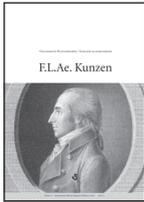


Präsentation der *Hartmann-Ausgabe* unverzichtbar ist. Drittens: eine revidierte Editions-methodik. Deren Konzept sollten die Herausgeber in der Auseinandersetzung mit anderen aktuellen historisch-kritischen Musiker-Gesamtausgaben evaluieren und revidieren und dabei der Rekonstruktion von Entstehungs- und Publikationsprozessen größere Aufmerksamkeit widmen. Sonst sind neue Bände der *Hartmann-Ausgabe* teilweise schon veraltet, wenn sie erscheinen.

Michael Struck



F.L.Ae. Kunzen, *Gesammelte Klavierwerke / Samlede klaververker*
ed. Gorm Busk and Heinrich W. Schwab
Capella hafniensis editions, series K, 1
Copenhagen: The Royal Library, 2004
xviii + 101 pp.
ISNM M-706785-04-2
DKK 250

Capella Hafniensis Editions were established in 2000 with the aim of publishing music, primarily vocal, from the Renaissance to the present day, and from an area described (liberally) as ‘the Baltic Sea area’. For early vocal music this is a very valuable process; the sources are often scattered, and almost certainly in separate part-books. There will be questions of obsolete clefs and notation which would baffle a modern singer, as there might well be for *ficta*, underlay, spelling, bar-lines, proportional tempi and many other *arcana*. All these have to be solved and transliterated by a modern editor into a full-score format.

This volume of keyboard music by Kunzen junior, the only instrumental music so far issued in this project, does not on the whole present these problems. With the exception of the occasional C-clef, the notation and layout of late eighteenth-century keyboard music sources are almost immediately accessible to a modern player; while there may be the odd quirk of calligraphy in a manuscript, or moments of careless engraving in a printed text, the music is basically as we would expect to read it today. So, if we are to reissue such music for the contemporary performer, the question becomes ‘to what extent can we improve on the original in presentation without compromising musicological exactness?’.

Some series editors have decided that little improvement is possible or practical and settled for a facsimile product, such as ‘The London Pianoforte School’, a 20-volume facsimile series issued by Garland and edited (‘overseen’ is probably the better verb) by Nicholas Temperley, the same publisher’s collection of C.P.E. Bach keyboard music, controlled by Darrell Berg or the Scarlatti ‘Parma MS’ sonatas supervised by Kenneth Gilbert. With such a policy, the music is presented ‘as was’, maybe with accompanying comments to alert the modern user to any changes of usage that might confuse them (‘pp’ meaning ‘più piano’ rather than ‘pianissimo’, for example) or practices of the time which have since altered (until well into the nineteenth century a Minuetto *da capo* was to be played *with* both its repeats, for instance, unless specified to the contrary).

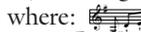
Overlooking the enormous problems faced by a Denkmäler-style edition which covers more than five centuries (will any single homogenised editorial policy be possible over such a range? – I rather think not), one is forced to ask what re-editing and re-engraving can offer in any individual case. The answers can be legibility, uniformity, accuracy, convenience (format, page-turns, etc.) plus the contextual and performing help given in commentary and critical apparatus (here both in German and Danish). In most of these categories the new edition

scores well; elegant to look at and spacious in layout – sometimes to the detriment of page-turns (all Menuetts and Trios involve two turns).

With Kunzen's keyboard music there are no source comparisons; almost all 17 pieces included here come from single printed sources: 11 from the 1798 and 1799 *Musikalsk Nyeaars-gave* volumes ('Frauenzimmer' collections of single pieces), the effective version of the G major symphony 'für das Clavier eingerichtet' and a Scherzando from Kunzen's *Zerstreute Compositionen* published in 1789, and a slightly gauche single-movement Divertimento (the earliest composition) from Rellstab's *Melodie und Harmonie*. Only the stormy Sonata in C# minor (unusually in four movements) comes from a manuscript source, once part of Weyse's collection; its first Menuett was printed in the *Musikalisches Wochenblatt* for February 1792, but no textual comparisons are made here. Two pieces from the 1789 collection (a *Marsch* and an *Allegro*) are not mentioned here, nor the two dances and a march found in *Polyhymnia* (1806). Maybe as arrangements they did not qualify, but since the symphony is included, the question lingers. Most of the pieces would be effective on the early fortepiano, all of them would have been played on the clavichord (given their ubiquity in Danish households).¹

Three facsimiles (two music pages, one title-page) give the user a chance to compare original with new – and provoke a few questions concerning 'modernisation':

Kunzen's dashes (*Strich*) have been adapted to dots (*Punkt*); the *Neue Mozart Ausgabe* (a useful model for this period) uses both signs, and Henle caught up in the 1990s. It is probably no longer necessary to make the conversion, and certainly a pity that dashes on the minims in the *Sinfonie*, bar 2, have been removed; since we find them on semibreves in the finale of the 'Jupiter' Symphony, they are probably meaningful here too.

Doubled dynamics have been eliminated (usually with no loss of information), but a deal of articulation has been added 'by analogy'; taking the first 30 bars of the Sonata and comparing them with the facsimile, we find six added slurs, and several which have been extended. The editors apparently felt that many original slurs in all sources were 'under-stated' (starting too late, ending too soon); thus in the first page of the *Sinfonie* Kunzen's  is extended to  in all but one case and the (admittedly ambiguous) slurring of four semiquavers in the *Sonata* is 'corrected' to cover five notes . In the *Sinfonia* first movement several dynamics have been tacitly suppressed (including quite a useful *f* in bar 23), and beaming is modernised (but not in the *Sonata*) where: , one of the 18th century's means of suggesting phrasing, becomes . These changes would matter less if we were aware of them as being editorial – the player can then decide – but the commentary is silent, and conventions such as dotted slurs or square brackets are not used. However, in the *Variations on a theme from 'Vinbøsten'*, where the expected repeat marks are mysteriously (but uniformly) missing in the source, they are sensibly suggested here, together with the necessary upbeat, all identified as editorial.

None of Kunzen's ornaments need (or get) explanation, but it might interest the player to know that in his introduction to *Weisen und Lyrische Gesänge* (1788) the composer stated that he wanted his songs sung as written, without any of the fashionable additions of trills and embellishments; possibly he expected the same for his keyboard music, and it is certainly worth a comment. The making of such an edition offers a chance not to reinforce existing (and sometimes erroneous) expectations but to lead the way and educate the performer.

Christopher Hogwood

1 See Christopher Hogwood, 'The Copenhagen Connection: Resources for clavichord players in 18th-century Denmark', *Fund og Forskning*, 46 (2007), 105–41.