

Friedrich Kuhlau
Works for Solo Piano
Vol. 2

Marie-Luise Bodendorff

Friedrich Kuhlau (1786-1832)

Works for Solo Piano, Vol. 2

Marie-Luise Bodendorff, piano

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| 3 Rondos, Op. 1* (1810-1814) | 20:59 | Sonatina in F Major, Op. 55, No. 4 (1823) | 7:49 |
| 1 No. 1. Moderato | 7:30 | 11 I. Allegro non tanto | 3:26 |
| 2 No. 2. Moderato assai | 7:35 | 12 II. Andantino con espressione | 1:35 |
| 3 No. 3. Scherzo | 5:54 | 13 III. Alla polacca | 2:48 |
| Sonatina in C Major, Op. 55, No. 1 (1823) | 4:18 | Sonatina in D Major, Op. 55, No. 5 (1823) | 5:02 |
| 4 I. Allegro | 2:42 | 14 I. Tempo di marcia | 2:56 |
| 5 II. Vivace | 1:36 | 15 II. Vivace assai | 2:06 |
| Sonatina in G Major, Op. 55, No. 2 (1823) | 6:45 | Sonatina in C Major, Op. 55, No. 6 (1823) | 11:56 |
| 6 I. Allegretto | 2:33 | 16 I. Allegro maestoso | 7:08 |
| 7 II. Cantabile | 2:00 | 17 II. Menuetto | 4:48 |
| 8 III. Allegro | 2:12 | 18 Fantasy in G minor on Swedish Songs, Op. 93 (1828) | 14:07 |
| Sonatina in C Major, Op. 55, No. 3 (1823) | 5:43 | Maestoso | |
| 9 I. Allegro con spirito | 3:29 | | |
| 10 II. Allegretto grazioso | 2:14 | * World premiere recordings | Total 76:42 |



The art of the pianist

By Andrew Mellor

On 23 January 1811, the curtain at Copenhagen's Royal Theatre went up to reveal an unfamiliar German musician on stage. 'His bony form seemed somewhat clumsy in his black concert attire', read a report of the event. 'He had a good head of curly hair and a long ruddy face marred by the lack of one eye [...]. Then he sat down and began to play the piece, his Piano Concerto in C Major, and the impression of awkwardness that had encumbered his overall appearance vanished. He proved to be a master'.

The musician was Friedrich Kuhlau. Weeks earlier, in the final days of 1810, the 24-year-old had escaped to the Danish capital under the name Kasper Meier. For years,

Kuhlau struggled to make ends meet as a pianist in the northern provinces of Germany and when Napoleon finally took control of Hamburg, he faced conscription into the army. The decision to travel north proved to be one of the most astute of his career, even if it was only conceived as a stopgap. Kuhlau was no stranger to bad luck, but as a newcomer to Denmark he easily worked his way into the country's musical and aristocratic milieu. Within three years he was walking the corridors of its palaces as a Danish citizen, and would live in the country for the rest of his life.

Daniel Friedrich Rudolph Kuhlau was born in Uelzen, near Hanover, in 1786. When he fell down a staircase as a child, a shard of glass from a bottle he was carrying injured the young Friedrich's right eye, which he eventually lost. During his convalescence, Kuhlau's bandmaster father



Friedrich Kuhlau

bought his son a piano, sealing the young man's relationship with the instrument that would come, as much as the flute, to define his career.

By 1803, his family had settled in Hamburg, where Kuhlau quickly progressed and soon was studying with Christian Friedrich Gottlieb Schwencke, who had succeeded Carl Philip Emmanuel Bach as organist at Hamburg's Katharinenkirche. His decision to head north may have been influenced by his uncle's employment as an organist in the north Jutland town of Aalborg. Either way, Kuhlau hit Danish soil running. The Royal Danish Theatre performance of 1811 was well received, as much given the Danes' natural affection for an awkward, underdog figure as for their genuine interest in Kuhlau's music. Denmark knew of Beethoven and sensed Kuhlau's connection to the German master's style in his own music's sense

of drama and elegance. Kuhlau had already played Beethoven's Quintet for Piano and Winds, Op. 16, in Denmark before introducing the Royal Danish Theatre audience to his own concerto.

