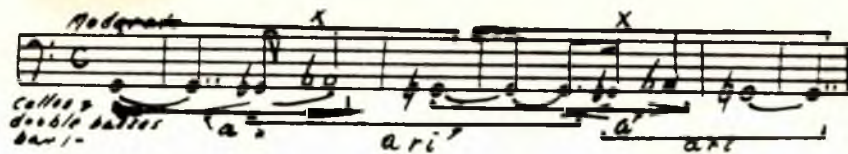
Excerpt from the score (pp. 60-61).

Composer's autograph.



Examples(1-8) of Music from  
The Churchyard by the Sea, Op. 20.

Ex. 1.



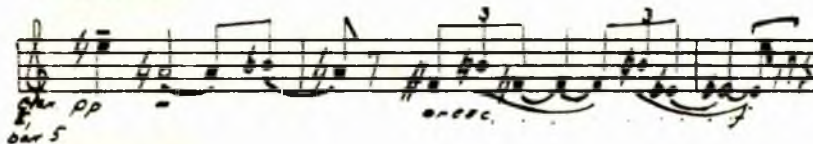
Motif 1.

Ex. 2.



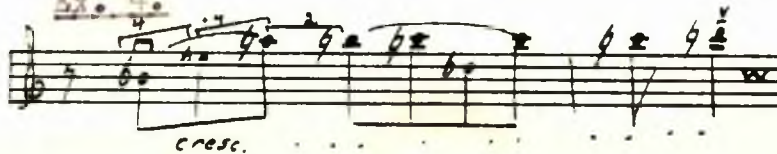
Motif 2.

Ex. 3.



Motif 3.

Ex. 4.



Motif 4.

Ex. 5.



Motif 5.

Ex. 6.

Handwritten musical score for Ex. 6, featuring five staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Staff 1: *5.10*, *p*, *pecc cresc.*, *motif 1*, *motif 2*, *motif 3*, *pp*, *etc.*

Staff 2: *cresc.*

Staff 3: *f*

Staff 4: *molto f*

The score is marked with several *3* (triplets) and includes a circled *2* above the second staff. The music is written on five staves, with the final staff ending with a double bar line and a *7* below it.



EX. 7.

Handwritten musical score for Example 7, measures 1-4. The score is written on four staves. The first staff contains a treble clef and a key signature of one sharp (F#). The first measure is marked with a circled '1' and a 'p' (piano) dynamic. The second measure is marked with a circled '2' and a 'p' dynamic. The third measure is marked with a circled '3' and a 'p' dynamic. The fourth measure is marked with a circled '4' and a 'p' dynamic. The score includes various musical notations such as notes, rests, and slurs.

Excerpt from score (pp. 6-7)

7

Handwritten musical score for Example 7, measures 5-8. The score is written on four staves. The first staff contains a treble clef and a key signature of one sharp (F#). The first measure is marked with a circled '5' and a 'p' (piano) dynamic. The second measure is marked with a circled '6' and a 'p' dynamic. The third measure is marked with a circled '7' and a 'p' dynamic. The fourth measure is marked with a circled '8' and a 'p' dynamic. The score includes various musical notations such as notes, rests, and slurs.

EX. 8.

Handwritten musical score for EX. 8. The score is written on ten staves, each labeled with an instrument: Trump., Tromb. I, Tromb. II, Temp., Violon., Violins I, Violins II, Violas, Cellos, and Double-basses. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'pp' (pianissimo). Several motifs are identified and labeled with arrows: 'motif 1' appears in the Tromb. I, Tromb. II, and Double-basses staves; 'motif 2' is in the Tromb. I staff; 'motif 3' is in the Tromb. I staff; 'motif 4' is in the Violon. and Violins I staves; 'motif 5' is in the Tromb. I, Tromb. II, Violon., Violins I, and Violins II staves. The score is written in a cursive, handwritten style.

Days 117-122.  
Conclusion.

Examples(1-5) of Music from  
The Silent Isle, Op. 21.



Ex. 1.

Handwritten musical score for Violin I and Cello. The top staff is for Violin I, marked *Violin I. pp* and *car 1.*. The bottom staff is for Cello, marked *cello*. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings (e.g., 2, 3, 4, 5).

Motif 1.

Ex. 2.

[illegible]

Motif 2.

Ex. 3.

Handwritten musical notation for the first system of 'The Little Cat'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'pp' (pianissimo). The notation includes a series of eighth and sixteenth notes, with a fermata over the final note. The piece is identified as 'The Little Cat' with a duration of 10 seconds.

Motif 3.

Ex. 4.

Viol. I  
Violoncello

Motif 4.



Ex. 5.



(Author's Transcription).

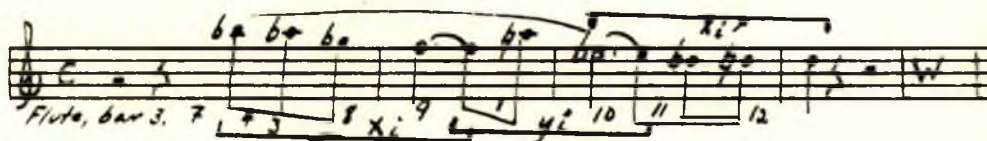
Examples(1-5) of Music from  
Ode to Solitude, Op. 35.

Ex. 1.



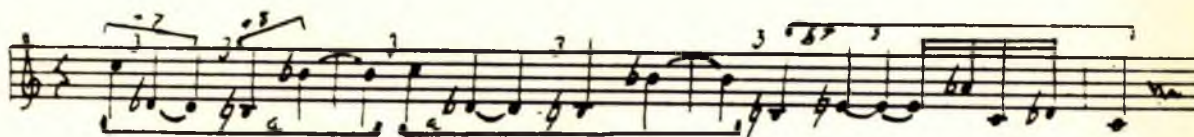
Motif 1.

Ex. 2.



Motif 2.

Ex. 3.



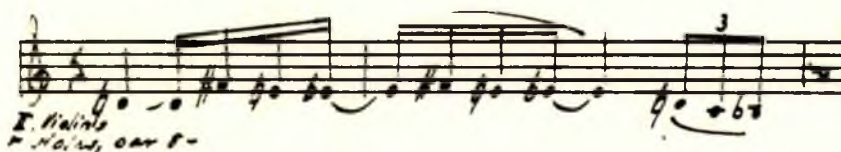
Motif 3.

Ex. 4.



Motif 4.

Ex. 5.



Motif 5.

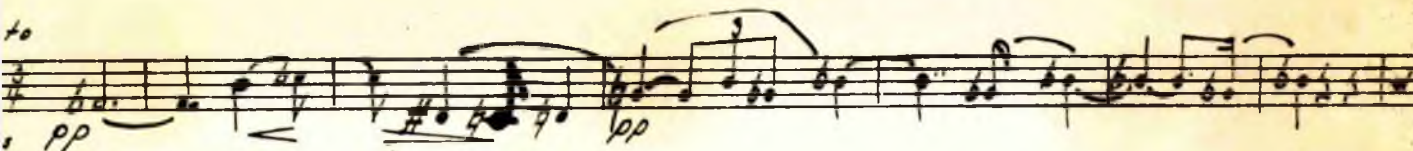
Examples of Music from

Symphonies(1-4), Opp. 30, 40, 41 & 43.

Examples(1-25) of Music from  
Symphony No. 1, Op. 30.

1st movement.

Ex. 1.



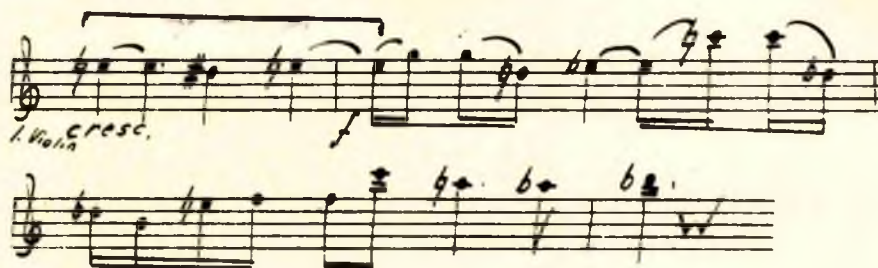
Theme of introduction.

Ex. 2.



Clarinet, bar 5-  
Motif y).

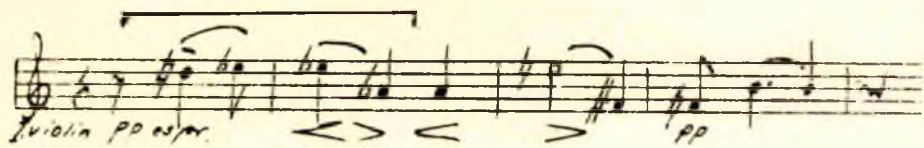
Ex. 3.



Principal theme.

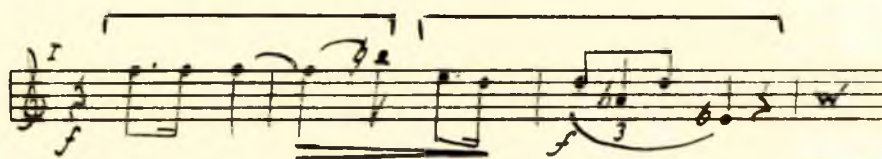


Ex. 4.



Subsidiary theme.

Ex. 5.



Motif of the final group.

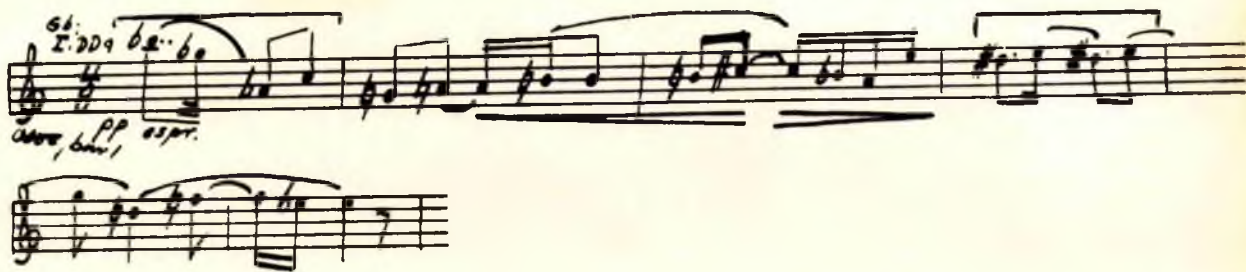


Ex. 6.

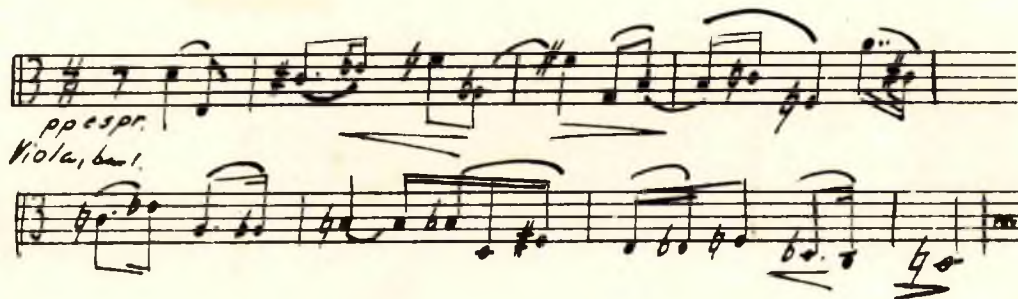
Handwritten musical score for Ex. 6, showing the conclusion of the first movement (bars 186-187). The score includes parts for Bsns, Horn, Trump, Trombone, Bass Tuba, Timp, 1st Violin, 2nd Violin, Viola, and Cello/Double Bass. The music is in 3/4 time and features a final cadence with a key signature of one sharp (F#). The dynamics are marked *pp* (pianissimo) throughout. The score is written on ten staves, with the first staff for Bsns and the last for Cello/Double Bass. The music concludes with a final cadence in the key of D major (one sharp).

Conclusion(bars 186-187) of the 1st movement.

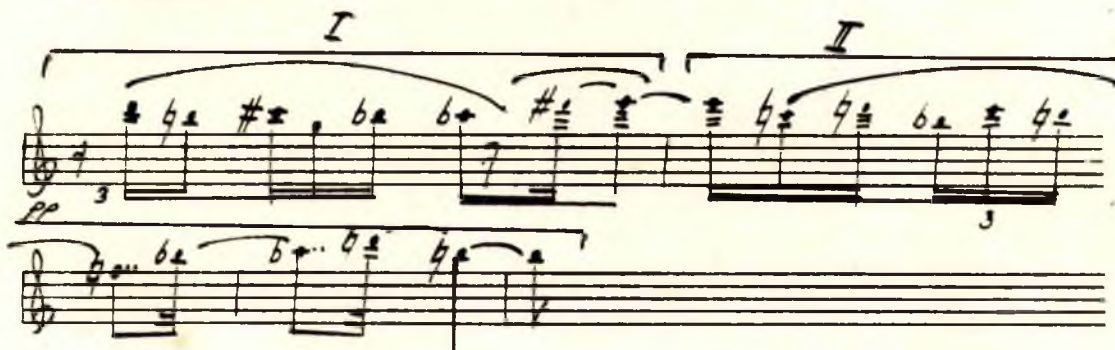
Ex. 7.



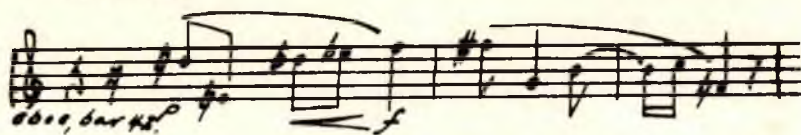
Ex. 8.



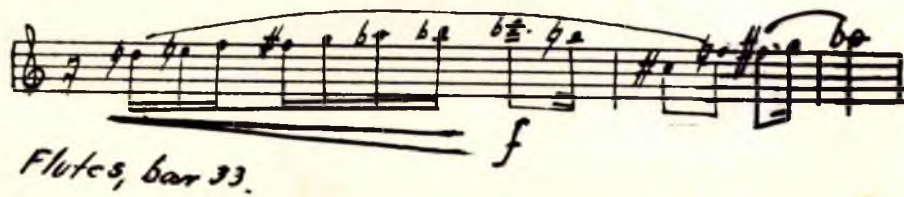
Ex. 9.



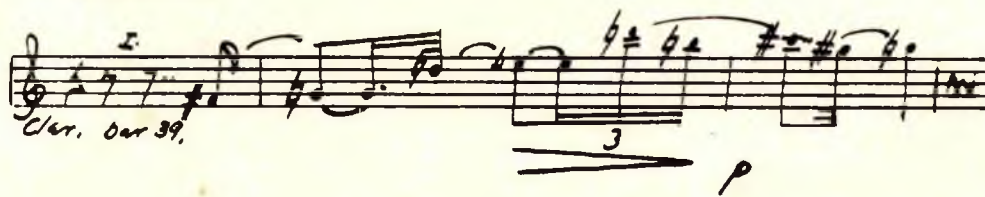
Ex. 10.



Ex. 11.



Ex. 12.





Ex. 13.

Handwritten musical score for Ex. 13, featuring staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Violins I (Vlns. I), Violins II (Vlns. II), Viola (Vla.), and Cello (Cello). The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *ppp*, *pp*, and *p*. The Flute part begins with a *ppp* marking and a slur over the first two measures. The Oboe part has a *ppp* marking and a slur. The Clarinet part has a *ppp* marking. The Violins I part has a *ppp* marking and a slur. The Violins II part has a *ppp* marking and a slur. The Viola part has a *ppp* marking and a slur. The Cello part has a *ppp* marking and a slur. The score concludes with the text "Conclusion of 2nd movement." written vertically on the right side.

Ex. 14.

*Allegro assai*

Handwritten musical score for Ex. 14, featuring three staves. The first staff is marked *pp* and includes dynamic markings *pp* and *f*. The second staff is marked *f* and includes dynamic markings *f* and *p*. The third staff is marked *p* and includes dynamic markings *p* and *f*. The score includes various musical notations such as notes, rests, and slurs.

Ex. 15.

Handwritten musical score for Ex. 15, featuring a single staff. The score includes musical notation such as notes, rests, and slurs. The dynamic marking *pp* is present.

Ex. 16.

Handwritten musical score for Ex. 16, featuring a single staff. The score includes musical notation such as notes, rests, and slurs. The dynamic marking *pp* is present.



Ex. 17.



Ex. 18.

I II  
pp cspn.  
let. 2nd violins, bar  
III

Ex. 19<sup>a</sup>.

Double pp  
Basses, bar 1-

Ex. 19<sup>b</sup>.

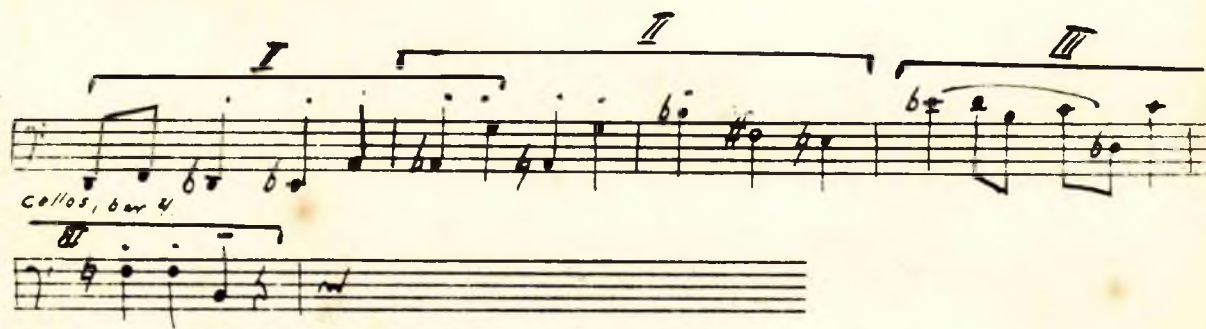
pp  
Clar. I

Ex. 20.

*Allegro non troppo*



Ex. 21.

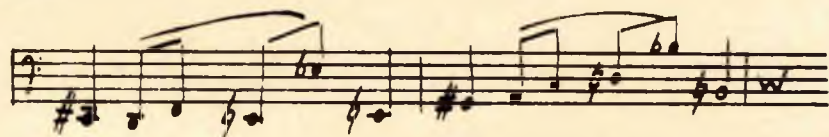


Ex. 22.





Ex. 23.



Ex. 24.



Ex. 25.



Examples(1-27) of Music from  
Symphony No. 2, Op. 40.

*Allegro con brio* (Tema A)  
1. Violin *p*  
c. 1 Principal theme.  
Theme A.



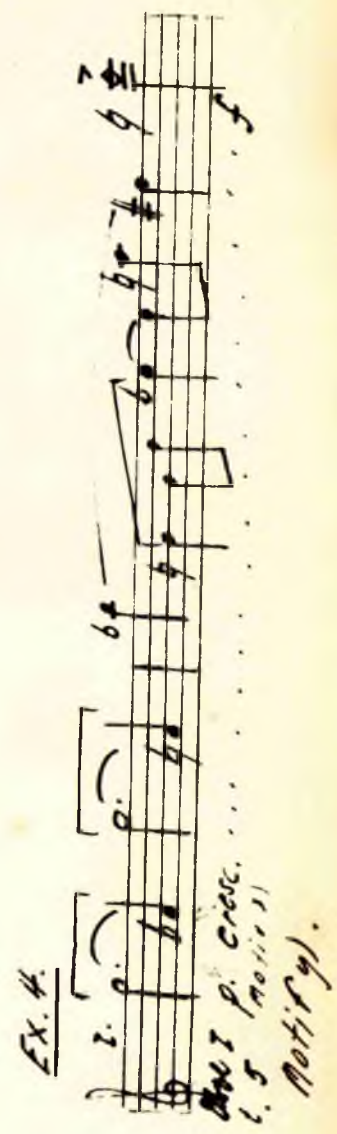
*Allegro con brio* (Tema B)  
1. Violoncello *p*  
c. 2. Countersubject of principal theme.  
Theme B.



*Ex. 3.*  
Clarinet 1  
c. 4. Motif x)  
Motif x).



*Ex. 4.*  
Clarinet 1  
c. 5. Motif y)  
Motif y).





pp cupri  
Chained 2  
22  
Subidiary Theme  
Theme C.

Ex. 6.

pp Motif 21  
Motif 31.

Ex. 7.

pp Motif 21  
Motif 31.

Ex. 8.

pp Motif 21  
Motif 31.

Ex. 9.

pp Motif 21  
Motif 31.



Ex. 10.

Adagio

Handwritten musical notation for Ex. 10, Adagio. It consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). It contains a melody starting with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note B4. The second staff has a bass clef and contains a melody starting with a quarter note G3, followed by eighth notes F3-E3, a quarter note D3, and a half note C3. Dynamics include 'mf' and 'pp'.

Theme 1.

Ex. 11.

Adagio

Handwritten musical notation for Ex. 11, Adagio. It consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). It contains a melody starting with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note B4. The second staff has a bass clef and contains a melody starting with a quarter note G3, followed by eighth notes F3-E3, a quarter note D3, and a half note C3. Dynamics include 'mf' and 'pp'.

Theme 2.

