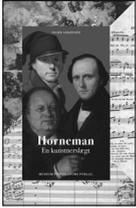


forschung weiterhin in einer gewissen Stagnation. Zu wünschen wäre, dass Gorm Busk, der Senior der Kuhlauforschung, ähnlich wie Jørgen Erichsen, die Chance erhält, die Summa seiner Studien bei einem Weltverlag in Druck bringen zu können.

Heinrich W. Schwab



Inger Sørensen
Horneman. En kunstnerslegt
 Copenhagen: Museum Tusulanums Forlag, 2011
 397 pp., illus.
 ISBN 978-87-635-3740-7
 DKK 298, EUR 40



Et venskab. C.F.E. Hornemans korrespondance med Edvard Grieg 1863-1898
 ed. Inger Sørensen
 Danish Humanist Texts and Studies, 40
 Copenhagen: The Royal Library & Museum Tusulanums Forlag, 2011
 166 pp., illus.
 ISSN 0105-8746, ISBN 978-87-635-3741-4
 DKK 198, EUR 27

The two recently published books on the composer Christian Frederik Emil Horneman (1840–1906) are the third study in a number of nineteenth-century Danish composers by Inger Sørensen; as the previous two – *Hartmann – Et dansk komponistdynasti* (1999) and *J.P.E. Hartmann og hans kreds – en komponistfamilies breve* (1999–2003); and *Niels W. Gade – Et dansk verdensnavn* (2002), and *Niels W. Gade og hans europæiske kreds – en brevveksling 1836-1891* (2008) – also this publication consists of an edition of letters by the composer and a biography. It is astonishing how Sørensen is able to produce and publish this quantity of studies and editions in a time of great difficulties in obtaining funding for studies on Danish music history. In the present case, a private donation from a widow related to the Horneman family has made the study and its publication possible. Also private funding in addition to support from the Royal Library has covered the edition of letters.

For this reason, the patron has had a great influence on the presentation (see Introduction, pp. 7–8), that is, a lavishly illustrated book focusing on three members of the Horneman family which ends with a family tree showing the family up until today. Though this frame of genealogy and memorabilia has restricted the author, it is easy to recognize the structure and flow of the book when one already knows her previous books on Hartmann and Gade.

Sørensen expounds on the three life stories with many anecdotes connected to memorabilia, well-known places, people, and incidents of the time. Christian Horneman was a popular miniature painter in the late eighteenth century, and on his journeys around Europe he met and portrayed people such as the young Beethoven. The story of (Johan Ole) Emil Horneman concentrates on his life as a music publisher and joint owner of the amusement park *Alhambra*. His most well known musical works are presented and in particular his successful companionship with the poet Peter Faber, which resulted in the well-known songs ‘Dengang jeg drog afsted’ and ‘Højt fra træets grønne top’, is described. Out of the book’s thirteen chapters, eleven are concerned with C.F.E. Horneman recounting his life story extracted mainly from his letters and reviews of his music. His life was characterized by great initiative and creativity: his

study in Leipzig, his formation of music societies, his friendship with Edward Grieg, his work as a music publisher and founder of a music school, his involvement in *Koncertforeningen*, and his musical works. Sørensen has done an important job making Horneman's personal papers known and placing them in a historical context. The book is relevant for source studies in Danish music history. The author creates a coherent story of C.F.E. Horneman with interesting and amusing details. Her presentation of the friendship between Horneman and Grieg and Horneman's music pedagogical work offers new aspects to further research. However, it is remarkable that the well-known piano school by his father Emil (*Ny praktisk Pianoforte-Skole for Begyndere og Viderekomne*) is not mentioned at all as that would have provided an obvious link between the persons. The three chapters on Horneman's music lack references to the musical material. The author may have had good reasons for not including any musical analyses of her own but could instead have drawn on those done by others. Though the emphasis in chapter six is on Horneman's personal involvement in *Koncertforeningen*, it seems strange that the author has chosen to expound on the establishment of this important music society as if no one has ever written about it before (see e.g. T. Schousboe, 'Koncertforeningen i København – Et bidrag til det københavnske musiklivs historie i slutningen af det 19. århundrede', *Dansk årbog for musikforskning*, 6 (1968–72), 171–209; the article is mentioned in the bibliography, though there is no reference to it in the text).

These are examples exposing a fundamental problem with the book. The accounts never get deeper than the many incidents and details that the family sources reveal. There is no dialogue with relevant musicological studies related to the Hornemans. Thus the recent dissertation, focusing on C.F.E. Horneman in a discourse on nationalism in music, is only referred to once concerning a minor biographical detail (p. 100; Wasserloos, *Kulturgezeiten. Niels W. Gade und C.F.E. Horneman in Leipzig und Kopenhagen* (Hildesheim, 2004)). There are no theoretical and analytical assessments on the development of the Hornemans' musical styles or use of genres in the light of the time or place, institutions, and ethnicity; and the reception of their works is not connected to relevant academic discussions and perspectives on contemporary art and culture. There are, however, interesting observations: the contradiction between the musical quality of *Gurre* (1900) and the reviewers' critique of the work (p. 267); or the fact that Horneman had his greatest success with his *Kantate ved Universitetets Mindefest for Kong Christian IX* (1906) (p. 276). In light of theories of reception and genre this would have been highly relevant. The book ends with a chapter on the C.F.E. Horneman's personality. This also makes the book look similar to a genealogical study rather than a musicological one on the Horneman family. The generations' different life conditions and the transformation of the family as it entered modern times could be worth while discussing.