Kuhlau's continental provenance prompted aristocrats to seek him out as a teacher. With the memory of poverty lingering still, the pianist developed a fierce worth ethic but was never entirely satisfied teaching. At the request of Adam Oehenschläger, he wrote his first singspiel for the Royal Danish Theatre, *Røverborgen* (Robbers' Castle), which premiered in 1814. The sometimes-bumpy relationship with the theatre that ensued would reach its height in 1828 with Kuhlau's music for the play *Elverhøj* (Elves' Hill), written to celebrate the wedding of King Frederik VI's daughter. The score would become a touchstone of Danish culture, its status sealed a century

and a half later when parts of its overture were elaborately choreographed by a band of score-reading robbers in the movie *Olsen-banden ser rødt* (The Olsen Gang sees red, 1976).

Kuhlau's career was characterised by loose relationships with both the Royal Danish Theatre (he spent one season as its chorus master) and the Royal Court (with which he wangled his own semi-freelance position of 'Court Chamber Musician'). His life was similarly ill defined, chaotic even, and he developed a voracious appetite for alcohol and tobacco. In 1814, Kuhlau's struggling parents and youngest sister moved from Germany to live with him at his house in Lyngby, north of Copenhagen. The arrangement put a strain on the composer's finances, at which point he started to churn out numerous works for rapid publication, among them over a hundred

scores for flute that have ensured his name retains currency in woodwind circles.

It was as a pianist that Kuhlau was best known in his lifetime. In that capacity, he would travel to Sweden and Austria as well as returning to his native Germany. On one such trip in 1825, Kuhlau had a well-documented encounter with his musical hero Ludwig van Beethoven, whose five piano concertos he had already premiered in Denmark.

As described in Thayer's *The Life of Ludwig van Beethoven*, a party including Beethoven and Kuhlau took a walk in the countryside before stopping at a tavern to fill up on drink, retiring to Ludwig's quarters to partake in some intellectual horseplay which included both composers writing out musical canons. Kuhlau wrote a canon on the name of Bach while Beethoven's took as its theme a version of his

companion's name: 'kühl, nicht lau' (cool, not lukewarm). Beethoven wrote apologetically to 'my dear Kuhlau' after the event, apparently embarrassed that he may have overstepped the bounds of good humour. Both Beethoven and his publisher Schlesinger liked and admired their Danish-German acquaintance, to whom they affectionately referred in correspondence as 'the cyclops.'

Back in Copenhagen, life's stresses caught up with Kuhlau. He lost both his parents in 1830 and six months later, in February 1831, his house burned to the ground, with it all his unpublished manuscripts including that for a second piano concerto. He never fully recovered from a night in the bitter cold watching the blaze, which put him in hospital for three months having aggravated an existing chest ailment. He died in Copenhagen a little over a year later.

Kuhlau's music bore all the hallmarks of early Romanticism at a time when Danish music was only just cottoning on to it. He was also a stylish pianist who relished the instrument's rapidly advancing technology and was well placed to capitalize on the middle class fashion for having the instrument at home. His piano music can be divided into works intended for teaching or improving the technique of talented amateurs (notably his well-known Sonatinas), and grand works for accomplished pianists (including his variation sets and Fantasias). His piano music is melodically rich while the more advanced examples explore the full sonority of the instrument and range in texture from the delicate to the imposing.

Kuhlau's first opus number demonstrate the point. His **3 Rondos, Op. 1**, for piano were probably written in 1809 before the composer

arrived in Denmark, but were published in Copenhagen the following year. The score bears a dedication to 'Signora Contessa de Wallmoden-Gimborn', a daughter of the German Lieutenant-General Johann Ludwig von Wallmoden, who could well have been a student of the composer. The functional title reveals not only Kuhlau's pedagogical intent, but also his consumer-facing attachment to straightforward classical forms – in this case a work whose main musical motif recurs or 'comes around' throughout each piece. That rather dry description belies some of Kuhlau's most charming and distinctive music.