Ex. 12.

Adagio

Handwritten musical notation for Ex. 12, Adagio. It consists of two staves. The first staff has a treble clef and a key signature of one flat (B-flat). It contains a melody starting with a quarter note G4, followed by eighth notes A4-B4, a quarter note C5, and a half note B4. The second staff has a bass clef and contains a melody starting with a quarter note G3, followed by eighth notes F3-E3, a quarter note D3, and a half note C3. Dynamics include 'mf' and 'pp'.

Theme 3.

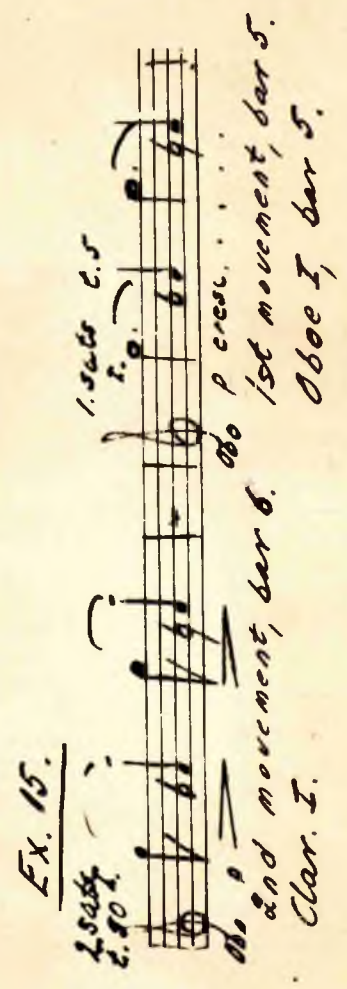
Adagio  
Clarinet  
Theme 4.



EX. 14.  
Clarinet  
Theme 5.



EX. 15.  
2. 80%  
Clarinet  
2nd movement, bar 6.  
Clar. I.  
1. 50% C. 5.  
1st movement, bar 5.  
Oboe I, bar 5.





Ex. 16.

Handwritten musical score for multiple instruments. The staves are labeled on the left: Clar., 1. Violin, Violins II, 2. Violin, Violas, Double Basses, Cellos, and Double Basses. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* and *ppp*. The score is written in a cursive, handwritten style.

Conclusion of 2nd movement (bars 93-96)



1. *Theme A*  
*pp*

*Theme A*  
*pp*

*Ex. 18*  
*pp*

*Theme B*  
*pp*

*Ex. 19*  
*pp*

*Theme C*  
*pp*

*Ex. 20*  
*pp*

*Theme D*  
*pp*

Allegro molto  
Cello pp  
P  
pp Theme 1.

EX. 22.  
Allegro molto  
Trunk inc. m.  
Cresc.  
pp  
Theme 2.

EX. 23.  
Vice Alleg.  
Cello  
Theme 3.



6th. 2nd.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of several measures, with some notes beamed together and some marked with a '3' in a bracket, indicating a triplet. A '2' in a bracket appears below the staff in the first measure. The piece is labeled 'Motif M)' at the bottom.

EX. 25.

Handwritten musical notation on a five-line staff. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of several measures, with some notes beamed together and some marked with a '3' in a bracket, indicating a triplet. A '2' in a bracket appears below the staff in the first measure. The piece is labeled 'Variation pp' and 'Motif M)' at the bottom.

EX. 26.

Handwritten musical score for EX. 26. The score is written on ten staves, grouped into five systems of two staves each. The instruments are labeled as follows:

- Flute** (Staff 1): Treble clef, 4/4 time signature. Features a triplet of eighth notes (pp) and a triplet of quarter notes (p).
- Flutes** (Staff 2): Treble clef, 4/4 time signature. Features a triplet of eighth notes (pp) and a triplet of quarter notes (p).
- Oboe** (Staff 3): Treble clef, 4/4 time signature. Features a triplet of eighth notes (pp) and a triplet of quarter notes (p).
- Oboes** (Staff 4): Treble clef, 4/4 time signature. Features a triplet of eighth notes (pp) and a triplet of quarter notes (p).
- Klarinet** (Staff 5): Treble clef, 4/4 time signature. Features a triplet of eighth notes (pp) and a triplet of quarter notes (p).
- Clar.** (Staff 6): Treble clef, 4/4 time signature. Features a triplet of eighth notes (pp) and a triplet of quarter notes (p).
- 1st Violon** (Staff 7): Treble clef, 4/4 time signature. Features a triplet of eighth notes (pp) and a triplet of quarter notes (p).
- 1. Violin** (Staff 8): Treble clef, 4/4 time signature. Features a triplet of eighth notes (pp) and a triplet of quarter notes (p).
- 2nd Violon** (Staff 9): Treble clef, 4/4 time signature. Features a triplet of eighth notes (pp) and a triplet of quarter notes (p).
- 2. Violin** (Staff 10): Treble clef, 4/4 time signature. Features a triplet of eighth notes (pp) and a triplet of quarter notes (p).

The score includes various musical notations such as triplets, dynamics (pp, p), and articulation marks. The tempo is marked as 4/4. The score is dated 1. 149 - 157.

1. 149 - 157

Bans 149-157.

Ex. 27.

Handwritten musical score for Ex. 27, featuring various orchestral instruments. The score is written on ten staves, each with a label to its left:

- Fag. Bsns. (pp)
- Horns (pp)
- Pankte Drum (pp)
- 1. Violin I (pp)
- 2. Violin II (pp)
- Violas (pp)
- Braty (pp)
- Cellos (pp)
- Celli (pp)
- Double basses (pp)
- Bassi (pp)

The score includes dynamic markings such as (pp) and pp. Rehearsal marks 2a) and 2b) are present. The notation includes various musical symbols like notes, rests, and slurs.

c. 155-156

Conclusion (bars 155-156).

Examples(1-19) of Music from  
Symphony No. 3, Op. 41.







Ex. 7.



Motif of final group.

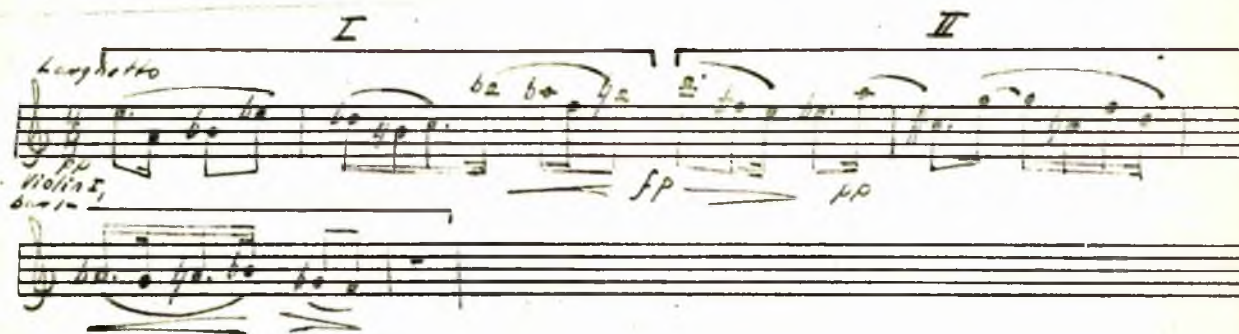
Ex. 8.



Opening of the development section.

2nd movement.

Ex. 9.



Theme of A-section.

Ex. 10.



Theme of B-section(shortened).

Ex. 11.



Theme 1.

Ex. 12.



Theme 2.

Ex. 13.



Theme 3.



4th movement.

Ex. 14a

*Allegro*

Cl.

Fag.

Violin I

Vc.

Cl.

Fag.

Violin I

Vc.

Ex. 14b

Oboe, dar 6-

Violin I

Variation of principal theme.

Opening of the Finale.  
Principal theme in the first violins.

Ex. 15.



Subsidiary theme.

Ex. 16.



Motif of the final group.



Ex. 17.

40

Fl.<sup>12</sup>

Ob.

Cl.

Fag.

Cor.

II

Tb.

Tr.

Temp.

I

VI

II

Vie

Vc.

Cb.

EDITION  
Lyche

Excerpt from score of the 1st move-  
ment's final bars.

Ex. 18.

Larghetto

MT

EDITION  
Lyche

Opening of the  
second movement.

MT = Main  
Theme of A-section  
csbj. = counter-subject  
of main theme.



①

Fl Ob Cl Fag I Cor II III Tib Tbn Tmp I VI II Vle Vc Cb

Theme of B-section.

ppp

MT

EDITION Lyche

Fl Ob Cl Fag I Cor II III Tib Tbn Tmp I VI II Vle Vc Cb

Theme B-section.

pp

MT

EDITION Lyche

Conclusion of second movement.



Excerpts(1-19) of Music from  
Symphony No. 4, Op. 43.

*Allegro*  
Cello, bar 3

**I**

**II**

*Notion of fourths*

*"tail"*

**Ex. 2.**

**I**

*pp cresc.*

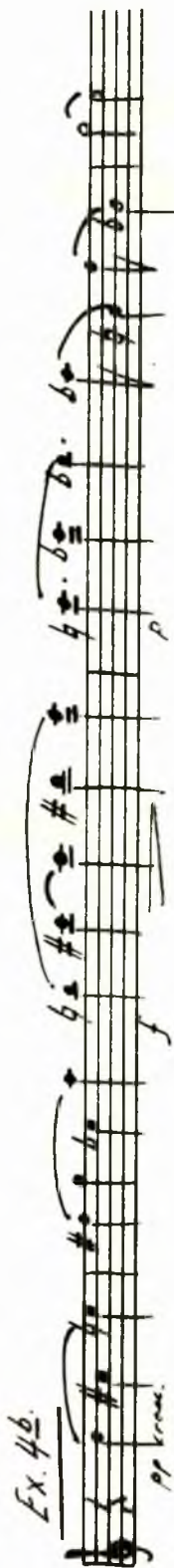
*"tail"*

**Ex. 3.**

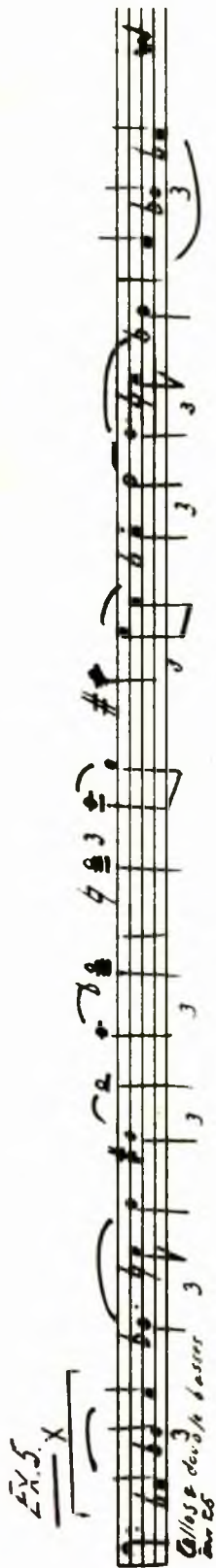
*pp cresc.*

$$F_X \cdot y_a$$

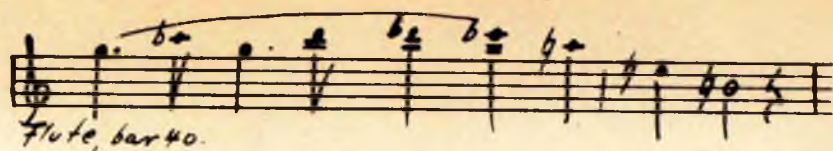

Ex. 4b.



245.

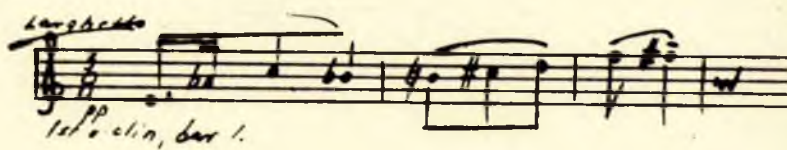


237  
Ex. 6.

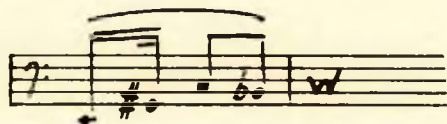


2nd movement.

Ex. 7<sup>a</sup>.



Ex. 7<sup>b</sup>.



Ex. 8.



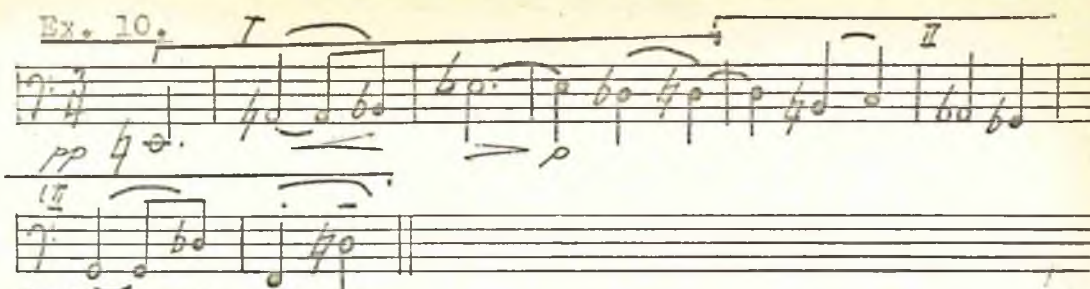
Ex. 9.





Third movement.

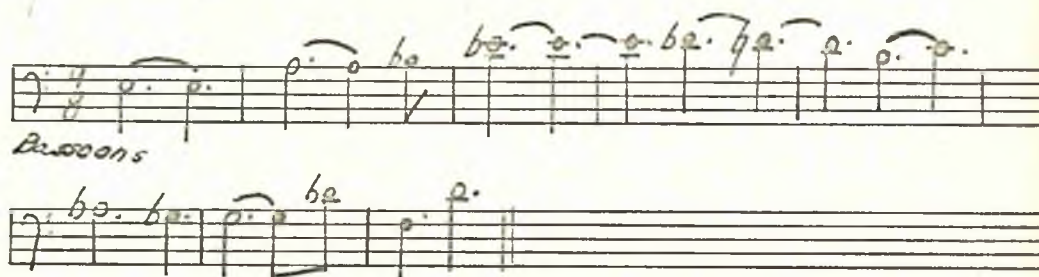
Ex. 10.



Cellos, bar 1-

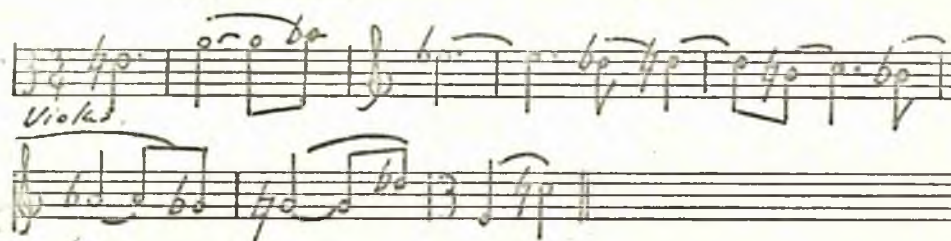
Chaconne theme.

Ex. 11.



Violons

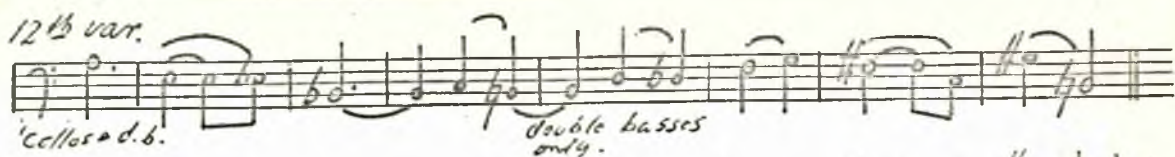
Ex. 12.



Violon

Ex. 13.

12<sup>th</sup> var.



Finishing  
bar of  
the 14<sup>th</sup>  
Variation.



Ex. 14.

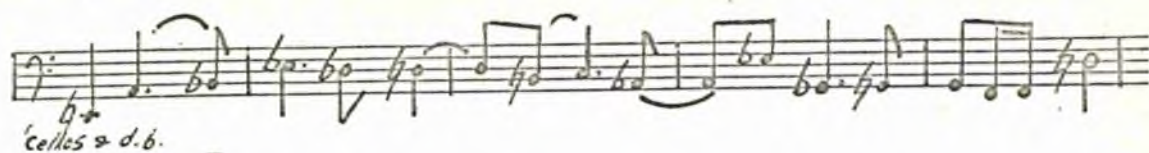


Ex. 15.





Ex. 16.



Ex. 17.



Ex. 18.



Ex. 19.



Examples of Music from

Concertos for one instrument with orchestra.

Opp. 37 and 44.

Examples(1-8) of Music from  
Violin Concerto, Op. 37.

*Solo Viol.*

Principal Theme.  
bass.

Ex. 2 a.

Triplet chordal counterpoint  
bass 1-



Ex. 2b.

*cello*  
*7. contr.*  
*seventh*  
*counter-subj.*  
*pp*



seventh counter-subject  
bar 1-

Ex. 3b.

*Tempo*  
*Alh. pp cam.*  
*bar 29*  
*mf dolce*



Subsidiary theme.  
bars 29-32

Ex. 3b.

*grazioso*  
*1st violins*  
*mp poco marc.*  
*bars 32-34*



The theme is based mostly on notes from  
the seventh-counter-subject.

Continuation of subsidiary theme.

Ex. 43.

1st Violin

*pp* *espr. cantabile*

*pp*

Insert use of the scale & few more & versicht?

Ex. 44.

*Few, more & more*

*Jesus is my only comfort*

The original  
version of the chorale, "Jesus, meine Zuversicht."  
Taken from the "Book of Chorales for  
Norwegian Church," Oslo, 1947, p. 105.



## Ex. 5.

[illegible]

Opening of the development  
section, bars 52-53.

\* principal theme inverted.

Ex. 6.

1st Violin  
Cresc. - decr.  
Cresc.

Variations of  
principal theme

Ex. 7.

1st Violins  
Cresc. - decr.  
Stretto - m. 111 - 112

Ex. 8.

Op. 37  
Cadenza  
Op. 37  
Cadenza  
Op. 38  
Cadenza

Comparison of and  
extract from the  
Cadenza of Op. 37  
and the hunting motif  
from the last movement of  
Op. 38.

Fig. 1

a

Examples(1-9) of Music from  
Piano Concerto, Op. 14.

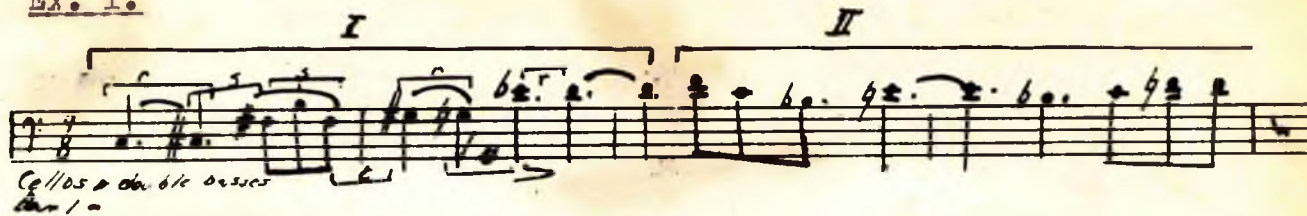


*Concerto*  
*for Piano and Orchestra*

Opening of the First movement of the Piano Concerto, Op. 44.  
Composer's autograph.

297-  
1st movement.

Ex. 1.



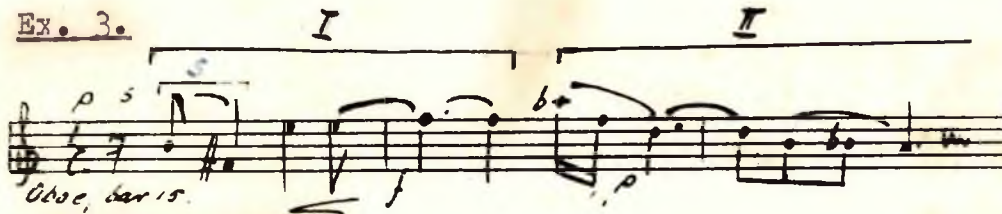
Principal theme

Ex. 2.



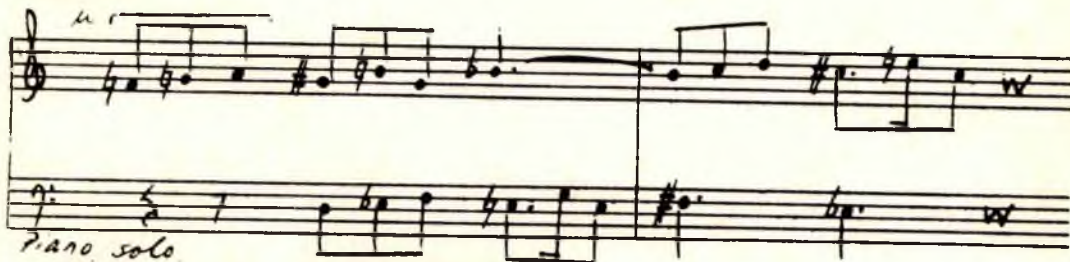
Continuation of principal theme.

