

DANISH MUSIC 1800-1850

GOLDEN AGE



Danish Music 1800-1850 Golden Age

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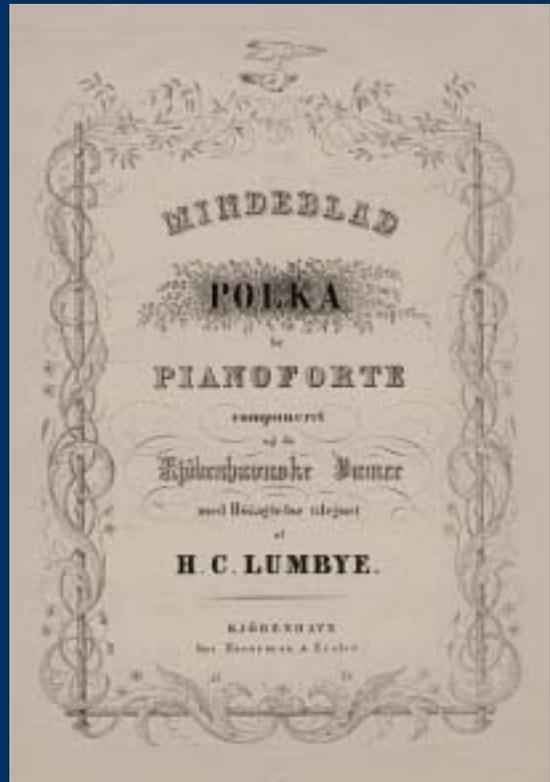
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Cover illustration:

Christen Dalsgaard (1824-1907), From Limfjorden. 1847.

Oil on canvas. (Vestsjællands Kunstmuseum, Sorø.)

*Limfjorden is the stretch of water that cuts across Northern Jutland
all the way from east to west. Dalsgaard was born and raised at
Krabbesholm Manor near Skive, and this early painting is thought to show
Skive Fjord, a part of the Limfjord complex.*



GOLDEN AGE DENMARK

Introduction

Where did they live, and when? Hans Christian Andersen, the writer of immortal fairy tales. Bournonville, the choreographer. Kierkegaard, the philosopher. Rask, the philologist, and Hans Christian Ørsted, the physicist. Not forgetting Grundtvig, whose thinking launched the folk high school movement. They all lived in Denmark, and contributions such as theirs helped turn the first half of the 19th century into a golden age of Danish culture. The Danish painters who were their contemporaries have gained international recognition. Denmark's No. 1 tourist attraction, now as then, is the Tivoli Gardens, an enchanting amusement park in central Copenhagen. Tivoli opened in 1843 and for more than one and a half centuries now has managed, in its own way, to embody the spirit of the Danish Golden Age.

Music was, and is, one of the main attractions at Tivoli. But who were the important figures in Danish music during the first half of the 19th century? Who made it possible for music in Denmark to become Danish music?

Five composers are presented below. Their two most important predecessors are mentioned, and so are two of their minor contemporaries. Reference is also made to the single most influential figure amongst their 20th century successors. Our early-19th century Golden Age and its music are vital links in a chain of shared experience. We Danes consider the past 200 years in our national history to be one living context.

Music has played an important role in shaping, defining and transmitting this feeling, generation after generation.

The period examined below extends from the last decades of the 18th century to the mid-1850's. Only gradually does the account close in on the selected composers and their works. The scene must be set so that the reader may sense the national, physical and cultural climate surrounding these musicians. It was an age when



music really began to matter. Music broke barriers and helped create a sense of national identity.

Buxtehude (1637-1707) is often referred to as the greatest Danish-born composer before Carl Nielsen (1865-1931). Be that as it may: the Danish Golden Age music written in the first half of the 19th century merits more than a question mark and a footnote. It is too good to miss, and what better way to get to know us than listening to music that has delighted so many Danes?

*Jens Juel (1745-1802),
View of the Little Belt from
a Hill near Middelfart, Funen.
Circa 1800. Oil on canvas.
(Thorvaldsens Museum,
Copenhagen.)*

GOLDEN AGE DENMARK

Nation and Culture

The first decades of the 19th century were uneasy times for Denmark, perched on the shoulder of a troubled European continent. This was a marked contrast to the 'flourishing' close of the 18th century with its promises of social and cultural prosperity, touching the lives of all Danes.

No bloodshed and violence had accompanied the emancipation of the Danish peasants. On the contrary, the issue held a great intellectual,



Christoffer Wilhelm Eckersberg (1783-1853), *A Family Group*. 1818. Oil on canvas. (Statens Museum for Kunst, Copenhagen.) The painting shows Mendel Levin Nathanson with his wife and their eight children. The couple is thought to be seen returning home after a visit to Queen Marie Sofie Frederikke. The charming sketch (ink on paper) owned by Den Hirschsprungske Samling, Copenhagen, shows the wealthy merchant joining five of the children for a merry dance, watched from the sofa by his wife with two other children; daughter Hanna plays the square piano in both pictures.

scientific and political fascination in powerful 'enlightened' circles, where matters of culture and taste were discussed with no less fervour

and spirit of enterprise. The late-18th century Danish musical scene enjoyed a period of rapid expansion when more and more performances were public, making fine music accessible to a wider audience. A majority of the leading figures in Danish musical life of the time were not born Danes but nonetheless contributed significantly towards a music that may be called Danish in a more important sense than just "written in Denmark". Decisive factors here were the growing use of Danish texts and Danish subject matters for vocal works and ballets, as well as efforts to add to the existing body of Danish hymns a new repertoire of Danish songs for the general and musical education of the ordinary people. In the theatre and other venues the orchestra increased in size and grew in skill. The repertoire was comprehensive - ballets, operas and *syngespil*; cantatas, concertos and symphonies. All manner of vocal and instrumental chamber music was available for use in private homes. The demand was for new and interesting music, written by the most distinguished contemporary composers abroad and their colleagues in Denmark.

But alas - Denmark was caught up in the power conflict of the political giants. We gambled and were promptly chastised. In the year 1800, English warships made the first of a number of appearances in our waters. In 1807 the triumphant English left for good, most of our fleet, pride of the Kingdom of Denmark and Norway, in tow and leaving behind them the capital city and royal seat of that kingdom in ruins: Copenhagen, blown to pieces and burned to the ground in central areas of the town. The Danish state came close to bankruptcy in 1813. In 1814 Denmark ceded Norway to Sweden, after nearly 450 years. The vexed question of Denmark's dependencies in the northernmost parts of present-day Germany was to prove a source of much trouble

throughout the next century. Trouble expanded into war on two occasions. The Danish were victorious in the first Schleswig war, that of 1848-1850; the second Schleswig war, in 1864, was a national disaster. Both wars inspired a surge of national awareness which in turn inspired the arts and was inspired by them: by music more than anything else.

Denmark was financially weak throughout the first three decades of the 19th century. Economic and agricultural crises made themselves felt. In music there was a sudden and conspicuous lack of new Danish symphonies. Music for the orchestra was much in demand, as before, but was generally reserved for stage productions. At home and at social gatherings chamber music was a favourite pastime. These thirty-odd years at the beginning of the century were an interesting period, in their own way. There was no money around and yet there was much going on in all walks of society and culture. And then - sudden and glorious - came the high summer of the Golden Age in Denmark. Twenty years, from the mid-1830's to the mid-1850's. National genius taking itself by surprise.

(by 1825) vaudevilles produced in Copenhagen were quickly taken up by the rest of the country, and growing literacy made it possible for ordinary folk all over the country to familiarize themselves with the world of broadsheets, pamphlets, newspapers, periodicals and books.

Paradoxical as it may seem, the 1813 near-bankruptcy of the Danish state was followed in 1814 by an Act making a minimum of seven years of elementary education the birthright of all Danish children. This epoch-making Act was the result of many years of careful consideration. Already long since adopted by experts in the fields of education, poetry and music, was the idea that a new repertoire of quality songs in the mother tongue would provide a tool second to none in the quest for a general education of the population.

