

J.P.E. Hartmann

1805-1900

Piano Works

Thomas Trondhjem, piano



World Premiere Recordings VOL. 3

CONTENTS

Sonate i g-mol (1851)

- [01] Allegro non troppo
- [02] SANG UDEN ORD: Allegretto grazioso
- [03] GAMLE MINDER: Tempo di menuetto moderato
- [04] Allegro grazioso - Allegro assai

Sonata in G Minor

- [01] Allegro non troppo 02.36
- [02] SONG WITHOUT WORDS: Allegretto grazioso 03.37
- [03] MEMORIES OF YORE: Tempo di menuetto moderato 02.51
- [04] Allegro grazioso - Allegro assai 05.19

Total time: 14.29

Sonatine i G-dur (1863)

- [05] Allegro non troppo
- [06] ROMANCE: Andantino
- [07] RONDO-SCHERZO: Allegro assai

Sonatina in G Major

- [05] Allegro non troppo 03.53
- [06] ROMANZA: Andantino 01.22
- [07] RONDO-SCHERZO: Allegro assai 03.16

Total time: 08.35

Klaverstykke i A-dur: "Om Foråret" (1847)

- [08] Presto

Piano Piece in A Major: "In Springtime"

- [08] Presto 01.55

Sonate i F-dur (1854)

- [09] Allegro non troppo
- [10] Andante sostenuto, con larghezza
- [11] INTERMEZZO: Allegretto moderato (märchenartig)
- [12] FINALE: Allegro commodo

Sonata in F Major

- [09] Allegro non troppo 09.12
- [10] Andante sostenuto, con larghezza 03.47
- [11] INTERMEZZO: Allegretto moderato (märchenartig) 03.05
- [12] FINALE: Allegro commodo 08.27

Total time: 24.37

Klaverstykker fra ældre og nyere Tid, opus 74 (1878)

- [13] g-mol: Allegro moderato, con passione - moderato
- [14] G-dur: Allegro energico, non vivace
- [15] B-dur: Andantino sostenuto
- [16] d-mol: Allegretto moderato
- [17] Es-dur: Allegro moderato e cantabile

Piano Pieces from an earlier and a more recent Time, Opus 74

- [13] G Minor: Allegro moderato, con passione - moderato 04.01
- [14] G Major: Allegro energico, non vivace 05.30
- [15] B-flat Major: Andantino sostenuto 03.45
- [16] D Minor: Allegretto moderato 02.54
- [17] E-flat Major: Allegro moderato e cantabile 04.17

Total time: 20.37

Total playing time: 70.50

PIANO WORKS VOL. 3

Recording and mastering: Claus Byrith

Recorded: Spring 2021 in the Concert Hall at the Holstebro Music School and Music Academy (Holstebro Musikskole), Denmark

Editing: Thomas Trondhjem

Total playing time: 70.50 min.

Piano: Steinway Grand Piano Model D

Tuning: Juhl-Sørensen, Aarhus, Denmark

Liner Notes: Claus Byrith

English translation: Gwyn Hodgson

Photo: Daniele Eliseo

Graphic design: Ulla Armose, Holstebro, Denmark

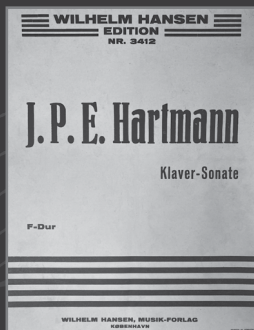
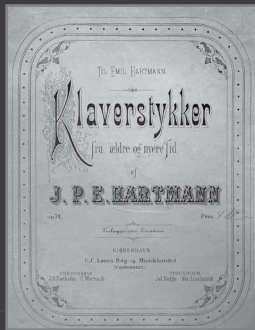
Front cover painting: "Prospekt af Nytorv, København" 1839 by Carl Vilhelm Balsaard (1812-1893)

"Prospect of The New Square, Copenhagen" 1839 by Carl Vilhelm Balsaard (1812-1893)

Det Nationalhistoriske Museum (The Frederiksborg Museum of National History),
Frederiksborg Slot 10, 3400 Hillerød

Back cover inlay: Portrait of Johan Peter Emilius Hartmann 1874,

by Ole Henrik Benedictus Olrik (1830-1890), Frederiksborg Castle, Museum of National History



JOHAN PETER EMILIUS HARTMANN (1805-1900)

Komponisten Johan Peter Emilius Hartmann er ud af en slægt af musikere og komponister, der i mere end 200 år har sat deres tydelige præg på dansk musik. Hans farfar, Johann Hartmann (1726-93), kom i 1762 til København fra Tyskland. Han blev engageret som "Hofviolin" i det, der senere blev til Det kgl. Kapel i 1766 og avancerede hurtigt til koncertmester. Som komponist opnåede han stor succes med musikken til poeten og dramatikeren Johs. Ewald's "Balders Død" og "Fiskerne". Hans sønner, Johan Ernst og August Wilhelm fik begge karrierer indenfor musikken, Johan Ernst som kantor ved Roskilde Domkirke og August Wilhelm som organist ved Garnisons Kirke i København. Han blev i 1805 far til J.P.E. Hartmann. Samme år fødtes også H.C. Andersen og August Bournonville, Danmarks berømteste balletskaber. Begge disse mænd blev Hartmanns venner og han fik et frugtbart samarbejde med dem begge. Hans lange liv - 95 år - under fire konger, født endnu mens Haydn levede og først død da både George Gershwin og Duke Ellington var ankommet til denne verden betød, at han mere end nogen anden var med til at præge den musikalske udvikling i Danmark i romantikken.

