

Friedrich Kuhlau
Complete Works for Piano
Four Hands

Marie-Luise Bodendorff
Xenia Kandel Frederiksen



Friedrich Kuhlau (1786–1832)

Complete Works for Piano Four Hands

Marie-Luise Bodendorff, piano (primo: Opp. 8b, 17, 44, 70, 72a, 76, 111, 114; WoO 191–193)

Xenia Kandel Frederiksen, piano (primo: Opp. 24, 28, 58, 66, 75, 77, 123, 124)

CD 1

8 Waltzes, Op. 24 (c. 1820)*	13:32
1 Waltz No. 1 in F major	1:21
2 Waltz No. 2 in G minor	2:01
3 Waltz No. 3 in E flat major	1:49
4 Waltz No. 4 in C minor	1:37
5 Waltz No. 5 in G major	1:14
6 Waltz No. 6 in A major	1:52
7 Waltz No. 7 in D major	2:09
8 Waltz No. 8 in E flat major	1:25

6 Waltzes, Op. 28 (pub. 1822)*	10:35
9 Waltz No. 1 in C major	1:46
10 Waltz No. 2 in E flat major	2:22
11 Waltz No. 3 in D major	1:03
12 Waltz No. 4 in B flat minor	1:57
13 Waltz No. 5 in F major	1:18
14 Waltz No. 6 in A major	2:07

Sonata in F major, Op. 8b (c. 1810)	14:37
15 I. Allegretto	6:55
16 II. Allegretto grazioso	7:41

Sonatina in F major, Op. 17 (c. 1817)*	6:50
17 I. Allegro	3:02
18 II. Andantino	2:01
19 III. Rondo. Allegro	1:47

3 Sonatinas, Op. 44 (c. 1822)	29:50
20 No. 1 in G major: I. Allegro*	3:21
21 No. 1 in G major: II. Arioso*	2:14
22 No. 1 in G major: III. Rondo. Allegro*	1:42
23 No. 2 in C major: I. Allegro con spirito	3:53
24 No. 2 in C major: II. Romance. Larghetto	3:13
25 No. 2 in C major: III. Rondo. Allegro alla polacca	5:08
26 No. 3 in F major: I. Allegro assai	3:04
27 No. 3 in F major: II. Menuetto. Allegro non tanto	4:14
28 No. 3 in F major: III. Rondo. Allegro	2:56

Total 75:28



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CD 2

1	9 Variations on 'Herz, mein Herz, was soll das geben?', Op. 72a (c. 1826)*	6:42
	3 Sonatinas, Op. 66 (1824)	28:17
2	No. 1 in F major: I. Allegro non tanto*	2:55
3	No. 1 in F major: II. Andante con moto*	2:56
4	No. 1 in F major: III. Vivace*	2:27
5	No. 2 in C major: I. Allegro con spirito	5:12
6	No. 2 in C major: II. Andante	2:36
7	No. 2 in C major: III. Rondo. Allegro molto	4:09
8	No. 3 in G major: I. Allegro*	4:40
9	No. 3 in G major: II. Allegro vivace*	3:19
	3 Rondos, Op. 70 (1826)*	7:58
10	No. 1. Allegro in F major	2:00
11	No. 2. Allegro vivace in C major	2:27
12	No. 3. Allegro non tanto in D major	3:31
13	4 Variations on 'Deh calma, o ciel', Op. 58 (c. 1823)*	7:18
	Der Wachtelschlag Variations, Op. 75 (c. 1826)	11:36
14	I. Larghetto	6:20
15	II. Larghetto	2:35
16	III. Allegro assai	2:40
17	8 Lebensglück Variations, Op. 76 (c. 1826)*	10:28
18	8 Sehnsucht Variations, Op. 77 (c. 1826)*	6:42

Total 79:07

CD 3

	3 Rondos, Op. 111 (1831)	20:30
1	No. 1 in C major*	6:47
2	No. 2 in D major	7:26
3	No. 3 in D major*	6:15
	3 Varied Airs, Op. 114 (pub. 1832)*	25:17
4	No. 1 in G major	8:40
5	No. 2 in C major	8:30
6	No. 3 in F major	8:06
7	Allegro pathétique in C minor, Op. 123 (pub. 1832)	11:49
	Adagio and Rondo in A flat major, Op. 124 (pub. 1832)	12:46
8	I. Adagio	4:48
9	II. Rondo	7:57
10	Sonatina in C major, WoO 191 (pub. c. 1835)*	2:48
	Divertimento in B flat major, WoO 192 (pub. 1838)*	4:45
11	I. Maestoso	1:24
12	II. Allegro	3:21
13	Waltzes from Doberan, WoO 193 (c. 1824)*	1:55

Total 79:54

* World premiere recording

3 CDs 3:54:30



Friedrich Kuhlau

Kuhlau for Two

By Andrew Mellor

Friedrich Daniel Rudolph Kuhlau was born in Uelzen, near Hanover, in 1786. By 1803, his family had settled in Hamburg. When he fell down a staircase, the child Friedrich injured his right eye, which he eventually lost. During his convalescence, Kuhlau's bandmaster father bought his son a piano, sealing the boy's relationship with the instrument.