Rondo No. 1 introduces a gallant theme of Beethovenian shape and Mozartian grace, whose various reprises are punctuated by developmental sections of increasing complexity and display (and with plenty of Kuhlau's beloved scales).

Rondo No. 2 introduces a puckish melody in a high register that is gradually made more civil and serious as it comes down to earth, though it retains flashes of its original flair right to the end.

The athletic main theme of Rondo No. 3 is more unconventional and rhythmically ambiguous, which sets the stage for one of Kuhlau's most inventive works, featuring harmonic sequencing and even an accelerando. At one stage, the texture splinters into something approaching pointillist patterning, as Kuhlau's main theme is atomized about the keyboard, entirely exposed.

Kuhlau's four sets of Sonatinas ('little sonatas') still enjoy currency among pianists looking to hone their skills. The **6 Sonatinas, Op. 55**, were published in Copenhagen in 1823, evidently geared towards the growing cohort of aspiring amateurs.

The works introduce their executors to some basics of piano technique: finger dexterity, the nuances of balancing two hands (which variously assume both accompaniment and melody roles) and the encouragement of nuanced, elegant phrasing (non-negotiable in Kuhlau). The Sonatinas also familiarize their pianists with the basic structural characteristics of sonata form.

The first three pieces in the Op. 55 set are well known, the last three less so. Kuhlau's generally sunny, genial disposition is apparent from the first of the set, in the straightforward key of C Major. Its 'Allegro' introduces a cheerful melody, visits new material in the dominant key of G Major and then reprises the opening idea. The second movement, a rapid 'Vivace' featuring an ascending chromatic scale, would help strengthen the fingers of any fledgling pianist.

There is delicacy concealed within the straightforwardness of the Sonatina No. 2 in G Major, which contrasts a tender 'Cantabile' slow movement featuring hints of chromaticism with the surrounding 'Allegretto' and 'Allegro' movements, the first gallant and the last displaying a touch of humour with its fanfare-like groups of chords. The Sonatina No. 3, back in C Major, presents livewire music across two movements, featuring a theme in parallel sixths ('Allegro con spirito') and light-fingered flourishes ('Allegretto grazioso').

The first movement of Kuhlau's Sonatina No. 4 in F Major introduces more complex rhythmic devices including triplets – in which the pianist is asked to play three notes in the time allotted to two – and, in the final movement 'Alla polacca', the off-beat accents of a Polish dance. A short but expressive 'Andantino' is sandwiched between the two.

Rhythm remains at the forefront of the Sonatina No. 5 in D Major, whose 'Tempo di marcia' opening is propelled by pointed dotted rhythms before the right hand spins the melody of the active 'Vivace assai'. Kuhlau expands the set's scale and mode of expression for his final Sonatina No. 6 in C Major, in which the secondary theme of the grand 'Allegro maestoso' requires its pianist to cross hands (the music also journeys to a wider range of keys). It concludes with a traditional Minuet and Trio, with an added coda.

Kuhlau was known for his tendency to improvise on likeable tunes at the piano, a hobby that fed his many published sets of Variations and Fantasies. He was particularly keen on folksongs from his adopted Scandinavia, including those of Sweden, to which he was a frequent visitor.

Kuhlau toured Sweden for the first time in 1815 at the behest of the German horn player Johann Gottfried Schuncke. One of Kuhlau's pupils, the pianist Carl Schwarz, settled in Gothenburg from where he maintained close links with his former teacher. With Schwarz for assistance, Kuhlau ingratiated himself with the Gothenburg elite. His **Fantasy in G minor on Swedish Songs, Op. 93**, is dedicated to a 'Madame Betty Magnusson of Gothenburg.'

The piece displays all the craftsmanship, elegance and conviviality that raises Kuhlau's more light-hearted works to the level of genuine interest. In the work's 'Maestoso' introduction, florid passagework interrupts stentorian chords as various Swedish melodies are alluded to. A theme is then clearly presented, re-voiced and passed between the pianist's two hands



Marie-Luise Bodendorff

in the ensuing 'Andante mesto' passage, to increasingly elaborate filigree accompaniment.