Ex. 3.



Subsidiary theme.

Ex. 4.



Motifs of the final group.



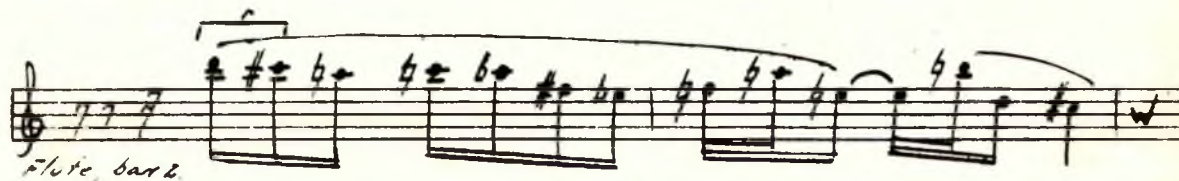
278  
2nd movement.

Ex. 5.



Theme of A-section.

Ex. 6.



Continuation of theme of A-section.

Ex. 7.



Theme of B-section.

3rd movement.

Ex. 8.



Rondo theme.



Ex. 9.

Handwritten musical score for Violin I, Violin II, and Cello. The score is written on three staves. The Violin I staff (top) has a treble clef and a key signature of one flat (B-flat). The Violin II staff (middle) has a treble clef and a key signature of one flat (B-flat). The Cello staff (bottom) has a bass clef and a key signature of one flat (B-flat). The score consists of four measures. In the first measure, Violin I has a whole rest, Violin II has a quarter note G4, and Cello has a quarter note G2. In the second measure, Violin I has a quarter note A4, Violin II has a quarter note A4, and Cello has a quarter note A2. In the third measure, Violin I has a quarter note Bb4, Violin II has a quarter note Bb4, and Cello has a quarter note Bb2. In the fourth measure, Violin I has a quarter note C5, Violin II has a quarter note C5, and Cello has a quarter note C3. There are various musical markings including slurs, ties, and dynamic markings like 'p' and 't'.

Motifs of epilogues.

Examples(1-13) of Music from  
Harmonisations of Hymn Tunes  
by Fartein Valen.

EX. 1.

32 (14)

The image shows a handwritten musical score on two systems of staves. The first system consists of two staves, with the upper staff marked 'MO' and the lower staff marked 'MM'. The second system also consists of two staves, with the upper staff marked 'MO' and the lower staff marked 'MM'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The score is held in place by several orange tape pieces.

(the last four bars)

EX. 2.

103 (231)

Chorus

a) MB

b) MM

(bars 7-9)

EX. 3

255 (76)

a) MB

b) MM

(bars 17-18)



EX. 4.

289 (63)

a) MB

b) MM

(bar 4-)

EX. 5.

314 (82)

a) MB

b) MB

(the last three bars).

EX. 6.

365(42)

a) MB

b) MM

(the last two bars)

EX. 7.

386(44)

a)

MB

b)

MM

(bars 5-6)



Ex. 8

446(71)

Chorus

MB

Handwritten musical notation for Ex. 8, measures 1-6. The notation is on two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. The music consists of eighth and sixteenth notes, with some rests. A 'w' is written at the beginning of each staff. The word 'Chorus' is written above the first measure of the top staff. A '1' is written above the sixth measure of the top staff.

MM

Handwritten musical notation for Ex. 8, measures 7-12. The notation is on two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. The music consists of eighth and sixteenth notes, with some rests. A 'w' is written at the beginning of each staff. The text '(bars 10-11)' is written below the bottom staff.

Ex. 9.

3(267)

Handwritten musical notation for Ex. 9, measures 1-6. The notation is on two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. The music consists of eighth and sixteenth notes, with some rests. A 'w' is written at the beginning of each staff. A '3' is written below the first measure of the bottom staff.

Handwritten musical notation for Ex. 9, measures 7-12. The notation is on two staves. The top staff is in treble clef with a key signature of one flat (Bb) and a time signature of 6/8. The bottom staff is in bass clef with a key signature of one flat (Bb) and a time signature of 6/8. The music consists of eighth and sixteenth notes, with some rests. A 'w' is written at the beginning of each staff. A '3' is written below the first measure of the bottom staff. The text '(bars 10-11)' is written below the bottom staff.

EX. 10

602 (155)

a) MB

b) MM

(bar 7-)

EX. 11.

746 (120)

a) MB

b) MM

(the last but fourth bar).

Ex. 12.

826 (259)

a) MB

b) MM

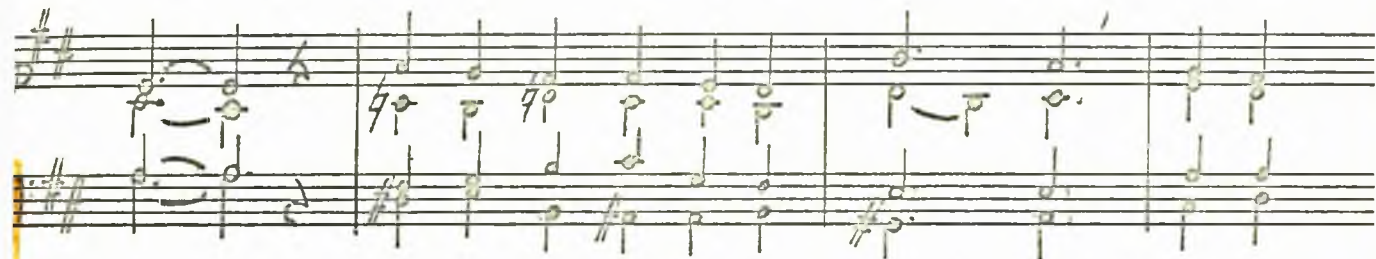
(the last four bars)

The image shows a handwritten musical score for Exercise 12, consisting of two parts, (a) and (b). Each part is written on a grand staff (treble and bass clefs). Part (a) is marked 'MB' and part (b) is marked 'MM'. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into two systems. The first system contains the first four bars, and the second system contains the last four bars. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and triplets. The last four bars of each system are indicated by a bracket and the number '3' below the notes, suggesting a triplet or a specific rhythmic pattern. The score is handwritten on aged paper, which is held together by several yellow tape pieces.



Ex. 13<sup>a</sup>.

No. 859 (257).



Ex. 136.

195

Nr. 257. Underfuldt deilige Eden.

Sherwin.

MM Un - der - fuldt dei - li - ge E - den,

The first system of music is in 6/8 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the notes.

S: Sød er din stil - le fred, O - ver de li - den - de

The second system of music continues the melody and accompaniment. It includes a repeat sign (S:) before the final measure. The lyrics are written below the notes.

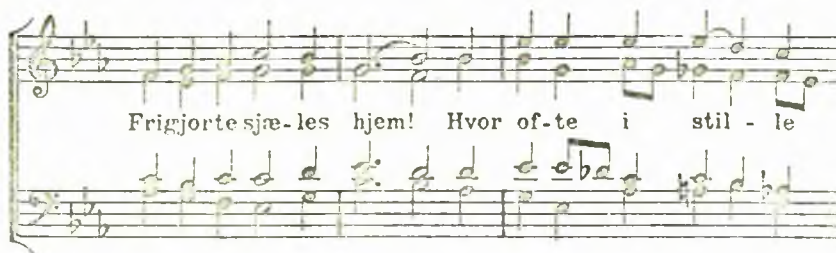
hjer - ter Sæn - ker du bal - sam ned.

The third system of music continues the melody and accompaniment. It includes a repeat sign (S:) before the final measure. The lyrics are written below the notes.

KOR. Un - der - fuldt dei - li - ge E - den,

The fourth system of music is marked 'KOR.' and continues the melody and accompaniment. The lyrics are written below the notes.

196 EX. 136 (continued)





**Appendices**

**Volume IV**

**to**

**"Fartein Valen. Life and Music" (Bjarne Kortsen)**



Contents:

Appendix A, Bibliography, p. 4.

" B, Compositions by Fartein Valen, p. 42.

" C, Fartein Valen's Autobiography, p. 54.

" D, Letters from the Composer to the Author, p. 63.

" E, Songs for one Voice with Piano or Orchestra, p. 71

" F, Choral Works, p. 102.

" G, Words of Poems for Orchestral Pieces  
and Piano Sonata No. 2, Op. 38.

" H, Discography, p. 154.

**Appendix A.**

**Bibliography.**

- 1. General Bibliography**
- 2. Special Bibliography**



**1. General Bibliography**



General Bibliography

Contents:

History of Music (general and periods)

History of Music in Various Countries

Anthologies of Music

Biographies of Composers

Collections of Letters from Composers etc.

Aesthetics of Music

Melody

Counterpoint

Harmony

Rhythm

Musical Acoustics and Psychology

Musical Instruments and Orchestration

Analytical Notes

Twelve-Tone Music. History and Theory

Dictionaries of Music Employed

Bibliographies Consulted



## History of Music

### General:

- Einstein, Alfred: A Short History of Music, 4th edition, revised, Vintage Books, New York, 1956.
- Grout, Donald Jay: A History of Western Music, W.W. Norton & Co. Inc., New York, 1960.
- Lang, Paul Henry: Music in Western Civilization, W.W. Norton & Co. Inc., New York, 1941.
- Leichtentritt, Hugo: Music History and Ideas, Harvard University Press, Cambridge, Massachusetts, 1954.
- Sachs, Curt: Our Musical Heritage, 2nd edition, New York, 1955.
- Strunk, Oliver: Source Readings in Music History, W.W. Norton & Co. Inc., New York, 1950.

|||||

### Periods:

- Bukofzer, Manfred F.: Music in the Baroque Era, W.W. Norton & Co. Inc., New York, 1947.
- xxx Studies in Medieval and Renaissance Music, J.M. Dent & Sons Ltd, London, 1951.
- Einstein, Alfred: Music in the Romantic Era, J.M. Dent & Sons Ltd, London, 1947.



Periods continued:

Hartog, Howard:

European Music in the Twentieth Century.  
Pelican Books, London, 1957.

Machlis, Joseph:

Introduction to Contemporary Music, W.W.  
Norton & Co. Inc., New York, 1961.

Myers, Rollo (editor):

Twentieth Century Music: A Symposium, John  
Calder Ltd, London, 1960.

Prieberg, Fred K.:

Musik des technischen Zeitalters, Atlantis-  
Musikbücherei, Zürich, 1956.

Reese, Gustav:

Music in the Middle Ages, J.M. Dent & Sons  
Ltd, London, 1941.

xxx

Music in the Renaissance, J.M. Dent & Sons  
Ltd, London, 1954.

Sachs, Curt:

The Rise of Music in the Ancient World,  
W.W. Norton & Co., Inc., New York, 1943.

xxx

The Wellsprings of Music, Martinus Nijhoff,  
The Hague, 1961.

Stephan, Rudolf:

Neue Musik, Vandenhoeck & Ruprecht,  
Göttingen, 1958.

Wolf, H. Chr.:

Die Musik der alten Niederländer, Breitkopf  
& Härtel, Leipzig, 1956.



Periods continued:

Wörner, Karl H.: Neue Musik in der Entscheidung, B. Schotts  
Söhne, Mainz, 1956.

\*\*\*\*\*

History of Music in Various Countries

Bacharach, A.L.: British Music of Our Time, Pelican Books,  
London, 1951.

Blom, Eric: Music in England, Pelican Books, London, 1947.

Cooper, Martin: French Music, Oxford University Press,  
London, 1961.

Leonard, Richard Anthony: A History of Russian Music, Jarrold Ltd,  
London, 1956.

Qvamme, Børre: Norwegian Music and Composers, The Bond  
Publishing Company, London, 1949.

Sandvik & Schjelderup: Norges Musikhistorie (A History of Norwegian  
Music), Oslo, 1921.

\*\*\*\*\*



Anthologies of Music

- Davison & Apel: Historical Anthology of Music, Vols I & II,  
Harvard University Press, Cambridge,  
Massachusetts, 1950 & 1954.
- Parrish & Ohl: Masterpieces of Music Before 1750, Faber &  
Faber, London, 1952.

\*\*\*\*\*

Biographies of Composers

- Bacharach, A.L. (editor): The Music Masters, Vols I-IV, Pelican Books,  
London, 1957, 1958, 1958 & 1957.  
Volume I: From the Sixteenth Century to the  
Time of Beethoven; Volume II: After Beethoven  
to Wagner; Volume III: The Romantic Age;  
Volume IV: The Twentieth Century.
- Benestad, Finn: Johannes Haarklou. Mannen og Verket (The Man  
and His Work), Universitetsforlaget, Oslo, 1961.
- Einstein, Alfred: Mozart. His Character, His Work, 5th edition,  
Cassell, London, December 1961.
- Gurvin, Olav: Fartein Valen. En banebryter i nyere norsk  
musikk (A Pioneer in Recent Norwegian Music),  
Harald Lyche & Co. Musikkforlag, Drammen-Oslo,  
1962.



Biographies of Composers continued:

- Kolneder, Walter: Anton Webern. Einführung in Werk und Stil,  
Kontrapunkte, P.J. Tonger Musikverlag,  
Rodenkirchen/Rhein, 1961.
- Krenek, Ernst: Selbstdarstellung, Atlantis-Musikbücherei,  
Zürich, 1948.
- Nettl, Paul (editor): W.A. Mozart, Fischer Bücherei, Frankfurt am  
Main, August, 1958.
- Redlich, Hans F.: Alban Berg, the Man and His Music, Abelard-  
Schuman, New York, 1957.
- Stravinsky, Theodore: Igor Stravinsky, Mensch und Künstler.  
Gedanken über das Werk des Vaters, B.  
Schotts Söhne, Mainz, 1952 (?).
- Stuckenschmidt, Hans Heinz: Arnold Schoenberg (translated by Roberts  
and H. Searle), John Calder, London, 1959.
- xxx Schöpfer der Neuen Musik, Suhrkamp Verlag,  
Frankfurt am Main, 1958.
- Vlad, Roman: Stravinsky, Oxford University Press, London,  
1960.
- Vogel, Jaroslav: Leoš Janáček. His Life and Works, Paul Hamlyn,  
London, 1962.



- Wellessz, Egon: Arnold Schönberg (translated from German by W.H. Kerridge), Dutton, London and New York, 1925.
- Wörner, Karl H.: Karlheinz Stockhausen. Werk + Wollen, Kontrapunkte, P.J. Tonger Musikverlag, Rodenkirchen/Rhein, 1963.

\*\*\*\*\*

Collections of Letters from Composers etc.

- Polnauer, Josef (editor): Anton von Webern. Briefe an Hildegard Jone und Josef Humplik, Universal Edition, Wien/London, 1959.
- Reich, Willy (editor): Mozarts Briefe, Manesse Verlag, Conzett & Huber, Zürich, 1948.
- Rufer, Josef: Das Werk Arnold Schoenbergs, Bärenreiter, Kassel, 1959. English translation by Dika Newlin, Faber & Faber, London, 1963.
- Schoenberg, Arnold: Letter to Nicolas Slonimsky in Norman, Gerturde (editor): Letters of Composers, Knopf, New York, 1946, pp. 341-342.
- Stein, Erwin: Arnold Schoenberg. Ausgewählte Briefe (Selected Letters), B. Schotts Söhne, Mainz, 1958.



Aesthetics of Music

- Adorno, T.W.: Philosophie der neuen Musik, Europäische  
Verlagsanstalt, Frankfurt am Main, 1958.
- xxx Bischoffsheim, Vandenhoeck & Ruprecht,  
Göttingen, 1956.
- xxx Klangfiguren, Suhrkamp Verlag, Berlin, 1959.
- Blume, Friedrich: Was ist Musik? Im Bärenreiter-Verlag, Kassel  
und Basel, 1959.
- Boulez, Pierre: Musikdenken heute 1, Darmstädter Beiträge  
zur Neuen Musik, B. Schotts Söhne, Mainz, 1963.
- Busoni, Ferruccio  
Benvenuto: Entwurf einer neuen Aesthetik der Tonkunst,  
2., erweiterte Ausgabe, Insel-Verlag, Leipzig,  
1916.
- Copland, Aaron: Music and Imagination, The New American  
Library, New York, 1959.
- Grieg, Edvard  
(editor Ø. Gaukstad): Artikler og taler (Articles and Speeches),  
Gyldendal, Oslo, 1957.
- Hanslick, Eduard: The Beautiful in Music (translated by  
Gustav Cohen), The Bobbs-Merrill Co. Inc.,  
New York, 1957.



Aesthetics of Music continued:

Hindemith, Paul:

The Craft of Musical Composition, Book 1,  
Theoretical Part, Schott & Co., Ltd,  
London, 1948.

xxx

A Composer's World, Doubleday & Co. Inc.,  
New York, 1961.

Krenek, Ernst:

Ueber neue Musik, Verlag der Ringbuchhandlung,  
Wien, 1937.

xxx

Music Here and Now, an English translation  
of Ueber neue Musik, translated by Barthold  
Flees, W.W. Norton & Co. Inc., New York, 1939.

xxx

De rebus prius factis (German), Wilhelm  
Hansen, Frankfurt/Main, 1956.

xxx

Zur Sprache gebracht: Essays über Musik  
(Essays on Music), Albert Langen, George  
Müller, München, 1958.

Lambert, Constant:

Musio Ho! Pelican Books, London, 1948.

Mersmann, Hans:

Freiheit und Bindung, Im Bärenreiter-Verlag,  
Kassel und Basel, 1960.

Schoenberg, Arnold:

Style and Idea, Philosophical Library,  
New York, 1950.



Aesthetics of Music continued:

- Sessions, Roger: The Musical Experience of Composer, Performer, Listener, Atheneum, New York, 1962.
- Stein, Erwin: Form and Performance, Faber & Faber, London, 1962.
- Stuckenschmidt, Hans Heinz: Neue Musik (Zwischen den beiden Kriegen), Suhrkamp Verlag, Berlin, 1951. (A collection of essays, with an appendix of writings by various composers and critics.)
- Stravinsky, Igor: Musical Poetry, London, 1947.
- xxx Stravinsky in Conversation with Robert Craft (contents: Conversations with Igor Stravinsky: Igor Stravinsky: Memories and Commentaries), Penguin Books, London, 1962.
- xxx & Craft, Robert: Expositions and Developments, Faber & Faber, London, 1962.
- Walter, Bruno: Of Music and Music-Making, Faber & Faber, London, 1957.

\*\*\*\*\*

The Modern Composer and His World, Edited by John Beckwith & Udo Kasemets, University of Toronto Press, 1961. (A report from the International Conference of Composers, held at the Stratford Festival, Stratford, Ontario, Canada, August 1960.)



Melody

Andrews, H.K.:

An Introduction to the Technique of Palestrina,  
Novello & Co. Ltd, London, 1958.

Cooke, Deryak:

The Language of Music, Oxford University Press,  
London, 1962.

xxx

The Unity of Beethoven's Late Quartets, The  
Music Review, February 1963, pp. 30-49.

Hindemith, Paul:

The Craft of Musical Composition, Book 1,  
Theoretical Part, Schott & Co. Ltd, London, 194

Jeppesen, Knud:

The Style of Palestrina and the Dissonance,  
Oxford University Press, London, 1946.

xxx

Kontrapunkt-Vokalpolyfoni, Wilhelm Hansen,  
Copenhagen, 2nd edition, 1946.

Kortsen, Bjarne:

Utvikling og fornyelse av vokale virkemidler i  
moderne musikk, Nordisk Musikkultur (Dansk  
Musiktidsskrift), Nos 2 & 3, Oslo & Copenhagen,  
1961.

xxx

Melodic Structure and Thematic Unity in Fartein  
Valen's Music, Bjarne Kortsen, Glasgow, 1963.

Krenek, Ernst:

Modal Counterpoint in the Style of the  
Sixteenth Century, Boosey & Hawkes, New York, 1



Melody continued:

Krenek, Ernst:

Tonal Counterpoint in the Style of the Eighteenth Century, Boosey & Hawkes, New York, 1958.

XXX

Studies in Counterpoint Based on the Twelve-Tone Technique, Schirmer, New York, 1940.

Morris, R.O.:

Contrapuntal Technique in the Sixteenth Century, Chapter IV: Melody, pp. 28-33, Oxford University Press, London, 1952.

Reti, Rudolph:

The Thematic Process in Music, Faber & Faber, London, 1961.

Sandvik, O.M.:

Griegs melodikk (A Study of the Melodic Structure in Grieg's Music), Norsk Musikkgrenskings Årbok, Johan Grundt Tanum, Oslo 1942.

Schweitzer, Albert:

J.S. Bach, English edition, London, 1923.

Toch, Ernst:

Melodielehre, Berlin, 1923.

Waesberghe-Smits, J. van:

A Textbook of Melody. A course in functional melodic analysis, American Institute of Musicology, 1955.

Walker, Alan:

A Study in Musical Analysis, Barrie & Rockliff, London, 1962.



Melody continued:

Warburton, Annie O.:

Melody Writing and Analysis, 2nd edition,  
Longmans, Hong Kong, 1962.

Wörner, Karl H.:

Gotteswort und Magie, Lambert Scheider,  
Heidelberg, 1959. English translation, Faber  
& Faber, London, 1963.