Denmark is a flat and rather small country, consisting of a large peninsula and a great number of islands. Copenhagen - the capital of the country and its royal seat - lies at the most easterly point of the most easterly principal island, Zealand. Particularly during the 18th century - i.e., in the heyday of absolute monarchy - it had become increasingly difficult for members of the peasant class to leave their native soil. Small wonder, then, that in spite of national unity, ethnic homogeneity and shared language etc, a number of geographical, social and cultural factors separated the Danes at the beginning of the 19th century.

Jutland is the very large peninsula to the west, connecting Denmark with mainland Europe. A cumbersome journey lay ahead for any traveller bound for Copenhagen and going by land from somewhere in Northern Jutland (somewhere near Skive, for instance; cf. cover illustration). First down the peninsula, then across the waters of Lillebælt (disembarking at Middelfart, for instance; cf. illustration on p. 3) and the large island of Funen, then across the far wider waters of Storebælt and the even larger island of Zealand; and then, finally, the obstacle of city gates (cf. illustration on p.8): Copenhagen was not prepared to let people in and out as they pleased.

GOLDEN AGE DENMARK

Country, Countryside and Capital

With all due respect to provincial Denmark and the countryside with its peasants, landed aristocracy, wealthy merchants and members of the intellectual élite, the development of the Danish 'Golden Age' culture is arguably nowhere better to be seen than within the narrow confines of Copenhagen. On the other hand it is an essential part of the picture that there was a constant exchange of impressions and information both ways across the ramparts of the capital. The most successful songs from operas, *syngespil* and

Seen from early-19th century Copenhagen, on the other hand, Jutland was very distant and exotic, the dialects spoken there almost incomprehensible. When, eventually, the prose and poetry of Steen Steensen Blicher became quite the fashion in town, a whole new world was revealed to big-city readers who had never set foot in Jutland and knew nothing of the conditions of rural life that applied to the people Blicher lived with and wrote about.



Johan Frederik Nicolai
Vermehren
(1823-1910),
A Jutland Shepherd
on the Moors.
1855. Oil on canvas.
(Statens Museum for Kunst,
Copenhagen.)

Poems, tales, short stories and novels went side by side with all manner of song texts and the more factual prose writings of the Golden Age. Censorship notwithstanding, printed matter served all Golden Age Danes as an easily accessible vehicle for a pervasive exchange of knowledge. The metropolis was made aware of the countryside, its nature and its people, while the rest of the country was afforded tantalizing glimpses of what went on in the capital, that distant, isolated, teeming and fascinating city.

Golden Age Copenhagen was an almost self-contradictory world, with its brilliance and bourgeois pettiness. A world of music it was, too. In their urban way, audiences were impatient and always eager for something new. A number of leading musicians, however, took the time to immerse themselves also in traditional popular melodies from Denmark and the other Nordic countries, not least in the form of songs and ballads. Such melodies were often very old, but once discovered they quickly influenced the serious music of the Golden Age. Ordinary Danes, on the other hand, were quick to discover a new source of popular melodies in the metropolitan music of the time, not least various works for the stage (including those influenced by traditional sources, making things come full circle).

During the seven weeks of its first (1843) season Tivoli, the amusement gardens just outside the Vesterport, saw some 175,000 visitors; in comparison, the entire population of the capital numbered 120,000. Ten years later a cholera epidemic shocked the city. Something had to be done, and by the end of the 1850's Copenhagen was no longer an enclosed world of its own. Unfortunately for the capital, this belated opening to the west coincided in time with a gradual westward swing of Danish trade, as the potential of Jutland began to reveal itself. The entire political, social and cultural history of the nation had entered a new phase beginning in 1848, when a peaceful revolution spelled the end of Copenhagen-based absolute monarchy and Denmark was engaged in the first Schleswig war. Denmark's new liberal constitution of June 5th 1849 was perhaps the greatest single achievement of the Golden Age, summing up everything that had happened in the nation from the last decades of the 18th century onwards, and so laying the foundations for a modern democracy.

GOLDEN AGE DENMARK

Copenhagen: a Tiny Metropolis

København means "Traders' Port". Not least the castle built in 1167 by Absalon, bishop and statesman, allowed Copenhagen to grow from almost nothing into the most important place in the country. Capital city and royal seat but also a densely populated and stinking little market town with the Sound at its back and ramparts etc in front; town gates controlled civilian access. Living in Copenhagen in the first half of the 19th century was a mixed blessing, but nearly all the 'names' of our Golden Age culture could be seen in town. Every street, every house and every building has a story to tell: look, that's where Hans Christian Andersen lived, and these were the streets that Kierkegaard favoured for his walks... The core of today's inner Copenhagen is in itself a museum for the Golden Age and its *milieux*.

At the close of the 18th century, private homes, town houses, mansions, palaces, churches and theatres in Copenhagen echoed with music. The depression weighing on the early decades of the 19th century called for moderation, however, and the symphony fell out of fashion. Not so chamber music, and the Royal Theatre now reigned supreme, offering stage productions in all genres and also serving as a concert hall. The audience was well catered for with excellent acting, singing, dancing and playing,

and the audience itself was quite a spectacle. Going to the Royal Theatre was not just partaking of art for art's sake but a social function as well. Changes in repertoire never failed to inspire yet another dispute. The art of debating (implying everything from polite exchanges to regular warfare) was taken seriously, and when disputes caught fire, they were the talk of the town.



Heinrich Gustav Ferdinand Holm (1803-1861), *Westward View from Rundetårn*.

Circa 1837. Watercolour. (Københavns Bymuseum, Copenhagen.)

The famous cylindrical tower, built by King Christian IV and finished in 1642, takes the visitor some 35 metres above Købmagergade and commands a magnificent view of Copenhagen and environs.

The intellectual climate of the Golden Age thrived on literary, musical, aesthetic, philosophical, political, scientific and religious discussions. Often enough there was a high price to pay, though - individuals suffered, professionally or

socially, and a number of stage works never recovered from the blows. For the present-day student of Golden Age theatre, opera and ballet this means that extra caution is called for: what, one wonders, was really behind the many fiascos and failures recorded in the annals? It is difficult to conjure up in the imagination the real-life performances of such ill-fated stage works. There

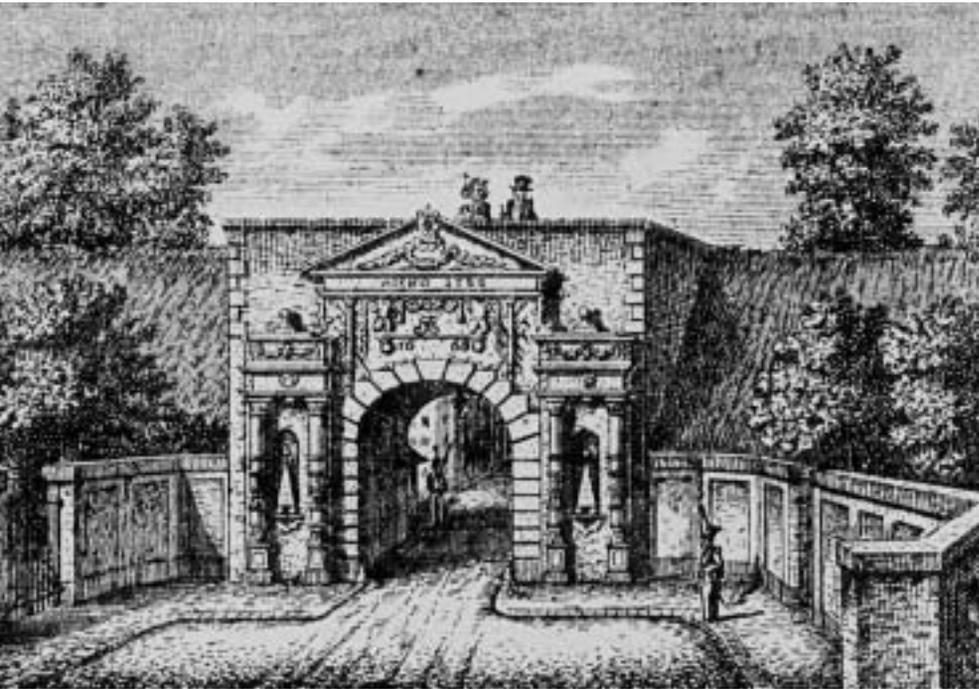
can be no doubt, however, that their original audiences were a discriminating and committed crowd - all aspects of cultural and intellectual life were at the heart of the Golden Age, providing food for thought as well as pure entertainment.