Kuhlau was soon studying with Christian Friedrich Gottlieb Schwencke, who had succeeded C.P.E. Bach as organist at Hamburg's Katharinenkirche. But Kuhlau struggled to make ends meet as a pianist in northern Germany and when Napoleon Bonaparte took control of Hamburg, he faced conscription and fled to Denmark.

In January 1811, Kuhlau performed his own C major Piano Concerto at the Royal Theatre in Copenhagen. The Danes, intrigued by Beethoven, transferred a good amount of that interest onto Kuhlau.

They sensed the émigré's connection to the German master's style in his own music's union of drama and elegance.

Having experienced poverty, Kuhlau developed a fierce work ethic but was never entirely satisfied teaching the offspring of Danish aristocrats and was determined to make his name as a composer. A sometimes-bumpy relationship with the Royal Theatre would reach its height in 1828 with Kuhlau's music for the play *Elverhøj* ('Elves' Hill'). The score has become a touchstone of Danish culture.

Kuhlau's career and life could be ill-defined and borderline chaotic. In 1814, his struggling family moved from Germany to live with him in Lyngby, north of Copenhagen. The arrangement put a strain on the composer's finances and increased his productivity by necessity.

On a trip back to central Europe in 1825, Kuhlau had a well-documented encounter with Beethoven, whose five piano concertos he had introduced to Denmark. The meeting involved hearty drinking and compositional games. Both Beethoven and his publisher Schlesin-

ger apparently liked and admired their almost-Scandinavian acquaintance, referring to him in correspondence as 'the Cyclops'.

Kuhlau's music embodied all the trends of early Romanticism. He was a stylish pianist who relished the instrument's rapidly advancing technology and was well placed to capitalise on the middle-class fashion for having the instrument at home. Despite his canny ability to meet market demands, his piano music is melodically rich, formally progressive and explores the full sonority of the instrument.

A significant strand within Kuhlau's piano music, and one that embodies plenty of the characteristics mentioned, is his output for four hands. It includes ten sonatas and sonatinas, eight variation works, six stand-alone rondos and a number of waltzes. Together, this constitutes the lion's share of four-hand piano music written in Denmark, while the late Kuhlau specialist Gorm Busk compared Kuhlau's works in the configuration to those of Schubert. Kuhlau was well aware of the piano's increased capabilities as a

social and pedagogical instrument when played by two musicians. As a theatre composer, he enjoyed the dramatic dimension of two musicians in dual control of one instrument.

The composer's set of *8 Waltzes*, Op. 24 dates from around 1820 and was published a year later. These waltzes, cast in an almost uniform tempo, offer plenty of opportunity for pedagogical sharing and instruction, using structures whose fundamental simplicity has the potential to develop modest complexities. There is a gracefulness to the clockwork mechanism of the first waltz, in which a thematic run of notes is relayed from one pianist to another with an overlap. Kuhlau's favoured dotted rhythms come to the fore in the martial third waltz, whose sensitivity to light and shade is taken forward in the dramatic fourth, which bursts out of a unison and is characterised by a motto built from four repetitions of a chord. Interplay between the two pianists is most sophisticated in the more structurally progressive seventh waltz.

The set of *6 Waltzes*, Op. 28 was published in 1822 and probably written the year before, the year Kuhlau embarked upon a lengthy study tour to Leipzig and Vienna. Though we can't be sure if the waltzes were completed before he set off, the third waltz hints at the flowing waltz style associated with the latter city, making for an effective contrast after the more martial austerity of its predecessor, a characteristic which returns in chordal form in the fourth waltz after a mysterious minor-key opening. The clear melody and graceful ornamentations of the fifth waltz betray the influence of Mozart while Beethoven's harmonic adventurousness could be said to have a hand in the final waltz.

The *Sonata* in F major, Op. 8b was Kuhlau's first work for four-hand piano. It was likely written in 1810, after Kuhlau's move to Copenhagen (though some sources date it pre-1810, the year of the move) and was published in 1814. The piece already displays some key Kuhlau stylistics – the freshness of his textures (often with florid figurations) and the instantly

attractive nature of his themes and his effective way of developing them. The presence of two pianists is underlined by call-and-response episodes while the first movement visits a darker minor key in its central section. There is no slow movement; the sonata proceeds straight into an *Allegretto grazioso* whose main theme was inspired by Donna Anna's recitative and aria from Act II of Mozart's *Don Giovanni*: 'Crudele? Ah no, mio bene!'

In his *Sonatina* in F major, Op. 17, published in 1818 and likely written the year before, more hallmarks of Kuhlau's four-hand writing can be discerned: the use of an antecedent-consequence melodic structure that takes advantage of the conversational opportunities of two players; the sudden appearance of upright dotted chords; and florid runs and sequences – again echoed by the two players – that invest the music with brightness and momentum. The composer used the title 'sonatina' in a broader way than we might today, and his first movements are frequently cast in full sonata form, as here.