00 0000 0000 00 00 00 00 00 00 00 00 00 00 00 00

Articles on Melody in Dictionaries of Music

Harvard Dictionary  
of Music:

Melody, pp. 435-438.

Melody-Types, p. 438.

Sohlmanns Musiklexikon:

Melodi, columns 869-875, signed I. B-n  
(Ingmar Bengtsson).

00 00 00 00 00 00 00 00 00 00 00 00 00 00 00 00

Counterpoint

Adorno, T.W.:

Die Funktion des Kontrapunkts in der neuen Musik  
Akademie der Künste, Berlin, Dahlen, 1958.

Andrews, H.K.:

An Introduction to the Technique of Palestrina,  
see Melody.

Grabner, Hermann:

Der Lineare Satz, Musikverlag Kistner & Siegel  
& Co., Lippstadt, 1960.



Counterpoint continued:

Hindemith, Paul:

The Craft of Musical Composition, Book 1,  
Theoretical Part, see Melody.

Jeppesen, Knud:

Kontrapunkt-Vokalpolyfoni, see Melody.

xxx

The Style of Palestrina and the Dissonance,  
see Melody.

Krenek, Ernst:

Modal Counterpoint in the Style of the Sixteenth  
Century, see Melody.

xxx

Tonal Counterpoint in the Style of the  
Eighteenth Century, see Melody.

xxx

Studies in Counterpoint Based on the Twelve-Tone  
Technique, see Melody.

Kurth, Ernst:

Grundlagen des linearen Kontrapunkts, Max  
Hesses Verlag, Berlin, 1922.

Morris, R.O.:

Contrapuntal Technique in the Sixteenth Century,  
see Melody.

Pepping, E.:

Der Polyphone Satz, Volume 1: Der Cantus-Firmus  
Satz, 2nd edition, Walter de Gruyter & Co.,  
Berlin, 1950.

Volume 2: Uebungen im doppelten Kontrapunkt und  
im Kanon, Walter de Gruyter & Co., Berlin, 1957.



Counterpoint continued:

- Schoenberg, Arnold: Preliminary Exercises in Counterpoint, Faber & Faber, London, 1963.
- Searle, Humphrey: Twentieth Century Counterpoint, De Graff, New York, 1954.
- Thorkildsen, John: Kontrapunkt. Kanon og Fuge, H. Aschehoug & Co. (W. Nygaard), Oslo, 1949.

\*\*\*\*\*

History of Polyphony

- Cookshoot, John V.: The Fugue in Beethoven's Piano Music, Routledge & Kegan Paul, London, 1959.
- Mann, Alfred: The Study of Fugue (History of Fugal Theory, including Texts and Music of the Classical Treatises), Faber & Faber, London, 1960.
- Riemann, Hugo: Geschichte der Musiktheorie im IX-XIX. Jahrhundert., 2. Auflage (edition), Berlin, 1920.
- xxx History of Music Theory, University of Nebraska Press, Lincoln, 1962.

\*\*\*\*\*



Harmony

Dunwell, Wilfred:

The Evolution of Twentieth-Century Harmony,  
Novello & Co. Ltd, London, 1960.

Grabner, Hermann:

Handbuch der funktionellen Harmonie-Lehre,  
1. Teil, 4. Auflage (edition), Max Hesses Verlag  
Berlin Halensee und Wundtsiedel/Ofr., 1962.

Hamburger, Povl:

Koralharmonisering i Kirketoneart, Copenhagen,  
1948.

xxx

Harmonisk Analyse, Aschehoug Dansk Forlag,  
Copenhagen, 1951.

xxx

Subdominante und Wechseldominante, Nyt Nordisk  
Forlag Arnold Busck, Copenhagen, & Breitkopf &  
Härtel, Wiesbaden, 1955.

Hindemith, Paul:

The Craft of Musical Composition, Book 1,  
Theoretical Part, see Melody.

xxx

Traditional Harmony, New York, 1943.

Kurth, Ernst:

Romantische Harmonik und ihre Krise in Wagners  
"Tristan", 2. Auflage (edition), Berlin, 1923.

Ligeti, György:

Ueber die Harmonik in Weberns erster Kantate,  
Darmstädter Beiträge zur Neuen Musik, B. Schott's  
Söhne, Mainz, 1960.

Lowinsky, E.:

Tonality and Atonality in Sixteenth-Century  
Musio, Berkeley, California University Press,  
1961.



Harmony continued:

Persischetti, Vincent:

Twentieth-Century Harmony, W.W. Norton & Co. Inc.  
New York, 1961.

Salger, Felix:

Structural Hearing, Vols I-II, Dover  
Publications Inc., New York, 1962.

Schenker, Heinrich:

Harmony, edited by Oswald Jonas, translated  
by Elisabeth Mann Borgese, The University of  
Chicago Press, 1954.

Schjelderup-Ebbe, Dag:

A Study of Grieg's Harmony, Johan Grundt  
Tanum, Oslo, 1953.

Schoenberg, Arnold:

Harmonielehre, IV. Auflage (edition),  
Universal Edition, Wien-Zürich-London, 1949.

~~xxx~~

Structural Functions of Harmony, Williams  
& Norgate Ltd, London, 1954.

Vincent, John:

The Diatonic Modes in Modern Music, University  
California Press, Berkeley & Los Angeles, 1951.

Vogel, Martin:

Der Tristan-Akkord und die Krise der modernen  
Harmonie-Lehre, Band 2 der ORPHEUS Schriften-  
reihe zu Grundfragen der Musik, Im Verlag  
der Gesellschaft zur Förderung der  
systematischen Musikwissenschaft e. V.,  
Düsseldorf, 1962.



Rhythm

Cooper, C. &  
Meyer, L.B.:

The Rhythmic Structure of Music, Phoenix Books,  
The University of Chicago Press, Chicago, 1960.

\*\*\*\*\*

Musical Acoustics and Psychology

Acoustics

Cazden, Norman:

Hindemith and Nature, The Music Review,  
November, 1954.

Groven, Eivind:

Temperering og renstemming, Oslo, 1948.

Helholz, Hermann L.F.:

On the Sensations of Tone (translated and  
revised by Alexander J. Ellis), Dover  
Publications, Inc., New York, 1954.

Hiller & Isaacson:

Experimental Music, McGraw-Hill, New York,  
1959.

Judd, F.C.:

Electronic Music and Musique Concrète,  
Neville Spearman, London, 1961.

Kinsler & Frey:

Fundamentals of Acoustics, Chapman & Hall Ltd,  
London, 1950.

Meyer-Eppler, Werner:

Elektrische Klangerzeugung, Ferd. Dümmlers  
Verlag, Bonn, 1949.

xxx

Grundlagen und Anwendungen der Informations -  
theorie, Springer Verlag, Berlin-Göttingen-  
Heidelberg, 1959.



Acoustics continued:

Polatajew, I.A.:

Kybernetik, VEB Deutscher Verlag der  
Wissenschaften, Berlin, 1962.

Trendelenburg, P.:

Einführung in die Akustik, Springer Verlag,  
Berlin, 1962.

Wood, Alexander:

The Physics of Music, Methuen, London, 1962.

\*\*\*\*\*

See also the special issue "Vers une Musique Experimentale" (edited by  
Pierre Schaeffer) of La Revue Musicale, Paris, 1957; and Electronic  
Music (The Row, No. 1) (edited by Eimert and Stockhausen), Bryn Mawr,  
Theodore Presser, Pennsylvania, 1958.

\*\*\*\*\*

Psychology of Music:

Haba, Alois:

Von der Psychologie der musikalischen Gestaltung,  
Universal Edition, Wien, 1925.

Seashore, Carl E.:

Psychology of Music, McGraw-Hill Book Co. Inc.,  
New York & London, 1938.

\*\*\*\*\*



Musical Instruments and Orchestrations

Musical Instruments:

Sachs, Curt:

The History of Musical Instruments, W.W. Norton  
& Co. Inc., New York, 1940.

\*\*\*\*\*

Orchestration:

Berlioz-Strauss:

Treatise on Instrumentation, Edwin F. Kalmus,  
New York, 1948.

Erpf, Hermann:

Lehrbuch der Instrumentation und der  
Instrumentenkunde, Schotts Söhne, Mainz, 1959.

Jacob, Gordon:

The Elements of Orchestration, Herbert Jenkins,  
London, 1962.

Scherchen, Hermann:

The Nature of Music, Part 3: The Imaginative  
Portrayal of Musical Material (Ludwig van  
Beethoven), The Individual Characteristics of  
Orchestral Instruments, as exemplified in  
Beethoven's Nine Symphonies, pp. 109-133,  
Dennis Dobson Ltd, year and place of publica-  
tion unknown from the book itself.

\*\*\*\*\*



Analytical Notes

- David, Johan Nepomuk: Die Jupiter-Symphonie, Vandenhoeck & Ruprecht, Göttingen, 1953.
- xxx Die zweistimmigen Inventionen von Johann Sebastian Bach, Vandenhoeck & Ruprecht, Göttingen, Nr. 34.
- xxx Die dreistimmigen Inventionen von Johann Sebastian Bach, Vandenhoeck & Ruprecht, Göttingen, Nr. 75/77.
- xxx Das Wohltemperierte Klavier. Der Versuch einer Synopsis, Vandenhoeck & Ruprecht, Göttingen, 1962.
- Grove, George: Beethoven and His Nine Symphonies, Dover Publications, Inc., New York, 1962.
- Gräter, Manfred: Konzertführer. Neue Musik, Fischer Bücherei, Hamburg, Frankfurt/M, September, 1958.
- Hill, Ralph: The Symphony, Pelican Books, London, 1951.
- xxx The Concerto, Pelican Books, London, 1952.
- Hutchings, A.J.B.: The Baroque Concerto, Faber & Faber, London, 1961.
- Marliave de, Joseph: Beethoven's Quartets, Dover Publications Inc., New York, 1961.



Analytical Notes continued:

Mellers, Wilfred:

The Sonata Principle (from c. 1750),

Rockliff, London, 1957.

Riemann, Hugo:

Analyse von Beethovens Klavier-Sonaten,

Vols I-III, Max Hesses Verlag, Berlin, 1919.

Robertson, Alec:

Chamber Music, Pelican Books, London, 1957.

Sanders, Ernest:

Form and Content in the Finale of

Beethoven's Ninth Symphony, Musical Quarterly,

January, 1964.

Tovey, Donald Frances:

A Companion to Beethoven's Piano-forte Sonatas,

The Associated Board, London, 1931.

xxx

Essays in Musical Analysis, Vol I (Symphonies),

11 impr., 1962, Vol II (Symphonies (II),

Variations and Orchestral Polyphony), 8 impr.,

1956, Oxford University Press.

xxx

A Companion to the Art of Fugue, Oxford

University Press, London, 1960.

Whittaker, W. Gillies:

The Cantatas of Johann Sebastian Bach, Vols I-II

Oxford University Press, London, 1959.

See also "Die Reihe" Vols 1-8 (Universal Edition, Wien) and Darmstädter Beiträge, 1958, 1959, 1960, 1963, for discussions of contemporary music.



Twelve-Tone Music

History and Theory

- Bentzen, Niels Viggo: Tolvtoneteknik, Wilhelm Hansen, Copenhagen, 195
- Einert, Herbert: Lehrbuch der Zwölftentechnik, Breitkopf und Här  
Wiesbaden, 1950.
- Forte, Allen: Contemporary Tone-Structures, see discussion of  
Schoenberg's Phantasy for Violin with Piano  
Accompaniment, Op. 47 (1931), pp. 110-126,  
Bureau of Publications, Teachers College,  
Columbia University, New York, 1955.
- Gurvin, Olav: Frå Tonalitet til Atonalitet (From tonality to  
atonality), H. Aschehoug & Co. (W. Nygaard),  
Oslo, 1938.
- xxx Some Comments on Tonality in Contemporary Music  
Norsk Musikkgranskings Årbok 1954-55, Johan  
Grundt Tanum, Oslo, 1955.
- Hauer, Josef Matthias: Zwölftentechnik, die Lehre von den Tönen.  
Universal Edition, Wien - New York, 1926.
- Jelinek, Hanns: Anleitung zur Zwölftonkomposition nebst  
allerlei Paralipomena, Vols I-II + musical  
examples, Universal Edition, Wien, 1952.
- Katz, Adele T.: Challenge to Musical Tradition, Chapter IX:  
Schönberg, pp. 350-397, Knopf (Hinrichsen),  
New York, 1945.



Twelve-Tone Music. History and Theory continued:

Kortsen, Bjarne:

Forholdet Thomas Mann-Arnold Schönberg (The Controversy Between Thomas Mann and Arnold Schönberg), Nordisk Musikkultur (Dansk Musiktidskrift), No. 3, 1959.

xxx

Schönbergs Opera "Moses og Aron" (Schoenberg's Opera "Moses and Aron"), Nordisk Musikkultur (Dansk Musiktidskrift), No. 3, 1963.

xxx

Anton Weberns samlede verk på plater (Webern's Complete Works Recorded), Nordisk Musikkultur (Dansk Musiktidskrift), No. 1, 1959.

xxx

Anton Webern i brev og foredrag (Anton Webern's Letters and Lectures), Nordisk Musikkultur (Dansk Musiktidskrift), No. 1, 1961.

xxx

Anton Webern. En stillhetens komponist (Anton Webern. A Composer of Silence), Profil, Oslo University, No. 5, 1961. (Originally a lecture delivered at the Norwegian Broadcasting System, Oslo, 31 January, 1961.)

xxx

Some Remarks on the Instrumentation of Anton Webern, Kortsen, Oslo, 1963.



Twelve-Tone Music. History and Theory continued:

Kortsen, Bjarne:

Karlheinz Stockhausens musikk på plater  
(Karlheinz Stockhausen's Music Recorded),  
Profil, Oslo University, No. 3, 1961.

xxx

Stockhausen: Studie Nr. 2, and Evangelisti:  
Studio elettronico. Incontri di fasce sonore  
(A Brief Discussion), Nordisk Musikkultur  
(Dansk Musiktidsskrift), No. 4, 1959.

xxx

Musikalsk Poesi (Musical Poetry; deals with  
the musical philosophy of John Cage as expressed  
in his book "Silence"), Vinduet, No. 1, Oslo, 19

xxx

Kva er elektronisk musikk? (What is Electronic  
Music? History and Theory of Electronic Music)  
Syn og Segn, No. 2, Oslo, 1962.

xxx

Komponeringsmaskinen (A brief discussion on the  
music computer and its music as presented by  
Harry F. Olson and Herbert Belar in The Journal  
of the Acoustical Society of America, vol. 33,  
No. 9, September 1961, pp. 1163-1170,  
Teknisk Ukeblad, Oslo, 30. 5., 1963.

Krenek, Ernst:

Ueber neue Musik (Music Here and Now), see  
Aesthetics of Music.



Twelve-Tone Music. History and Theory continued:

Krenek, Ernst:

Studies in Counterpoint Based on the Twelve-Tone

Technique, see Melody.

xxx

Zur Sprache gebracht: Essays über Musik,

see Aesthetics of Music.

xxx

Is Twelve-Tone Technique on the Decline? The  
Musical Quarterly, October 1953, pp. 513-527.

Leibowitz, René:

Schoenberg and His School (translated by Dika  
Newlin), Philosophical Library, New York, 1949.

Leichtentritt, Hugo:

Arnold Schoenberg: Opus 11 and Opus 19, in his  
Musical Form, Harvard University Press,  
Cambridge, Massachusetts, 1951, pp. 425-450.

Newlin, Dika:

Bruckner, Mahler, Schoenberg, King's Crown Press  
New York, 1947.

Perle, George:

Serial Composition and Atonality, Faber & Faber,  
London, 1962.

Pfugner, Hermann:

Die Zwölfordnung der Töne, Amalthea, Zürich, 1955.

Reti, Rudolph:

Tonality, Atonality, Pantonality: a Study of  
Some Trends in Twentieth Century Music, Rockliff  
London, 1958.

Roachberg, George:

The Hexachord and its Relation to the Twelve-  
Tone Row, Bryn Mawr, Pa., 1955.



Twelve-Tone Music. History and Theory continued:

- Roiha, E.: On the Theory and Technique of Contemporary Music  
Helsinki, 1956.
- Rubensan, W.H.: Schoenberg in America, The Musical Quarterly,  
October 1951, pp. 469-489.
- Rufer, Josef: Composition with Twelve Notes Related Only to  
One Another, Reckliff, London, 1954.
- Salazar, Adolfo: Music in Our Time: Trends in Music Since the  
Romantic Era (translated by I. Pope), W.W.  
Norton & Co. Inc., New York, 1946.
- Schoenberg, Arnold: Composition with Twelve Tones, in his Style and  
Idea, Philosophical Library, New York, 1950,  
pp. 102-143.
- xxx My Evolution, The Musical Quarterly, October  
1952, pp. 517-527.
- Searle, Humphrey: Schoenberg and Twelve-Note Composition, in his  
Twentieth Century Counterpoint, De Graff, New  
York, 1954, pp. 71-117.
- Spinner, Leopold: A Short Introduction to the Technique of Twelve-  
Tone Composition, Boosey & Hawkes, New York, 196
- Tuttle Temple, T.: Schönberg's Compositions for Piano Solo, The  
Music Review, 1957, pp. 300-318.



Twelve-Tone Music. History and Theory continued:

Webern, Anton: Der Weg zur Neuen Musik (edited by Willi Reich),  
Universal Edition, A.G., Wien, 1960.

Wellesz, Egon: The Origins of Schönberg's Twelve-Tone System,  
Washington, D.C., 1958.

\*\*\*\*\*

Österreichische Die Wiener Schule, Wien, 1961. (Articles on  
Musikzeitschrift: Schönberg, Berg, Wellesz, Webern, etc..)

\*\*\*\*\*

Articles on Twelve-Tone Music in Music Dictionaries

Harvard Dictionary Atonality, pp. 59-60, Twelve-Tone Technique,  
of Music: pp. 775-777.

Sohlman's Musiklexikon: Atonalitet, columns 188-189, Tolvtonsmusik,  
columns 1216-1219.

\*\*\*\*\*

Dictionaries of Music Employed

Harvard Dictionary of Music (by Willi Apel), Harvard University Press,  
Cambridge, Massachusetts, 1955.

Sohlman's Musiklexikon, Vols 1-IV, Sohlman Förlag, Stockholm, 1952.



Dictionaries of Music Employed continued:

Gurvin og Ankers Musikkleksikon, Dreyers forlag, Oslo, 1959.

Orbis Lexikon, Handbuch der Musik, Vols I-IV, Cologne, 1960.

Gyldendals Musikkleksikon (edited by Ø. Gaukstad), Gyldendal, Oslo, 1962.

\*\*\*\*\*

Bibliographies Consulted

Basart Phillips, Ann: Serial Music. A classified Bibliography of  
Writings on Twelve-Tone and Electronic Music,  
University of California Press, Berkeley and  
Los Angeles, 1961.

\*\*\*\*\*

**1. Special Bibliography**



Literature on Valen's Music in:

1. Norwegian/Danish
2. Swedish
3. English
4. French
5. Italian



Norwegian/Danish:

Butenschön, Sine:

Fartein Valen, Urd, 1937, Vol. 41, pp. 709-710.

Gurvin, Olav:

Frå tonalitet til atonalitet. Tonalitetsopplöysing og atonalitetsfesting, H. Aschehoug & Co. (W. Nygaard), Oslo, 1938; Chapter: Fartein Valen, pp. 62-83.

xxx

Fartein Valen, Sunnhordland, 1953, p. 65.

xxx

Fartein Valen, Ord och Bild, 1953, vol. 62, pp. 282-288.

xxx

Fartein Valen. En banebryter i nyere norsk musikk (Biography), Harald Lyche & Co. Musikkforlag, Drammen-Oslo, 1962.

Hall, Pauline:

Fartein Valen, Det stod i avisen, Oslo, 1948, pp. 76-77.

Hove, Richard:

Fartein Valen, en norsk musikerprofil, Ord och Bild, 1936, vol. 45, pp. 496-499 (in Danish).

Hurum, Hans Jörgen:

Fartein Valen, Urd, 1947, vol. 51, pp. 562-563.

Kortsen, Bjarne:

Gjennom kamp til seier. Førstefremføringer av Fartein Valens musikk i norsk presse gjennom ca. 40 år, Kortsen, Oslo, 1963, i-xxvii + 210 pp., por.

xxx

Fartein Valen. 1887-1957, Syn og Segn No. 8, Oslo, 1957.



Norwegian/Danish continued:

Kortsen, Bjarne:

Mennesket Fartein Valen slik en av vennene så h

(Fartein Valen as seen by one of his friends),

Urd, No. 6, Oslo, 1958.

xxx

Fartein Valen og bildende kunst (Fartein Valen

and Fine Arts; discusses the influence from Fi

Arts in Valen's music), Kunst og Kultur, No. 1,

1964.

xxx

Et intervju med Fartein Valen (An interview wit

Fartein Valen), Kunst og Kultur, No. 1, 1964.

xxx

Fartein Valens 2. symfoni, Op. 40. En

formanalytisk studie. (Fartein Valen's Second

Symphony, Op. 40. A Study of Form), Kortsen,

Haugesund, 1961, 25 pp. with mus. exs.

xxx

Fartein Valens 2. strykekvartett, op. 13.

klaverstykker på plater, Nordisk Musikkultur

(Dansk Musiktidskrift), No. 1, 1959.

xxx

Fartein Valen: Motetter op. 16, No. 2, op. 25,

26 og 27. Nordisk Musikkultur (Dansk

Musiktidskrift), No. 4, 1961.