Another theme is introduced in the initially serene 'Allegretto pastorale', which turns into a self-contained variation section that once again passes the tune between the hands, the passagework florid but never over-heated (this section builds clearly on foundations heard in the Sonatinas). Unison scales and an improvisatory transition lead to the guarded, internal atmosphere of the 'Allegretto con tenerezza' section, which lays a string of demisemiquavers over the tune, now in the left hand, in the manner of Beethoven. That section ends with passionate, stormy undertones before a final 'Allegretto scherzando' in which the tune is laid over homophonic semiquaver chords that induce a final chase-down.

The pianist **Marie-Luise Bodendorff** was born in Augsburg and has in recent years distinguished herself in concert series and at several festivals in Germany, Denmark, Sweden, Spain, France, Serbia and China. She began playing the piano as a 5-year-old and debuted one year later with the Südwestdeutsches Kammerorchester Pforzheim in an adaptation of Kuhlau's Sonatina in C Major, Op. 20.

Marie-Luise Bodendorff is a student of Olga Rissin-Morenova, Vladimir Krainev, Brigitte Engerer, Christopher Oakden and Niklas Sivelöv. She has been a prize winner in numerous international piano competitions and has performed as a soloist with several orchestras from countries such as Germany, Romania and Italy. She currently teaches piano and chamber music at the Royal Danish Academy of Music in Copenhagen.

Klaverkunst

Af Andrew Mellor

Den 23. januar 1811 gik scenetæppet på Det Kongelige Teater op for en ukendt tysk musiker. "Hans ranglede skikkelse virkede lettere klodset i det sorte koncerttøj," lød en beretning fra aftenen. "Hans nydelige hoved med krøllet hår og langt, rødmosset ansigt var skæmmet af et manglende øje [...] Så satte han sig og begyndte at spille værket, sin klaverkoncert i C-dur, så indtrykket af kejtethed, der havde tynget hans generelle fremtoning, forsvandt. Han viste sig som en mester."

Den omtalte musiker var Friedrich Kuhlau. Uger tidligere, i de sidste dage af 1810, var han 24 år gammel flygtet til den danske hovedstad under navnet Kasper Meier. I årevis havde han uden større

held forsøgt at skabe sig en karriere som pianist i det nordlige Tyskland, og da Napoleon endelig overtog kontrollen med Hamborg, stod Kuhlau til at blive tvangsudskrevet til hæren. Beslutningen om at rejse nordpå viste sig at være en af hans karrieres klogeste, selvom rejsen i første omgang kun blev set som et midlertidigt stop på vejen. Kuhlau var ikke ubekendt med mangel på held, men som tilflytter lykkedes det ham at indynde sig i Danmarks musikalske og aristokratiske kredse. I løbet af tre år færdedes han hjemmefrem i palæernes korridorer og endte med at tilbringe resten af sit liv i landet som dansk statsborger.

Daniel Friedrich Rudolph Kuhlau blev født i 1786 i Uelzen nær Hannover. Da han som barn faldt ned ad en trappe, knustes en flaske, han havde båret på, og et glasskår havnede i hans højre øje. Øjet endte han med at miste, men under syge-

lejet købte hans far, der var kapelmester, et klaver til sønnen og knyttede dermed den unge mands skæbne til det klaver, der i lige så høj grad som tværføjten skulle komme til at definere hans karriere.

I 1803 bosatte familien sig i Hamborg, hvor Kuhlau hurtigt gjorde fremskridt og snart efter studerede hos kantor Schwencke, der havde efterfulgt C.P.E. Bach som organist ved Katharinenkirche i Hamborg. Hans beslutning om at drage nordpå kan meget vel have været påvirket af onklens ansættelse som organist i Aalborg. Uanset hvad blev Kuhlaus møde med Danmark straks en succes. Koncerten i 1811 på Det Kongelige Teater blev vel modtaget, hvilket nok lige så meget skyldtes danskernes hang til at fatte sympati for en akavet, undertippet skikkelse som oprigtig interesse for Kuhlaus musik. Danmark kendte til Beethovens musik og fornemmede Kuhlaus forbindelse til den tyske mester i

hans flair for drama og elegance, og Kuhlau havde allerede optrådt med Beethovens Kvintet for klaver og blæsere, op. 16, i Danmark, før han introducerede sin egen klaverkoncert til Det Kongelige Teaters publikum.