To offer Copenhagen and the rest of Denmark an unbeatable combination of entertainment and cultural delights was the commercial idea behind

Georg Carstensen's Tivoli Gardens, the amusement park that opened on August 15th 1843 just outside the western gate of the city. Ever since, Tivoli has been the pride and summer joy of Copenhagen. Music was a cornerstone in Carstensen's original conception, and right from the first season at Tivoli, the music heard there was the best that money could buy - Hans Christian Lumbye saw to that. The quickly expanding modern Copenhagen soon surrounded Tivoli on all sides, but the Gardens still lie as an enchanted paradise, echoing with all kinds of music and the voices of visitors of all ages.

The lavish offering of music at Tivoli, throughout the years, has been a source of inspiration and education to Danes as well as visitors from abroad.

The Tivoli Gardens and their music policies remain with us as a living monument to the Golden Age in Denmark.



*View of Vesterport
(Copenhagen), 1839.
[Billedsamlingen,
Det kongelige Bibliotek,
Copenhagen.]*



Copenhagen circa 1840.

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Sally Henriques (1815-1886), *View from Holck's Bastion towards Frederiksberg*. 1839.

Oil on paper on canvas. (Københavns Bymuseum, Copenhagen.)

The couple just visible high up on Vesterport (opposite) may have glimpsed the very scene depicted by Henriques here. Such pastoral surroundings offered themselves to anyone who used Vesterport to escape from stifled Copenhagen's filth.

Small wonder that Georg Carstensen chose this spot for his Tivoli Gardens, opened in August 1843; part of the moat winding through the 1839 painting survives as Tivoli's charming 'lake'.

Schulz, Johann Abraham Peter

1747-1800

This influential figure in late-18th century Danish music and the musical life of Copenhagen arrived here in 1787; failing health forced him to resign his post as principal conductor at the Royal Theatre as early as 1795 and he travelled south again. He came to us as a widely experienced professional musician, well versed in contemporary music for the concert hall and the stage, not least the French *opéra comique* and Gluck's operatic reforms. A more intimate side to Schulz was already known in enlightened Danish music circles: he was the key figure of the so-called *Berliner Liederschule* and had published the first two volumes of his *Lieder im Volkston*. The idea behind such seemingly trivial collections was that the composer should aspire to the greatest possible refinement in order to reach the highest degree of simplicity. Nothing that was elaborate, artificial, affected or laboured could be tolerated in songs serving the purpose of educating the people. Only the very best was good enough, and only then could one hope for the public to embrace such new songs as if they had somehow known them always and could never forget them. The ideas and songs of Schulz and his followers were to exert a fundamental influence in Denmark over the next two hundred years. In 1790 he wrote a paper (published in German and Danish) explaining his thoughts on the influence of music

Schulz

Engraving (1794)

by Friedrich Jügel

(177?-1833; German).

[Billedsamlingen,

Det kongelige Bibliotek,

Copenhagen.]

on the general education of a people and, specifically, the introduction of music into the educational system in Denmark.

Of more immediate interest to his new employers, fellow musicians and audiences alike were his talents as coach and conductor: standards of performance at the Royal Theatre rose quickly and perceptibly, both on stage and in the orchestral pit. Schulz also proved successful as a composer, writing pastoral Danish *syngespil* for the Royal Theatre and many cantata-like choral works, notably two Passion oratorios with texts by Ewald, respectively Baggesen, the foremost Danish poets of the time. Such music was written for the court and the elite, but *Høstgildet* and *Peters Bryllup* were epoch-making in the development of Danish music, not only by making Danish pastoral life a subject for stage works but also in featuring a number of songs that soon became popular national property. Schulz the composer thus proved Schulz the educationalist right - it takes an appearance of familiarity (the '*Schein des Bekannten*' of his doctrine) for music to slip into the hearts of princesses and swineherds alike.

Kunzen, Friedrich Ludwig Aemilius
1761-1817

Kunzen, Friedrich Ludwig Aemilius

1761-1817

Born in Lübeck, Kunzen met J.A.P. Schulz in Kiel in 1784. As a result of this meeting, Kunzen decided to devote his life to music and also followed the suggestion that going to the Danish capital might be a good idea. As indeed it turned out to be - he was an immediate success as a pianist in the Copenhagen salons and more importantly, in 1786 he published a collection of songs with Danish texts by Baggesen amongst others, prefaced by a foreword propounding a Schulzian aesthetic programme. The following year he had the opportunity to demonstrate his

talents as a conductor, but he was up against resistance in various quarters and in 1789 decided to leave for Berlin, then Frankfurt (1792) and Prague (1794). By 1795, however, Kunzen was back in Copenhagen, succeeding Schulz as principal conductor at the Royal Theatre. In the meantime he had steeped himself in the music of Dittersdorf, Haydn and above all Mozart and he had been active as a pianist, organizer of concerts, publisher of music, conductor of operas (Mozart's *Die Zauberflöte*) and composer; among other things he wrote the music for a Berlin production of Ewald's *Fiskerne* in a German translation.

On his return to Denmark and at the inception of more than twenty years of work in Copenhagen, Kunzen was a top European professional whose knowledge of French *opéra comique*, German song and Gluck's neo-classical operatic reforms had been supplemented by his newly won insight into the works of the Viennese masters. The question arises why an all-round musician of international calibre such as Kunzen chose to return to Copenhagen where his decision to quit, in 1789, had been caused not least by the violent dispute that arose over his opera *Holger Danske* with texts by Baggesen. The answer may be that Kunzen had a soft spot for Denmark, and he probably sensed that the Danish musical scene had a potential that matched his ambitions, talents and range of interests. At one end of the spectrum he had engaged himself in the endeavours to provide simple new songs of musical substance for ordinary Danes; at the other, he was determined that the Royal Theatre in Copenhagen should engage in a series of first-class productions of contemporary works for the stage. The much-disputed *Holger Danske* never got beyond its sixth performance but nevertheless holds a place of honour in the early history of Danish opera. During the 1796-1797

season Kunzen presented three fine *syngespil* of his own, one of which stemmed from his Frankfurt years but had been revised for the Danish stage and included choreography by Vincenzo Galeotti, Bournonville's predecessor as ballet master at the Royal Theatre. In these and other works for the Danish national stage Kunzen moved with perfect ease from simple songs to large ensembles like those he admired in Mozart. It was indeed Kunzen's grand plan to have Mozart's operas produced up here. A single performance (1798) of *Così fan tutte* was a dismal failure (see Oehlenschläger's memories of his youth for an amusing eyewitness description: he played the role of a servant in the second act). In 1807, however, the first of many performances of *Don Giovanni* meant a turning point in the history of Danish music and the development of a Golden Age culture in Denmark.

Kunzen's output also included piano music and a symphony in G minor. He was an excellent composer and his long career on our shores meant a great rise in the standard of professional music in Denmark. In his last years, however, he felt unappreciated. Times were changing and taste was changing with them. 'Exciting' music like that of Cherubini, Beethoven and Kuhlau was all the rage. Had he lived longer, Kunzen may have taken comfort from the fact that an eminent figure like Weyse did much to uphold the aesthetic ideals that Kunzen had propounded during the initial phase of the Golden Age in Denmark.



