

Thorvaldsen og Musikken

dana
cord
DIGITAL

Rom - København

Thorvaldsen and The Music - Rome - Copenhagen

Inger Dam-Jensen, *sopran*. Christina Åstrand, *violin*. Hans Nygaard, *cello*
Dorthe Dreier, *viola*. Toke Lund Christiansen, *fløjte*. Ingolf Olsen, *guitar*





Eduard Magnus: Søstre Rehberg danser akkompagneret af Thorvaldsen, 1829-30. Privateje.
Eduard Magnus: The Rehberg Sisters Dancing, Accompanied by Thorvaldsen, 1829-30. Privately owned.

ROM - ROME

Domenico Cimarosa:
(1749-1801)

Sinfonia in Bb "Esquiguita nel Teatro alla Valle in Roma"
Sinfonia in Bb performed at Teatro alla Valle in Rome.

- [1] Allegro con spirito 4:03
- [2] Andantino 1:52
- [3] Presto 1:38

I Thorvaldsen's nodebøger findes flere eksempler på Sinfonia'er af Cimarosa, som var tidens måske mest populære komponist, indtil Rossini overtog det absolutte førerskab.

There are several Sinfonias in Thorvaldsen's music books by Cimarosa who was perhaps the most popular composer of his day until Rossini assumed the mantle.

Gaetano Donizetti:
(1797-1848)

- [4] **Sang, skrevet til Thorvaldsens Romerske fødselsdag d. 8. marts 1836. 2:15**

Song written for Thorvaldsen's Roman birthday on the 8th of March 1836.

Teksten af/Lyrics by: Barbieri: Con le grazie con le muse etc. Forholdene omkring denne sangs tilblivelse er beskrevet af Bjarne Jørnæs i en artikel i *På Klassisk Grund*, Meddelelser fra Thorvaldsens Museum 1989.

Bjarne Jørnæs describes the song's origin in an essay in The Thorvaldsen Museum Bulletin 1989.

Gioacchino Rossini:
(1792-1868)

- [5] **Rosina's Cavatina fra Barberen i Sevilla: Una voce poco fa 4:44**

Rosina's Cavatina from The Barber of Seville.

Versionen for sopran og guitar er fra F. W. C. Pedersens: Journal for Guitarre 4. Årg: Kbh. 1822-25. Rosina's Cavatina var et af Ida Brun's glansnumre. (Om Ida Brun se øvrige CD tekst).

Thorvaldsen havde et specielt forhold til Beaumarchais' komedie: Barberen i Sevilla. Under en opførelse i Det dramatiske-litteraire Selskab i København i 1793 skulle han fremsige to replikker, men lampefeber (?) gjorde det umuligt for ham at aflevere dem. -

Muligheden foreligger, at Thorvaldsen overværede den skandaløse førsteopførelse af Rossini's "Barber" under karnevalet i Rom 1816. *The version for soprano and guitar is from F. W. C. Pedersen's: Journal for Guitarre 4th Collection, Copenhagen 1822-25. Ida Brun did an excellent rendition of Rosina's Cavatina. Thorvaldsen had a particular experience with Beaumarchais' comedy, The Barber of Seville. During a performance given at the Literary Society in Copenhagen in 1793 he was meant to deliver two lines but he was struck dumb by stage fright (?). It is not inconceivable that Thorvaldsen may have attended the scandalous first night of Rossini's "Barber" during the Carnevale in Rome, 1816.*

Fem Italienske Danse:

Five Italian Dances:

- Henrik Rung:** [6] **Ricordanza d'Italia (Saltarello)** 00:39
 (1807-1871) [7] **Tarantella** 00:57
- Anonym:** [8] **Tarantella** 1:36
 Fra et spilleværk i Thorvaldsens guldsignet.
Tune from a musical box in Thorvaldsen's gold seal.
- Bertel Thorvaldsen (?):** [9] **Saltarello** 00:57. Lært H. Rung af Thorvaldsen.
Taught to H. Rung by Thorvaldsen.
- Anonym:** [10] **Danza Romana** 1:00
 I forbindelse med Thorvaldsens musiceren, og danske kunstners færden i Rom iøvrigt, støder man ustandseligt på Saltarelloen, en livlig udadvendt dans som på denne tid var højeste mode.
References to the Saltarello recur consistently in connection with Thorvaldsen's musical interests and the presence of other Danish artists in Rome. It was a lively extrovert dance and the height of contemporary fashion.
- Nicolo Paganini:** **Quartetto a Violino, Viola, Chitarra e Violoncello.**
 (1782-1840) *Quartet in C-major for violin, viola, guitar and cello.*
- [11] Allegro 8:17
 [12] Menuetto 6:29

[13] Adagio 4:08

[14] Presto 3:24

Thorvaldsen kan næsten ikke undgå at have hørt Paganini, et af de hotteste navne i Italiensk musikliv i netop den periode.

Omkring 1820 spillede han i Rom med en trio: Triumvirate Musicale, bestående af ham selv, Rossini og guitaristen Giuliani. Paganini skrev aldrig en strygekvartet, til gengæld skrev han 16 kvartetter med guitar.

