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Editors

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Peter Hauge · ph@kb.dk

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c/o Department of Arts and Cultural Studies, Section of Musicology,
University of Copenhagen, Karen Blixens Vej 1, DK-2300 København S

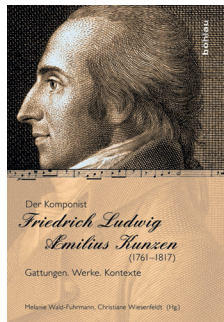
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- 1 · Articles
- 2 · Reviews
- 3 · Bibliography
- 4 · Reports · Editorial

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Melanie Wald-Fuhrmann and Christiane Wiesenfeldt (eds.)
*Der Komponist Friedrich Ludwig Æmilius Kunzen (1761–1817).
 Gattungen. Werke. Kontexte*
 Köln: Böhlau Verlag, 2015
 331 pp., illus., music exx.
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Friedrich Ludwig Æmilius Kunzen was born in Lübeck 1761 into a musical family. In 1784 he was encouraged by J.A.P. Schulz, the future *Kapellmeister* in Copenhagen, to move to the Danish capital to pursue a musical career. Kunzen composed music to Jens Baggesen's opera libretto *Holger Danske*, which was premiered at the Royal Theatre in 1789. Strong opinions on the text caused a literary feud known as *Holgerfejden*, and shortly afterwards Kunzen left Denmark. During the following six years he worked as opera director, among other places in Frankfurt a. M. and Prague where he staged operas by for instance W.A. Mozart. In 1795, he returned to Copenhagen succeeding Schulz as director of the Royal Orchestra – a position he held until his death in 1817. He was productive and versatile: more than 400 works (to judge from the work list pp. 268–320), his oeuvre comprising orchestral works, stage works, vocal works and various instrumental works.

The book contains eleven interesting and original studies on this central figure of North German and Danish music history. Nine papers are concerned with various perspectives on the aesthetics of his compositions, whereas the remaining two deal with the reception of his works. One of the dominating themes that a number of the papers are concerned with is the aesthetics of genre, as is obvious from the title of the book. They discuss aspects of how Kunzen mixed genres in this period of Western music history when stylistic changes were taking place. The book is as much an isolated study of the works of this specific composer as it is a contribution to general discussions on aesthetics of music around 1800.

After his death, Kunzen and his works were almost entirely forgotten, and during most of the twentieth century he was a neglected figure in music history. The life and works of Kunzen were revived in the 1990s, primarily due to the untiring efforts of Heinrich W. Schwab (prof. em. at the University of Copenhagen). In 2006 *Holger Danske* was included in the *Kulturkanon*, a national canon consisting of 108 works of 'cultural excellence' presented by the Danish Ministry of Culture. In her paper Christiane Wiesenfeldt discusses reasons why the works of Kunzen were forgotten in the beginning of the

twentieth century (pp. 255–67). One of her strong points is that his music was distant to the aesthetical discussion of the late nineteenth and early twentieth centuries. That Kunzen is not dealt with in modern writings on music history implies that he is marginalized, at least in studies taking their point of departure from a European perspective.

Siegfried Oechsle's paper (pp. 28–65) takes off from a similar point, criticizing studies on symphonic works around 1800 which tend to focus on the 'heroes', often those active in certain European cities such as Vienna, Paris and Milan. Kunzen's symphony in G minor is an example of a neglected work. Based on a study of the compositional potentials of the mythical key of G minor in the symphonic works of Kunzen, A. Rosetti and L. Koželuh, Oechsle argues that Kunzen's symphony is a composition that reflects aesthetical problems of contemporary symphonies. Stefan Keym, too, is engaged with discussions on the aesthetics of keys. In his paper (pp. 66–89) he demonstrates the presence of 'Dur-Moll-Dramaturgie', harmonic shifts between major and minor, in Kunzen's symphony and in *Holger Danske* as well as other works. With such a harmonic means, Kunzen drew on tendencies popular in Paris and Vienna in the 1780s.