Kunzen
Engraving by
Johann Heinrich Lips
(1758-1817; Swiss)
after drawing by
Mathias Møller Henriksen
(1768-1807).
[Billedsamlingen,
Det kongelige Bibliotek,
Copenhagen.]

Weyse, Christoph Ernst Friedrich

1774-1842

Born in Altona, Weyse travelled to Copenhagen at the age of 15 and was taken into the home of J.A.P. Schulz who completed his musical education and had a lasting influence on his aesthetic views. Weyse was noticed in the best circles of musical Copenhagen - he was a gifted pianist and excelled in harpsichord performances of Mozart's concertos. The century was drawing to its close while Weyse wrote the original versions of his seven symphonies (1795-1799). Schulz and Reichardt published his *Allegri di bravura* for piano (1792-1793) in Berlin 1796; in Copenhagen Weyse himself published, in June 1799, a collection of various compositions, including some songs written when he was still

a student with Schulz. At this later stage in Weyse's career, however, it was Kunzen and his wife, an opera singer of international stature, who inspired Weyse to take a deeper interest in vocal music and to try his hand at music for the stage. Weyse indeed had a *syngespil* going, *Sovedrikken*, when in early 1801 he was crossed in love so badly that for years to come he felt it all but impossible to write music; in 1802 he made his last public appearance as a pianist. Trauma notwithstanding, he did fulfil a commission for a new set of *Allegri di bravura*; the resulting four pieces (1804) hold a high place in Danish piano literature.

Weyse really had Mozart under his skin, and yet the actual experience of going to the Royal Theatre for its first production of *Don Giovanni*, in the spring of 1807, came as quite a shock. Weyse emerged from his state of lethargy, his inspiration back in full force, and two years later *Sovedrikken* saw its first performance at the Royal Theatre. The text was by Oehlenschläger, prince among Danish poets, and the audience was very pleased. *Sovedrikken* proved able to hold its place in the repertoire for many years to come and individual numbers soon found their way into the national treasury of songs and tunes with a broad appeal.

Later stage works with music by Weyse were perhaps not quite as successful, but musically his contributions were always excellent, and a number of overtures, dances, songs and choruses from his more or less forgotten theatrical ventures have retained a place in Danish music. Abroad he was known chiefly for his piano music and for his series of more than thirty cantatas, written over a twenty-year period from 1817 onwards and totally dominating the genre at home.

More than any other part of his output, Weyse's songs have inscribed his name in the hearts of generation after generation of Danes; on the one hand his romances, on the other his strophic songs and hymns, in particular those from his last decade. Of especial importance here were two slim volumes (1837 and 1838) with settings of Ingemann's morning and evening songs (also 1837 and 1838). Poet and composer wrote these songs for orphaned schoolchildren in Copenhagen. Purity and simplicity in the combination of words and music made such songs perfect gems. They mirrored what Schulz had achieved in the last decades of the 18th century and heralded what was to become the joint achievement of composers Thomas Laub and Carl Nielsen in the first decades of the 20th century.



Weyse

Lithograph (1869)

after drawing (1802) by

Christian Gottlieb Kratzenstein

Stub (1783-1816).

[*Billedsamlingen*,

Det kongelige Bibliotek,

Copenhagen.]

As a young pianist-composer in the musical clubs of the 1790's Weyse introduced Copenhagen to Mozart's piano concertos and dazzled his audience with long improvisations in the cadenzas. In 1841 the old Weyse one day had a young visitor in Vor Frue Kirke, the Copenhagen cathedral. Weyse honoured his guest with an organ improvisation lasting more than half an hour, a double fugue in five sections. The visitor, a pianist-composer himself, was much impressed. His name was Franz Liszt. He had arrived for a series of solo recitals at the Royal Theatre. In concert, Liszt's displays at the grand piano usually explored a repertoire of the kind that Weyse had never been able to accept. Improvisations were included, however, and in Copenhagen Liszt also played Weber's *Konzertstück*.

Today's visitors at Musikhistorisk Museum in Copenhagen may inspect the grand piano, of local manufacture, that Weber had chosen for his own guest performance at a splendid concert held at the Royal Theatre in 1820. On that occasion the Royal Chapel had the honour of giving the first-ever performance of Weber's overture to the opera *Der Freischütz*. Less than six months after Liszt's summer visit 1841 the young Danish composer Gade, until then relatively unknown, had his prize-winning concert overture *Gjenklang af Ossian* premiered in Copenhagen. Two epoch-making overtures, two kinds of Romantic orchestral music, and two first performances that stirred the souls in Golden Age Copenhagen.

Mozart meant more to Kunzen than any other composer, and Weyse played Mozart's piano concertos when they were still considered to be modern music. Weyse lived to meet Liszt and see Niels W. Gade rise to stardom. In his later years Weyse was alone in representing the old world ambience of Danish Golden Age music in its formative and early-Romantic stages.

Weyse left a legacy for all Denmark to enjoy, regardless of changing times and taste.



Nicolai Wilhelm Marstrand (1810-1873), *A Musical Soirée at the Home of Wine Merchant Chr. Waagepetersen*. 1834. Oil on canvas. (Det Nationalhistoriske Museum på Frederiksborg, Hillerød.) (Detail, shown in black and white.)

The focal point of the entire picture is the face of Weyse, seated at the grand piano in the right-hand corner; the tall young man whose profile stands out against the lamp-light is Hartmann; Fröhlich is seen with his right arm behind his back. A portrait of Kuhlau (who died in 1832) hangs on the wall behind Fröhlich; it is one of Peter Copmann's copies of the Horneman pastel shown on p.19. Above Kuhlau hangs a well-known portrait of Mozart.

One Waagepetersen son was called Lorentz Ludwig Mozart, while another was called Waldemar Haydn and yet another was called August Guillaume Beethoven. In her second marriage, Mozart's widow spent ten years in Copenhagen (1810-1820).

The Sun Is Rising in the East

The image shows a musical score for the song 'I Østen stiger Solen op' by Niels W. Gade. The score is written in 2/4 time and is marked 'Andante'. It consists of two systems of music. The first system has five measures, and the second system has four measures. The lyrics are in Danish and are written below the notes. The score is presented on a light brown background.

In the first half of the 1850's, Niels W. Gade managed to pay homage to Golden Age music by composing one of its absolute masterpieces while at the same time bidding the Golden Age farewell with a significant gesture. Gade was working on his dramatic cantata *Elverskud* (1851-54; subtitled *A Ballad Based on Danish Legends*). The opening of Part III confronted him with the problem of writing a chorus in praise of dawn breaking after a fateful night in the romantic Denmark of mediæval times. Gade made the anachronistic choice of *I Østen stiger Solen op*, one of the most beloved of the morning songs published by Ingemann and Weyse in September and December 1837, respectively (**1st edition of Weyse's song shown above**) (Musikafdelingen, Det kongelige Bibliotek, Copenhagen.) But Gade - writing some ten years after Weyse's death and living in the aftermath of the first Schleswig war and the

adoption of a new liberal constitution - kept only Ingemann's words, not Weyse's melody. Thus, *Elverskud* was adorned with an *I Østen* setting of its own, in the form of a *Morning Hymn* for chorus and orchestra: probably the single most beloved choral piece in all of Danish music. Gade had refrained from quoting Weyse's song; the simplicity and noble grandeur characterizing Gade's new setting, however, was in itself a tribute to Weyse as the late doyen of Danish choral music. A message was implied in Gade's self-imposed problem of handling the morning chorus and in his clever solution to the problem, viz. choosing a well-known poem by Ingemann while leaving out its equally familiar companion, the tune by Weyse. Contemporaries struck by Gade's new setting of *I Østen stiger Solen op* were being told that the Golden Age was turning into a thing of the past.

On the Fair Plains of Zealand

Kong Valdemars Jagt.
(Zithaga Pag. 113.)