It would be stretching the bounds of credibility to believe that Thorvaldsen had not heard of Paganini, one of the hottest names in Italian music circles at the time. Around 1820 he played in Rome in a trio: Triumvirate Musicale, consisting of himself, Rossini and the guitarist Giuliani. Paganini never wrote a string quartet but he did compose 16 guitar quartets.

KØBENHAVN - COPENHAGEN

Tre sange med tyske tekster:

Three songs in German:

Rudolph Bay:

(1791-1856)

Carl Maria von Weber:

(1786-1826)

Felix Mendelssohn-

Bartholdy:

(1809-1847)

[15] **Adelaide** 3:41

Tekst af/Lyrics by: F. v. Matthesson

[16] **Horch leise, horch** 4:46

Tekst af/Lyrics by: Jens Baggesen

[17] **Venetianisches Gondellied** 2:24

Tekst efter/Lyrics from: Th. Moore

Digteren Matthesson foretrak (iflg. Bay) langt Bay's musik til digtet om Adelaide frem for Beethoven's (!). Matthesson havde tæt kontakt til den Brun'ske kreds. Muligt er Ida (Adelaide) navngivet på baggrund af dette digt, som Friederike Brun holdt meget af.

Baggese's Serenade til Webers musik, skrevet i Stuttgart i 1809, var et af yndlingsnumrene i de københavnske saloner. Guitarstemmen er original, og digtet er skrevet på tysk, et sprog som mange danske digtere i tiden beherskede til fuldkommenhed.

Mendelssohn's forhold til Thorvaldsen er beskrevet andetsteds i teksten til denne CD.

The poet Matthesson preferred Bay's musical accompaniment to the poem about Adelaide to Beethoven's (according to Bay at any rate!). Matthesson was closely associated with the Brun circle. Ida (Adelaide) may have been named because of this poem of which Friederike Brun was very fond. Baggensen's Serenade to Weber's music (originally accompanied by guitar) written in Stuttgart in 1809 was a favourite of the Copenhagen salons. Mendelssohn's relationship to Thorvaldsen is described elsewhere in this CD booklet.

Fire “københavnske” danse:

Four Copenhagen Dances:

Schall/Bombelle?:

- [18] **Greve Bombelle's vals** 1:29 Trykt i “Nye Apollo” 2. årg. Kbh. 1816-17 udg. af Claus Schall.
Count Bombelle's waltz, printed in “Nye Apollo” Year 2, Copenhagen 1816-17, published by Claus Schall.

Fernando Sor:

(1778-1839)

Edouard DuPuy:

(1770-1822)

- [19] **La Romanesca** 2:23
[20] **El Jaleo de Jerez** 1:35
[21] **Polonaise** 5:25

Grev Bombelle må være Louis Philippe Greve de Bombelles, der som kejseren af Østrigs udsending kom til København i november 1813. 1816 gift med Ida Brun, som fra nu af blev grevinde Ida Bombelles.

Begge de to Sor-temaer bliver en del af den Københavnske kultur, idet Bournonville benytter dem i sine balletter. DuPuy's Polonaise bringer minder om hans tid som omrejsende violinvirtuos. Temaet indgår ligeledes i Bournonvilles ballet *Livjægerne på Amager*, som jo tager sit udgangspunkt i DuPuy's måske nok letfærdige, men også handlekraftige liv. Iøvrigt var polonaise en af den danseglade Thorvaldsens foretrukne danseformer. *Count Bombelle must be Louis Philippe, Count of Bombelles who arrived in Copenhagen as the Austro-Hungarian Emperor's envoy in November 1813. In 1816 he married Ida Brun who thus became*

Countess Ida Bombelles.

Bournonville's use of both the Sor themes in his ballets transformed them into elements in Copenhagen cultural life.

DuPuy's Polonaise arouses memories of his time as an itinerant violin virtuoso. The theme is also part of Bournonville's ballet - The Amager Volunteers which, of course, was based on DuPuy's foot-loose but dynamic life. Polonaise was one of Thorvaldsen's favourites and he was a keen dancer.

Tre danske romancer:

Three Danish Romances:

C. E. F. Weyse:
(1774-1842)

- [22] **Barcarole fra Prinsesse Isabella: Natten er så stille.** 1:39
Barcarole from Princess Isabella: The Night is so silent
Johan Ludvig Heiberg.

- [23] **Romance fra Ludlams Hule: Tommeliden.** 2:24
Romance from Ludlam's Cave: Tommeliden
Adam Oehlenschläger.

Friedrich Kuhlau:
(1786-1832)

- [24] **Romance fra Elverhøj: Nu løvsalen skygger** 1:10
Romance from Elverhøj: Now the arbour casts its shadow
Johan Ludvig Heiberg.

Intet er så dansk som "den danske romance". Vidunderlige småsange indlagt i teatraliske sammenhænge og som disse opført på Det kgl. Teater. Thorvaldsen havde fast plads i teatret, hvor han ofte sad ved siden af Oehlenschläger.

The "Danish Romance" is the very epitomy of Danishness. Wonderful short songs merged into theatrical settings and so performed in the Royal Theatre. Thorvaldsen had a regular seat in the theatre where he often sat beside Oehlenschläger.