Basing his discussion on Kunzen's work *Opstandelsen* (Die Auferstehung), Schwab deals with the sacred works of Kunzen (pp. 90–129). He demonstrates how Kunzen mixed elements from sacred genres such as *cantata* and *oratorio*. Furthermore Schwab argues that in *Opstandelsen* Kunzen made use of musical gestures inspired by dramatic works, for instance in the instrumental depiction of the earthquake occurring after the resurrection of Jesus. In addition, Kunzen's incidental music forms an interesting case of genre. Jens Hesselager defines these works as a rather heterogeneous group of compositions (pp. 142–65). Some works consist of only few movements, with a single or even no musical sources. Other compositions were thoroughly worked out in extensive scores. Hesselager discusses Kunzen's music for the plays *Eropolis* (1803), *Stærkodder* (1812) and *Korsridderne* (1815), pointing at interesting details on their aesthetical backgrounds. *Stærkodder* represents, Hesselager argues, 'an aesthetic of anti-virtuosity' (p. 154), as a contrast to *Eropolis*, which 'takes delight in exploring and exposing musical virtuosity' (p. 150).

Kunzen composed approximately forty occasional works, many of which resulted from his position as *Kapellmeister*. Joachim Kremer (pp. 130–41) is concerned with *Afskedssang til Aarhundredet* composed on the occasion of the new century 1800/1801. The interest in occasional works declined during the eighteenth century, and Kremer demonstrates how Kunzen participated in re-defining the genre based on a profound mentality change. The new type of *Kasualmusik* was characterized by being 'Gedenkmusik für überpersonliche Ideen und Werte' (p. 135).

Arnfried Edler (pp. 9–27) is concerned with the keyboard music by Kunzen, who had a reputation as virtuosic keyboard player. Despite this, these works were not distributed widely. While Michala Kaufmann (pp. 166–88) discusses Kunzen's Singspiel *Die Weinlese* (or *Das Fest der Winzer*), which was one of his most popular works, Melanie

Wald-Fuhrmann (pp. 189–212) gives a systematic overview of Kunzen's songs in general. She traces his 'Wille zur Modernität, Mut zum und Lust an ästhetischen Experimente' (p. 190). One of the few papers to go across genres, is one by Wolfgang Fuhrmann (pp. 213–44), who investigates four publications by Kunzen 'for the beautiful sex' (für das schöne Geschlecht). They were issued between 1795 and c. 1809 containing piano works and songs with piano accompaniment. Based on a discussion of 'Damenmusik' as a phenomenon around 1800, Fuhrmann traces Kunzen's idea of 'musikalische Weiblichkeit' in his works.

An appendix (pp. 268–320) contains an overview of Kunzen's works. The list is a thematic catalogue based on three categories: A. vocal music, B. stage music, C. instrumental music. Each category is divided into sections, for instance A. III. *Kantaten*, which has four further subsections (for instance *Geistliche Kantaten* and *Kantaten für das dänische Königshaus*). Unfortunately, the contents of the sections seem inconsistent. The present reviewer is puzzled by the work A.III.10 *Choraler, Chore og Cantate (Musik zur Krönung von König Friedrich VI. und Königin Marie Sophie)*, which is listed under *Geistliche Kantaten* rather than under *Kantaten für das dänische Königshaus*. The work *Hymne auf Gott* is listed under *Kantaten*, whereas *Skabningens Halleluja*, which is described as 'Hymne/Oratorium', is to be found under *Hymnen* rather than under *Oratorium*. No explanations are given, but surely the difficulties handling these genre categories derive from Kunzen's experimental attitude towards genre, as is evident from the book's chapters.

Bjarke Moe

Forfatteren:

Bjarke Moe, researcher, PhD, Danish Centre for Music Editing, Royal Danish Library
Søren Kierkegaards Plads 1, DK-1221 Copenhagen K, Denmark · bmoe@kb.dk