Lange, Kristian:

Fartein Valen. Mennesket og kunstneren, Nordi

Musikkultur (Dansk Musiktidskrift), 1953, vol.

No. 1, pp. 2-4, por.



Norwegian/Danish continued:

Mohr, Otto Lous:

Unngdomsvinner om Fartein Valen. En

karakteristikk-med prognose, Aftenposten, No. 40  
& No. 404, 1 & 2 September, 1960.

Nyström, Hampus Huldt:

Fartein Valens 3. symfoni, Nordisk Musikkultur  
(Dansk Musiktidskrift), 1952.

Riefling, Reimar:

Fartein Valen, from the Programme of Det Norske  
Studentersamfund's Fartein Valen Concert in the  
Aula of Oslo University, Saturday, November 5th,  
1955, pp. 5-13, por.

Valen, Sigrid:

Fartein Valen. Nokre minne om bror min (Fartein  
Valen. Some reminiscences of my brother),  
Sunnhordland, 1953.

Valen-Sendstad, Olav:

En pilgrim. Minneord om Fartein Valen, Fast  
Grunn, 1953.

Örbæk, Hans Børre:

Inntrykk etter en Fartein Valen kveld i NRK,  
Nordisk Musikkultur (Dansk Musiktidskrift), 1955

Östvedt, Arne:

Verdens Øyne på Fartein Valen, Verdens Gang, 15.  
11., 1947.

\*\*\*\*\*

2) Swedish:

Hedvall, L.:

Fartein Valens pianomusik (Fartein Valen's Piano  
Music), Musikrevy, 1953.

\*\*\*\*\*



3) English:

Fine, Irving:

Records of Valen's Op. 17, No. 7, Opp. 20 and 21  
reviewed. The Musical Quarterly, July 1955,  
pp. 411-412.

Gurvin, Olav:

Recent Norwegian Music. The American-Scandina-  
vian Review, 1947, vol. 35, No. 2, pp. 143-144.

xxx

Some Comments on Tonality in Contemporary Music,  
Norsk Musikkgranskings Årbok for 1954-55, Johan  
Grundt Tanum, Oslo, 1955.

Kortsen, Bjarne:

Studies of Form in Fartein Valen's Music,  
Bjørrehaug & Co., Oslo, 1961, 208 pp., ill., por.

xxx

Thematical List of Compositions by Fartein Valen,  
Kortsen, Oslo, 1962, 141 pp., ill., por.

xxx

Melodic Structure and Thematic Unity in Fartein  
Valen's Music, Kortsen, Glasgow, 1963, 2 vols.  
Volume 1: Text; Volume 2: Musical Examples;  
86 pp. + 24 pp.

Lange & Østvedt:

Norwegian Music, Dennis Dobson, London, 1958;  
Chapter 6 pp. 71-79.

Qvamme, Børre:

Norwegian Music and Composers, London, The Bond  
Publishing Co., 1949.

xxx

Fartein Valen, The Norseman, vol. 8, pp. 399-402.

Searle, H.:

Twentieth Century Counterpoint, De Graff, New  
York, 1954, pp. 128-131.



4) French:

**Kortsen, Bjørne:**

Coup d'oeil sur La Musique Norvégienne, La Guide  
du Concert et des Disques, Paris, March 1958.

19 00 00 11 00 12 13 00 14 00 15 00 16 00 17 00 18 00 19 00

5) Italian:

**Vlad, Roman:**

Storia della dodecafonia, Forte in Valen, pp. 156  
157, Edizioni Suvini Zerboni, Milan, 1958.

00 00 00 00 00 00 00 00 00 00 00 00 00 00 00 00



Appendix B.

**Compositions by Fartein Valen.**

- 1. Chronological List of Works by Fartein Valen.**
- 2. List of planned compositions after Op. 43.**
- 3. Compositions of Fartein Valen arranged in Groups.**



1. Chronological List of Works by Fartein Valen.



Chronological Listof Works by Fartein Valen(Published works are marked thus \*)

- |   |         |      |   |
|---|---------|------|---|
| * | Opus 1  | 1907 | Legend, for piano   |
| * | Opus 2  | 1912 | Sonata No. 1, for piano   |
| * | Opus 3  | 1916 | Sonata, for violin and piano  |
| * | Opus 4  | 1921 | Ave Maria, for soprano and orchestra  |
| * | Opus 5  | 1924 | Trio, for piano, violin and cello   |
| * | Opus 6  | 1927 | Gedichte von Goethe, for soprano and orchestra<br>No. 1 Sakontala<br>No. 2 Weiss wie Lilien<br>No. 3 Suleika  |
| * | Opus 7  | 1927 | Mignon, two poems by Goethe, for voice and orchestra.<br>No. 1 So lasst mich scheinen, for mezzo-soprano<br>No. 2 Heiss mich nicht reden, for soprano   |
|   | Opus 8  | 1926 | Zwei chinesische Gedichte aus Hans Bethges<br>Die chinesische Flöte, for soprano and orchestra.<br>No. 1 In Erwartung des Freundes (Mong-Kao-Yen)<br>No. 2 Der Abschied des Freundes (Wang-Wei) |
|   | Opus 9  | 1928 | Darest Thou now, O Soul, for soprano and orchestra (Walt Whitman)   |
| * | Opus 10 | 1929 | String Quartet No. 1  |
| * | Opus 11 | 1930 | Pastorale, for orchestra  |



- \* Opus 12 1930 Hvad est du dog skidn, for mixed choir  
a capella (H.A. Brorson)
- \* Opus 13 1931 String Quartet No. 2
- \* Opus 14 1931 Two motets, for women's voices  
No. 1 Quomodo sedet sola civitas  
No. 2 Regina caeli lactare
- \* Opus 15 1931 Two motets, for men's voices  
No. 1 O salutaris hostia  
No. 2 Quia vidisti me
- \* Opus 16 1932 Two motets, for mixed choir a capella  
No. 1 Et dices in die illa  
No. 2 Deus noster refugium et virtus
- \* Opus 17 1932 No. 1 Sonetto di Michelangelo, for orchestra.  
\* No. 2 Cantico di ringraziamento, for orchestra.
- \* Opus 18 1932 No. 1 Menia, for orchestra.  
No. 2 To Hope, for orchestra
- Opus 19 1933 Epithalamion, for orchestra
- \* Opus 20 1934 Le cimetière marin, for orchestra
- \* Opus 21 1934 La Isla de las Calmas, for orchestra
- \* Opus 22 1935 Four piano pieces:  
No. 1 Nachtschick  
No. 2 Valse Noble  
No. 3 Lied ohne Worte  
No. 4 Gigue
- \* Opus 23 1936 Variations, for piano
- \* Opus 24 1936 Gavotte and Musette, for piano
- \* Opus 25 1936 Kom regn fra det høie, for 4 female voices  
(Josua Stegman, translated by H.A. Brorson)



- \* Opus 26      1936      O store konge, Davids sønn, for 4 male voices (Hils Andersen Urbimontanus)
- \* Opus 27      1937      Vaagn op min sjæl, for 5 mixed voices a capella (Kingo)
- \* Opus 28      1937      Prelude and Fugue, for piano.
- \* Opus 29      1937      Two preludes, for piano.
- Opus 30      1939      Symphony No. 1.
- Opus 31      1939      Two songs for soprano and piano.  
No. 1 Horch wie Murneln des empürten Meeres (Schiller)  
No. 2 Wo die Rose hier blüht (Goethe)
- Opus 32      1939      La noche oscura del Alma, for soprano and orchestra (Juan de la Cruz)
- \* Opus 33      1939      Prelude and Fugue, for organ.
- \* Opus 34      1939      Pastorale, for organ.
- Opus 35      1939      Ode to solitude, for orchestra.
- \* Opus 36      1939      Intermezzo, for piano.
- \* Opus 37      1940      Concerto for violin and orchestra.
- \* Opus 38      1941      Sonata No. 2, for piano (The Hound of Heaven)
- \* Opus 39      1941      Two songs for soprano and piano  
No. 1 Denk' es, o Seele (Eduard Mörike)  
No. 2 Tretet leise zu meinem Grabe.
- \* Opus 40      1944      Symphony No. 2.
- \* Opus 41      1946      Symphony No. 3.
- \* Opus 42      1947      Serenade for 5 wind instruments (Flute, Oboe, Clarinet, Horn and Bassoon)
- Opus 43      1950      Symphony No. 4.
- Opus 44      1951      Concerto for piano and chamber orchestra.



**2. List of planned compositions after Op. 43.**



List of planned compositions after Op. 43  
as mentioned in a letter of October 18th,  
1948, from the composer to Mr. H. Kragemo  
at the University Library in Oslo.

Concerto for Piano and Orchestra, Op. 44. (Completed).  
Symphony No. 5, Op. 45.

Music for the fairy tale "The History of a Mother" by  
H. C. Andersen, Op. 46.

The planned Mass would then have to be Opus 47. This was not,  
however, mentioned in the letter to Mr. H. Kragemo.



3. Compositions of Partein Valen arranged in Groups.



Compositions of Fartein Valen arranged in Groups.

Orchestral Works

- |        |   |
|--------|---|
| Op. 11 | Pastorale   |
| Op. 17 | No. 1 Sonetto di Michelangelo                         |
| Op. 17 | No. 2 Canticco di ringraziamento - Thanksgiving Song. |
| Op. 18 | No. 1 Nenia (sulla morte d'un giovane)                |
| Op. 18 | No. 2 An die Hoffnung - To Hope                       |
| Op. 19 | Epithalamion - A Bridal Song                          |
| Op. 20 | Le cimetiere marin - The Churchyard by the Sea        |
| Op. 21 | La Isla de las Calmas - The Silent Isle.              |
| Op. 30 | Symphony No. 1  |
| Op. 35 | Ode to Solitude                                       |
| Op. 40 | Symphony No. 2  |
| Op. 41 | Symphony No. 3  |
| Op. 43 | Symphony No. 4  |

Solo Instruments with Orchestra

- |        |                                   |
|--------|-----------------------------------|
| Op. 37 | Concerto for Violin and Orchestra |
| Op. 44 | Piano Concerto                    |

Vocal Works with Orchestra

- Op. 4      Ave Maria, for Soprano and Orchestra
- Op. 7      Mignon, two Poems by Goethe, for Soprano and Orchestra  
No. 1 So lasst mich scheinen bis ich werde  
No. 2 Heiss mich nicht reden
- Op. 8      Two Chinese Poems, for Soprano and Orchestra  
No. 1 In Erwartung des Freundes  
No. 2 Der Abschied des Freundes
- Op. 9      Darest Thou now, O Soul, for Soprano and Orchestra
- Op. 32     The Dark Night of the Soul, for Soprano and Orchestra.

Chamber Music

- Op. 3      Sonata, for Violin and Piano
- Op. 5      Trio, for Violin, Cello and Piano
- Op. 10     String Quartet No. 1
- Op. 13     String Quartet No. 2
- Op. 42     Serenade, for 5 Wind Instruments.

Piano

- Op. 1      Legend
- Op. 2      Sonata
- Op. 22     Four Piano Pieces  
Nachtstück-Valse Noble-Lied ohne Worte-Gigue
- Op. 23     Variations
- Op. 24     Gavotte and Musette
- /



- Op. 28      Prelude and Fugue  
Op. 29      Two Preludes  
Op. 36      Intermezzo  
Op. 38      Piano Sonata No. 2.

Organ

- Op. 33      Prelude and Fugue  
Op. 34      Pastorale

Song with Piano

- Op. 4      Ave Maria  
Op. 6      Three Poems by Goethe  
            No. 1 Sakuntala  
            No. 2 Weiss wie Lilien  
            No. 3 Suleika  
Op. 7      Mignon, Two Poems by Goethe  
            No. 1 So lasst mich scheinen bis ich werde  
            No. 2 Heiss mich nicht reden  
Op. 31      Two Songs  
            No. 1 Horch, wie Murmeln des empörten Meeres (Schiller)  
            No. 2 Wo die Rose hier blüht (Goethe)  
Op. 39      Two Songs  
            No. 1 Denk' es, o Seele (Mörike)  
            No. 2 Tretet leise zu meinem Grabe
- /

Mixed Voices (a cappella)

- Op. 12      Hvad est du dog skiøn (H.A. Brorson)
- Op. 16      Two Motets
- No. 1 Et dices in die illa
- No. 2 Deus noster refugium et virtus
- Op. 27      "Vaagn op, min sjæl" (Kingo)

Women's Voices (a cappella)

- Op. 14      Two Motets
- No. 1 Quomodo sedet sola civitas
- No. 2 Regina coeli laetare
- Op. 25      Kom regn fra det høie (Stegman/Brorson)

Men's Voices (a cappella)

- Op. 15      Two Motets
- No. 1 O Salutaris Hostia
- No. 2 Quia vidisti me
- Op. 26      O store Konge, Davids Søn (Nils Andersøn Urbi Montanus)



Appendix C.

Fartein Valen's Autobiography.



Fartein Valen's Autobiography

(As dictated to Else Christie Kielland in Valevaag June 18th, 1946)

Fartein Valen grew up in Madagascar. His father came from Valen in Valestrand and his mother came from Oesterdalen. Fartein came to Stavanger when 8 years old, and at a very early age showed that he was musically gifted. He became acquainted with the classical style and composed contrapuntally without having learned any theory. He received piano lessons from Jeanette Mohr but did not learn anything about that which interested him most, theory. He was most disappointed when he later got Gustav Lange's "Manual of Harmony", as he did not find in it what he had expected, but only confirmation of what he had experienced on his own. He completed his matriculation with distinctions in Latin, German and English.

His father played the violin with such feeling that Fartein felt embarrassed and thought it to be most improper. His father's violin teacher wanted him to become a violinist, but he wished to be a missionary. (Later Fartein heard that his grandfather had been an outstanding player of the Harding-Fiddle).

His father attracted attention by writing articles about Madagascar; he spoke the native language fluently and studied



the life and customs of the natives. He was offered the position of research worker for The Geographical Society, but declined. Fartein retained strong memories from his childhood, remembering clearly in his later years things like exotic plants, including an orchid which he later discovered in a horticultural magazine to which he subscribed. He also remembered the landscape, the beach which at low tide stretched far out, and the two servants, an old man and his wife, who had been with the Valens for many years. His father built a house on the old family property in Valevaag so that they would belong somewhere when they returned home, but he died shortly after the house was built. He had consented to Fartein becoming a composer. Fartein went to Oslo where he became a pupil of Catharinus Elling (1) who was very friendly towards him. Elling was conservative and strict making arbitrary and dictatorial pronouncements about what was right and wrong but without any real explanation of the deeper interrelationship of the music.

Fartein at the same time took his exam as an organist at the Music Conservatory in Oslo and played the Toccata and Fugue in A-major by J.S. Bach "with arms and legs". Despite great nervousness it was a success. Elling introduced Valen to Ludwig Wachtel, who studied Norwegian Folk Music, and on his advice Fartein went to Berlin to commence his musical



education at the Musical Academy (Hochschule). Funds became available through a life-insurance policy of his then deceased father. He arrived at the Hochschule only to hear that the entrance examinations had been held 14 days previously and that he had come too late. Presumably on account of the despair on his face one of the clerks suggested that he should try to see the director of the Hochschule, Max Bruch, privately. He did so and was at first rather bluntly received. Bruch, however, soon disappeared into another room with one of his compositions, an early string quartet (2). He stayed away (Valen thought) an eternity, but when he returned he had completely changed. No, it was not customary to grant permission for students without any examination but he would write a few words to Valen. The following day Valen received a card announcing that he had been accepted without even being required to take the usual entrance examinations. He was placed under another professor of composition, a little less conservative than Elling. Bruch, who was to have been his teacher in composition and analysis, retired shortly after and so never taught Fartein Valen. He studied at the Musical Academy for two years (1910 - 1912), and won his fellowstudents' great admiration when his teacher asked him for a copy of a passacaglia which he (Valen) had written, for use in his classes. Valen relates how the

/



American, Davis, when he sat with him on one occasion and played voluntaries over his passacaglia theme, became so enthusiastic that he asked Valen to write it out for him. This was done and Davis employed a few of the variations in his composition. When the professor came to the appropriate place in the Davis' MSS, he ejaculated: "Da haben Sie was schönes gemacht" ("Here you have composed something beautiful"), and Davis touchingly came to Valen and told him what had happened.

Valen constantly stayed with the Wachtels, and Mrs Wachtel, who was a painter supplied him with admission cards to all the art exhibitions. Here he laid the foundation for his appreciation of the fine arts. He also borrowed books and notes from the Wachtels and was altogether very fond of them.

At the conclusion of his stay in Berlin, he returned to his home in Valevaag. Here he wrote his Piano Sonata No. 1, Op. 2, which he himself regarded as a pupil's work since it simply would not become what he wished it to be. From his childhood he had found the classical harmonies unsatisfactory. He heard tones and overtones which belonged to another world.

In the year 1906, while still at High School in Stavanger,



he asked a friend if he could imagine building up music on harmonies altogether different from the classical ones. In the year 1914 he read in an American magazine about Debussy, who thought he would go mad because he could not put from his mind the overtones for which there was no place in the traditional harmonic system. This comforted and stimulated Valen greatly; if he was not the only one who felt like that, then it must be an expression of a real contemporary need. But he was first and foremost a composer interested in polyphony, and as soon as he got home, he sat down and wrote for the purpose of study, 6 fugues on each of the fugue themes in J.S. Bach's Wohltemperiertes Clavier. In this way he also became intimately acquainted with Bach's polyphonic style.

He stayed in Valestrand throughout the four years of the First World War composing the Violin Sonata, Op. 3, and the orchestral song Ave Maria, Op. 4. In the year 1916 Dagny Krutzen (married name Kristensen) played his Piano Sonata No. 1, Op. 2, which was a great success. The critics said that we had got a new composer of whom a great deal was expected. For Valen this success was almost like a yoke to bear, so also was the success of his violin sonata in the year 1918. His artistic crisis continued throughout the succeeding years. He was far from satisfied with his style in the piano sonata

/



No. 1, and he felt that if he could not make any progress he might just as well give up composing. It came as a great relief when Ave Maria was badly received by the critics, he felt himself free and on the right road.

He was in Italy in 1923 and during his last month alone in Rome he decided that if his Piano Trio, Op. 5, which he now wished to compose, proved a personal success, he would continue composing, if not he would give up. When he got home he kept on composing the Piano Trio. He employed new harmonies and intervals and came nearer to realising what had been in his mind earlier. The Piano Trio was well received and got fine reviews at its first performance some years later. He had known Schoenberg's piano pieces from Berlin days, but they had not at that time meant very much to him because they were so homophonic. But now the study of Schoenberg's music began to bear fruit and became a great help to him. In the year 1913 he had greeted him enthusiastically after a concert, but they were both equally shy, and Schoenberg appeared completely overcome that anyone should be so interested in his music.

In the year 1924, Partein Valen's mother, to whom he had been deeply attached, died, and a year later he moved to Oslo. He took students in harmony as he had to have a means of



making a living. He continued composing the Goethe songs and orchestral songs to Chinese poems (3). In 1928, when he was in Paris and heard Schoenberg's music, he was like the monk hearing the bird of Paradise - he forgot time and place. No other composer like Schoenberg has that timelessness. He sat beside Clemenceau but moved from his original seat because of a courting couple sitting beside him. Clemenceau spoke to the musicians afterwards; they had played the 3rd string quartet by Schoenberg, and Valen was so overwhelmed with enthusiasm that he broke through his usual shyness and tried to invite the musicians to come to Norway and play the music of Schoenberg, but Clemenceau never finished talking and Valen did not have a chance to do so.

Fartein Valen realized that he had to continue his studies in composition, and this occupied him until 1944, when he felt he should use the time to compose. He had been writing studies in counterpoint for half an hour every morning since 1917. Among the joys of the Oslo days can be mentioned the performances of his orchestral pieces Pastorale, Cantico di ringraziamento and Sonetto di Michelangelo (4). The rehabilitation of Ave Maria by performing it for the second time also gave him great pleasure. Now it no longer shocked anyone, but instead created a powerful impression.



Despite having many pupils, he accomplished a great deal, but nevertheless felt it a great release when, in 1935, he was awarded a Civil List Grant, and could return to Valestrand. Here he and his sister live (1946) in the house built by their father. The happy conditions there made it possible for him to use his energies in a much more effective manner than before. He is glad to be at peace, his only concern is that what he is doing will be preserved for the future. He has no ambitions, and is free within.

Signed: "Dette er riktig" - "This is correct".

Partein Valen.

Miss Else Christie Kielland and the composer agreed that the autobiography should be written in the Third Person rather than in the First. She told me this herself.

Bjarne Kortsen.