Offe for hurtigt. St. B. Gade.

1. Paa Sjælland's fagre Stræder, ved E. ster, so end Veed, hvor Skoven Kranse fiet, ter om En-gend Blomster-

bet, hvor Est-verf. den gli-der nu ved Ku-i-nend Hed, der stot i gam-le Ti-der en Kon-ge-do-lyg Hed.

The first edition (Copenhagen, 1840) of Gade's famous setting of a poem by Ingemann (1789-1862). (Musikafdelingen, Det kongelige Bibliotek, Copenhagen.) Originally published in 1816, Ingemann's poem (subtitled A Legend from Zealand) relates the story of the haunted King Valdemar. Gade's song is quoted in its entirety in the evocative *Moderato con moto* opening of his Symphony No. 1 (1842) and also furnishes the thematic material for the ensuing *Allegro energico*.



Johan Thomas Lundbye (1818-1848), *View from Bjerresø Mark towards Vejrhøj and Dragsholm Castle. 1840.* Oil on canvas. (Ny Carlsberg Glyptotek, Copenhagen.) Ingemann's and Gade's efforts to evoke the romantic North-East Zealand of mediaeval times were paralleled by Lundstrøm's decision to ignore that the real-life North-West Zealand castle he had been gazing at was, and is, a white-washed Baroque edifice.

From the magical opening of
Gade's concert overture
Gjenklang af Ossian
(opus 1; 1840).

Shown here is p. 2 of the first
edition of the printed score
(Leipzig, 1854).

(Musikafdelingen,
Det kongelige Bibliotek,
Copenhagen.)

The tempo is *Allegro
moderato*, the key A minor.

The theme chanted quietly by
the cellos is derived from a
version of the Ramund ballad
that Gade found in the last of
five seminal volumes of
selected Danish mediaeval
ballads published by
Abrahamson, Nyerup
and Rahbek

(Copenhagen, 1812-1814;
see insert).

(Danske Afdeling,
Det kongelige Bibliotek,
Copenhagen.)

Surely the second movement
(*Allegretto*, A minor) of
Beethoven's Symphony No. 7
(1812) had not been
lost on Gade either.

POLKA.

H. C. Lumbye.

PIANO.

mf

Fine.

ff

1. 2.

ff

1. 2.

H. C. Lumbye, 'Mindeblad' Polka. 1847. (Author's collection.) Not all enterprises in the field of entertainment were a success in Copenhagen of the 1840's. In the winter of 1846-1847 something had to be done to boost the Hippodrome in Nørregade, and so all ladies who cared to visit the premises on January 24th 1847 were presented, upon arrival, with a neatly printed souvenir copy of a brisk new Lumbye polka, arranged for piano. The version for orchestra was played inside by Lumbye and his musicians, but to no avail: people found the dilapidated Hippodrome too gloomy and were not amused. (The title page of the polka print adorns p. 2 of this brochure.)

Kuhlau, Frederik (Friedrich) Daniel Rudolph

1786-1832

Travelling from Hamburg, Kuhlau, composer and piano virtuoso, arrived in Copenhagen late in 1810. It did not take him many months to make himself a household name in musical circles. At a concert held on January 23th 1811 at the Royal Theatre he gave the first performance of his C Major piano concerto that thrillingly emulated Beethoven rather than Mozart. In 1812 he decided

to settle permanently in Copenhagen, in 1813 he was made a Danish national, and 1814 saw a turning-point in his career when his opera *Røverborgen* was premiered at the Royal Theatre; Oehlenschläger's libretto was tailor-made for the brilliant newcomer.

From then on, Kuhlau was a leading figure in Danish music. Paradoxically, perhaps, this was in part because he was a cosmopolitan - arguably even more so than Kunzen. Some of Kuhlau's income derived from his contributions to the German *Allgemeine musikalische Zeitung* and some came from the constant flow of not too difficult music he put on the market. During his years in Denmark he made seven journeys abroad; they were important to him as a source of information and inspiration, and he cherished his friendship with Beethoven in Vienna. Kuhlau's last public appearance as a pianist was in 1822. Throughout the years he gave private lessons in piano playing and in composition (counting Frøhlich among his pupils). Kuhlau received a number of honours, including the title of professor bestowed upon him in 1828.

His last years were however soured by failing health and financial troubles. All the more remarkable, then, that in the latter half of 1831 he could muster the energy to fashion a piece of chamber music of unsuspected profundity, the string quartet in A minor. Christian Waagepetersen, a Copenhagen patron of music, had commissioned a series of six quartets from the ailing master. Only one was delivered: the only string quartet that Kuhlau ever wrote, and yet his finest single contribution to chamber music.

Kuhlau, String quartet in A minor: opening of Finale.

1831.

Autograph;

ink and pencil on paper.

(Musikafdelingen,

Det kongelige Bibliotek,

Copenhagen.)

Opposite page:

Christian Horneman

(1765-1844),

Portrait of Kuhlau.

1828. Pastel.

(Musikhistorisk Museum,

Copenhagen.)

Several copies of this pastel

were made by

Peter Copmann (1794-

1850); one is shown hanging

on the wall in Marstrand's

1834 painting of a musical

soirée in the

home of Chr. Waagepetersen

(see detail shown on p. 13).



Kuhlau was a prolific composer, writing in most genres except church music and symphonies. His chamber music is generally brilliant and extrovert and merits international interest, as do the seven large-scale piano sonatas written between 1810 and 1815. Kuhlau's immense output of vocal and instrumental music for education and entertainment made a name for him abroad, particularly the works for piano and those employing one to four flutes. Further supplemented by songs for male quartet and popular excerpts from stage works such as *Elverhøi*, this repertoire immortalized Kuhlau's name in Denmark.

Kuhlau's finest hour was probably the premiere of *Elverhøi*, commissioned for a royal wedding and first performed at the Royal Theatre in November 1828. Kuhlau wrote the incidental music; the play itself was by Johann Ludvig Heiberg (and not, as you might think, by Hans Christian Andersen, whose story of the same name was written in 1845). Still staged on a regular basis, right from the first night *Elverhøi* proved an unparalleled success in the history of Danish theatre and music. Not so the other stage works with music by Kuhlau (two plays and five operas of the *syngespil* type); they did not survive long, and yet the music he wrote for them bears witness to the qualities in Kuhlau that made it possible for him to stimulate the Danish Golden Age culture. He had a happy knack of absorbing external influences into his work, no matter whether deriving from the international repertoire for the stage or from collections of traditional, Danish or foreign, popular songs and tunes. *Elverhøi* apart, the fairy opera *Lulu* (1824) was probably his best bid for a stage success, but as was so often the case, only excerpts survived. Kuhlau's rousing overtures and charming music for stage dances found a place in the evolving standard repertoire of Danish orchestras.

A great awakening swept through the cultural life of Copenhagen in the years immediately after Kuhlau's death. In music this meant the breakthrough of a fully-fledged Romanticism with a strong classicistic background and specific national characteristics. Kuhlau was especially instrumental in paving the way for this breakthrough. Contrary to Weyse, Kuhlau had not one but two idols, namely Beethoven as well as Mozart (Weyse never managed to appreciate the former). Furthermore, Kuhlau's taste for things interesting was not restricted to exciting and modern metropolitan music but also embraced ballads and other simple, ancient popular melodies from Denmark and other European countries. Kuhlau impressed his fellow musicians but was equally able to write music that brought pleasure to ordinary people. Weyse and Kuhlau knew and respected each other, different aesthetics notwithstanding.

Both had German as their mother tongue, but without these two composers music in Denmark would not have become Danish music as Danes know and love it.