Også den senere slægt har sat sig spor i musikken. J.P.E. Hartmanns søn, Emil (1836 – 98) blev en respekteret komponist, hvis værker i disse år igen påkalder sig interesse, og hans oldebarn er komponisten Niels Viggo Bentzon, som endte som en af det 20. århundredes mest omtalte danske komponister. Også andre i slægten har sat deres aftryk i musiklivet. Så her taler vi om et dansk komponistdynasti. At Hartmanns datter blev gift med komponist Niels W. Gade fik også betydning for udviklingen i det 19. århundredes musik.

I Hartmanns barndom og ungdom gik historien ikke det danske riges vej. Den ene katastrofe afløste den næste: Bombardementet på København i 1807 og tabet af flåden, Statsbankerotten i 1813 og tabet af Norge i 1814, blev begivenheder, der fik umådelig betydning for dansk litteratur, musik og kulturen i den gryende romantik. Nutiden forsøgt fortrængt af minderne om bedre tider i oldtid og tidlig middelalder. Sagn og myter fik liv i poeten Adam Oehlenschlägers og andres dramatik. Også Hartmann påvirkedes deraf. Hans kendteste bidrag til genren, er musikken, der gjorde Oehlenschlägers's "Guldhorne" fra 1832 til et melodrama, som højt op i det 20. århundrede nød bevågenhed og indspillede på grammofoonplade flere gange. Mest kendt er vel de kgl. skuespillere Poul Reumerts og Adam Poulsens fortolkninger. I dette værk træffer vi for første gang den stemning, der blev kendt som "Den nordiske Tone". Den kan beskrives som alvorlig, lidt mørk, men ikke egentlig trist, ofte rytmisk afvigende fra det forventede, og med en folkemusikalsk tone. Den er eftertiden næsten blevet Hartmanns signatur. Vi møder den ikke blot i musikken til Oehlenschlägers's nordiske tragedier som "Hakon Jarl" og i musikken til Bournonville's balletter "Valkyrien" og "Trymskvinden", men også i symfonier og i mange af den store mængde lejlighedsværker han skrev i sit lange liv, og som i dag er glemte, netop fordi de var – lejlighedsværker. I en af de mest elskede og stadig opførte Bournonville- balletter, "Et Folkesagn" ser vi samarbejdet mellem Hartmann og svigersønnen, Gade, der skrev musik til 1. og 3. akt, mens Hartmann leverede musik til 2. akt.

Hans livs ydre omstændigheder er udramatiske. Hans far ønskede, at han skulle studere jura fremfor

at hellige sig musikken. Han gjorde begge dele og tog juridisk embedseksamen, men efterfulgte sin far som organist ved Garnisons Kirke i 1824. Hele livet fortsatte han organistkarrieren og han nåede til tops, da han i 1843 udnævntes som C.E.F. Weyse's efterfølger til landets mest prestigefyldte organiststilling i Københavns domkirke, Vor Frue, en stilling han beholdt helt frem til få måneder før sin død. Stillingen ved Garnisons Kirke blev dog stadig varetaget af en Hartmann, nemlig fætterten Søren!

Hartmann gjorde sig gældende inden for alle musikken genrer, men meget er glemt i dag. Blandt de ting der stadig huskes, er den lille opera "Liden Kirsten" med tekst af H.C. Andersen. Den var straks højt elsket, og gennem hele det 20. århundrede er den opført igen og igen. Også i udenlandet vakte den opmærksomhed, f. eks. fik Liszt den opført i Weimar! Sulamith og Salomon sangene, inspireret af Højsangen fra Det gamle Testamente, er stadig på mange sangerinders repertoire. Mange af hans salmemelodier bruges endnu, og som nævnt er "Guldhornene" også en del af vor musikalske arv.

Klavermusikken fylder også en del i hans produktion. Det blev til flere sonater. Bedst kendt - men sjældent spillet - er den såkaldte "Priis Sonate" skrevet til en konkurrence i Hamburg i 1841. Hartmann opnåede en 3. plads, men Schumann og Spohr, der sad i juryen, gav begge udtryk for, at de anså Hartmanns sonate for den vægtigste.