Notes:

- (1) Catharinus Elling, 1948 - 1942. Norwegian Composer and collector of Folk Music.
- (2) Probably the unpublished String Quartet from 1909.
- (3) Op. 6 Three Poems by Goethe, for soprano with orchestra.  
Op. 8 Two Chinese Poems from Hans Bethge's "The Chinese Flute", for soprano with orchestra.
- (4) Pastorale, Op. 11, Cantico di ringraziamento, Op. 17, No. 2, Sonetto di Michelangelo, Op. 17, No. 1.



Appendix D.

Letters from the Composer to the Author.



LETTERS FROM FARTEIN VALEN TO BJARNE KORTSEN (EXTRACT)

Letters of January 3rd, 1950 and March 20th, 1950, are solely of a private nature, and have no interest for others. Both are signed Fartein Valen.

Valevang,

December 12th, 1949.

Dear Mr Kortsen,

..... I also thank you for writing so kindly about me and my music. I am still not spoilt by praise, you know, and nothing pleases me more than to hear it from young people, because the future belongs to them, and it compensates for much which was not so pleasant in earlier years. It reminds me of the words which Harriet Backer once wrote to Werenskjold, when he had written an article about her in a journal: "Dear Werenskjold, you must not regret having written so kindly about me, because it won't make me conceited".

-----

The warmest Christmas greetings  
to you and all yours from  
Sigrid and Fartein Valen.



Valevaag,

May 7th, 1951.

Dear Bjarne Kortsen,

Only a few words to thank you most cordially for your visit and for the Bach scores, which arrived the day after. It was so pleasant to have you here, and so encouraging. All yesterday I read the Bach concertos and it was as edifying as being present at a festive service in Bach's own time and joining the congregation in its holy joy. Strange that there is no difference between Bach's church music and his secular. It all flows from the same source ..... . Now, on Wednesday the symphony is being broadcast. They told me in Oslo that the recording should be very good. But what use is that if there are no receptive hearts and ears. But at any rate there are some, and I must be grateful for that.

The most cordial greetings to yourself  
and all yours, from my sister and  
Yours very affectionately  
Fartein Valen.



Valevaag,

August 14th, 1951.

Dear Kortsen,

There are really two letters for which I should thank you, the latest dated 11/8. It was pleasant to hear news of Mr Krömer. I have not heard from him for some time now. When I get the scores of the 3rd symphony and "The Churchyard by the Sea" I will send them to you. If anybody has deserved them, it is certainly you. I have now finished the Piano Concerto but the copying will take some time, I think. It will be done by experts in TONO. When I had finished, I had to rewrite the whole thing, as the ink went straight through the paper. I had to get hold of some new paper which would hold ink, but the new copy almost drained my last energies. I have also completed the composition of the 4th and am working on the score, and I have at least learnt from my mistakes with the paper. I am still torn between the Mass and the 4th. Perhaps it would still be best to do the symphony first, otherwise nothing might ever come of it. Thanks for telling me about the performance of Wozzeck on the radio on August 16th. I have heard it once before, and was greatly impressed by it then.

I must tell you that I have had a letter from Mr Schröder,



the director of the Hessischer Rundfunk, for whom Pauline Hall, too, had only praise. And according to his letter, it seems that the performance of "La Isla" was not such a complete fiasco as the Norwegian papers said it was. He wrote that "it procured your art many new warm friends". I was prevented from hearing the broadcast by a strong thunderstorm in this area. But in a way that was lucky, because then I could thank him for the letter without contradicting the faithful and brave Pauline Hall and send my greetings to Mr Karg-Müller. (I so much wonder whether he is the same Mr Müller who went to Berlin Academy at the same time as I did, he somewhat resembles him.) A Swedish correspondent in the paper "Dagen" has also written that "in spite of a bad performance, the music bore the stamp of a master". But now we have had a long chat. Oh, and then my last news: Today or tomorrow a young Swedish twelve-tone composer will come here to take some lessons from me. He wrote a beautiful letter, but you know, I am a little nervous lest he should be disappointed.

Anyway, I wrote to him, after looking at the compositions he sent me, and said I could not teach him anything, but if he really believed that he would benefit from studying my things, he would be most welcome. Then we have had a young sculptor, Ottar Espeland, here to make a bust of me, and it seems that



he has been very successful. My two sisters were quite enthusiastic. Mrs Sendstad said that I must not imagine that I was as handsome in reality as in the bust. The sculptor was a "jolly good fellow" with innumerable amusing stories and most important of all he had the right attitude towards art, so we got on well with one another.

Yes, it is really sad that Schönberg has died. I sent him greetings through Dr Gradenwitz whom I met in Amsterdam, and he told me to write, because Schönberg was only too pleased when anybody wrote to him..... I have many warm greetings to you from Sigrid. The Swedish composer is going to have lessons only every second day ..... Johanson is going to stay here for about three weeks. ....

My most cordial greetings,

Yours affectionately

Fartein Valen.

Valevaag,

December 5th, 1951.

Dear Kortsen,

Last night I received your exceedingly delightful and encouraging letter, and I cannot start working today



without sending you a greeting. How nice that you were satisfied with the broadcast from Bergen. So was I, and I wrote to Fjeldstad that I thought the performance was as good as, if not better than, the one in Oslo. I followed the music from the score and was surprised how much of it was realized. But shortly before the end I accidentally closed the score and could not find the place again before it was all over. It gave me a little shock and had a disturbing effect, especially as I got the feeling that the whole audience had had the same experience, but, of course, this was only an idea. So you will understand how glad I was to receive your letter. Sigrid, too, was so pleased to read it, and she kept reading extracts from it throughout the evening.

I think that the fever has reached its climax, but it seems to be taking its time; yesterday, for example, my head was burning so much that I could not put my hand under my chin when I rested. But now that I have decided to stay at home the whole winter I feel easier, and it is still the same distance to Haugesund. A pity you did not meet the Swedish composer. He was a wise and understanding fellow.

The most cordial greetings,

Your affectionate,

Parteín Valen.



Valevaag,

May 3rd, 1952.

Dear Kortsen,

Hearty thanks for your letter and the parcel which I received many days ago, and to which I should have replied immediately, but I have had a new attack of influenza, and then it is altogether impossible to get anything done after the day's work. But now I cannot abide the thought that you have not heard anything from me, and therefore I must try to write today, although it may not be much. .... I can only be thankful for the few faithful friends I have had, and amongst them, you too, dear Kortsen. It has been sufficient to help me to endure and that is the main thing, not creating a furore and being a great success in the world. The work that is most pressing at the moment, is the Kyrie-movement that I was so reckless as to promise the High School pupils in Stavanger, and they need it a whole year in advance to give them time enough to practice it. Actually they were very good and sang the Pilgrim Choir from Tannhäuser prima vista.

The most cordial greetings from  
your friends Fartein and Sigrid Valen.

Letter of private nature only.

Valevaag,

(December, 1952.)



**Appendix E.**

**Songs for one Voice with Piano or Orchestra.**

**1. Words of Songs**

**2. Translations and original Texts**



**1. Words of Songs**

Ave Maria

Ave Maria

Hail Mary,

gratia plena.

Full of Grace.

Dominus Tecum

The Lord is with Thee.

benedicta Maria

Blessed art Thou among women

et benedictus.

And blessed is

Fructus ventris tui

The Fruit of thy Womb,

Jesus Christus

Jesus.

Ave Maria

Holy Mary, Mother of God,

ora pro nobis

Pray for us

peccatoribus nunc

Sinners now,

et in hora mortis nostrae.

And at the Hour of Our Death.

(F. Valen, Op. 4).



Sakontala

Willst du die Blüten des frühen,  
Die Früchte des späteren Jahres,  
Willst du was sättigt und nährt,  
Willst du was reist und entzückt,  
Willst du den Himmel,  
Die Erde mit einem Namen begreifen.  
Wenn ich Sakontala dich,  
Und so ist alles gesagt.

J.W. Goethe

(F. Valen, Op. 6, No. 1).



Weiss wie Lilien

Weiss wie Lilien, reine Kerzen,  
Sternen gleich, bescheidener Beugung  
Leuchtet aus dem Mittelherzen,  
Rot gekümt die Glut der Beigung.

So frühzeitige Narzissen  
Blühen reihenweis' im Garten  
Mögen wohl die guten wissen,  
Wen sie so spaliert erwarten?

Suleika

(spricht)

Der Spiegel sagt mir: ich bin schön!  
Ihr sagt: zu altern sei auch mein Geschick.  
Vor Gott muss alles ewig stehn,  
In mir liebt Ihn für diesen Augenblick.

(F. Valen, Op. 6, No. 2 & 3). J.W. Goethe.



Dieselbe

So laßt mich scheinen bis ich werde;  
Zieht mir das weisse Kleid nicht aus!  
Ich eile von der schönen Erde  
Hinab in jenes feste Haus.

Dort ruh' ich eine kleine Stille,  
Dann öffnet sich der frische Blick,  
Ich lasse dann die reine Hülle,  
Den Gürtel und den Kranz zurück.

Und jene himmlischen Gestalten  
Sie fragen nicht nach Mann und Weib,  
Und keine Kleider, keine Falten  
Umgeben den verklärten Leib.

Zwar lebt' ich ohne Sorg' und Mühe,  
Doch fühlt' ich tiefen Schmerz genug.  
Vor Kummer altert' ich zu frühe;  
Macht mich auf ewig wieder jung!

J.W. Goethe

(F. Valen, Op. 7, No. 1).



Mignon

Heiss mich nicht reden, heiss mich schweigen,  
Denn mein Geheimnis ist mir Pflicht;  
Ich möchte dir mein ganzes Innre zeigen,  
Allein das Schicksal will es nicht.

Zur rechten Zeit vertreibt der Sonne Lauf  
Die finstre Nacht, und sie muss sich erhellen;  
Der harte Fels schliesst seinen Busen auf,  
Missgönnt der Erde nicht die tiefverborgnen Quellen.

Ein jeder sucht im Arm des Freundes Ruh,  
Dort dann die Brust in Klagen sich ergiessen;  
Allein ein Schwur drückt mir die Lippen zu,  
Und nur ein Gott vermag sie aufzuschliessen.

(F. Valen, Op. 7, No. 2).

J.W. Goethe.



In Erwartung des Freundes

Die Sonne scheidet hinter dem Gebirg,  
In alle Täler steigt der Abend nieder  
Mit seinen Schatten, die voll Kühlung sind.

O sieh, wie eine Silberbalke schwebt  
Der Mond herauf hinter den dunklen Fichten,  
Ich spüre eines feinen Windes Wehn.

Der Bach singt voller Wohllaut durch das Dunkel  
Von Ruh und Schlaf ... Die arbeitsamen Menschen  
Gehn heimwärts, voller Sehnsucht nach dem Schlaf.

Die Vögel hocken müde in den Schweigen,  
Die Welt schläft ein... Ich stehe hier und harre  
Des Freundes, der zu kommen mir versprach.

Ich sehne mich, o Freund, an deiner Seite  
Die Schönheit dieses Abends zu geniessen, -  
Wo bleibst du nur? Du lasst mich lang allein!

Ich wandle auf und nieder mit der Laute  
Auf Wegen, die von weichem Grase schwellen, -  
O kämst du, kämst du, ungetreuer Freund!

Mong-Kao-Yen.

(Fartein Valen, Op. 8, No. 1)



Der Abschied des Freundes

Ich stieg vom Pferd und reichte ihm den Trunk  
Des Abschieds dar. Ich fragte ihn, wohin  
Und auch warum er reisen wolle. Er  
sprach mit unflorter Stimme: Du mein Freund,  
Mir war das Glück in dieser Welt nicht hold.

Wohin ich geh? Ich wandre in die Berge,  
Ich suche Ruhe für mein einsam Herz.  
Ich werde nie mehr in die Ferne schweifen,  
Müd ist mein Fuss, und müd ist meine Seele, -  
Die Erde ist die gleiche überall,  
Und ewig, ewig sind die weissen Wolken.

Wang-Wei.

(Fartein Valen, Op. 8, No. 2).



Darest thou now O soul

Darest thou now O soul,  
Walk out with me toward the unknown region,  
Where neither ground is for the feet nor any path to follow?  
  
No map there, nor guide,  
Nor voice sounding, nor touch of human hand,  
Nor face with blooming flesh, nor lips, nor eyes, are in that land.  
  
I know it not O soul,  
Nor dost thou, all is a blank before us,  
All waits undream'd of in that region, that inaccessible land.  
  
Till when the ties loosen  
All but the ties eternal, Time and Space,  
Nor darkness, gravitation, sense, nor any bounds bounding us.  
  
Then we burst forth, we float,  
In Time and Space, O soul prepared for them,  
Equal, equipt at last, (O joy! O fruit of all!) them to fulfil,  
O Soul.

(F. Valen, Op. 9).

Walt Whitman.



Gruppe aus dem Tartarus

Horch-wie Murneln des empörten Meeres,  
Wie durch holer Felsen Beken weint ein Bach,  
Stüht dort dumpfig tief ein schweres-leeres  
Qualerpresstes Ach!

Schmerz verserret  
Ihr Gesicht-Verzweiflung sperret  
Ihren Rachen flushend auf  
Hohl sind ihre Augen-ihre Blike  
Spähen bang nach der Kysytus Brücke  
Folgen tränend seinen Trauerlauf.

Fragen sich einander Ängstlich leise:  
Ob noch nicht Vollendung sey?-  
Ewigkeit schwingt über ihnen Krause  
Bricht die Sense des Saturns entzwey.

(F. Valen, Op. 31, No. 1).

F. Schiller.



Anakreons Grab

Wo die Rose hier blüht, wo Reben um Lorbeer sich schlingen,

Wo das Turtelchen lockt, wo sich das Grillen ergetzt,

Welch ein Grab ist hier, das alle Götter mit Leben

Schön bepflanzt und geziert? Es ist Anakreons Ruh.

Frühling, Sommer und Herbst genoss der glückliche Dichter.

Vor dem Winter hat ihn endlich der Hügel geschützt.

(F. Valen, Op. 31, No. 2).

J.W. Goethe.



Die dunkle Nacht der Seele

In einer Nacht gar dunkel,  
Da ganz mein liebend Herz vor Inbrunst glühte,  
O hochbeglückte Stunde!  
Entschlich mit leisem Tritte  
Ich meiner tief in Ruh versunkenen Hütte.

Im sichern Schutz des Dunkels  
War die geheime Leiter bald erstiegen;  
O hochbeglückte Stunde!  
Verhüllt und tief verschwiegen  
Ging ich, und liess in Ruh die Hütte liegen.

O seligste der Nächte,  
Da ich beherzt den dunklen Pfad erklimmte,  
Da mich kein Blick erspähte,  
Kein Licht den Tritt bestimmte,  
Als das, das in der innern Brust mir glimmte.

In dieses Lichtes Glanze  
Fand sichrer ich als bei des Mittags Helle  
Den Ort, wo meiner harrete  
Der Liebste meiner Seele  
Dort in der Öd', an unbetretnen Stelle.



O Nacht, die mich beglückte,  
Wie lieb' ich dich ob Morgenrotes-Scheine,  
Dein Dunkel, ja mich führte  
Zum seligsten Vereine,  
Wo ich, in ihn gewandelt, ward die seine!  
  
An meinem blühnden Busen,  
Der unverehrt ich stets für ihn bewachte,  
Sank er in sanften Schlummer,  
Indes ich für ihn wachte  
Und mit dem Zedersweig ihm Kühlung fachte.  
  
Und als Aurirens Atem  
Sein lockig Haar begann umherzuspreiten,  
Lies sanft um meinen Nacken  
Er seine Rechte gleiten,  
Mir schwanden alle Sinn' vor Seligkeiten.  
  
Von heiliger Wonne trunken  
Durft ich mein Haupt auf den Geliebten lehnen.  
Die Welt war mir entsunken,  
Gestillet all mein Sehnen,  
Begraben unter Lilien Harn und Tränen.

(F. Valen, Op. 32).

Juan de la Cruz.  
(Trans. Goldscheider).



Denk' es, o Seele

Ein Tannlein grünet wo,  
Wer weiss, im Walde;  
Ein Rosenstrauch, wer sagt  
In welchem Garten?  
Sie sind erlesen schon,  
Denk' es, o Seele,  
Auf deinem Grab zu wurzeln  
Und zu wachsen.

Zwei schwarze Höslein weiden  
Auf der Wiese,  
Sie kehren heim zur Stadt in muntern Sprüngen.  
Sie werden schrittweis gehn  
Mit deiner Leiche;  
Vielleicht, vielleicht noch eh'  
An ihren Hufen  
Das Eisen los werd',  
Das ich blitzen sehe!

(F. Valen, Op. 39, No. 1).

Eduard Mörike.

Alte Grabeschrift

Tretet leise zu meinem Grabe,

Wecket mich nicht wieder auf.

Wisst, was ich gelitten habe

In meinem Lebenslauf.

(Anonymous).

(F. Valen, Op. 39, No. 2).



**2. Translations and original Texts**



White like lilies

White, like lilies, pure candles,  
star-like, with modest mien,  
shines from the core of the heart  
red-hemmed the glow of affection.  
Thus the early narcissus  
blooms in rows in the garden.  
Let's hope the dear ones know  
for whom they stand so expectantly at attention.

J.W. Goethe

F. Valen, Op. 6, No. 2.



XXVIII

ZULEIKA SPEAKS

The mirror tells me I am fair;  
You say that age is writ in the decree.  
All things with God a changeless aspect wear;  
Love Him at least this moment's space in me.

(From Book of Reflections of Goethe's  
West-Eastern Divan translated by  
Edward Dowden).

F. Valen, Op. 6, No. 3.

J.W. Goethe

Such let me seem, till such I be;

Take not my snow-white dress away!

Soon from this dusk of earth I flee

Up to the glittering lands of day.

There first a little space I rest,

Then wake so glad, to scene so kind;

In earthly robes no longer drest,

This band, this girdle left behind.

And those calm shining sons of morn

They ask not who is maid or boy;

No robes, no garments there are worn,

Our body pure from sin's alloy.

Through little life not much I toil'd,

Yet anguish long this heart has wrung,

Untimely woe my blossom spoil'd;

Make me again forever young!

J.W. Goethe.

(Trans. by Thomas Carlyle).

(F. Valen, Op. 7, No. 1).

O. ASK ME NOT TO SPEAK

O, ask me not to speak, I pray thee!

It must not be reveal'd but hid;

How gladly would my tongue obey thee,

Did not the voice of Fate forbid!

At his appointed time revolving,

The sun these shades of night dispels;

The rock, its rugged breast dissolving,

Gives up to Earth its hidden wells.

In Friendship's arms each heart reposes;

There soul to soul pours out its woe:

My lips an oath forever closes,

My sorrows God alone can know.

J. W. Goethe.

(Transl. by Thomas Carlyle).

F. Valen, Op. 7, No. 2.



Mahler's arrangement of words of the poems "In Erwartung des Freundes" (Mong-Kao-Yen) and "Der Abschied des Freundes" (Wang-Wei) from Hans Bethge's anthology "Die Chinesische Flöte" (The Chinese Flute).

Die Sonne scheidet hinter dem Gebirge.  
In alle Täler steigt der Abend nieder  
Mit seinen Schatten, die voll Kühlung  
sind.

O sieh! Wie eine Silberbalke schwebt  
Der Mond am blauen Himmelssee herauf.  
Ich spüre eines feinen Windes Weh'n  
Hinter den dunklen Fichten

Der Bach singt voller Wohlklang durch  
das Dunkel.

Die Blumen blassen im Dämmerchein.  
Die Erde atmet voll von Ruh' und  
Schlaf,

Alle Sehnsucht will nun träumen.  
Die müden Menschen geh'n heimwärts,  
Um im Schlaf vergess'nes Glück  
Und Jugend neu zu lernen!  
Die Vögel hocken still in ihren  
Zweigen.

Die Welt schläft ein!

Es wehet kühl im Schatten meiner  
Fichten.

Ich stehe hier und harre meines  
Freundes;

Ich harre sein zum letzten Lebewohl

The sun sets behind the hills.  
Evening descends upon all the valleys  
With its shadows, bringing coolness.

O see how the moon, like a silver boat  
Floats up on the blue sea of heaven.  
I feel a soft wind stirring  
Behind the dark pine trees.

The brook sings sweetly in the dark.

The flowers grow pale in the twilight.  
The earth breathes gently, full of rest  
and sleep,

All longing flows into a dream.  
Weary men go homewards,  
So that in sleep they may recapture  
Forgotten joy and youth!  
The birds crouch in the branches.

The world goes to sleep.

It is cool in the shadows of my pine  
trees.

I stand here and await my friend;

I await his last farewell.



Ich sehne mich, o Freund, an deiner  
Seite

Die Schönheit dieses Abends zu ge-  
niessen.

Wo bleibst du? Du lässt mich lang  
allein!

Ich wandle auf und nieder mit meiner  
Laute

Auf Wegen, die vom weichen Grase  
schwellen.

O Schönheit! O ewigen Liebens-  
Lebens-trunk'ne Welt!

I long, o my friend, to enjoy

The beauty of this evening by your  
side.

Where do you tarry? You leave me too  
long alone!

I wander up and down with my lute

Along paths billowing with soft grass.