Hartmann, Johan Peter Emilus

1805-1900

Not only did Hartmann reach extreme old age, he was fortunate enough to stay mentally and physically fit until the very end. He always remained attached to his native Copenhagen and its environs. Born into the élite, he belonged there, financially, intellectually and artistically. Handsome and genial, Hartmann was working diligently as a law student and a student of music when he made his debut as a composer. This was in 1826, and before him lay some 75 years in the history of Danish music. In retrospect Hartmann may appear to have been rather overshadowed by Niels W. Gade, but a case can be made for saying that the way in which Hartmann never ceased to grow and develop is ultimately the more impressive. Gade was the younger man but his energies as a composer seem to have been sapped when after the mid-1850's he devoted himself to his duties as Denmark's principal teacher of music.

Hartmann was just a teenager when in 1820 he witnessed the first-ever performance of Weber's *Freischütz* overture at the Royal Theatre in Copenhagen. During the 1820's Hartmann was a studious and active young gentleman, and many of his numerous compositions from these years are worthwhile, even if written in emulation of the elegant and showy music then in fashion.

Maybe his personal acquaintance with the conservative Weyse tempered the impact of also knowing and admiring Kuhlau, the adventurous cosmopolitan.

Four major works from the early 1830's show Hartmann on his way towards a change of direction and the consciously 'Nordic' but also individual style we meet after his 1836 travels abroad. In spite of many fine details his romantic opera *Ravnen* (1832) did not survive on stage; the overture, however, lived on in the concert hall.

Korsarerne, a syngespil, fared only slightly better in 1835. In 1832 Hartmann wrote his melodrama *Guldhornene* for recitation and orchestra, a setting of Oehlenschläger's poem of the same name, one of his epoch-making early-Romantic *Digte 1803*. In Hartmann's setting, the evocative introduction is 'Nordic' while the rest is Romantic in a more generalised sense. Looking at the introduction to the first movement of Hartmann's Symphony No. 1 in G minor (1835) and comparing it with the revised version

(1850), one notices how the young composer is content to let a number of bars of sombre orchestral gestures steer us towards the main Allegro, while fifteen years later Hartmann has music approach us most poetically in the shape of a solo clarinet, the protagonist in a lyrical *scena* that is of greater intrinsic musical interest but also more satisfactorily prepares us for the first movement proper and the symphony as a whole.



Johan Vilhelm Gertner
(1818-1871),

Portrait of Hartmann. August
1846.

India ink, pencil and white
gouache on brown paper.

(Det Nationalhistoriske
Museum på Frederiksborg,
Hillerød.)

For a glimpse of Hartmann
some ten years younger, see
illustration on p. 13.

Major works from Hartmann's 'Nordic' decade (mid-1830's to mid-1840's) include the F minor fantasia for organ (circa 1836); in 1838, the four *Danske Sange* and the Stiklestad battle scene from his incidental music for Oehlenschläger's drama *Olaf den Hellige*; in 1840, the music for *Syvsoverdag*, a play commissioned for the coronation festivities that year, and in 1842 the D minor piano sonata that won Hartmann a prize in Hamburg. In 1844 he wrote the unusual cantata *De tvende Dugdråber*, and when the internationally celebrated Danish sculptor Bertel Thorvaldsen died (during a performance at the Royal Theatre), the ceremonies of public mourning included first performances of Hartmann's funeral march for organ and brass as well as his stark and grandiose overture for Oehlenschläger's play *Hakon Jarl*.

The following decade (mid-1840's to mid-1850's) saw the full flowering of Hartmann's individuality, not least his genius for capturing and formulating something 'Danish' that went beyond folklore and pastiche. Among the masterpieces of those years are the Hans Christian Andersen opera *Liden Kirsten* (1846-1847) and the C Major violin sonata (1846); in 1848, a cantata mourning King Christian VIII (words by Heiberg) and the cantata *Fragment af Jesu Bjærgprædiken* (words by Oehlenschläger) as well as the unjustly neglected E major symphony, Hartmann's second and last; a remarkable song cycle, *Sulamith og Salomon*, occupied Hartmann in 1848-1850; in 1850, after the Three Years' War, the memorial song *Slumrer sødt i Slesvigs Jord* (chorus and orchestra) and the motet with strings *Quando corpus morietur*; in 1852, the C Major Concert Overture and finally, in 1854, the F Major piano sonata and *En Sommerdag* for soloists, female chorus and orchestra. The latter is an idyll tinged with sadness - far removed from the droll music Hartmann wrote that same year for the 'underworld' second act of

Bournonville's ballet *Et Folkesagn*. (The surrounding two acts are safely above ground, whence the music was entrusted to Gade.)

Hartmann was an imaginative and adventurous composer, always ready to try out some new development in Continental orchestral technique and never afraid to explore the darker, gruffer side of the 'Nordic' tone in Romantic music. But Hartmann also reached ordinary Danes with his prolific output of simple songs and hymns. Among the hymns, his settings of poems by Grundtvig stand out. For Danes, Grundtvig is not just the influential thinker, historian and linguist but also one of our greatest poets. It is regrettable that a secure grasp of Danish is required for a comprehensive appreciation of our Golden Age culture; on the other hand, the fact that the Danish language, with its subtle nuances, rather isolates us internationally may explain why the legacy of the Golden Age could have such lasting influence in Denmark during the following one and a half centuries, in good times and in bad.

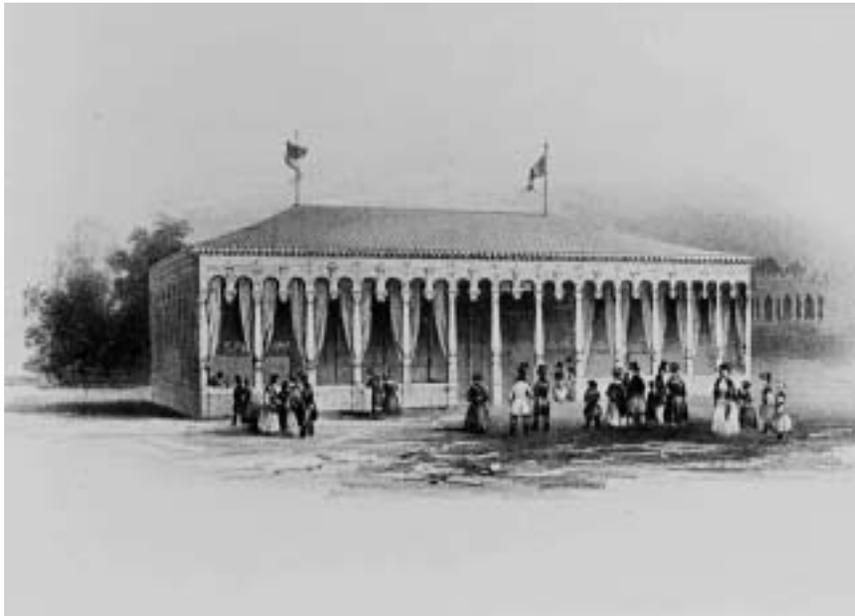
Hartmann's many piano pieces were widely known, too. Among them are two small collections (*Seks Karakterstykker*, 1849, and *Novellette i seks Smaastykker*, 1855) where the music is linked to short companion texts by Hans Christian Andersen. These are not the only examples of first editions of Golden Age music and words being published together in a single volume of sheet music: Ingemann and Weyse presented their *Aftensange* collection in the same way in 1838.

Hartmann's popular piano pieces also included marches, waltzes and galopades, conjuring up images of open air music, pleasure gardens and ballroom scenes. Hartmann of the Copenhagen élite achieved a life's work that reflected not just his native city but equally the Danish country, its history and its people, in fact all of Denmark seen through a uniquely congenial temperament.

Lumbye, Hans Christian

1810-1874

No other composer has been able to spread so much joy among generations of Danes. As the first musical director of the Tivoli Gardens in Copenhagen, and through various other musical activities, Lumbye also contributed significantly towards the musical education of the general public, not just in the capital but all over the country.



Tivoli's first concert hall
as it appeared in 1843.

Lithograph.

[Billedsamlingen,

Det kongelige Bibliotek,

Copenhagen.]