Kuhlaus kontinentale baggrund fik aristokratiet til at opsøge ham som klaverlærer. Med sin egen fattigdom i frisk erindring udviklede han en streng arbejdsdisciplin, men stillede sig til gengæld aldrig helt tilfreds med at undervise. På opfordring fra Adam Oehlenschläger skrev han sit første syngespil til Det Kongelige Teater, *Røverborgen*, som havde premiere i 1814. Hans til tider knortede forhold til teatret nåede sit højdepunkt i 1828 med musikken til skuespillet *Elverhøj*, skrevet i forbindelse med fejringen af kong Frederik VI's datters bryllup. Partituret skulle senere blive en hjørnesten i dansk kultur og fik halvandet hundrede år senere slået sin status fast i en sindrig filmkoreografi

udtænkt af den partiturkyndige Egon Olsen i Erik Ballings *Olsen-banden ser rødt* fra 1976.

Kuhlaus karriere var kendetegnet af løse tilknytninger til såvel Det Kongelige Teater (hvor han var syngemester en enkelt sæson) og hoffet (hvor han fik etableret sin egen semi-freelancestilling som kongelig kammermusikus). Også hans liv var uafklaret og lettere kaotisk, samtidig med at han udviklede en voldsom appetit på både alkohol og tobak. I 1814 flyttede Kuhlaus fattige forældre og yngste søster fra Tyskland for at bo hos ham i huset i Lyngby. Det familiære arrangement belastede komponistens økonomi og foranledigede ham til at udgive værker i hastigt tempo, heriblandt de mange værker for fløjte, som siden har sikret Kuhlau høj status i træblæserkredse.

I sin levetid var Kuhlau dog primært kendt som pianist. I denne egen-

skab rejste han både til Sverige og Østrig og tilbage til sit tyske fødeland. På en sådan rejse havde Kuhlau i 1825 et veldokumenteret møde med sit musikalske forbillede, Ludwig van Beethoven, hvis fem klaverkoncerter han allerede havde givet danske førsteopførelser. Som beskrevet i Alexander Thayers Beethoven-biografi tog et selskab omfattende Beethoven og Kuhlau på landlig udflugt, gjorde holdt på et værtshus for at få forfriskninger og fortsatte så hjemme hos Ludwig med forskellige intellektuelle løjer, heriblandt udarbejdelsen af kanoner. Kuhlau skrev en kanon over navnet Bach, mens Beethoven som tema valgte at udlægge sin kollegas navn: "kühl, nicht lau" (kølig, ikke lunken). Efterfølgende skrev Beethoven undskyldende til "min kære Kuhlau", tydeligvis flov over måske at have overskredet hans grænser. Både Beethoven og hans forlægger, Schlesinger, kunne godt lide

og beundrede deres dansk-tyske bekendtskab, som de i breve hængivent omtalte som "kyklopen".

Tilbage i København begyndte tilværelsen at sætte sig spor hos Kuhlau. Han mistede begge forældre i 1830, og et halvt år senere, i februar 1831, brændte hans hus ned til grunden, inklusive alle hans utrykte manuskripter og manuskriptet til en ny klaverkoncert. Han kom sig aldrig helt efter at have stået ude i den iskolde nat og fulgt ildens hærgen og måtte tre måneder på hospitalet efter at have fremskyndet en allerede kendt brystlidelse på denne måde. Han døde i København lidt over et år senere.

Kuhlaus musik havde alle den tidlige romantiks kendetegn på et tidspunkt, hvor dansk musik kun lige var ved at få øjnene op for den. Desuden var han en stilbevidst pianist med forståelse for den hastige udvikling af instrumentets teknologi og i en god

position til at drage fordel af middelklassens forkærlighed for at have et instrument i hjemmet. Hans klavermusik kan inddeles i dels værker til undervisningsbrug eller med henblik på talentfulde amatører (ikke mindst de velkendte sonatiner), dels stort anlagte værker for erfarne pianister. Generelt er hans bedste klavermusik melodisk righoldig, udnytter alle instrumentets klangmuligheder og spænder i sin opbygning fra det sarte til det pompøse.