Things were beginning to work well for Kuhlau in Copenhagen by the year 1822, when his 3 *Sonatinas*, Op. 44 were written and published; just two years later, his opera *Lulu* would be performed at the Royal Theatre to great success (it was revived there as recently as 2018). These three pieces in the easily manageable keys of G, C and F major literally played into the hands of talented amateur pianists right from the endearing melody that opens the first movement of the G major sonatina. Mozart looms large in this first piece, from that clear, lyrical opening theme to the sparkling Rondo.

Another influence makes itself felt in the C major sonatina, whose Larghetto slow movement is one of the first examples of the composer drawing on the influence of Danish folk song (with C.E.F. Weyse, Kuhlau is thought to be the first composer in Denmark to have made use of native folk material). It is followed by the composer's favoured designation *alla polacca*, the Polish dance form that unfailingly raised a musical smile from Kuhlau. The first movement of the F major sonatina is

characterised by hunting rhythms and galloping figurations, its sense of spaciousness carrying over into an elegant Minuet followed by a frisky Rondo finale.

Kuhlau was well known for his talent for improvising on appealing tunes at the piano, a habit that inevitably led to a number of variation sets. The theme used by the composer for his 9 *Variations on 'Herz, mein Herz, was soll das geben?'*, Op. 72a is that of Beethoven's song, setting Goethe's poem of the same name. Kuhlau's variations were published in 1826 and probably composed the same year. The theme itself, with its tonal side-step, is well suited to variation form while Kuhlau makes the most of the four-hand configuration, each pianist taking turns to both air the theme and accompany or decorate it.

Kuhlau's next set of 3 *Sonatinas*, Op. 66 was composed in 1824 and published the year after. The composer builds on the explorations of his previous set, increasing flair and variance but maintaining his much-prized clarity – all

apparent in the first sonata with its skipping finale. The second is more immediately striking, the lyrical central section of its first movement framed by stern unisons. The sense of space and depth in the slow movement was inspired by that of Mozart's *Symphony No. 41* and is neatly offset by the finale in triple time. The third sonata has no central movement, just two allegros, the first of which is impressive for the deft manner in which it takes its stated theme through varied contextual and transformational landscapes.

By the time of his 3 *Rondos*, Op. 70, composed and published in 1826, Kuhlau had made his second journey into Europe, travelling from Lübeck to Vienna, where the aforementioned meeting with Beethoven took place. After a mostly decorative Allegro and an Allegro vivace resembling a brisk *Ländler*, Kuhlau's Allegro non tanto proves the most ambitious of the three in its structure. An aria from Gioachino Rossini's 1816 operatic version of Shakespeare's *Othello* is the subject for Kuhlau's 4 *Variations on 'Deh calma, o ciel'*, Op. 58, published in 1824 and

likely written a year earlier. Kuhlau's brief exploration of the theme, sung by Desdemona in the opera, moves from statement to steady variation, plenteous decoration and an understated end, with some nods to Rossini's style along the way.

Kuhlau was particularly fond of Beethoven's song 'Der Wachtelschlag' ('The Song of the Quail'), based on a theme from his own piano sonata in E flat and using the well-known text by Samuel Friedrich Sauter; the tune also provides the theme for a number of other works by the composer. Beethoven's song stands in notable contrast to Schubert's setting of the same verse, more earnest and subjective, which might have prompted Kuhlau to divide his own *Der Wachtelschlag Variations*, Op. 75 of around 1826 into three movements, even though they follow a model (taken from Beethoven's own Op. 34) of five variations in five different keys: F major, D major, B flat major, D minor and F major. Kuhlau's signature dotted rhythms are strewn throughout the opening Larghetto, which channels the sentiments of Sauter's verse in remaining

coy for a time before bursting into expressivity in its Allegro molto section. The second Larghetto is a lament in D minor that serves as a transition before the final Allegro assai winds itself up to F major.

Kuhlau's *8 Lebensglück Variations*, Op. 76 likely also date from 1826. Like the previous example, the idea of companionship and shared love explored by the unknown poet of Beethoven's Op. 88 song, from around 1803, is a resonant vessel for Kuhlau's imaginative entwining of two pianists. This example starts in a more solid Beethovenian mould than the Op. 75, presenting the theme and decorating it before the process of variation begins in earnest. As in the finest variation sets, the theme is always discernible.

Even if the approach is a little more elusive, the same can be said for the *8 Sehnsucht Variations*, Op. 77, the last of Kuhlau's reflections on melodies by his friend, also dating from around 1826 but published the year after. Kuhlau's variations, which use the theme of Beethoven's 1810 setting of Goethe's 'Sehnsucht'

(Op. 83), largely shun the melancholy overtones of the poem and appear to frolic in the robustness of the tune with increasing decorative derring-do. All four of the Beethoven variation sets enshrine a highly significant personal and professional relationship while underlining Kuhlau's fluent way of observing a theme from multiple angles using contrasting register, texture and harmony.