O beauty! O world drunk with eternal  
love and life!

~~~~~

Er stieg vom Pferd und reiche ihm  
den Trunk

Des Abschieds dar.

Er fragte ihn, wohin er führe  
Und auch warum es müsste sein.

Er sprach, seine Stimme war umflort:  
Du mein Freund,

Mir war auf dieser Welt das Glück  
Wohin ich geh'? , ich wand're  
in die Berge.

Ich suche Ruhe für mein einsam Herz.  
Ich wandle nach der Heimat, meiner  
Stätte.

Ich werde niemals in die Ferne  
schweifen.

Still ist mein Herz und harret seiner  
Stunde!

He alighted from his horse and offered  
him

The cup of farewell.

He asked him where he was journeying  
And why it must be so.

He spoke, his voice was veiled: O  
my friend,

My lot was hard in this world.

Where do I go? I go wandering in  
the mountains.

I seek rest for my lonely heart.

I journey to my homeland, my abode.

I will nevermore roam afar.

My heart is still and awaits its hour!



Die liebe Erde allüberall

blüht auf im Lenz und grünt aufs neu!

Allüberall und ewig blauen licht die

Fernen!

Ewig... ewig...

The lovely earth everywhere

Blossoms in the spring and becomes  
green again.

The distant sky shines blue everywhere

ever....

Ever... ever...

\*\*\*\*\*

(English translation by Joseph Machlis  
taken from Introduction to  
Contemporary Music by Joseph Machlis,  
1961, W.W. Norton & Co., Inc.).



A Group in Tartarus

Hark, as hoarse murmurs of gathering sea -

As brooks that howling through black gorges go,  
Groans sullen, hollow, and eternally,

One wailing Woe!

Sharp Anguish shrinks the shadows there;

And blasphemous Despair

Yells its wild curse from jaws that never close;

And ghastly eyes for ever

Stare on the bridge of the relentless River,

Or watch the mournful wave as year on year it flows,

And ask each other, with parch'd lips that writhe  
Into a wisper, "When the end shall be?"

The end? - Lo, broken in Time's hand the scythe  
And round and round revolves Eternity!

F. Schiller

(Translated by Edward Bulwer Lytton,  
Bart.)

F. Valen, Op. 31, No. 1.



Anacreon's Grave

Here, where the rose blooms and vines twine around laurel,  
where the turtle-dove calls and the cricket loves to be -  
what grave is here, that all the gods have  
planted and adorned with life? It is Anacreon's resting-  
place.

The happy poet enjoyed spring, summer, and autumn;  
From the winter, at the last, his mound protected him.

F. Valen, Op. 31, No. 2.

J.W. Goethe.

Canciones del alma que se goza de haber llegada al alto estado de la pereccion, que es la union con Dios, por el camino de la negacion espiritual.

En una noche oscura,  
Con ansias en amores inflamada,  
¡ Oh Dichosa ventura !  
Sali sin ser notada,  
Estando ya mi casa sosegada.

A escuras, y segura,  
Por la secreta escala disfrazada,  
¡ Oh dichosa ventura !  
A escuras, y en oelada,  
Estando ya mi casa sosegada.

En la noche dichosa,  
En secreto, que nadie me veía,  
Ni yo mirabo cosa,  
Sin otra luz y guía,  
Sino la que en el corazon ardía.

Aquesta me guiaba  
Mas cierto que la luz del mediodía,  
A donde me esperaba  
Quien yo bien me sabía,  
En parte donde nadie parecía.

¡ Oh noche, que guiaste,  
Oh noche amable mas que el alborada:  
Oh noche, que juntaste  
Amado con amada  
Amada en el Amado transformada !

En mi pecho florido,  
Que entero para él sólo se guardaba,  
Allí quedo dormido,  
Y yo le regalaba,  
Y el ventalle de cedros aire daba.

El aire de la almena,  
Cuando yo sus cabellos esparcía,  
Con su mano serena  
En mi cuello hería,  
Y todos mis sentidos suspendía.

Quedéme, y olvidéme,  
El rostro recline sobre el Amado,  
Cesó todo, y dejéme,  
Dejando mi cuidado  
Entre las azucenas olvidado.

Juan de la Cruz.

(St. John of the Cross)

P. Valen, Op. 32.



Songs of the soul in rapture at having arrived at the height of  
perfection, which is unison with God by the road of spiritual  
negation.

Upon a gloomy night,  
With all my cares to loving ardours flushed,  
(O venture of delight).  
With nobody in sight  
I went abroad when all my house was hushed.

In safety, in disguise,  
In darkness up the secret stair I crept,  
(O happy enterprise)  
Concealed from other eyes  
When all my house at length in silence slept.

Upon that lucky night  
In secrecy, inscrutable to sight,  
I went without discerning  
And with no other light  
Except for that which in my heart was burning.

It lit and led me through  
More certain than the light of noonday clear  
To where One waited near  
Whose presence well I know,  
There where no other presence might appear.

O night that was my guide.

Oh darkness dearer than the morning's pride

Oh night that joined the lover

To the beloved bride

Transfiguring them each into the other.

Within my flowering breast

Which only for himself entire I save

He sank into his rest

And all my gifts I gave

Lulled by the airs with which the cedars wave.

Over the ramparts fanned

While the fresh wind was fluttering his tresses,

With his serenest hand

My neck he wounded, and

Suspended every sense with its caresses.

Lost to myself I stayed

My face upon my lover having laid

From all endeavour ceasing:

And all my cares releasing

Threw them amongst the lilies there to fade.

(Translated by Roy Campbell).

F. Valen, Op. 32.



Think, O my Soul

Green grows a little fir tree,  
I know not where in the forest.  
A rosebush in a garden -  
Who can tell where?  
Think, O my Soul,  
Maybe they have been chosen,  
To take root on your grave  
And to grow there.

Two little black horses,  
From their grassy meaden,  
Prancing and capering,  
Trot gaily back to town.  
They will pace slowly  
When they draw your coffin.  
Perhaps - who knows? - even  
Before on those hooves,  
Loose are the shoes,  
Which now I see sparkling.

E. Mörike

(Translated by Leopold von Loewenstein-  
Wertheim.)



Appendix F.

Choral Works.

1. Original Texts

2. Translations



**1. Original Texts**



Hvad est du dog skiøn, Op. 12.

Hvad est du dog skiøn, ja skiøn,  
du allerlifligste Guds Søn.

Du min Sulamith, ja mit,  
alt hvad jeg har er ogsaa dit.

Min Ven, du est min, ja min,  
saa lad mig altid være din!  
Ja vist, evig vist,  
du min skal være  
her og hist.

Men tænkt jeg er her, ja her  
iblant saa mange dragne Sverd!  
Saa kom, Du kom, ja kom,  
i Klippens Rif er Ro og Rum.

H.A. Brorson.



Two motets for female voices, Op. 14

"Quomodo sedet sola civitas", Op. 14, No. 1

Quomodo sedet sola civitas plena populo!

How lonely lies the city full of people!

Facta est quasi vidua domina gentium;

Like a widow now is the ruler of the peoples;

Princeps provinciarum facta est subtributo.

The princess of the provinces is laid under tribute.

Lamentations of Jeremiah, 1, 1.

"Regina coeli laetare", Op. 14, No.2

Regina coeli laetare

Rejoice, Queen of Heaven

Quia quem meruisti portare

That He, whom you were worthy to bear

Resurrexit, sicut dixit. Alleluia.

Rose again, as He had said. Hallelujah.



Two motets for male voices, Op. 15

"O Salutaris Hostia", Op. 15, No. 1

O Salutaris Hostia,  
O saving sacrificial Lamb,  
quae coeli pandis ostium  
Who unbars the gates of heaven.  
Bella premunt hostilia  
The wars are fiercely pressing  
da robus, fer auxilium.  
Give strength, bring help.

"Quia vidisti me", Op. 15, No. 2

Quia vidisti me Thomas, credidisti;  
Because you saw me, Thomas, you believed;  
beati qui viderunt, et crediderunt.  
Blessed are they who have not seen, and yet  
have believed.

John 20, 29.



Two motets for mixed choir & cappella, Op. 16

"Et dices in die illa". Op. 16, No. 1

Et dices in die illa: confitebor tibi, Domine,  
And in that day thou shalt say, I praise Thee Lord,  
quoniam iratus es mihi, conversus est furor tuus  
Though wrath was upon me, thine anger has been turned aside  
et consolatus es me.  
And Thou didst comfort me.

Isaiah 12, 1.

"Deus noster refugium et virtus". Op. 16, No. 2

Deus noster refugium et virtus, adjutor in tribulationibus,  
God is our refuge and strength, a very present help in trouble,  
Quae invenerunt nos nimis, Propterea non timebimus  
Which has found us. Therefore we shall not fear  
dum turbatur terra et transferentur montes in oer maris  
Though the earth be removed and the mountains be carried into  
the depths of the sea.  
Dominus virtutum nobiscum, susceptor noster, Deus Jacob.  
The Lord of hosts is with us, the God of Jacob is our refuge.

Psaln 46, 1-2, 11.



"Kom regn fra det høie", Op. 25

Kom regn fra det høie,  
la jorden oplives som blomstrende dal.  
Alt hvad os vaar Jesus har lovet  
maa gives i tusene tall.

Du vilde det arme fortörrede mod  
forfriske og glede  
og kilder innledes  
av paradys flod.

Kom hellige olje,  
salv sjelen med krefter,  
med aand og med liv.  
Alt hva jeg skal tenke  
og gjøre herefter  
det selv du mig giv.

Saa aandens livealige frukter  
maa staa i deiligste grøde  
og seierrik döde  
den onde attraa.



Vaar barneretts vidne,  
hjelp Abba at sige  
med munn og med sinn.  
Gi visshet i troen  
til opad at stige  
med trofaste trin!

Og vis mig saa titt du,  
o salighets pant  
om himlen erindrer,  
hvor kronen tindrer  
som Jesus oss vant.

Josua Stegman  
(Translated by H.A. Brorson.)



"O store konge Davids søn", Op. 26

O store konge, Davids søn,  
min brudgom skjøn,  
kom, lad dig her indbede!

For dig mit hjertes hus og dør  
nu mer end før,  
staar aabent og tilrede.

Ved komme din dør sorgen min.  
Vor sjælenød,  
ja synd og død  
du ene kan adsprede.

Ak, trød til mig,  
jeg mod dig gaar,  
se viljen staar  
beredt dit aag  
at bære!

Det aag er sødt  
gjør aldrig træt,  
jeg kan dig ei undvære!



Hvad jeg formaar,  
tilrede staar  
min sjæl og aand,  
min mund og haand  
dig lyster høit at ere.

Nu hosanna Davids søn!  
Min del og løn,  
for dig sig  
jorden bøie!

Høilovet udi evighed  
den som med fred  
sig hid til oss  
vil føie!

Som i vor nød  
fra Faders skjød  
kom os til gavn  
i Herrens navn.  
Hosanna i det høieste!

Nils Andersøn Urbimontanus.



"Vaagn op min sjæl". Op. 27

Vaagn op min sjæl.

Thi stunden er av sövne op at stande.

Og salighedens tid

er nær at glæde vore lande.

Vor sørgenat

er gangen plat.

Vi skal nu snarlig finde

fra Davids stol

rettvisheds sol

vor Jesum at oprinde.

Kingo.



2. Translations



"How beautiful thou art", Op. 12

How beautiful thou art, yea, beautiful,  
Thou most delightful Son of God.  
Thou Skalamite, yea mine,  
All I have is also thine.

My friend, thou art mine, yea mine,  
Then let me always thine remain.  
Yea, verily, through the ages,  
Thou shalt be mine  
Here and beyond.

But think, I am here, yea here,  
Among so many flashing swords.  
Yea, come dove, come, yea, come,  
In the cleft of the rock is a dwelling of peace.

H.A. Brorson



"Come rain from above". Op. 25

Come rain from above,  
Let the Earth come to life as a flowering valley.  
All that our Jesus has promised  
Must be thousandfold given.

You would strengthen poor withered courage  
And grant it refreshment,  
And open wells  
From the River of Paradise.

Come holy Oil,  
Anoint my Soul with strength,  
With Spirit and Life.  
All my thoughts and deeds  
Supply from now on.

That the lovely Fruits of the Spirit  
May yield the most glorious harvest  
And victoriously slay  
The evil Desire.



O Witness of our Infant Rights,

Help me say Abba

With Mouth and Heart.

Give assurance of Faith,

That I may ever walk

Faithfully upwards!

And show me,

O pledge of bliss,

Whether Heaven remembers,

Where shines

The Crown

That Jesus gained for us.

Josua Stegman.

(Translated H.A. Brorson.)



"O mighty King, O David's Son", Op. 26

O mighty King, O David's Son,  
My beautiful bridegroom,  
Come stay with me!

For you, the house and door of my heart  
Now more than ever  
Are widely open and waiting.

May my grief find solace at your door,  
Our needy souls against sin and death  
You alone can comfort.

O come to me.  
I come to meet you.  
See, I am ready  
To carry your burden!

Your yoke is sweet  
And never tires.  
I cannot do  
Without you!



All in my power  
Is ready for you  
My soul and spirit,  
My mouth and hand  
Desire to honour you.

Now, Hosanna, David's Son!  
My fortress and reward,  
For you the earth  
Bows down!

Exalted in eternity  
He who with peace  
Will himself  
Come to us!

Who in our need  
From the Father's bosom  
Came to our rescue  
In the Lord's name  
Hosanna from Heaven!

Nils Andersén Urbimontanus.



"Awake my Soul", Op. 27

Awake my Soul

For it is time to arise

And the time of salvation

Is near at hand

To gratify our Lands.

Our night of grief

Is departed

To us will soon appear

From David's seat

The Sun of Righteousness arising,

Our Jesus.

Kingo.



Appendix Q.

Words of Poems for Orchestral Pieces  
and Piano Sonata No. 2, Op. 38.



Non so, se se'è desinata luce

del suo primo fattor, che l'alma sente,

o se dalla memoria della gente

alcun'altra belta nel cor traluce;

o se fama o se sogno alcun produce

agli occhi manifesto, al cor presente,

di se lasciando un non so che cocente,

ch'è forse or quel e'a painger mi conduce.

(F. Valen, Op. 17, No. 1) Michelangelo.



"To Hope"

When by my solitary hearth I sit,  
And hateful thoughts enwrap my soul in gloom;  
When no fair dreams before my "mind's eye" flit,  
And the bare heath of life presents no bloom;  
Sweet Hope, ethereal balm upon me shed,  
And wave thy silver pinions o'er my head.

Whene'er I wander, at the fall of night,  
Where woven boughs shut out the moon's bright ray,  
Should sad Despondency my musings fright,  
And frown, to drive fair Cheerfulness away,  
Peep with the moonbeams through the leafy roof,  
And keep that fiend Despondence far aloof.

Should Disappointment, parent of Despair,  
Strive for her son to seize my careless heart;  
When, like a cloud, he sits upon the air,  
Preparing on his spell-bound prey to dart:  
Chase him away, sweet Hope, with visage bright,  
And fright him as the morning frightens night!

Whene'er the fate of those I hold most dear  
Tells to my fearful breast a tale of sorrow,  
O bright-eyed Hope, my morbid fancy cheer;  
Let me awhile thy sweetest comforts borrow:



Thy heaven-born radiance around me shed,  
And wave thy silver pinions o'er my head!

Should e'er unhappy love my bosom pain,  
From cruel parents, or relentless fair;  
O let me think it is not quite in vain  
To sigh out sonnets to the midnight air!  
Sweet Hope, ethereal balm upon me shed,  
And wave thy silver pinions o'er my head!

In the long vista of the years to roll,  
Let me not see our country's honour fade:  
O let me see our land retain her soul,  
Her pride, her freedom; and not freedom's shade.  
From thy bright eyes unusual brightness shed -  
Beneath thy pinions canopy my head!

Let me not see the patriot's high bequest,  
Great Liberty! how great in plain attire!  
With the base purple of a court oppressed,  
Bowing her head, and ready to expire:  
But let me see thee stoop from heaven on wings  
That fill the skies with silver glitterings!

And as, in sparkling majesty, a star  
Gilds the bright summit of some gloomy cloud;  
Brightening the half veiled face of heaven afar:



So, when dark thoughts my boding spirit shroud,  
Sweet Hope, celestial influence round me shed,  
Waving thy silver pinions o'er my head.

J. Keats

F. Valen, Op. 18, No. 2.



Epithalamion

Ye learned sisters, which have oftentimes  
Beene to me ayding, others to adorne:  
Whom ye thought worthy of your gracefull rymes,  
That even the greatest did not greatly scorne  
To heare theyr names sung in your simple layes,  
But joyed in theyr prayse.

And when ye list your owne mishaps to mourne,  
Which death, or love, or fortunes wreck did rayse,  
Your string could soone to sadder tenour turne,  
And teach the woods and waters to lament  
Your dolefull dreriment.

Now lay those sorrowfull complaints aside,  
And having all your heads with girland crownd,  
Helpe me mine owne loves prayses to resound,  
Ne let the same of any be envide:  
So Orpheus did for hiw owne bride,  
So I unto my selfe alone will sing,  
The woods shall to me answer and my Echo ring.

Early, before the worlds light giving lampe  
His golden beame upon the hills doth spred,  
Having disperst the nights unchearefull dampe,  
Doe ye awake, and with fresh lusty hed,

/



Go to the bowre of my beloved love,  
My truest turtle dove,  
Bid her awake; for Hymen is awake,  
And long since ready forth to maske to move,  
With his bright Tead that flames with many a flake,  
And many a bachelor to waite on him,  
In theyr fresh garments trim.  
Bid her awake therefore and soone her dight,  
For lo the wished day is come at last,  
That shall for al the paynes and sorrowes past,  
Pay to her usury of long delight:  
And whylest she doth her dight,  
Doe ye to her of joy and solace sing,  
That all the woods may answer and your eccho ring.  
  
Bring with you all the Nymphes that you can heare  
Both of the rivers and the forrests greene:  
And of the sea that neighbours to her neare,  
Al with gay girlands goodly wel beseene.  
And let them also with them bring in hand,  
Another gay girland  
For my fayre love of lillyes and of roses,  
Bound truelove wize with a blew silke riband.  
And let them make great store of bridale poses,

/



And let them eke bring store of other flowers  
To deck the bridale bowers.

And let the ground whereas her foot shall tread,  
For feare the stones her tender foot should wrong  
Be strewed with fragrant flowers all along,  
And diapred lyke the discoloured mead.

Which done, doe at her chamber dore awayt,  
For she will waken strayt,  
The whiles doe ye this song unto her sing,  
The woods shall to you answer and your Echo ring.

Ye Nymphes of Mulla which with carefull heed,  
The silver scaly trouts doe tend full well,  
And greedy pikes which use therein to feed,  
(Those trouts and pikes all others doe excell)

And ye likewise which keepe the rushy lake,  
Where none doe fishes take,

Bynd up the locks the which hang scatterd light,  
And in his waters which your mirrour make,  
Behold your faces as the christall bright,  
That when you come whereas my love doth lie,  
No blemish she may spie.

And eke ye lightfoot mayds which keepe the deere,  
That on the hoary mountayne use to towre,



And the wylde wolves which seek them to devoure,  
With your steale darts doo chace from coming near,  
Be also present heere,  
To helpe to decke her and to help to sing,  
That all the woods may answer and your eccho ring.

Wake, now my love, awake; for it is time,  
The Rosy Morn long since left Tithones bed,  
All ready to her silver coche to clyme,  
And Phoebus gins to shew his glorious hed.  
Hark how the cheerefull birds to chaunt theyr laies  
And carroll of loves praise.

The merry Larke hir mattins sings aloft,  
The thrush replyes, the Mavis descant playes,  
The Cusell shrills, the Ruddock warbles soft,  
So goodly all agree with sweet consent,  
To this dayes merriment.

Ah my deere love why doe ye sleepe thus long,  
When meeter were that ye should now awake,  
T' awayt the coming of your joyous make,  
And hearken to the birds lovelearned song,  
The dewy leaves among.  
For they of joy and pleasance to you sing,  
That all the woods them answer and theyr eccho ring.

/

My love is now awake out of her dreams,  
And her fayre eyes like stars that dimmed were  
With darksome cloud, now shew theyr goodly beams  
More bright than Hesperus his head doth rere.  
Come now ye danzels, daughters of delight,  
Helpe quickly her to dight,  
But first come ye fayre houres which were begot  
In Joves sweet paradise, of Day and Night,  
Which doe the seasons of the yeare allot,  
And al that ever in this world is fayre  
Doe make and still repayre.  
And ye three handmayds of the Cyprian Queene,  
The which doe still adorne her beauties pride,  
Helps to addorne my beautifullest bride:  
And as ye her array, still throw betweene  
Some graces to be seene,  
And as ye use to Venus, to her sing,  
The whiles the woods shal answer and your eccho ring.  
  
Now is my love all ready forth to come,  
Let all the virgins therefore well awayt,  
And ye fresh boyes that tend upon her groome  
Prepare your selves; for he is coming strait.  
Set all your things in seemely good aray  
Fit for so joyfull day,

/



The joyfullst day that ever sunne did see.

Faire Sun, shew forth thy favourable ray,

And let thy lifull heat not fervent be

For feare of burning her sunshyny face,

Her beauty to disgrace.

O fayrest Phoebus, father of the Muse,

If ever I did honour thee aright,

Or sing the thing, that mote thy mind delight,

Doe not thy servants simple boone refuse,

But let this day, let this one day be myne,

Let all the rest be thine.

Then I thy soverayne prayses loud wil sing,

That all the woods shal answer and theyr eeche ring.

Harke how the Minstrels gin to shrill aloud

Their merry Musick that resounds from far,

The pipe, the tabor, and the trembling Croud,

That well agree withouten breach or jar.

But most of all the Damzels doe delite,

When they their tymbrels smyte,

And thereunto doe daunce and carrol sweet,

That all the senses they doe ravish quite,

The whyles the boyes run up and downe the street,

Crying aloud with strong confused noyce,