- [25] **Allegro i A-dur fra opus 51.** 9:00
Kvintet for fløjte, violin, 2 violaer og cello.
Allegro in A-major from opus 51. Quintet for flute, violin, 2 violas and cello.
Kuhlau hørte sammen med Weyse til de absolut største begavelser i

Guldalderens danske musikliv. Opus 51 no. 3 i A-dur hører til blandt Kuhlau's mesterværker. Den udkom samtidig i en udgave for firhændigt klaver, foruden i en udgave for fløjte og klaver. I denne version indtager guitaren pladsen som 2. viola.

Kuhlau and Weyse, these two were without doubt the greatest composers in Danish music during the Golden Age. Opus 51 no. 3 in A-major is one of Kuhlau's masterpieces. It was released at the same time in a piano duet version as well as one for the flute and piano. In this version the guitar replaces the second viola.

Inger Dam-Jensen, sopran, *soprano*

Vinder af Cardiff-sangkonkurrencen 1993: Singer of the World.
1994 medvirkende i Rossini-festival i Pesaro, Rossinis fødeby.
Hailed as World Singer of the Year at the 1993 Cardiff competition. In 1994 she is participating in the Rossini Festival in Rossini's home town of Pesaro.

Christina Åstrand, violin

Koncertmester i Radiosymfoniorkestret.
Leader of the Danish National Radio Symphony Orchestra

Dorthe Dreier, viola

Debut fra DKDM's solistklasse 1994, medlem af Oslo Filharmoniske Orkester og Det Norske Kammerorkester.
Debut from The Royal Danish Music Academy in 1994, member of the Oslo Philharmonic and The Norwegian Chamber Orchestra.

Hans Nygaard, cello

Solocellist i Das Berliner Sinfonieorchester.
First cellist in the Berlin Symphony Orchestra.

Tøke Lund Christiansen, fløjte, *flute*

Solofløjtenist i Radiosymfoniorkestret
Solo flautist in the Danish National Radio Symphony Orchestra
(with kind permission from Kontrapunkt)

Ingolff Olsen, guitar

Docent ved DKDM. Initiativtager til denne CD og har udført historisk research sammensat programmet.
Associate professor at The Royal Danish Music Academy, initiator of this CD, compiled the programme and did the research.

Thorvaldsen og Musikken - Rom - København

Der findes uendelig mange udsagn om vor berømte billedhugger Bertel Thorvaldsen's (1770-1844) forhold til musik. Fra samtidige erindringsbøger, breve, rejseskildringer og dagbogs-optegnelser af Friederike Brun, Rudolph Bay og H. C. Andersen m. fl. modtager vi et glimrende indtryk af Thorvaldsen både som den udøvende gode amatør, først og fremmest på guitar, men også fløjte og violin, på hvilke instrumenter han modtog undervisning i København i tiden op til 1797. Og vi møder ham som den modtagelige tilhører ved de musikalske soiréer, han overværede i Rom's velbjærgede og dannede cirkler gennem de mange år, han opholdt sig i Italien (1797-1838), og senere i tilsvarende Københavnske sammenhænge. Et Romersk Accademia, en privat indbudt forsamling, var simpelthen det sted, man mødte tidens musik: kammermusik - vokalmusik etc, hvis man da ikke gik i teatret for at overvære større ting som opera. Desuden havde man kirken at ty til, hvor især Peterskirken kunne opvise kirkemusik i den store stil. Koncerter, som vi kender det med symfoni- og kammermusik for et offentligt publikum, fandtes ikke i Rom på det tidspunkt. Billedet, som tegner sig af Thorvaldsen, er af et menneske med et inderligt forhold til musik som et væsentligt kommunikationsmiddel på et menneskeligt udadvendt plan, med en sand glæde såvel ved den lille simple melodi eller fyrige tarantel som ved den store symfoni eller opera.

På denne CD **Thorvaldsen og Musikken - Rom - København** er det forsøgt at trække nogle linier

op, som beskriver musiklivet og dermed Thorvaldsens forhold til dette i de to modpoler - geografisk og kulturelt set -, der danner hans livs pendul: Rom - København. Det sker med musik, som man kunne høre på gaden, i teatret, i det fine Romerske Accademia eller i den tilsvarende Københavnske salon, i Thorvaldsens eget atelier, i osteriet Falcone, eller var det La Gensola? Musik, han muligvis selv har udført, noget muligvis selv komponeret (den saltarello, han lærer H. Rung), men alt sammen noget, som fortæller os om Thorvaldsens fornemmelse for musikalske linier, rytmiske forløb, dissonanser og harmonier, og som man på en måde kan sige, han var i stand til at overføre til den vidunderlige marmor på en så følsom og gennemvirtuos måde, at ingen i hans samtid kunne gøre ham rangen stridig. Og påstanden om, at Thorvaldsen indenfor musikken i ligeså høj grad glædede sig over det middelmådige som over det sublime, skyldes, så vidt jeg kan skønne, ikke en manglende dømmekraft, men viser snarere et befriende usnobbet syn på helheden, som består af stort og småt i en skøn variation.