If Kuhlau had started to be recognised as Denmark's standard-bearing composer in the 1820s, in the 1830s his luck began to unravel. He lost both his parents in 1830 and six months later, in February 1831, his house burned to the ground, and with it all his unpublished manuscripts (including that for a second piano concerto). He never fully recovered from the experience and died a little over a year later.

Most of the remaining works on this set were published in the 1830s, with many likely written in that decade as well. Kuhlau's *3 Rondos*, Op. 111, published in 1831, are notable for the central movement's use of a pastoral shepherd's song

followed by the popular march tune 'The British Grenadiers'. The movements either side are characterised by a similar sternness, the first giving the impression of being played by a single four-handed pianist and the third running with the bravado of the military theme.

Kuhlau's *3 Varied Airs*, Op. 114 were published in 1832 and again prove Kuhlau's capabilities in variation form. Each presents a song tune and subjects it to thrifty variation over an eight-minute span within the same key. The second uses another well-known, military-themed melody – that of Figaro's aria 'Non più andrai' from Act I of Mozart's *Le nozze di Figaro* (Kuhlau had previously borrowed three airs from the same opera for his set of *3 Easy Rondos*, Op. 56 for two hands). The framing movements take as their themes, respectively, an 'air de fées' and 'air suisse' of which it is difficult to ascertain the provenance.

Despite the presence of a lingering arpeggiated fragment from 'Non più andrai', we sense a new atmosphere in

Kuhlau's 'Allegro pathétique' in C minor, Op. 123, published in 1832 by Farrenc in Paris. There is a Beethovenian underlay of fate and struggle in this single Allegro movement, evidently hailing from Kuhlau's final years, which includes a fugue and a hymnic passage and is seasoned with fatalistic cadences. The musicologist and composer Jørgen Erichsen has pointed to parallels with Schubert and cited this piece as the culmination of Kuhlau's four-hand piano works.

Also in 1832, Farrenc published Kuhlau's *Adagio and Rondo* in A flat major, Op. 124. Given the key scheme of A flat major followed by C minor, Erichsen has suggested this work might represent the second and third movements of an unfinished sonata. The Adagio resembles a song without words, ending with a series of lingering Schubertian chords, while an adaptable theme appears initially underneath the texture in the Rondo before growing in range and force.

Given its single movement's brevity, and the configuration of Kuhlau's previ-

ous sonatinas, it seems possible that his *Sonatina* in C major, WoO 191 was also the first movement of an intended three-movement work. The timing of its publication circa 1835, about three years after the composer's death, would suggest a chronology of composition coinciding with the tragedies and upheavals of his final two years. It is a taut Allegro movement that once more appears to reference the arpeggiated figure from 'Non più andrai' found in Opp. 114 and 123.

Kuhlau's Divertimento works are most commonly found among his considerable output for flute. His *Divertimento* in B flat major, WoO 192 published in 1838 is curious in its combination of brevity and suggestion and in its treatment of apparently serious themes with the lightness one might expect of the form (particularly in the case of the first movement marked 'Maestoso', which launches with a series of chords spreading outwards in the manner of a grand door being opened). More straightforwardly entertaining are Kuhlau's *Waltzes from Doberan*, WoO

193, likely written shortly in advance of their publication some time before 1824. The composer fashions waltz tunes he heard in the town of Bad Doberan on Germany's Baltic coast into a brief cavalcade that builds to a festive conclusion – a perfect four-handed encore.

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The pianist **Marie-Luise Bodendorff** (b. 1983) showed an exceptional talent for the piano from an early age and made her public debut at the age of six. At just ten years old, she was admitted to the Hochschule für Musik Karlsruhe, where she later studied full-time under Olga Rissin-Morenova. She continued her education with Vladimir Krainev and Christopher Oakden at the Hochschule für Musik, Theater und Medien Hannover and under Brigitte Engerer in Paris, before completing the soloist class at the Royal Danish Academy of Music under Niklas Sivelöv.

Bodendorff is a prizewinner at numerous international piano competitions and has appeared as a soloist with a wide range of European orchestras, including the Südwestdeutsches Kammerorchester Pforzheim, the Kurpfälzisches Kammerorchester Mannheim, the Neue Philharmonie Westfalen and the Folkwang Kammerorchester Essen. She has also given numerous piano recitals and chamber concerts throughout Germany and other European countries, and is currently an associate professor at the Hochschule für Musik Karlsruhe.

For Dacapo Records, Marie-Luise Bodendorff has recorded the first and second volumes of Friedrich Kuhlau's complete piano works (2021 and 2022). Both releases have been enthusiastically received by the international music press, including Rondo Magazin, which praised Bodendorff's 'outstanding pianistic skills. Class!'

The pianist **Xenia Kandel Frederiksen** (b. 1990) grew up in a musical family and began playing the piano at the age of six. She studied at the Royal Academy

of Music, Aarhus with Anne Øland and at the Sibelius Academy in Helsinki with Erik T. Tawaststjerna, completing her soloist training in Aarhus and supplementing it with studies under Denis Pascal at the Conservatoire de Paris.