As if it were one voyce.

Hymen io Hymen, Hymen they do shout,  
That even to the heavens theyr shouting shrill  
Doth reach, and all the firmament doth fill,  
To which the people standing all about,  
As in approvance doe thereto applaud  
And loud advaunce her laud,  
And evermore they Hymen Hymen sing,  
That al the woods them answer and theyr eecho ring.

Loe where she comes along with portly pace  
Lyke Phoebe from her chamber of the East,  
Arysing forth to run her mighty race,  
Clad all in white, that seemes a virgin best.  
So well it her becommes that ye would weene  
Some angell she had beene.  
Her long loose yellow locks lyke golden wyre,  
Sprinckled with perle, and perling flowres a tweene,  
Doe lyke a golden mantle her attyre,  
And being crowned with a girland greene,  
Seeme lyke some mayden Queene.  
Her modest eyes abashed to behold  
So many gazers, as on her do stare,  
Upon the lowly ground affixed are.  
Ne dare lift up her countenance too bold,  
But blush to heare her prayses sung so loud,

/



So farre from being proud.

Nathlesse doe ye still loud her prayes sing.

That all the woods may answer and your eccho ring.

Tell me ye merchants daughters did ye see

So fayre a creature in your towne before,

So sweet, so lovely, and so mild as she,

Adorn'd with beautyes grace and vertues store,

Her goodly eyes lyke Saphyres shining bright,

Her forehead yvory white,

Her cheekes lyke apples which the sun hath rudded,

Her lips lyke cherries charming men to byte,

Her brest like to a bowle of creame uncrudded,

Her paps lyke lyllyes budded,

Her snowie necks lyke to a marble towre,

And all her body like a pallace fayre,

Ascending uppe with many a stately stayre,

To honours seat and chastities sweet bowre.

Why stand ye still ye virgins in amaze,

Upon her so to gaze,

Whiles ye forget your former lay to sing,

To which the woods did answer and your eccho ring.

/



But if ye saw that which no eyes can see,  
The inward beauty of her lively spright,  
Garnisht with heavenly guifts of high degree,  
Much more then would ye wonder at that sight,  
And stand astonisht lyke to those which red  
Medusaes mafeul hed.

There swels sweet love and constant chastity,  
Unspotted fayth and comely womanhood,  
Regard of honour and mild modesty,  
There vertue raynes as Queene in royal throne,  
And giveth lawes alone.

The which the base affections doe obay,  
And yeeld theyr services unto her will,  
No thought of thing uncomely ever may  
Thereto approach to tempt her mind to ill.  
Had ye once seene these her celestial treasures,  
And unrevealed pleasures,  
Then would ye wonder and her prayses sing,  
That al the woods should answer and your eeche ring.

Open the temple gates unto my love,  
Open them wide that she may enter in,  
And all the postes adorne as doth behove,  
And all the pillours deck with girlands trim,  
For to recyve this Saynt with honour dew.



That cometh in to you.

With trembling steps and humble reverence,

She cometh in, before th'almighties view,

Of her ye virgins learne obedience,

When so ye come into those holy places,

To humble your proud faces:

Bring her up to th' high altar, that she may

The sacred ceremonies there partake,

The which do endlesse matrimony make,

And let the roring Organs loudly play

The praises of the Lord in lively notes,

The whiles with hollow threates

The Choristers the joyous Anthems sing,

That al the woods may answer and their echo ring.

Behold whiles she before the altar stands

Hearing the holy priest that to her speakes

And blesseth her with his two happy hands,

Hew the red roses flush up in her cheekes,

And the pure snow with goodly vermill stayne,

Like crimsin dyde in grayne,

That even th' Angels which continually,

About the sacred Altare doe remaine,

Forget their service and about her fly,

Oft peeping in her face that seemes more fayre,  
The more they on it stare.  
But her sad eyes still fastened on the ground,  
Are governed with goodly modesty,  
That suffers not one looke to glaunce awry,  
Which may let in a little thought unsownd.  
Why blush ye love to give to me your hand,  
The pledge of all our band?  
Sing ye sweet Angels, Alleluya sing,  
That all the woods may answer and your eccho ring.

Now al is done; bring home the bride againe,  
Bring home the triumph of our victory,  
Bring home with you the glory of her gaine,  
With joyance bring her and with jollity.  
Never had man more joyfull day then this,  
Whom heavey would heape with blis.  
Make feast therefore now all this live long day,  
This day for ever to me holy is,  
Poure out the wine without restraint or stay,  
Poure not by cups, but by the belly full,  
Poure out to all that wull,  
And sprinkle all the postes and wals with wine,  
That they may sweat, and drunken be withall.

/



Crowne ye God Bacchus with a coronall,  
And Hymen also crowne with wreathes of vine,  
And let the Graces daunce unto the rest;  
For they can doo it best:  
The whiles the maydens doe theyr carroll sing,  
To which the woods shall answer and theyr eccho ring.

Ring ye the bells, ye yong men of the towne,  
And leave your wonted labours for this day:  
This day is holy; doe ye write it downe,  
That ye for ever it remember may.  
This day the sunne is in his chiefest hight,  
With Barnaby the bright,  
From whence declining daily by degrees,  
He somewhat loseth of his heat and light,  
When once the Crab behind his back he sees.  
But for this time it ill ordained was,  
To chosse the longest day in all the yeare,  
And shortest night, when longest fitter weare:  
Yet never day so long, but late would passe.  
Ring ye the bells, to make it weare away,  
And benefiers make all day,  
And daunce about them, and about them sing:  
That all the woods may answer, and your eccho ring.

/



Ah when will this long weary day have end,  
And lende me leave to come unto my love?  
How slowly do the houres theyr numbers spend?  
How slowly does sad Time his feathers move?  
Hast thee O fayrest Planet to thy home  
Within the Westernne fome:  
Thy tyred steedes long since have need of rest.  
Long though it be, at last I see it gloome,  
And the bright evening star with golden creast  
Appeare out of the East.  
Fayre childe of beauty, glorious lampe of love  
That all the host of heaven in rankes doost lead,  
And guydest lovers through the nightes dread,  
How chearefully thou lookest from above,  
And seemst to laugh atweene thy twinkling light  
As joying in the sight  
Of these glad many which for joy doe sing,  
That all the woods them answer and theyr eccho ring.  
  
Now ceasse ye damselfs your delights forepast;  
Enough is it, that all the day was youres:  
Now day is doon, and night is nighing fast:  
Now bring the Bryde into the brydall boures.  
Now night is come, now eccone her disaray,

/



And in her bed her lay;  
Lay her in lillies and in violets,  
And silken courteins over her display,  
And odourd sheetes, and Arras coverlets.  
Behold how goodly my faire love does ly  
In proud humility;  
Like unto Maia, when as Jove her tooke,  
In Tempe, lying on the flowry gras,  
Twixt sleepe and wake, after she weary was,  
With bathing in the Acidalian brooke.  
Now it is night, ye damselfs may be gon,  
And leave my love alone,  
And leave likewise your former lay to sing:  
The woods no more shal answer, nor your eccho ring.

Now welcome night, thou night so long expected,  
That long daies labour doest at last defray,  
And all my cares, which cruell love collected,  
Hast sund in one, and cancelled for aye:  
Spread thy broad wing over my love and me,  
That no man may us see,  
And in thy sable mantle unenwrap,  
From feare of perrill and foule horror free.  
Let no falsee treason seeke up to entrap,

/



Nor any dread disquiet once annoy

The safety of our joy:

But let the night be calme and quiet some,

Without tempestuous storms or sad afay:

Lyke as when Jove with fayre Alcmena lay,

When he begot the great Tirynthian groome:

Or lyke as when he with thy selfe did lie,

And begot Majesty.

And let the mayds and yongmen cease to sing:

Ne let the woods them answer, nor theyr eccho ring.

Let no lamenting cryes, nor dolefull teares,

Be heard all night within nor yet without:

Ne let false whispers, breeding hidden feares,

Breake gentle sleepe with misconceived doubt.

Let no deluding dreames, nor dreadful sights

Make sudden sad affrights;

Ne let housefyes, nor lightnings helpelesse harmes,

Ne let the Pouke, nor other evill sprights,

Ne let mischivous witches with theyr charmes,

Ne let hob Goblins, names whose sence we see not,

Fray us with things that be not.

Let not the shriech Oule, nor the Storke be heard:

Nor the night Raven that still deadly yele,

Nor damned ghosts cald up with mighty spells,



Nor grisly vultures make us once affeard;

Ne let th' unpleasant Quayre of Frogs still croking

Make us to wish theyr choking.

Let none of these theyr dreery accents sing;

Ne let the woods them answer, nor theyr eccho ring.

But let stil Silence trew night watches keepe,

That sacred Peace may in assurance rayne,

And tymely Sleep, when it is tyme to sleepe,

May poure his limbe forth on your pleasant playne,

The whiles an hundred little winged loves,

Like divers fethered doves,

Shall fly and flutter round about your bed,

And in the secret darke, that none reproves,

Their prety stealthes shal worke, and snares shal spread

To filch away sweet snatches of delight,

Conceald through covert night.

Ye sonnes of Venus, play your sports at will,

For greedy pleasure, carelesse of your toyes,

Thinks more upon her paradise of joyes,

Then what ye do, al be it good or ill.

All night therefore attend your merry play,

For it will soone be day:

Now none doth hinder you, that say or sing,

Ne will the woods now answer, nor your Eccho ring.



Who is the same, which at my window peepes?  
Or whose is that faire face, that shines so bright,  
Is it not Cinthia, she that never sleepes,  
But walkes about high heaven al the night?  
O fayrest goddesse, do thou not envy  
My love with me to spy:  
For thou likewise didst love, though now unthought,  
And for a fleece of woll, which privily,  
The Latmian shephard once unto thee brought,  
His pleasures with thee wrought.  
Therefore to us be favourable now;  
And sith of womens labours thou hast charge  
And generation goodly dost enlarge,  
Encline thy will t' effect our wishfull vow,  
And the chaste wombe informe with timely seed,  
That may our comfort breed:  
Till which we cease our hopefull hap to sing,  
Ne let the woods us answers, nor our Echoe sing.  
  
And thou great Juno, which with awful might  
The lawes of wedlock still dost patronize,  
And the religion of the faith first plight  
With sacred rites hast taught to solemnize:  
And eeke for comfort often called art  
Of women in their smart,

/



Eternally bind thou this lovely band,  
And all thy blessings unto us impart.  
And thou glad Genius, in whose gentle hand,  
The bridale bowre and geniall bed remains,  
Without blemish or staine,  
And the sweet pleasures of theyr loves delight  
With secret ayde doest succour and supply,  
Till they bring forth the fruitfull progeny,  
Send us the timely fruit of this same night.  
And thou fayre Hebe, and thou Hymen free,  
Grant that it may so be.  
Til which we cease your further prayse to sing,  
No any woods shal answer, nor your Eccho ring.  
  
And ye high heavens, the temple of the gods,  
In which a thousand torches flaming bright  
Doe burne, that to us wretched earthly clode,  
In dreadful darknesse lend desired light;  
And all ye powers which in the same remaine,  
More then we men can fayne,  
Poure out your blessing on us plentifully,  
And happy influence upon us raine,  
That we may raise a large posterity,  
Which from the earth, which they may long possesse,  
With lasting happinesse,

/



Up to your haughty palleces may mount,  
And for the guerdon of theyr glorious merit  
May heavenly tabernacles there inherit,  
Of blessed Saints for to increase the count.  
So let us rest, sweet love, in hope of this,  
And cease till then our tynely joyes to sing,  
The woods no more us answer, nor our echo ring.

Song made in lieu of many ornaments,  
With which my love should duly have bene dect.  
Which cutting off through hasty accidents,  
Ye would not stay your dew time to expect,  
But promist both to recompens,  
Be unto her a goodly ornament,  
And for short time and endlesse monument.

F. Valen, Op. 19.

E. Spenser.



Le cimetière marin.

Ce toit tranquille, où marchent de colombes,  
Entre les pins palpite, entre les tombes.

Nidi le juste y compose de feux  
La mer, la mer, toujours recommencée!  
O récompense après une pensée  
Qu'un long regard sur le calme des dieux!

Le morts cachés sont bien dans cette terre  
Qui les réchauffe et sèche leur mystère  
Nidi la-haut. Nidi sans mouvement  
En soi se pense et convient à soi-même  
Tête complète et parfait diadème  
Je suis en toi le secret changement.

(P. Valen, Op. 20.)

Paul Valéry.



O Solitude!

O Solitude! if I must with thee dwell,  
Let it not be among the jumbled heap  
Of murky buildings; climb with me the steep, -  
Nature's observatory - whence the dell,  
In flowery slopes, its river's crystal swell,  
May seem a span; let me thy vigils keep  
'Mongst boughs pavilioned, where the deer's swift leap  
Startles the wild bee from the foxglove bell.  
But though I'll gladly trace these scenes with thee,  
Yet the sweet converse of an innocent mind,  
Whose words are images of thoughts refined,  
Is my soul's pleasure; and it sure must be  
Almost the highest bliss of human-kind,  
When to thy haunts two kindred spirits flee.

(F. Valen, Op. 35).



The Hound of Heaven

I fled Him, down the nights and down the days;  
I fled Him, down the arches of the years;  
I fled Him, down the labyrinthine ways  
Of my own mind; and in the mist of tears  
I hid from Him, and under running laughter.  
Up vistaed hopes I sped;  
And shot, precipitated,  
Adown Titanic glooms of chasmed fears,  
From those strong Feet that followed, followed after.  
But with unhurrying chase,  
And unperturbed pace,  
Deliberate speed, majestic instancy,  
They beat - and a Voice beat  
More instant than the Feet -  
"All things betray thee, who betrayest me."

I pleaded, outlaw-wise,  
By many a hearted casement, curtained red,  
Trellised with intertwining charities;  
(For, though I knew His love who followed,  
Yet was I sore adread  
Lest, having Him, I must have naught beside)  
But, if one little casement parted wide,



The gust of His approach would clash it to.  
Fear wist not to evade, as Love wist to pursue.  
Across the margent of the world I fled,  
And troubled the gold gateways of the stars,  
Smiting for shelter on their clanged bars;  
Fretted to dulcet jars  
And silvern chatter the pale ports o' the moon.  
I said to Dawn: Be sudden - to Eve: Be soon;  
With thy young skiey blossoms heap me over  
From this tremendous Lover -  
Float thy vague veil about me, lest He see!  
I tempted all His servitors, but to find  
My own betrayal in their constancy,  
In faith to Him their fickleness to me,  
Their traitorous trueness, and their loyal deceit.  
To all swift things for swiftness did I sue;  
Clung to the whistling mane of every wind.  
But whether they swept, smoothly fleet,  
The long savannahs of the blue;  
Or whether, Thunder-driver,  
They clanged his chariot 'thwart a heaven,  
Plashy with flying lightnings round the spurn o' their feet:-  
Fear wist not to evade as Love wist to pursue.  
Still with unhurrying chase,  
And unperturbed pace,

/



Deliberate speed, majestic instancy,  
Came on the following Feet,  
And a Voice about their beat -  
"Naught shelters thee, who wilt not shelter Me."

I sought no more that after which I strayed,  
In face of man or maid;  
But still within the little children's eyes  
Seems something, something that replies.  
They at least are for me, surely for me!  
I turned me to them very wistfully;  
But just as their young eyes grew sudden fair  
With dawning answers there,  
Their angel plucked them from me by the hair.  
"Come then, ye other children, Nature's - share  
With me" (said I) "your delicate fellowship;  
Let me greet you lip to lip,  
Let me twine with you caresses,  
Wantoning  
With our Lady-Mother's vagrant tresses,  
Banqueting  
With her in her wind-walled palace,  
Underneath her azure dais,  
Quaffing, as your taintless way is,  
From a chalice

/



Lucent-weeping out of the dayspring."

So it was done;

I in their delicate fellowship was one -

Drew the bolt of Nature's secrecies.

I knew all the swift importings

On the wilful face of skies;

I knew how the clouds arise

Spumed of the wild sea-snortings;

All that's born or dies

Rose and drooped with; made them shapers

Of mine own moods, or wailful or divine -

With them joyed and was bereaven.

I was heavy with the even,

When she lit her glimmering tapers

Round the day's dead sanctities.

I laughed in the morning's eyes.

I triumphed and I saddened with all weather,

Heaven and I wept together,

And its sweet tears were salt with mortal mine;

Against the red throb of its sunset-heart

I laid my own to beat,

And share commingling heat;

But not by that, by that, was eased my human smart.

In vain my tears were wet on Heaven's grey cheek.

/



For ah! we know not what each other says,  
These things and I; in sound I speak -  
Their sound is but their stir, they speak by silences.  
Nature, poor stepdame, cannot sãike my drouth;  
Let her, if she would owe me,  
Drop you blue bosom-veil of sky, and show me  
The breasts o' her tenderness:  
Never did any milk of hers once bless  
My thirsting mouth.  
Nigh and nigh draws the chase.  
With unperturbed pace,  
Deliberate speed, majestic instancy,  
And past those noised Feet  
A voice comes yet more fleet -  
"Lo! naught contents thee, who content'st not Me."  
  
Naked I wait Thy love's uplifted stroke!  
My harness piece by piece Thou hast hewn from me,  
And smitten me to my knee;  
I am defenceless utterly.  
I slept, methinks, and woke,  
And, slowly gazing, find me stripped in sleep.  
In the rash lustihead of my young powers,  
I shook the pillaring hours

/



And pulled my life upon me; grimed with smears,  
I stand amid the dust o' the mounded years -  
My mangled youth lies dead beneath the heap.  
My days have crackled and gone up in smoke,  
Have puffed and burst as sun-starts on a stream.  
Yea, faileth now even dream  
The dreamer, and the lute the lutanist;  
Even the linked fantasies, in whose blossomy twist  
I swung the earth a trinket at my wrist,  
Are yielding; cords of all too weak account  
For earth with heavy griefs so overplussed.  
Ah! is Thy love indeed  
A weed, albeit an amaranthine weed,  
Suffering, no flowers except its own to mount?  
Ah! must -  
Designer infinite! -  
Ah! must Thou char the wood ere Thou canst limn with it?  
My freshness spent its wavering shower i' the dust;  
And now my heart is as a broken fount,  
Wherein tear-drippings stagnate, spilt down ever  
From the dark thoughts that shiver  
Upon the sighful branches of my mind.  
Such is; what is to be?  
The pulp so bitter, how shall taste the rind?

/



I dimly guess what Time in mists confounds;  
Yet ever and anon a trumpet sounds  
From the hid battlements of Eternity,  
Those shaken mists a space unsettle, then  
Round the half-glimpsed turrets slowly wash again.  
But not ere him who summoneth  
I first have seen, enwound  
With glooming robes purpureal, cypress-crowned;  
His name I know, and what his trumpet saith.  
Whether man's heart or life it be which fields  
Thou harvest, must Thy harvest fields  
Be dunged with rotten death?

Now of that long pursuit  
Comes on at hand the bruit;  
That Voice is round me like a bursting sea:  
"And is thy earth so marred,  
Shattered in shard on shard?  
Lo, all things fly thee, for thou fliest Me!  
Strange, piteous, futile thing!  
Wherefore should any set thee love apart?  
Seeing none but I makes much of naught" (He  
said),  
"And human love needs human meriting:  
How hast thou merited -  
Of all man's clotted clay the dingiest clot?



Alack, thou knowest not  
How little worthy of any love thou art!  
Whom wilt thou find to love ignoble thee,  
Save Me, save only Me?  
All which I took from thee I did but take,  
Not for thy harms,  
But just that thou might'st seek it in My arms.  
All which thy child's mistake  
Fancies as lost, I have stored for thee at home:  
Rise, clasp My hand, and come!"  
Halts by me that footfall:  
Is my gloom, after all,  
Shade of His hand, outstretched caressingly?  
"Ah, fondest, blindest, weakest,  
I am He Whom thou seekest!  
Thou dravest love from thee, who dravest Me."

P. Valen, Op. 38.

Francis Thompson.



Appendix H.

Discography.



Available Records of Valen's Music

Argo RG 81 lp:

String Quartet No. 2, Op. 13 (The Julliard  
String Quartet); Piano Music: Op. 22, Op. 24  
and Op. 36 (Robert Riefling).

Philips 631 099 L:

Concerto for Piano and Orchestra, Op. 44 (Oslo  
Philharmonic Orchestra. Conductor: Olvin  
Fjeldstad. Soloist: Robert Riefling).

\*\*\*\*\*