

# Det tidiga 1800-talets svenska koralreform utredd!

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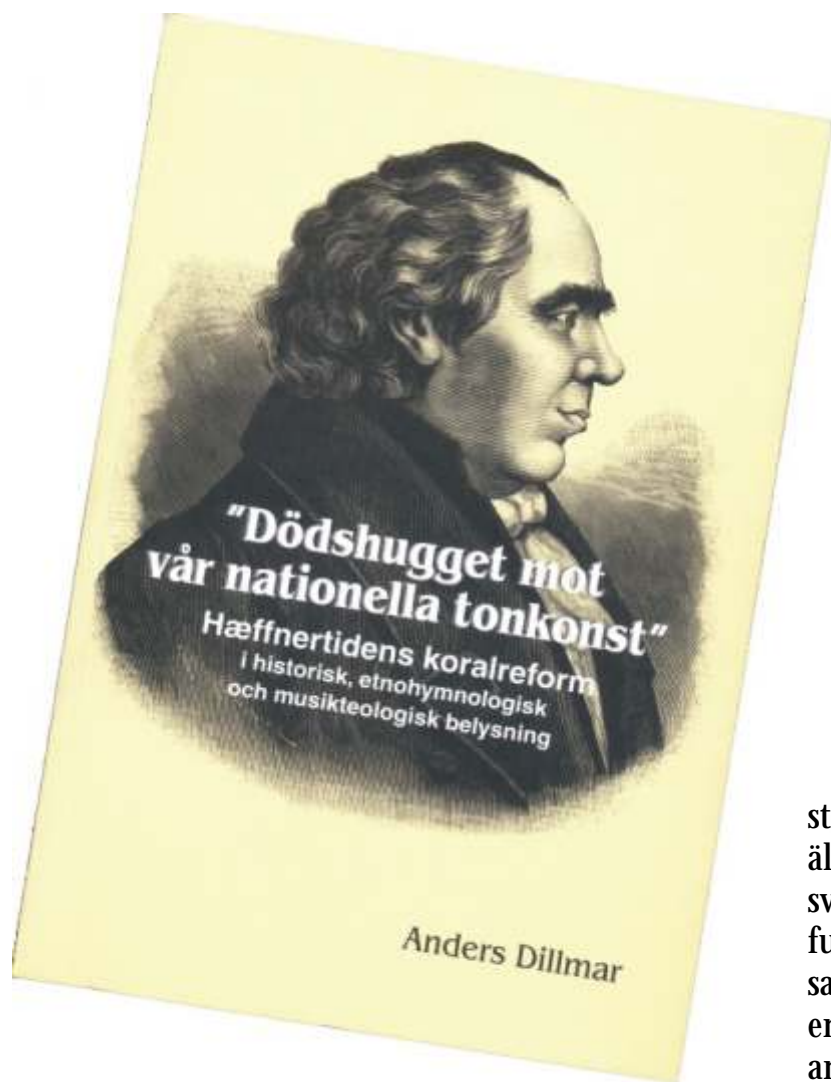
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I denna bok undersöks det begynnande 1800-talets svenska reform av kyrkosången. I fokus står J C F Hæffners koralbok 1820, med dess privat utgivna andra del 1821, som här för första gången ägnas en ingående idéhistorisk analys.

Hæffners utgåva har kritiserats hårt för att ha tagit död på den s.k. folkliga koralsången - "dödshugget mot vår nationella tonkonst" - och istället åstadkommit en förstelnad, rytmisk utjämnad församlingssång i ett ofattbart långsamt tempo.

Här sätts koralboken in i ett historiskt sammanhang där den framstår som ett led i en genomgripande koralsångsreform under 1800-talets första hälft. Med

stöd av samtida dokument skildras en äldre koralsångspraxis med nära motsvarigheter också i andra länder. De kraftfulla försöken att skapa en värdigare församlingssång innefattade mycket mer än enbart utgivandet av en koralbok i tidens anda.

Stor uppmärksamhet ägnas åt frågan om intentionerna bakom denna koralreform. Stödd på ett omfattande material, till stor del tidigare icke utnyttjat sådant, kan författaren i viktiga avseenden revidera bilden av 1800-talets koralarbete och Hæffners roll inom detta.

Dillmars skildring ger dels en ny belysning av hur koralsången såsom folklig sånggenre i grunden förändrades under 17- och 1800-talen, dels en analys av den livliga debatten i koralfrågan, främst under perioden 1770-1835, där estetiska och musikteologiska frågeställningar av bestående aktualitet friläggs.

# Abstract

Dillmar, A. 2001: "Dödshugget mot vår nationella tonkonst". Hæffnertidens koralreform i historisk, etnohymnologisk och musikteologisk belysning. ("The stab of death to our national art of music". The chorale reform during the time of Hæffner in elucidation of history, etnohymnology and theomusicology.) With a summary in English. 558 pp. ISBN 91-628-4616-7.

This thesis analyses the Swedish chorale book in two parts edited by J.C.F. Hæffner in 1820-21 to the new hymnal by Wallin of 1819. This is done in relation to the ideas and practices of the time; earlier and up to present times this chorale style has been described as a "petrified" hymnody, with a rhythmic equalisation, slow tempo, melodic trivialization and harmonic uniformity.

To understand the ideas behind this Swedish reform of congregational singing in the early 19<sup>th</sup> century attention has been paid to the aesthetics of the chorale and the theology of music of that time. Hæffner held specific ideas influenced by early German literary romanticism.

Besides this international ideological perspective the actual singing and playing practice has been studied in an ethno-hymnological approach. Hæffner's attitude to this practice has been shown to be rather positive and he did not want his edition to be compulsory introduced.

Another problem investigated has been the historical coming into being of the chorale books of Hæffner. His different editions have been compared to each other but also to other available manuscripts and editions of the time. That he was entrusted the work of 1820 has now got a new answer through a previously unknown "Universal Chorale Book" intended for Germany. Still, the solid workmanship of his predecessor Frigel in the Hymn Committee was decisive for the preservation of many old and forgotten melodies and is described in considerable detail.

The role of the Royal Academy of Music has likewise been studied. It strongly supported Hæffner's printed chorale books and used the edition of 1820-21 in its education and examinations. However, the Academy came to defend the very slow chorale tempo at hand; Hæffner was of another opinion. His iso-rhythmical design was an involuntary concession to singing practice.

The reception and the criticism has also been studied. In the discussions allusions were often made to the Moravian singing of chorales. Dillner's numerical notation not only made it possible for musically uneducated people to learn the melodies but his edition also contained an elaborate theology of music, which never before has been described in spite of its wide distribution. For the organists Åhlström's chorale book of 1832 became very popular, but the great differences between his and Hæffner's edition were concentrated to a rather small number of melodies.

*Key words:* Sweden; 19<sup>th</sup> century; Johann Christian Friedrich Hæffner; Chorale book; Congregational hymn singing; Old way of singing; Singing practice; Ornamentation; Individualized way of singing; Heterophony; Chorale reform; Regular singing; Four-part singing; Iso-rhythmical performance; Chorale tempo; Harmonisation of hymn tunes; Legato; Moravian singing practice; Organ playing of chorales; Symbolism of organ; Early German literary romanticism; Ethno-hymnology; Theomusicology; Aesthetics of chorale.

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