Kandel Frederiksen has distinguished herself in several international competitions – including as a finalist at the inaugural Rued Langgaard Competition and as a prizewinner at the 18th Padova International Music Competition (both in 2021).

As a musician she brings together sound, form and narrative in a considered, carefully shaped interpretation. The same curiosity informs her work with the concert format itself, where she seeks new ways to connect work, space and listener.



Marie-Luise Bodendorff and Xenia Kandel Frederiksen

Kuhlau for to

Af Andrew Mellor

Friedrich Daniel Rudolph Kuhlau blev født i 1786 i Uelzen nær Hannover. I 1803 flyttede familien til Hamburg, hvor Friedrich som barn faldt ned ad en trappe og mistede højre øje. Mens han lå syg, købte hans far, som var kapelmester, et klaver til sin søn og beseglede dermed sønnens forhold til instrumentet.

Kuhlau blev tidligt elev af Christian Friedrich Gottlieb Schwencke, der havde efterfulgt C.P.E. Bach som organist ved Katharinenkirche i Hamburg. Han havde dog vanskeligt ved at leve som pianist i Nordtyskland, og da Napoleon Bonaparte indtog Hamburg, flygtede Kuhlau til Danmark for at undgå militærtjeneste.

I januar 1811 opførte Kuhlau sin klaverkoncert i C-dur på Det Kongelige Teater i København. Det danske publikum havde allerede fattet interesse for Beethoven, hvilket Kuhlau i vidt omfang kom til at nyde godt af. Man mente at kunne fornemme inspiration fra den store

tyske mesters stil i den måde, hvorpå emigrantens egen musik kombinerede drama og elegance.

Kuhlaus erfaringer med fattigdom fik ham til at udvikle en intens arbejdsetik. Han fandt sig dog aldrig helt til rette med at skulle undervise danske adelsbørn og var fast besluttet på at skabe sig et navn som komponist. Et til tider knortet forhold til Det Kongelige Teater kulminerede i 1828 med Kuhlaus musik til skuespillet *Elverhøj*, der siden har fået ikonisk status i dansk kultur.

Kuhlaus karriere og liv kunne indimellem være ufokuseret på grænsen til kaos. I 1814 forlod hans forarmede familie Tyskland for at bosætte sig hos ham i Lyngby nord for København. Arrangementet belastede imidlertid komponistens økonomi og tvang ham til at øge sin produktivitet yderligere.

I forbindelse med en rejse tilbage til Centraleuropa i 1825 havde Kuhlau et veldokumenteret møde med Beethoven, hvis fem klaverkoncerter Kuhlau introducerede i Danmark. Mødet omfattede både indtagelse af rigelige mængder alkohol og forskellige komponistlege.

Såvel Beethoven som hans forlægger, Schlesinger, lader til at have syntes om og beundret deres næsten skandinaviske bekendtskab og omtalte ham i deres breve som "kyklopen".

Kuhlaus musik kom til at favne samtlige strømninger i den tidlige romantik. Han var en overlegen pianist med sans for instrumentets hastige tekniske udvikling og forstod at drage fordel af middelklassens trang til at have et instrument i hjemmet. Trods sin sans for at imødekomme markedets krav er hans klavermusik også melodrig, formmæssigt avanceret og båret af et talent for at udnytte hele instrumentets klangpalet.

Kuhlaus værker for fire hænder udgør en betydelig del af hans klavermusik og omfatter tillige mange af de omtalte særkender. Hans arbejde inden for genren omfatter i alt 10 sonater og sonatiner, 8 variationsværker, 6 enkeltstående rondoer og et antal valse. Tilsammen udgør de en stor del af den firhændige klavermusik, der overhovedet er skrevet i Danmark, og den afdøde Kuhlau-specialist Gorm Busk har sammenlignet Kuhlaus klaverværker for fire hænder med

Schuberts. Kuhlau var fuldt bevidst om klaverets øgede muligheder som socialt og pædagogisk instrument, når det blev betjent af to musikere, og som teaterkomponist værdsatte han det dramatiske aspekt i at lade to musikere deles om kontrollen over det samme instrument.

Komponistens samling af 8 valse, op. 24, er fra omkring 1820 og blev udgivet året efter. Valsene er i næsten samme tempo og giver ved hjælp af grundlæggende enkle strukturer, der samtidig rummer mulighed for at udvikle et vist mål af kompleksitet, rig mulighed for pædagogisk formidling og undervisning. I den første vals optræder der en yndefuldt præcis mekanik, hvor et tematisk skalaløb lapper over fra den ene pianist til den anden. I den martialske tredje vals er Kuhlaus elskede punkterede rytmer i forgrunden, mens fornemmelsen for lys og skygge bliver udviklet yderligere i den dramatiske fjerde vals, der springer frem af en unison åbning og kendetegnes af et motto udviklet som fire gentagelser af den samme akkord. Det mest raffinerede samspil mellem de to pianister møder

man i den formmæssigt mere avancerede syvende vals.