Det er Kuhlaus første opusnummer et eksempel på. Hans **3 rondoer, op. 1**, for klaver er antagelig komponeret i 1809 forud for komponistens ankomst til Danmark, men blev først trykt i København året efter. Værket er tilegnet "Signora Contessa de Wallmoden-Gimborn", som var datter af den tyske generaløjtnant Johann Ludwig von Wallmoden, der meget vel kan have været elev af komponisten. Den nøgterne titel afslører ikke

kun Kuhlaus pædagogiske hensigter, men også hans brugervenlige fokus på enkle klassiske former – i dette tilfælde et værk, hvor det musikalske hovedmotiv i hvert stykke optræder regelmæssigt eller “vender tilbage”. Den temmelig tørre beskrivelse dækker imidlertid over noget af den mest charmerende og karakteristiske musik fra Kuhlaus hånd.

Rondo nr. 1 præsenterer et høvisk tema, der både rummer formmæssige mindelser om Beethoven og karaktermæssige mindelser om Mozart, og hvis forskellige gentagelser veksler med stadig mere komplekse og virtuose gennemføringspartier (med masser af Kuhlaus elskede skalaer). I Rondo nr. 2 præsenteres en drilsk melodi i det lyse register, men bliver gradvis mere dannet og alvorlig, efterhånden som den kommer ned på jorden, også selvom den lige til det sidste bevarer glimt af sin oprindelige friskhed.

Det robuste hovedtema i Rondo nr. 3 er mere ukonventionelt, rytmisk markant og tvetydigt og kommer dermed til at danne afsæt for et af Kuhlaus mest originale værker med gentagne akkordsekvenser og sågar et accelerando. På et tidspunkt splintres klangbilledet i et nærmest pointillistisk mønster, hvor Kuhlaus hovedtema bliver fordelt over hele klaviaturet og dermed fuldstændig blottet.

Kuhlaus fire sæt af sonatiner (“små sonater”) er stadig populære blandt pianister med ønske om at finpudse deres færdigheder. De **6 sonatinaer, op. 55**, blev trykt i København i 1823 og er tydeligvis tiltænkt det voksende publikum af ambitiøse amatører. Værkerne præsenterer den udøvende for nogle af klaverspillets grundlæggende elementer: fingerfærdighed, kunsten at skabe balance mellem de to hænder (der skiftes til at være akkompagnerende

og melodibærende) samt udviklingen af en nuanceret og elegant frasering (hvilket er altafgørende hos Kuhlau). Ligeledes stifter pianisten i sonatinerne også bekendtskab med sonateformens grundlæggende konstruktionsprincipper.

De tre første stykker i op. 55 er velkendte, mens de tre sidste ikke i samme grad er det. Straks fra sættets første stykke er Kuhlaus generelt lyse og elskværdige temperament åbenlyst i den ligefremme toneart C-dur. “Allegro”-satsen præsenterer en munter melodi, opsøger nyt materiale i dominanttonearten G-dur og gentager derefter åbningstemaet. Anden sats, en lynhurtig “Vivace” med brug af en opadgående kromatisk skala, vil kunne styrke fingrene hos enhver håbefuld pianist.

I Sonatine nr. 2 i G-dur dækker umiddelbarheden over et sart aspekt,

hvor en blid, langsom sats med angivelsen “Cantabile” står i kontrast til antydningerne af kromatik i de to omgivende “Allegretto”- og “Allegro”-satser, hvoraf den første er høvisk, mens den sidste med sine fanfarelignende akkordgrupper antyder glimt af humor. Sonatine nr. 3, atter i C-dur, byder gennem to satser på hektisk musik i form af blandt andet et tema i parallelle sekster (“Allegro spirito”) og opvisninger i fingerfærdighed (“Allegretto grazioso”).