På Thorvaldsens Museum i København opbevarer man foruden "Thorvaldsens Fløjte", en tværføjte af lysegul buksbom signeret A. Christeman, Danzig, også en samling af håndskrevne nodehæfter, som for størsteparten er skrevet med Thorvaldsens egen hånd. Et lille hæfte består af *Sinfonie e Sonatine/per Violino e Chitarra*. Desværre er her kun violinstemmen bevaret. Et andet hæfte består af to duetter med guitar-

akkompagnement fra populære operaer i tiden: Pietro Carlo Giulielmi: *La sposa bisbetica* med tilskriften: Carnevale 1799, Teatro Aliberti. Den anden: Ferdinando Paër: *La virtù al cimento* med tilskriften: Nell' Autunno 1801, Teatro Valle. Resten, ca 140 sider, er for guitar solo eller for to guitarer, originalmusik og transkriptioner.

De repræsenterede navne i disse nodebøger viser os en broget buket af tidens foretrukne komponister. Ud over et par ægte klassikere: Gluck og Haydn (Giuseppe Aiden [*sic*]), drejer det sig om et væld af italienere, Cimarosa, Carulli, Nardini, Moretti, Nasonini, Gazaniga, Mosca; folk som var på toppen lige omkring århundredskiftet, tidens "moderne" komponister, og hvis navne derfor er skrevet ind i nodehæfterne. Grunden til, at vi savner navne som Rossini, Paganini og Donizetti, er den, at nodehæfterne henhører til en tidlig periode i Thorvaldsens italienske liv, hvor disse stjerner endnu ikke var kommet op over horisonten. Dette forhold understreges yderligere af en lille udskrift på hvert af hæfterne, hvor det med Thorvaldsens let genkendelige hånd hedder: Per uso di B. (for Bertel) Thorvaldsen. Senere ville der have stået A. (for Alberto), en italiensiseret form af navnet Bertel, Thorvaldsen da tog i anvendelse. De få dateringer i forbindelse med musikken peger også hen på de tidlige år i udlændigheden. Foruden de foran nævnte årstal findes et i forbindelse med en længere rondo af Ferdinando Carulli: Napoli 1797. Thorvaldsen ankom til Napoli den 1. februar 1797 på sin allerførste rejse til Rom, hvor hans talent og hans ry gennem de næste fyrré år skulle gøre ham berømt som ingen anden dansk.



Bertel Thorvaldsen: Danserinde, 1817.
Thorvaldsens Museum.
Bertel Thorvaldsen: *The Dancing Girl*, 1817.
Thorvaldsens Museum.

Thorvaldsen opholdt sig en måneds tid i Napoli, og her kan han godt have modt den ferme guitarkomponist Carulli, som stadig opholdt sig i sin fødeby. Senere drog han til Paris, hvor han blev et samlingspunkt for den klassiske guitar.

De Københavnske saloners ukronede dronning Friederike Brun opholdt sig sammen med sin begavede datter, Ida, i Rom nogle år fra 1805. Thorvaldsen havde megen kontakt til den såkaldte Brunske kreds, hvor man dyrkede alt, hvad der åndede kunst: maleri, tegning, musik, sang, digtekunst, recitation og attituder i bedste Lady Hamilton-stil. Om Thorvaldsens særlige gave for musik har vi fra Friederike Brun selv dette udsagn: "Alt hos ham er medfødt og ved sig selv frit og naturligt udviklet. Det høje Genie er en vis almindelig Evne til *Alt* egen, der fattes det blotte Talent, som ikke formaar meere end *Eet*. Saaledes har Thorvaldsen sandt Genie til Musik og spiller med eiendommelig Aand og Lethed paa Guitarre. Hans Dom over Musik og Poesi er altid ligesaa sand som hans Følelse".

Thorvaldsen havde fået til opgave at undervise Ida Brun, senere Grevinde de Bombelles, som på dette tidspunkt må have været 13-14 år gammel, i tegningens kunst, men timerne gik ofte med, at hun sang, mens han spillede guitar til. Til andre tider har han i stedet for undervisningen foretrukket at bruge hendes talent for attituderne til at lade sig inspirere rent skulpturelt: "O, kuns nogle Stillinger", er et lille udråb, som har overlevet tidene.

I Thorvaldsens bolig i Via Sistina kom mange

kendte danske og udenlandske kunstnere for at møde denne specielle både menneskelige og kunstneriske inspirator. Komponisten Rudolph Bay beretter i sine meget oplagte rejsebeskrivelser fra Italien 1819-1821: "— vor Thorvaldsen besøger jeg næsten hver anden Dag..." og lidt længere fremme hedder det: "Hans Vertinde har trende meget vakre Dotre: Vittoria, Helena og Olympia, meget lystige smaa Skabninger, hvis Valgsprog er: jo galere, jo bedre. Forleden Dag fik vi dem til at danse la Saltarella; jeg maatte spille Guitarre og Mama slog Tambourin. Hille en Ulykke, hvor de foer omkring!—" Bay, hvis talent for at skabe musik har frembragt nogle af vore smukkeste sange (*Fred hviler over Land og By, Vift stolt på Codans Bølge* o. m. f.), oprådte gang på gang i de romerske Accademia'er, hvor han henrykkede alle med sit spil på violin og guitar og med sin utrolige bevægelige tenorstemme. Den 28. maj 1819 sang han i "et meget fornemt Academie hos Marquise Sacrati en Cavatina af den berømte Rossini, hvortil Komponisten selv accompanerede mig". [!] Thorvaldsen har måske siddet lidt i baggrunden med halvtlukkede øjne og nydt musikken.