Samlingen på 6 valse, op. 28, blev udgivet i 1822 og antagelig komponeret året forinden, hvor Kuhlau begav sig ud på en omfattende studietur til Leipzig og Wien. Vi kan ikke vide med sikkerhed, om valsene blev afsluttet før afrejsen, men i hvert fald den tredje vals antyder den strømmende valsestil, man forbinder med Wien, og udgør en effektiv kontrast til den mere martialske stramhed i forgængerens; en effekt, som i akkordform også optræder i den fjerde efter en gådefuld begyndelse i mol. Den veltunerede melodi og yndefulde ornamentik i den femte vals afslører påvirkning fra Mozart, mens Beethovens harmoniske dristighed kan hævdes at være til stede i den sidste af valsene.

Sonaten i F-dur, op. 8b, var Kuhlaus første værk for firhændigt klaver. Den er sandsynligvis skrevet i 1810, efter at Kuhlau var flyttet til København – om end nogle kilder daterer den før 1810, hvor flytningen fandt sted – og blev udgivet

i 1814. Allerede i dette værk optræder flere af Kuhlaus centrale stiltræk: dristige teksturer (ofte med livlige figurationer), temaernes umiddelbart imødekomende karakter og hans effektive måde at udvikle dem på. Tilstedeværelsen af to pianister bliver understreget af spørgsmål-og-svar-passager, mens midterdelen i første sats bevæger sig omkring en mørkere moltoneart. Der er ingen langsom sats; sonaten fortsætter direkte over i en Allegretto grazioso med et hovedtema inspireret af Donna Annas recitativ og arie i 2. akt af Mozarts *Don Giovanni*: "Crudele? Ah no, mio bene!"

I sonatinen i F-dur, op. 17, som blev udgivet i 1818 og antagelig skrevet året før, begynder flere af særkenderne i Kuhlaus musik for firhændigt klaver at træde frem: brugen af en melodisk struktur af forudsætning-konsekvens-typen, der udnytter muligheden for samtale mellem de to musikere, de pludselige lodrette akkorder i punkteret rytme og de elegante løb og sekvenser – igen med ekkovirkninger mellem pianisterne – der tilfører musikken både lys og momentum.

Komponisten brugte titlen “sonatine” i bredere forstand, end vi ville gøre det i dag, og hans førstesatser er som i dette tilfælde ofte i fuldt udfoldet sonateform.

I 1822, hvor Kuhlaus 3 *sonatiner*, op. 44 blev komponeret og udgivet, begyndte tingene at lysne for ham i København. Blot to år senere blev hans opera *Lulu* opført med stor succes på Det Kongelige Teater (som har taget den op igen så sent som i 2018). De tre stykker her er i de let håndterlige tonearter G-dur, C-dur og F-dur og har været umiddelbart til at gå til for talentfulde amatørpianister straks fra den indtagende melodi, som indleder første sats af sonatinen i G-dur. Mozart er markant til stede i den første sonatine lige fra det renfærdige, lyriske åbnings-tema til den sprudlende rondo.

En anden inspirationskilde gør sig gældende i C-dur-sonatinen, hvis langsomme *larghetto* er blandt de tidligste eksempler på komponistens brug af danske folkesange (sammen med C.E.F. Weyse anses Kuhlau for at være den første komponist i Danmark, der gjorde

brug af lokalt folkloremateriale). Den efterfølges af komponistens foretrukne betegnelse, *alla polacca*, den polske danseform som usvigeligt kalder et musikalsk smil frem hos Kuhlau. Første sats i F-dur-sonatinen er kendetegnet ved jagttrykter og galopfigurationer, og dens følelse af rumlighed fortsætter i en elegant menuet efterfulgt af en kæk finalerondo.

Kuhlau var kendt for sin evne til at improvisere ved klaveret over inspirerende melodier, og sædvanen resulterede uundgåeligt også i en række variationsværker. Temaet i komponistens 9 *variationer over “Herz, mein Herz, was soll das geben?”*, op. 72a, er fra Beethovens sang over Goethes digt af samme navn. Kuhlaus variationer blev udgivet i 1826 og er antagelig komponeret samme år. Selve temaet er med sin tonale drejning velegnet til variationsformen, samtidig med at Kuhlau også får det optimale ud af det firhændige format, hvor pianisterne skiftes til at fremføre, akkompagnere eller udsmykke temaet.

Kuhlaus næste samling, 3 *sonatiner*, op. 66, blev komponeret i 1824 og udgivet året efter. Komponisten bygger her med øget flair og variation videre på nyskabelserne i den foregående samling, men uden at give køb på den højt berømmede klarhed – som er tydeligt i den første sonate med dens springske finale. Den anden er mere umiddelbart iørefaldende, sådan som den lyriske midterdel i første sats er indrammet af strenge unisone passager. Den langsomme sats er med sin følelse af ro og dybde inspireret af Mozarts symfoni nr. 41 og lukkes på fortrinlig vis af finalen i tredelt takt. Den tredje sonate har ingen midtersats, kun to allegroer, hvoraf den første imponerer ved sin sindrige måde at bringe det markante tema gennem et varieret landskab af sammenhænge og forandring.