The "Concert-Salonen" was
an open pavilion, allowing the
sound of music to drift into
the Gardens and making the
performers inside clearly
visible to strolling visitors.

Lumbye was born in Copenhagen but raised in the provinces and at the age of 14 was hired as a trumpet player for a military band in Odense, the largest town in the island of Funen. Like Carl Nielsen, in his Funen childhood half a century later, Lumbye was more than usually impressionable so far as music was concerned and dabbled at composing music before he really knew how; he, too, was recognized as having extraordinary talent and left for Copenhagen, determined to

make a name for himself in music. By 1829 Lumbye was living in the capital, often playing at dances and writing tunes in the slightly oldfashioned style in vogue. Ten years later a delightful new epoch in the cultural history of Copenhagen was triggered by the visit of a group of Austrian musicians offering 'Concerts à la Strauß'. The town was in raptures. Lumbye jumped at the chance, first as a performer and organizer, later also as a composer. The Lumbye Concerts were an instant success and the first Straussian

composition of his own he called *Danmarks Vals* (1840).

When the Tivoli Gardens opened in 1843, Lumbye came close to being the main attraction. Such was his popularity after the 1844 season that he was offered a magnificent journey abroad at public expense. He went, and tribute was paid to him by Berlioz in Paris, Johann Strauß in Vienna and Meyerbeer in

Berlin. An international celebrity, Lumbye's productivity during the following many years was amazing - dances and marches by the hundreds, numerous other popular orchestral works and music for the Danish stage: songs for *syngespil* and music for ever-popular finales in Bournonville ballets such as *Napoli* (1842). Any music by Lumbye was an instant hit with the audience and was soon played all over the country. It was perceived as Danish music written for the entire nation.

Dedicatory and other occasional pieces were much in fashion, and by their titles alone Lumbye's compositions serve as a guide to his three decades of extraordinary success in Copenhagen, the rest of Denmark and abroad. If the music he wrote still serves as a link to the past, his activities as a performer had an influence that reached beyond his day and into the future. It was not long before Lumbye began to smuggle movements and pieces from the repertoire of serious music into his popular programmes. On such occasions he would put down his *Stehgeiger* violin and reach for his baton. The music thus given in informal but by all accounts excellent performances was heard by broad audiences such as the Tivoli crowds. They did not always know what to expect but did not mind. Lumbye liked everything from Haydn and Mozart to Wagner novelties, and his fans were ready to give anything he offered a try.

In his music and his music-making Lumbye addressed himself to connoisseurs and ordinary 'consumers' of music alike; more important, however, is the fact that he was able to give large numbers of people their first and perhaps decisive introduction to music of substance. Lumbye let such listeners feel the immediate charm, attraction and power of music but also introduced them to music as an art form. Citizens of Copenhagen, visitors from the provinces, travellers from abroad - there was no doubt in their minds that Lumbye was a 'must', and when they left after enjoying the rotund maestro and his excellent orchestra, they were filled with new impressions, new inspiration, new appetite for music and a renewed appetite for life. Lumbye's own music tells us why; music in Denmark today still tells us how.



Printed Lumbye souvenir cards combining photographs and autograph signature as well as music quotes, viz. the opening of Lumbye's all-time greatest hit, the Champagne Galop (1845), and an excerpt from his celebrated Drømmebilleder (1846), a fantasia for orchestra. (Billedsamlingen, Det kongelige Bibliotek, Copenhagen.)

Gade, Niels Wilhelm

1817-1890

One of the major figures in the history of Danish music, Gade was the single most influential person in the musical life of Denmark during the second half of the 19th century; indeed, for a time in the mid-1840's he was a figure of importance in German (and by extension, Continental) musical life too. Born in Copenhagen in modest circumstances, Gade enjoyed a comprehensive education as a violinist and composer. He had access to Copenhagen circles conversant with the international repertoire of contemporary music and he paid close attention from his place in the orchestral pit of the Royal Theatre. A. P. Berggreen not only taught him music theory but also supported him by publishing some of his songs and kindled his interest in the Danish and Scandinavian repertoire of popular songs of more or less ancient origin. A concert tour of Norway and Sweden in 1838 meant a true Romantic awakening for Gade.

This favourable combination of knowledge, inspiration and access to melodic sources flowing from the worlds of the cultured élite and the common man led to Gade's sensational break-

through with the concert overture *Gjenklang af Ossian* (1840) and his Symphony No. 1 in C minor (1842), two major works in the history of Danish music, wedding an inventive symphonic form and a confident use of the orchestra to a personal voice tinged with a Romantic suggestion of Danish folk music. The two works won him international recognition, and Gade found a friend in Mendelssohn who conducted the first performance of the symphony (in Leipzig, 1843).

Gade went abroad in 1843 and only returned home in 1848, spending the better part of those years abroad in Leipzig, composing, teaching at the Academy of Music and working with Mendelssohn in masterminding the most prestigious among the series of chamber and orchestral concerts offered in town.

On his return to Copenhagen in 1848 (he paid another visit to Leipzig in 1853), Gade lost no time in getting involved in the work of Musikforeningen, the music society founded 1836 in Copenhagen and sponsored by anyone worth their salt among Golden Age cultural life.

The remaining forty-odd years of Gade's life were devoted principally to

his work for Musikforeningen as an organizer, conductor and composer. He had an educational master plan. Time proved it successful. Gade wanted the level of knowledge of music to rise in



Gade
Daguerreotype. Circa 1850.
(Private collection.)
[Billedsamlingen,
Det kongelige Bibliotek,
Copenhagen.]

Opposite page:
Niels W. Gade conducting.
Drawing by
Otto Ludvig Edvard Lehmann
(1815-1892).
(Original in private collection.)
[Billedsamlingen,
Det kongelige Bibliotek,
Copenhagen.]
A performance
of *Elverskud?*
The Musikforeningen
orchestra and chorus?
At Casino in Amaliegade,
Copenhagen?

Denmark, step by step and guided by a deliberate strategy. He and his colleagues would plan individual concerts, series of concerts as well as entire concert seasons with a view to their contributing towards the musical education of performers and audiences alike. Copenhagen remained the centre of things but all Danes were meant to benefit: the general public as well as music lovers, amateurs as well as professionals. (Lumbye's contribution should not be forgotten here, and in fact the nucleus of the Musikforeningen orchestra was made up of Lumbye's Tivoli orchestra.)

Kjøbenhavns Musikonservatorium (today's Royal Danish Academy of Music) was founded in 1867, and naturally Gade was involved in its management as well as its teaching. This is why, in May 1883, a young man from Funen summoned up his courage to knock on the door of the master's private home. His name was Carl Nielsen, and the next great chapter in the story of two centuries of music in Denmark was about to be written.

Gade holds a place of honour in that story. As a composer, however, it seems that he was never so inspired as during the fifteen-odd years that took him from his Romantic revival and the *Ossian* overture to 1854, that saw first performances of the dramatic cantata *Elverskud* and his music for Bournonville's ballet *Et Folkesagn* (Acts I and III). His long absence from Denmark notwithstanding, Gade was a key figure in the climactic mid-19th century decades of the Golden Age in Danish music. He wrote in most

genres (albeit very little in the way of vocal music for the stage). Launched in 1994, the publication of a complete and revised edition of his works will gradually allow us to examine his output in its entirety. We are more than a century removed from Gade's fifty years in music, and Danish music has long since recovered from spending so much time in his formidable presence. Our comprehensive knowledge of other kinds of music means a change in perspective, a sharpening of the ear and, hopefully, an increased recep-



tivity. Perhaps the 'complete' Gade is closer to us today than we imagine. If so, new light is thrown on the entire 19th century of Danish music and music in Denmark.