I slutningen af 1830 kommer en anden hedspore på dagligt besøg hos Thorvaldsen. Det er den 21-årige Felix Mendelssohn-Bartholdy, som i en art tilbedelsesrus spiller for den nu godt tres-årige billedhugger, som imedens griber dybt i leret og danner sine udødelige former. "Mit klaverspil", skriver han hjem, "forskaffer mig en særlig glæde. I ved, hvor stor en elsker Thorvaldsen er af musikken, og derfor spiller jeg undertiden for

ham om morgenen, når han arbejder. Han har et ret godt instrument stående hos sig.....” Det var tilfældigt, at der ved denne tid stod et åbenbart godt fungerende klaver i Thorvaldsens atelier, for Thorvaldsen spillede aldrig selv klaver. Mellem den unge Mendelssohn og den ældre billedhugger opstod der et nært venskabeligt forhold, som varede livet ud.

I det allersidste år af Thorvaldsens ophold i Italien, vinteren 1837-38, finder vi i den danske kunstnerkoloni komponisten Henrik Rung, og der bliver igen sunget og spillet saltarello omkring et godt glas vin. En aften lærer Thorvaldsen den velspillende Rung en saltarello, som denne senere indskriver i en fantasi for tre guitarer.

Thorvaldsen må i sin romertid, selvom det ikke står antegnet nogen steder, have hørt et af de mest lysende navne i det italienske musikliv, violintroldmanden Nicolo Paganini, som forresten også tryllede på guitar. Omkring 1820 optrådte Paganini i Rom sammen med Rossini på klaver og Giuliani på guitar i trioen: *Triumvirate Musicale*. Der er også en vis sandsynlighed for, at Thorvaldsen overværede den skandaløse uropførelse af Rossini's *Il barbiere de Seviglia* på Teatro Argentina i forbindelse med karnevalet i 1816, hvor den under stor tumult blev pebet ud for ganske kort tid efter at blive hævet til skyerne i succes. Mon han ikke også har overværet en række af Donizetti's utroligt populære operaer: *Elisir d'amore*, *Don Pasquale* o. a. Denne geniale melodiker, som af grunde vi ikke helt kender, skrev en sang til Thorvaldsen's romerske fødselsdag den 8. marts 1836.

I 1838 vendte Thorvaldsen tilbage til Danmark fejret som Europas største billedhugger. Selvom Thorvaldsen nu nærmede sig de halvfjerds deltog han med energi og glæde i det københavnske kunstliv, som det udspillede sig i private sammenhænge og på Det Kgl. Teater med Heiberg's vaudeviller, Bourneville's balletter, Hartmann's operaer etc. Den romerske andedam var skiftet ud med den københavnske. Men med musikken og dansen gik det lystigt. I et brev fra H. C. Andersen til Henriette Franck i 1840 noterer han efter et hofbal på Christiansborg: "KI. 4 om morgenen, da jeg tog bort, dansede dronningen polonaise med Thorvaldsen." Selv nærmede Andersen sig aldrig et dansegulv.

Danmark befinder sig i en periode, som vi ynder at benævne: *Dansk Guldalder*. På den baggrund er det morsomt, at Rudolph Bay til en ven i København den 30. maj 1821 skriver : "de Erfaringer man plejer at gøre i vore Tider, som vistnok *ei* kan kaldes *Guldalderen*" (udhævningerne er mine). Smagen i kongens København styres af typer som ægteparret Johan Ludvig og Johanne Louise Heiberg, hvilket har bragt folk som Ingemann og Andersen på fortvivlelsens rand. "Bløddyr" var Heiberg'ernes betegnelse for den slags følsomme digtersjæle. Der var meget lidt plads for utilpassede genier. Selv en Søren Kierkegaard måtte løbe spidsrod i den københavnske lilleverden. Indenfor det musikalske var der en vis foragt fra komponister som Hartmann, Kuhlau og senere Gade overfor mere melodisk "italiensk" orienterede gemytter. Dermed holdes en mand som Rudolph Bay helt udenfor indflydelse, skønt Thorvaldsen giver ham

sin varme anbefaling i 1839, da Bay søger stillingen som syngemester på Det Kgl. Teater efter Siboni. Rung får stillingen.

En anden skæbne, hvis toner stadig klingede med lys og let klang i Thorvaldsens København, skal lige nævnes: Edouard DuPuy, Bay's store forbillede. Edouard DuPuy havde henrevet det danske publikum med sine elegante og energifyldte sangbare melodier i bl. a. *Ungdom og Galskab* (1806), ligesom han havde henrevet danskerne ved sin indsats i Livjægerkorpset, hvor han med bravour kæmpede mod englænderne i 1807. Desværre måtte han forlade den danske skueplads, da han også henrev den danske kronprinsesse Charlotte Frederikke lidt for grundigt. Han fik to timer og 1000 rigsdaler til at forlade Danmark for altid. Men hans musik holdt sig ung og frisk som en del af vor hjemlige kultur.