Da hans 3 *rondoer*, op. 70, blev komponeret og udgivet i 1826, havde Kuhlau gennemført sin anden europarejse fra Lübeck til Wien, hvor det føromtalte møde med Beethoven fandt sted. Efter en primært dekorativ allegro og en allegro vivace med mindelser om en frisk

Ländler viser Kuhlaus *allegro non tanto* sig at være den mest formelt ambitiøse af de tre. En arie fra Gioachino Rossinis opera *Otello* fra 1816 efter Shakespeares skuespil er temaet for Kuhlaus 4 *variationer over “Deh calma, o ciel”*, op. 58, som blev udgivet i 1824 og antagelig skrevet året forinden. Kuhlaus kortfattede udforskning af temaet, som Desdemona synger i operaen, bevæger sig fra konstatering til vedholdende variation, righoldig udsmykning og en underspillet slutning med et par hilsener til Rossinis stil undervejs.

Kuhlau nærede en særlig forkærlighed for Beethovens sang “Der Wachtelschlag” (“Vagtlens sang”), som er baseret på et tema fra hans egen klaversonate i Es-dur og anvender den velkendte tekst af Samuel Friedrich Sauter; melodien har også leveret tema til en række andre værker af komponisten. Beethovens sang står i markant kontrast til Schuberts musik til det samme digt og er mere alvorlig og subjektiv, hvilket igen kan have inspireret Kuhlau til at opdele sine egne *Der Wachtelschlag-variationer*, op.

75, fra omkring 1826, i tre satser, uanset at de følger en model (hentet fra Beethovens egen op. 34) med fem variationer i fem forskellige tonearter: F-dur, D-dur, B-dur, d-mol og F-dur. Kuhlaus karakteristiske punkterede rytmer prægede den indledende *largetto*, som formidler følelserne i Sauters digt ved først at holde sig bly tilbage i nogen tid og derefter bryde ud i følelser i *allegro molto*-delen. Den anden *largetto* er en klagesang i d-mol og fungerer som overledning, inden den afsluttende *allegro assai* skruer sig op i F-dur.

Kuhlaus *8 Lebensglück-variationer*, op. 76, er sandsynligvis også fra 1826. Lige som det foregående eksempel er tanken om fællesskab og gensidig kærlighed – som bliver udforsket af den ukendte digter bag Beethovens sang op. 88 fra omkring 1803 – et effektivt grundlag for Kuhlaus fantasifulde sammenfletning af to pianister. I dette tilfælde begyndes der i mere robust Beethoven-stemning end i op. 75 ved slet og ret at præsentere temaet og udsmykke det, inden variationsprocessen går i gang for alvor. Lige-

som i alle fine variationsrækker er temaet hele tiden tydeligt til stede.

Selvom tilgangen er en anelse mere flygtig, kan det samme hævdes om de 8 *Sehnsucht-variationer*, op. 77, den sidste af Kuhlaus meditationer over melodier af vennen, der også er fra omkring 1826, men blev udgivet året efter. Kuhlaus variationer, som anvender temaet fra Beethovens op. 83-udsættelse af Goethes "Sehnsucht" fra 1810, viger mere eller mindre uden om digtets melankolske overtoner og synes navnlig at boltre sig i melodiens robuste karakter med tiltagende dristige udsmykninger. Alle fire Beethoven-variationsrækker dokumenterer et yderst betydningsfuldt personligt og professionelt forhold og understreger samtidig, hvordan Kuhlau er i stand til ubesværet at iagttage et tema fra adskillige vinkler ved hjælp af kontrasterende registre, klangfarver og harmonier.

Hvor Kuhlau i 1820'erne var begyndt at blive anerkendt som Danmarks førende komponist, holdt lykken omkring 1830 atter op med at tilsmile ham. I 1830

mistede han begge sine forældre, og seks måneder senere, i februar 1831, brændte hans hus med alle hans utrykte manuskripter (heriblandt hans anden klaverkoncert). Han kom sig ikke over det og døde lidt over et år senere.

De tilbageværende værker på denne udgivelse blev primært trykt i 1830'erne og er antagelig også skrevet i dette årti. Kuhlaus 3 *rondoer*, op. 111, blev udgivet i 1831 og er bemærkelsesværdige ved midtersatsens brug af en pastoral hyrdemelodi, efterfulgt af den populære marchmelodi "The British Grenadiers". De omgivende satser er kendetegnet af en lignende streghed, sådan som den første giver indtryk af at blive spillet af en enkelt pianist med fire hænder, og den tredje hengiver sig til bravurstemningen fra det militære tema.

Kuhlaus 3 *varierede airs*, op. 114, udkom i 1832 og viser endnu en gang Kuhlaus beherskelse af variationsformen. Hvert værk præsenterer en sangmelodi og udsætter den derefter for stramme variationer af otte minutters varighed inden

for samme toneart. Nummer to bruger et andet velkendt tema med militært anstrøg – nemlig Figaros arie "Non più andrai" fra første akt af Mozarts *Figaros bryllup*. Tidligere havde Kuhlau betjent sig af tre arier fra den samme opera i sin samling 3 *lette rondoer*, op. 56, for to hænder. Ydersatserne har som deres respektive temaer en "air de fées" og en "air suisse", hvis proveniens er vanskelig at fastslå.