I første sats af Kuhlaus Sonatine nr. 4 i F-dur præsenteres der mere komplicerede rytmiske virkemidler såsom trioler – hvor pianisten skal spille tre toner inden for et tidsrum afsat til to – og i finalen “Alla polacca” de skæve betoning fra en polsk dans. En kort, men ekspressiv “Andantino” er klemt ind mellem de to.

Rytmen er også central i Sonatine nr. 5 i D-dur, hvor den indledende

“Tempo di marcia” sættes i gang med markante, punkterede rytmer, inden højrehånden udfolder melodien i den energiske “Vivace assai”. I den afsluttende Sonatine nr. 6 i C-dur udvider Kuhlau sættets ambitionsniveau og udtryksmidler ved under sidetemaet i den storladne “Allegro maestoso” at lade pianisten krydse hænder (musikken bevæger sig også ud i et større repertoire af tonearter). Den slutter med en traditionel “Menuet” og “Trio” med tilføjede coda.

Kuhlau var kendt for sin hang til at improvisere ved klaveret over iørefaldende melodier, og hans hobby resulterede i adskillige trykte sæt af variationer og fantasier. Han var særlig glad for folkesange fra Skandinavien, heriblandt også Sverige, som han jævnlige besøgte.

Kuhlau var første gang på turné i Sverige i 1815 på opfordring fra den tyske hornist Johann Gottfried

Schuncke. En af Kuhlau elever, pianisten Carl Schwarz, bosatte sig i Göteborg og opretholdt en tæt forbindelse til sin tidligere lærer. Med hjælp fra Schwarz formåede Kuhlau at blive en del af eliten i Göteborg. Hans **Fantasi i g-mol over svenske sange, op. 93**, er tilegnet en “Madame Betty Magnusson fra Göteborg”.

Værket udviser al den håndværksmæssige kunnen, elegance og elskværdighed, som gør også Kuhlau lettere værker virkelig interessante. I den indledende “Maestoso” i dette værk veksler massive akkorder med letflydende passagespil, mens der hentydes til forskellige svenske melodier. Derefter præsenteres et tydeligt tema, mens det i den følgende “Andante mesto”-passage får ændret stemmeføring og bevæger sig frem og tilbage mellem pianistens hænder med et stadig mere raffineret filigranakkompagnement.

I den indledningsvis højtidelige “Allegretto pastorale” præsenteres endnu et tema, der udvikler sig til en selvstændig variationsdel og endnu en gang lader melodien bevæge sig frem og tilbage mellem hænderne sammen med et raffineret, men aldrig overdrevet passagearbejde (denne del er tydeligt baseret på elementer fra sonatinerne). Unisone skalaer og en improvisatorisk overledning fører til den tilbageholdne, indadvendte stemning i “Allegretto con tenerezza”-delen, hvor en kæde af toogtredivtede leægges ind over melodien, som nu er i venstre hånd, ligesom man kan finde det hos Beethoven. Denne del ender med lidenskabelige, stormfulde undertoner, før melodien i en afsluttende “Allegretto scherzando” bliver lagt ind over homofone sekstendedelsakkorder frem mod en afsluttende forfølgelsessekvens.

Pianisten **Marie-Luise Bodendorff** er født i Augsburg og har de seneste år markeret sig i koncertserier og på adskillige festivaler i Tyskland, Danmark, Sverige, Spanien, Frankrig, Serbien og Kina. Hun begyndte at spille klaver som 5-årig og debuterede et år senere med Südwestdeutsches Kammerorchester Pforzheim i en bearbejdede af Kuhlau Sonatine i C-dur, op. 20.

Marie-Luise Bodendorff er elev af Olga Rissin-Morenova, Vladimir Krainev, Brigitte Engerer, Christopher Oakden og Niklas Sivelöv. Hun er prisvinder i talrige internationale klaverkonkurrencer og har optrådt som solist med adskillige orkestre, blandt andet fra Tyskland, Rumænien og Italien. Hun underviser i klaver og kammermusik på Det Kongelige Danske Musikkonservatorium i København.

DDD

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The art of the pianist, by Andrew Mellor, translated from the English
by Jakob Levinsen

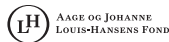
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