I 1840 oplever man i København en art "spansk syge". En mani omkring de spanske danse havde bredt sig fra Paris og nåede her i København sit foreløbige højdepunkt med de to berømte dansere Dolores Serral og Mariano Camprubi. Men også vor hjemlige Bournonville skabte sensation ved at kunne hamle op med de spanske på deres egen boldgade: i den spanske dans. Bl. a. i kæmpesuccessen *Toreadoren* fra 1840, hvori forekom det store hit *El Jaleo de Jerez*. Bournonville fortalte ikke til nogen, ikke særlig højt ihvertfald, at han allerede for år tilbage i London (1828) havde danset i Fernando Sor's balletter og herfra kendte den spanske esprit på sin krop. Flere temaer i Bournonville's balletter mener jeg kan føres tilbage til Sor.

Thorvaldsen havde fået sin guitar med til Danmark. Den havde sin plads på væggen i Thorvaldsens værelse hos Christine Stampe på Nysø. En gang imellem tog den gamle billedhugger instrumentet ned fra væggen og lod fingrene løbe over strengene til glæde for vennerne. Stemmen ville ikke gerne synge de gamle melodier, men fingrene havde bevaret en mærkværdig lethed, og rytmen var stadig stabil.

Ingolf Olsen



Wilhelm Marstrand: Lystighed uden for Roms mure på en oktoberaften, 1839. Thorvaldsens Museum.
Wilhelm Marstrand: Merriment Outside the Walls of Rome on an October Evening, 1839. Thorvaldsens Museum.

Thorvaldsen and The Music - Rome - Copenhagen

An incredible wealth of quotes have survived about the famous Danish sculptor Bertel Thorvaldsen's (1770-1844) relation to music. Contemporary memoirs, letters, travel accounts and diary entries by Friederike Brun, Rudolph Bay and H. C. Andersen among others convey an excellent impression of Thorvaldsen both as an accomplished and enthusiastic amateur, mainly on the guitar, but also on the flute and violin which he had been taught in Copenhagen up to 1797, and as the receptive listener at the musical soirées he attended in Rome's affluent and cultivated circles during the many years he spent in Italy (1797-1838) and later in similar company in Copenhagen. The Roman Accademia was a private gathering and unrivalled as the place where you could meet contemporary music: chamber music - vocal music etc., if you did not go to the theatre to enjoy larger events such as the opera. And there was always the church to fall back on with St. Peter's, in particular, boasting church music in the grand style. Concerts as we know them with symphonies and chamber music open to the general public did not exist in Rome at that point in time. Thorvaldsen appears to have enjoyed a heartfelt relationship to music as a relevant means of communication on an outward-going human level, and also to have truly appreciated the simple melody or the heady tarantella as much as the big symphony or opera.

On **Thorvaldsen and The Music - Rome - Copenhagen** an attempt has been made to portray musical life at the time and Thorvaldsen's

relation to it by referring to particular themes in the two culturally and geographically opposites between which he divided his life: Rome - Copenhagen. Included is music which could be heard on the street; in the theatre; in the exclusive Roman Accademia or corresponding Copenhagen salon; in Thorvaldsen's own studio; in the osteria Falcone, or was it the la Gensola, music he may have performed or even possibly composed himself, (the saltarello he taught H. Rung); they all combine to tell us something about Thorvaldsen's feeling for musical lines, rhythmic sequences, dissonance and harmony - all concepts which in one way or another he was capable of transposing with unsurpassed sensitivity into his wonderful marble sculptures in a virtuoso style nobody could touch in his day. The contention that Thorvaldsen enjoyed the musical mediocre as much as the sublime does not seem to have been the result of any lack of taste or discernment, but rather the result of a refreshingly unsnobbish view of the totality of the great and the small in beautiful variation.

Thorvaldsen's Museum in Copenhagen keeps in its collections "Thorvaldsen's flute", a light-yellow boxwood flute signed A. Christeman, Danzig, and a collection of hand-written musical notebooks mainly in Thorvaldsen's own hand. One small notebook consists of *Sinfonie e Sonatine per Violino e Chitarra*. Unfortunately only the violin part survives. Another notebook consists of two duets with guitar accompaniments from popular operas of the day: Pietro Carlo

Giulielmi: *La sposa bisbetica* with the added note; Carnevale 1799, Teatro Aliberti. And: Ferdinando Paër: *La virtù al cimento* with the written addition; Nell' Autunno 1801, teatro Valle. The remainder, some 140 pages, consists of original music and transcriptions for solo guitar or for two guitars.

The names represented in these musical notebooks paint a mixed picture of the era. As well as true classics, Gluck and Haydn (Giuseppe Aïden [*sic!*]), a wealth of Italians have been transcribed into his musical notebooks: Cimarosa, Carulli, Nardini, Moretti, Nasolini, Gazaniga, Mosca, all of whom were "modern" composers of the day and major names around the turn of the century. Names such as Rossini, Paganini and Donizetti do not appear as the notes stem from Thorvaldsen's early years in Italy, before these stars had made their mark. A small label on each of the notebooks further illustrates this point where in his easily recognisable hand-writing it says: Per uso di B. (for Bertel) Thorvaldsen. Later on it would have read A. (for Alberto), an Italian version of the name Bertel which Thorvaldsen soon adopted. The few musical dates quoted confirm that they stem from his early years in Italy. The date is also quoted in connection with a longer rondo by Ferdinando Carulli: Naples 1797. Thorvaldsen arrived in Naples on the 1st of February 1797 on his very first journey to Rome where, for the next forty years or so, his talent and reputation would make him the most famous living Dane. Thorvaldsen remained in Naples for a month and may well have met the guitarist-composer Carulli, who was still resident in his



C. H. Kniep: *Attitudes d'Ida Brun*, 1810.
Bakkehuseumset.

C. H. Kniep: *Attitudes d'Ida Brun*, 1810.
Bakkehuseumset

native city. Later he would move to Paris to become a focal point for the classical guitar.