The edition of Horneman's letters is, as Sørensen's two previous studies in the series *Danish Humanist Texts and Studies*, published by the National Library of Denmark. While the two previous ones consisted of a much larger number of letters from the collections of the library, this edition of letters is exclusively related to Horneman's correspondence with Edvard Grieg. Most of the introduction to the collection is similar to the part about Grieg and Horneman in the biography, and it provides a good introduction to their relationship. The correspondence includes many amusing and interesting details and relates in an entertaining way the two music characters from the nineteenth century and their way of thinking. From a scholarly perspective, however, this way of publishing letters seems outdated, especially when comparing the study with the fine digital collection of Grieg-letters accessible from the webpage of the *Bergen Public Library*, where 71 of the 90 letters in this book are available (<http://bergenbibliotek.no/digitale-samlinger/grieg/om-edvard-grieg/horneman-og-grieg>). Here anyone may read the letters in their original handwriting, search on names, words etc., which is

not possible in the same useful way in a traditional edition. It seems strange that the Royal Library today chooses to publish letters in this form, because digitization has such a high priority in research libraries. This confirms my impression that the purpose of the collection is first and foremost to tell an entertaining but closed story, but not necessarily providing musicology with the most recent tool for research. That is sad, because when we get access to the last 20 per cent of the letters online, this book will be of little relevance.

Peter E. Nissen



Eva Maria Jensen
Død og evighed i musikken 1890-1920
 Copenhagen: Museum Tusulanums Forlag, 2011
 356 pp., illus.
 ISBN 978-87-635-1089-9
 DKK 300, EUR 40

Med denne udgivelse foreligger der en folkeudgave af Eva Maria Jensens meget omfangsrige ph.d.-afhandling *Aufersteh'n, ja aufersteh'n! – død og evighed i musikken i tiden 1890-1920* fra Center for Kunst og Kristendom ved Det Teologiske Fakultet, Københavns Universitet. I den oprindelige afhandling var emnefeltet ikke blot død og evighed i musikken 1890–1920, men også en mere almen redegørelse for programmusikkens beskæftigelse med metafysiske spørgsmål udtrykt gennem især Richard Strauss' *Also sprach Zarathustra* og en række af den polske komponist Mieczyslaw Karłowicz' værker. Med denne indholdsmæssige slankning er det i højere grad lykkedes at fokusere på den intense beskæftigelse med død og uendelighed, som var gældende i musikken og kulturen som sådan omkring år 1900.

Til trods for emnets umiddelbart dystre karakter har Eva Maria Jensens redegørelse langt hen ad vejen karakter af en lystvandring, hvor tidligere tiders mindre tabuiserede forhold til døden kortlægges, og hvor datidens ofte naive evigheds- og paradisforestillinger udfoldes. Eva Maria Jensen argumenterer overbevisende for at netop koncertsalsmusikken spillede en særlig rolle som et ideelt medium til formidling af religiøse budskaber i en tid hvor kirkens betydning var vigende. Ganske vist var scenekunsten i høj grad præget af Wagners idéer om en kunstreligion – eksemplarisk udtrykt i *Parsifal*. Men hvor scenekunsten så at sige opleves gennem agerende stedfortrædere på scenen, nedbrydes skellet mellem den oplevende og det oplevede i højere grad i værker som f.eks. Mahlers 8. symfoni, *Symphonie der Tausend*, hvor orkestermusik og menneskestemmer fusionerer i hvad Mahler opfattede som lyden af kredsende planeter og sole.

I bogens første store teoretiske afsnit viser Eva Maria Jensen hvordan denne grænsedbrydende fordring er en naturlig konsekvens af periodens optagethed af metafysiske spørgsmål, og i forsøget på at udtrykke det udsigelige viser der sig en række paradokser, som sprænger det traditionelle musikalske værkbegreb. I et forsøg på at gøre det enkelte værks effekt stærkere arbejdes der med synæstesi, hvor musikken som selvstændig kunstart udviskes til fordel for en sammensmeltning med bl.a. visuelle udtryk. Og i et forsøg på at omfatte de største metafysiske emner vokser de enkelte værker til en størrelse, hvor det ikke længere er praktisk muligt at komponere dem, og dermed bliver den uendeligt store musik uendeligt lille. Dette gælder i udtalt grad Skrjabins *Mysterium* og Charles Ives' *Universe Symphony*, og til dels Schönbergs ufuldendte oratorium *Die Jakobsleiter*, som Eva Maria Jensen præsenterer indgående i bogens store tredje del, hvor en række udvalgte værker analyseres med fokus på deres åndelige betydningsindhold.