På trods af tilstedeværelsen af et dvælende arpeggiofragment fra "Non più andrai" fornemmer vi en ny stemning i Kuhlaus "Allegro pathétique" i c-mol, op. 123, udgivet 1832 af Farrenc i Paris. Der er en beethovenssk understrøm af skæbne og kamp i denne ensatsede *allegro*, som tydeligvis stammer fra Kuhlaus sidste år og indbefatter både en fuga og en hymnelignende passage samt er krydret med fatalistiske kaden- cer. Musikforskeren og komponisten Jørgen Erichsen har peget på paralleller til Schubert og omtalt netop dette stykke som kulminationen på Kuhlaus firhændige klaverværker.

Ligeledes i 1832 udgav Farrenc også Kuhlaus *Adagio og Rondo* i As-dur, op. 124. I lyset af tonalitetsforløbet, hvor As-dur efterfølges af c-mol, har Erichsen foreslået, at værket kan udgøre anden og tredje sats af en ufuldendt sonate. Adagioen kan minde om en sang uden ord og ender med en række dvælende, Schubert-agtige akkorder, alt imens et fleksibelt tema til at begynde med dukker op neden under klangbilledet i rondoen og først derefter begynder at tage til i omfang og styrke.

I betragtning af det korte, ensatsede forløb og opbygningen af Kuhlaus tidligere sonatiner forekommer det muligt, at hans sonatine i C-dur, WoO 191, også var første sats i et planlagt tresatset værk. At den blev udgivet cirka 1835, omtrent tre år efter komponistens død, antyder en kompositionskronologi i overensstemmelse med tragedierne og omskiftelserne i hans sidste to leveår. Det er en stram allegrosats, der endnu en gang synes at hentyde til arpeggiofiguren fra “Non più andrai”, ligesom i op. 114 og 123.

Det er typisk i Kuhlaus betydelige produktion for fløjte, at vi møder divertimentogenren. Divertimento i B-dur, WoO 192, som blev udgivet i 1838, adskiller sig ved sin kombination af korthed og antydninger og ved at behandle tilsyneladende alvorlige temaer med den lethed, man vil forvente af formen. I særdeleshed med hensyn til første sats med betegnelsen “Maestoso”, som indledes med, at en akkordrække breder sig ud på samme måde som en stor dør, der bliver åbnet. Mere ligefremt underholdende er Kuhlaus *Valse fra Doberan*, WoO 193, som sandsynligvis er komponeret kort tid før udgivelsen på et tidspunkt inden 1824. Komponisten omskaber her valsemelodier, han havde hørt i byen Bad Doberan på den tyske østersøkyst, til en kortfattet kavalkade, som bygger op til en festlig konklusion – det perfekte firhændige ekstranummer.

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For Dacapo Records har Marie-Luise Bodendorff indspillet første og andet bind af Friedrich Kuhlaus samlede klaverværker

(2021 og 2022). Begge udgivelser er blevet varmt modtaget internationalt, herunder af Rondo Magazin, der roste Bodendorffs “fremragende pianistiske færdigheder. Klasse!”

Pianisten **Xenia Kandel Frederiksen** (f. 1990) voksede op i en musikalsk familie og begyndte at spille klaver som seksårig. Hun studerede ved Det Jyske Musikkonservatorium i Aarhus hos Anne Øland og ved Sibelius Akademiet i Helsinki hos Erik T. Tawaststjerna, og hun afsluttede sin solistuddannelse i Aarhus, suppleret med studier hos Denis Pascal ved Conservatoire de Paris.

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Som musiker forener hun klang, form og fortælling i et reflekteret, gennearbejdet udtryk. Den samme nysgerrighed præger hendes arbejde med koncertformen, hvor hun søger nye måder at forbinde værk, rum og lytter.

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Recorded at the Concert Hall, Royal Danish Academy of Music, Copenhagen,
on 11–14 July 2022 (CD 1), 3–8 July 2023 (CD 2) and 29 June–1 July 2024 (CD 3)

Recording producer: Daniel Davidsen

Sound engineering, editing, mixing and mastering: Daniel Davidsen

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Kuhlau for Two, by Andrew Mellor, translated from the English by Jakob Levinson

Proofreaders: Hayden Jones, Jens Fink-Jensen

Portrait of Friedrich Kuhlau p. 6 by I.W. Tegner & Kittendorff / Royal Danish Library

Photo p. 16 © Alexander Banck-Petersen

Design: Studio Tobias Røder, www.tobiasroeder.com

With support from Aage og Johanne Louis-Hansens Fond, Augustinus Fonden,
Solistforeningen af 1921 and Weyse Fonden



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Dacapo Records is supported by the Danish Arts Foundation

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