Friederike Brun, uncrowned queen of the Copenhagen salons, and her talented daughter Ida spent some years in Rome from 1805.

Thorvaldsen was very much a part of the so-called Brun circle, which cultivated the arts in the broadest possible sense: painting, drawing, music, song, poetry, recitals, attitudes in the best Lady Hamilton style, etc. Thorvaldsen's special gift for music was described by Friederike herself: "With him everything is an innate talent freely and naturally developed. True, universal genius is a certain ability to cope with *everything*, which is missing the mere talented individual, who is capable of one thing only. In that sense Thorvaldsen has a true genius for music and plays the guitar with characteristic spirit and ease. His opinions on music and poetry are always just as true as his feeling for it."

Thorvaldsen was supposed to instruct Ida Brun, later Countess de Bombelles, in the art of drawing, but only some 13-14 years old at the time., however, she often sang to his guitar accompaniment instead. On other occasions he preferred to utilise her talent for attitudes to inspire him instead of teaching her: "Oh, just a few attitudes", is a little exclamation which has survived the passing of time.

Many well-known Danish and foreign artists converged on Thorvaldsen's apartment on Via Sistina to meet this rather exceptional artistically and humanly inspirational man. The composer

Rudolph Bay reports in his very upbeat travel book from Italy 1819-1821: "—I visit our Thorvaldsen almost every other day..." and a little further on it says: "His hostess has got three very comely daughters: Vittoria, Helena and Olympia, very merry small creatures whose slogan is: the crazier the better. The other day we got them to dance la saltarella: I played the guitar and Mama strucked the tambourine. Goodness, how they flew about!—" Bay, whose talent for creating music gave rise to some of Denmark's most beautiful songs (*Fred Vilver over Land og By*, *Vift stolt på Codans Bølge* and many others), performed time and again at the Roman Accademia where he delighted everybody with his guitar and violin playing and incredibly lively tenor voice. On the 28th of May 1819 he sang at "a very fine Accademia at the Marquise Sacrati... a cavatina by the famous Rossini, with the composer himself accompanying me" [/] Thorvaldsen may well have been sitting somewhere in the background enjoying the music with half-closed eyes.

In the late 1830s another dashing figure paid daily visits on Thorvaldsen. In an orgy of adoration, 21-year-old Felix Mendelssohn-Bartholdy played for the now 60-odd-year-old sculptor while he delved deeply into the clay and created his immortal works of art. "My piano playing", he wrote home, "procures me a special joy. You know how great a music lover Thorvaldsen is and, therefore, I sometimes play for him in the mornings while he works. He has an excellent piano..." By chance an excellent piano was in Thorvaldsen's studio at this time.

Thorvaldsen as far as we know never played the instrument himself. Between the young Mendelssohn and the older sculptor a close friendship arose which lasted the rest of his life.

In the very last year of Thorvaldsen's sojourn in Italy, in the winter of 1837-38, Henrik Rung was part of the colony of Danish artists and songs and saltarellos were again played over a good glass of wine. One evening Thorvaldsen taught Rung who was a very good guitar player a saltarello which he later on used in a Fantasia for three guitars.

There is no written confirmation of it, but in his time in Rome Thorvaldsen must have heard one of the most celebrated names in Italian music life, the violin magician Nicolo Paganini who, incidentally, was also spell-binding on the guitar. Around 1820 Paganini performed in Rome along with Rossini on the piano and Giuliani on the guitar in the trio: *Triumvirate Musicale*.

Thorvaldsen may well also have attended the infamous first night of Rossini's *The Barber of Seville* at the Teatro Argentina during the 1816 Carnevale, when it was whistled off the stage amidst great uproar only to be praised to the skies and declared a huge success shortly afterwards. And surely he also attended some of Donizetti's incredibly popular operas: *Elisir d'amore*, *Don Pasquale*, etc. This genial composer of melodies who, for reasons we know not for sure, wrote a song for Thorvaldsen's Roman birthday on the 8th of March 1836.

In 1838 Thorvaldsen returned to Denmark celebrated as Europe's leading sculptor. Even

though Thorvaldsen was now approaching seventy years of age he participated with joy and energy in Copenhagen artistic life as practised in private and at the Royal Theatre with Heiberg's vaudevilles, Bournonville's ballets, Hartmann's operas etc. The small world of Rome had been exchanged for the Copenhagen one. As far as music and dance are concerned all was well. In a letter from H. C. Andersen to Henriette Franck in 1840 he noted after a court ball at Christiansborg: "At four o'clock in the morning, when I left, the Queen was dancing the polonaise with Thorvaldsen." Andersen himself was not the dancing type.