Frøhlich, Johannes Frederik 1806-1860

Frøhlich was held in high esteem as a violinist (especially in chamber music) and his work at the Royal Theatre was important, particularly his contribution as a choirmaster. As a composer he concentrated mainly on chamber and orchestral music and the ballet scores that have kept his name alive. Some of Frøhlich's chamber music works commend themselves to French horn players in particular. He wrote one symphony only (E flat Major, opus 33) and it has a special place in the history of Danish orchestral music. Frøhlich went on a study tour in 1829-1831; he finished the symphony during his stay in Rome, where he joined the circle of Danish artists gathered around Thorvaldsen. Bad health forced Frøhlich to resign from the Royal Theatre in 1844, and his career as a composer was cut short too. Bournonville ballets set to music by Frøhlich include *Valdemar* (1835), *Erik Menveds Barndom* (1843), *Festen i Albano* (1839) and *Rafaello*

(1845). Those four are typical of their period. The first two are based on Inge-mann's widely read novels set in medi-aeval Denmark, the third expresses a longing for the Mediterranean South (it was Bournonville's first 'Italian' ballet), while the subject matter of the fourth is the artist-genius. (Frøhlich is shown in illustration on p.13.)



Jørgen Valentin Sonne (1801-1890), *Midsummer Eve. Sick People Asleep upon the Grave of St Helena*. 1847. Oil on canvas. (Statens Museum for Kunst, Copenhagen.) *Helene-graven* was an old place of pilgrimage at Tisvilde in Northern Zealand. In its quiet way, Sonne's painting celebrates the culmination of the yearly spell of long Scandinavian evenings followed by almost no night at all before dawn breaks. The picture also has a tableau quality, as if representing a scene from a Golden Age play, ballet or opera based on contemporary life in rural Denmark. Sonne is said to have got the idea for his masterpiece from Lundbye who had been to Tisvilde on Midsummer Eve 1843 and was moved by what he saw at *Helene-graven*.

Løvenskiold, Herman Severin 1815-1870

The family having moved from its ironworks at Holden (Norway) to Northern Zealand in 1829, the young baron was so favourably noticed by Weyse and Kuhlau, amongst others, that his parents allowed him to abandon the military career that had been planned for him. He was just 21 when his finest hour as a

composer struck: the first performance of the one standard work that has kept his name alive in the history of the Danish stage, Bournonville's ballet *Sylfiden* (1836). In 1842, after further studies and some travels, Løvenskiold settled in Copenhagen. In 1851 he was appointed Court organist and gradually lost touch with the musical life of the capital.

Royal Theatre / National Stage

The Golden Age laid the foundations for a repertoire of 'national' pieces at the Royal Theatre. The instantly and incomparably successful play *Elverhøi* (1828; set in 17th century Zealand) was written by Heiberg and had incidental music by German-born Kuhlau who relied on Danish and Swedish popular sources for much of the melodic material. When preparing his romantic and much-loved Hans Christian Andersen opera *Liden Kirsten* (1846/1847) Copenhagen-born Hartmann relied on his own resources and yet came up with a melodic language that was readily accepted as an authentic expression of 'the Danish soul'. In the wake of the *Elverhøi* success followed works such as *Majgildet* (1832), a small dramatic idyll with songs. The playwright was an actor and the piece was well received but did not survive for long; Frøhlich's overture did, in the concert hall. A true climax of Golden Age Danish Romanticism was reached with Bournonville's ballet *Et Folkesagn* (1854; set in 16th century Jutland, at Midsummer). The music was written jointly by Gade and Hartmann, and *Et Folkesagn* proved to be yet another milestone in the history of Danish theatre. Although never eclipsing *Elverhøi*, *Et Folkesagn* has kept its place in the standard repertoire of the Royal Theatre, our national stage. In the most recent production, of 1991, the scenery and costumes were designed by Her Majesty Queen Margrethe II of Denmark.

Epilogue

Looking back at more than two hundred years of Danish music one cannot help noticing a basic classicistic aesthetics at work: almost an 'innate' leaning towards simplicity. It arguably finds a parallel in certain features in the democracy, philosophy, poetry and painting that evolved in Denmark in the course of the same two centuries of national history. Carl Nielsen was the single most important musician to take over from the Danish 19th century masters. He wrote everything from advanced large-scale compositions for orchestra to small popular Danish strophic songs and hymns. He worked for the cause of new music in a new age, and he always pointed to Mozart as a timeless exemplar. There was no inner conflict here. Nielsen had a unique capacity for gathering in everything that had happened in Danish music before him, recycling it in his own music and aesthetics and passing the legacy on to future generations. Present-day Danish music, as well as music in Denmark today, has its deepest roots in our early-19th century Golden Age culture.

COME MEET THE DANISH GOLDEN AGE IN PRESENT-DAY DENMARK

Visits to museums such as those listed below will allow you to form a comprehensive picture of Danish society and culture from the close of the 18th century to the second half of the 19th century. It goes without saying that the list is by no means exhaustive; names are quoted in convenient shorthand form. For details about specific museums and about museums not mentioned below, please consult the usual sources of tourist information; specialized researchers are referred to the professional network.

Colour code:

- | | | | |
|---|--|---|--|
|  | Painting and sculpture; music and theatre; decorative art, etc |  | Urban lifestyle; everyday life in the city |
|  | Major collections of painting and/or sculpture |  | Agriculture; everyday life in the country |
| | |  | Trade and commerce; technology, industry, science, etc |

Copenhagen and environs

-  Bakkehusmuseet, 1801 *Frederiksberg C*
-  Bredemuseet, 2800 *Lyngby*
-  Frilandsmuseet Sorgenfri, 2800 *Lyngby*

Inner City

-  Den Hirschsprungske Samling
-  Kunstindustrimuseet
-  Københavns Bymuseum
-  Musikhistorisk Museum
-  Ny Carlsberg Glyptotek
-  Post- og Telegrafmuseet
-  Statens Museum for Kunst
-  Teatermuseet
-  Thorvaldsens Museum

Zealand and Lolland

-  Handels- og Søfartsmuseet, Kronborg (3000 *Helsingør*)
-  Teknisk Museum, 3000 *Helsingør*
-  Vestsjællands Kunstmuseum, 4180 *Sorø*
-  Museumsgården, Keldbylille (4780 *Stege*)
-  Reventlow-Museet, Pederstrup (4913 *Horslunde*)

Funen

-  Fyns Kunstmuseum, 5000 *Odense C*
-  Møntergården, 5000 *Odense C*
-  Den fynske Landsby, 5260 *Odense S*
-  Danmarks Husdyrpark, Oregaard (5400 *Bogense*)
-  Kunstsamlingen, Willemoesgaardens Mindestuer, 5610 *Assens*

Jutland

-  Museet på Sønderborg Slot, 6400 *Sønderborg*
-  Ribe Kunstmuseum, 6760 *Ribe*
-  Herning Museum, 7400 *Herning*
-  Den gamle by: Danmarks Købstadsmuseum, 8000 *Århus C*
-  Dansk Landbrugsmuseum, Gammel Estrup (8963 *Auning*)

GETTING TO KNOW THE SOUND OF DANISH GOLDEN AGE MUSIC

The expanding compact disc market has made Danish 'Golden Age' music readily available worldwide. Please order directly from retailers or record companies. Likewise, requests for sheet music, scores and parts should be addressed to retailers, publishers or library collections.

The **Danish Music Information Centre** is happy to supply all manner of addresses, biographical and bibliographical information, work lists and discographies, etc. The library at MIC includes a large collection of recordings. Visitors welcome.

Address: Gråbrødretorv 16, DK-1154 Copenhagen K; telephone (+45) 33 11 20 66; fax (+45) 33 32 20 16.

GETTING TO KNOW THE DANISH GOLDEN AGE LITERATURE

The **Danish Literature Information Center** is happy to provide information about Danish literature, in the original or translation.

Address: Amaliegade 38, DK-1256 Copenhagen K; telephone (+45) 33 32 07 25; fax (+45) 33 91 15 45.



Christen Dalsgaard, From Limfjorden (1847) (Vestsjællands Kunstmuseum, Sorø)