This period in Denmark we like to call: *The Danish Golden Age*. With this in mind it is interesting that Rudolph Bay wrote to a friend in Copenhagen on the 30th of May 1821: "the lessons we learn in our days, which no one for sure would dub *The Golden Age*" (the stress is mine). Taste in royal Copenhagen was determined by the likes of the married couple Johan Ludvig and Johanne Louise Heiberg, and that drove Ingemann and Andersen and their likes to the verge of despair. "Softies" was Heiberg's own disparaging epithet for the sensitive poet type. There was very little room for genius unless it was house-trained. Even Søren Kierkegaard had to run the gauntlet in the small world of Copenhagen. In the musical sphere composers like Hartmann, Kuhlau and later Gade despised to a certain extent those of a more "melodic", Italian-influenced disposition. Such attitudes held a man like Rudolph Bay completely outwith the realms of influence although Thorvaldsen

strongly recommended him in 1839 when Bay applied for the post of choir master at the Royal Theatre after Siboni. Rung was appointed.

One other flamboyant character whose light and easy music was still popular in Thorvaldsen's Copenhagen deserves a mention. Edouard DuPuy, Bay's beau ideal. Edouard DuPuy had swept the Danish public off its feet with his elegant, energetic and singable melodies in *Youth and Madness* (1806), just as he had swept the same public off its feet with his exploits in the Volunteer Corps fighting the British in 1807. Unfortunately he was forced to leave the Danish scene when he was equally successful in sweeping the Crown Princess Charlotte Frederikke off her feet. He was given two hours and 1.000 rix-dollars to leave Denmark for good. However, his music remained an invigoratingly youthful element of Danish national culture.

“Spanish sickness” swept Copenhagen in 1840. A mania for Spanish dance spread from Paris and reached its provisional high point in Copenhagen with two famous dancers Dolores Serral and Mariano Camprubi. Denmark's own Bournonville also created a sensation, however, with his ability to play the Spaniards at their own game - Spanish dancing. One example was his huge 1840 success, *The Toreador*, including the great hit *El Jaleo de Jerez*. Bournonville did not divulge, at least not too publicly, that a few years earlier in London (1828) he had already danced in Fernando Sor's ballets and knew the Spanish spirit personally. It may be contended that several

themes in Bournonville's ballets can be traced back to Sor.

Thorvaldsen's guitar accompanied him back to Denmark. It adorned the wall of his room at Christine Stampe's residence on Nysø. Every so often the elderly sculptor would take the instrument down from the wall and let his fingers run over the strings to please his friends. His voice might not have been up to the old melodies, but his fingers had retained a remarkable lightness and the rhythms were still passable.

Ingolf Olsen

Translated by Tam McTurk

Forside:

Dietrich Wilhelm Lindau: Saltarello dans i romersk osteri, 1827. Privateje.

Bagside:

Wilhelm Bendz: Et tobaksselskab, 1827-28. Ny Carlsberg Glyptotek.

Denne CD er publiceret af Thorvaldsens Museum og Golden Days in Copenhagen.

Front page:

Dietrich Wilhelm Lindau: Saltarello Dance in a Roman Osteria, 1827. Privately owned.

Back page:

Wilhelm Bendz: A Tobacco Party, 1827-28. Ny Carlsberg Glyptotek.

This CD is published by The Thorvaldsen Museum and Golden Days in Copenhagen



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COMPACT
disc
DIGITAL AUDIO

ROM - ROME

D. Cimarosa:

Sinfonia in Bb

"Eseguita nel Teatro alla Valle in Roma"

- [1] Allegro con spirito 4:03
- [2] Andantino 1:52
- [3] Presto 1:38

G. Donizetti:

- [4] Sang til Thorvaldsens fødselsdag 2:15

G. Rossini:

- [5] Rosina's Cavatina 4:44

H. Rung:

- [6] Ricordanza d'Italia (Saltarello) 00:39
- [7] Tarantella 00:57

Anonym:

- [8] Tarantella 1:36

B. Thorvaldsen (?):

- [9] Saltarello 00:57.

Anonym:

- [10] Danza Romana 1:00

N. Paganini:

Quartetto a Violino, Viola, Chitarra e Violoncello.

- [11] Allegro 8:17
- [12] Menuetto 6:29
- [13] Adagio 4:08
- [14] Presto 3:24

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Executive producer: Ingolf Olsen

DACOCD 424

DIGITAL DDD

KØBENHAVN - COPENHAGEN

R. Bay:

- [15] Adelaide 3:41

C. M. von Weber:

- [16] Horch leise, horch 4:46

F. Mendelssohn-Bartholdy:

- [17] Venetianisches Gondellied 2:24

Schall/Bombelle?:

- [18] Bombelle's vals 1:29

F. Sor:

- [19] La Romanesca 2:23
- [20] El Jaleo de Jerez 1:35

E. DuPuy:

- [21] Polonaise 5:25

C. E. F. Weyse:

- [22] Barcarole: Natten er så stille. 1:39
- [23] Romance: Tommeliden. 2:24

F. Kuhlau:

- [24] Romance: Nu løvsalen skygger 1:10
- [25] Allegro i A-dur fra Kvintet opus 51. 9:00

Inger Dam-Jensen, sopran, *soprano*
Christina Åstrand, violin
Dorthe Dreier, viola
Hans Nygaard, cello
Toke Lund Christiansen, fløjte, *flute*
Ingolf Olsen, guitar

Total playing time: 78:50

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