Hartmann skrev også en mængde korte klaverstykker til brug ikke i koncertsalen, men i hjemmene, hvor et voksende og økonomisk stadig mere formående borgerskab fik råd både til klaver og til at bekoste undervisning for især døtrene. Disse småstykker betød en ikke ubetydelig indtægt for komponisten, men det var bestemt ikke venstrehåndsarbejde. Det fremgår tydeligt af et brev, han skrev til vennen og musikforskeren Angul Hammerich:

Denne skjelen mellem store og små Former gjør ikke Sagen klar, for når man kjender, hvad Mendelssohn, Schumann, Chopin, Stefan Heller, Gade og mange andre have skænket os i små Former, vil man se, hvor megen modulatorisk og harmonisk Kundskab, Finhed i Anlægget osv, der hører til, for at kunne skabe Noget, der kan stå på egne Ben i små former, også uden den nyere Klavervirtuositet's Medium.

De små stykker viser os en helt anden side af komponisten end den, vi finder i hans orkesterværker. Her møder vi en livsglæde, intimitet og munterhed, ja ofte næsten lystighed, som vi skal lede længe efter i hans øvrige produktion. Man aner påvirkning fra Schumann og Mendelssohn, men alligevel er Hartmann helt sin egen.

I årene fra midten af det 18. århundrede indtil Beethovens og Schuberts død i hhv. 1827 og 1828 var klaver-sonaten hos mange komponister et vigtigt udtryksmiddel, og mængden af sonater enorm. Tænk blot på Beethovens 32 af slagsen, Mozarts og Schuberts mange og Haydns mere end 50. Men nu, efter at disse



*Hartmann with family.
Daguerreotypi (photo) from 1841.
Det Kgl. Bibliotek (Royal Danish
Library), Søren Kierkegaards Plads 1,
DK-1221 København K*

mestre ikke længere findes, ændrer tingene sig radikalt. Nu er det sjældent at en komponist skriver mere end et par sonater, mange, deriblandt Liszt, der ellers er kendt som klaverkomponisten par excellence, skriver blot én enkelt sonate. Et tyngdepunkt har tydeligvis forskudt sig. I romantikken bliver klavermusikken behersket af stemninger og følelser, som ikke lader sig indpasse i sonatens rigide formskema. Eksempler der straks falder i øjnene er f. eks Schumanns Kinderszenen, Liszts Années de Pèlerinage, Brahms' Fantasier og Intermezzi for blot at nævne nogle få.

Fælles for disse er, at de kan betragtes som stemningsbårne "tonemalerier"

I et brev til sin tyske forlægger skriver Hartmann bl. a: "Jeg er ikke af profession pianist, og jeg har altid interesseret mig mere for orkestret og sangen end for pianofortet, men dette instrument bliver nu af mange komponister brugt til udvikling af kompositoriske ideer, og hvis jeg ikke havde haft øje for netop dette, ville jeg næppe have kunnet kalde mig klaverkomponist, men det egentlige for mig har aldrig været det pianistiske, men alene det kompositoriske".

Trods sine reservationer skriver Hartmann fire sonater og en sonatine. Det er flere end alle andre danske komponister fra samme periode. Måske er han den eneste mellem Kuhlau og Niels Viggo Bentzon, der har skrevet mere end én eller to sonater.



J.P.E. Hartmann playing the organ

Den foreliggende CD præsenterer to af hans fire sonater foruden en kortere sonatine fra 1863, nemlig den charmerende sonate i g-mol fra 1851 og sonaten i F-dur fra 1854. Betegnende for Hartmanns ambivalente forhold til genren er, at han ikke lod de to sonater udgive. F-dur sonaten blev først udgivet så sent som 1944! Musikskribenten Richard Hove skrev om 1. sats, at han så den som noget af det mest fuldbårne Hartmann har skrevet, og at sonaten var "En ukendt perle i dansk romantik", Lothar Brix bemærker i sin bog *Die Klaviermusik von I.P.E. Hartmann: "F-dur sonaten er uden tvivl Hartmanns mest vellykkede klaverkomposition. Det er et i dybden klavermæssigt følt værk"*

At g-mol sonaten (som først blev udgivet i 2012 af Niels Krabbe i hans komplette udgivelse af samtlige Hartmann's klaverværker) hvor de to midterste sætser har fået overskrifter i den romantiske ånd, har været væsentlig for ham, ses deraf at han langt senere har brugt uddrag af første og sidste sats i sine "Klaverstykker fra ældre og nyere Tid," op. 74. De udkom mere end 25 år senere. Også tredje og fjerde sats af F-dur sonaten har bidraget med materiale til op. 74. Det er derfor været naturligt på denne CD at inddrage også dette opus. Det lille stemningsstykke "Om Foraaret" som er 25 år ældre end sonatinen, illustrerer også Hartmanns sans for ældre stykkers kvaliteter idet sonatinens slutsats er afledt af dette lille tonemaleri

Claus Byrith

JOHAN PETER EMILIUS HARTMANN (1805-1900)

The composer Johan Emilius Hartmann was a member of a family of musicians and composers which for over 200 years left their distinctive mark on Danish music. His paternal grandfather, Johann Hartmann (1726-93) arrived in Copenhagen in 1766 from Germany. He was engaged as a violinist in what was later to become The Royal Danish Orchestra in 1766 and was rapidly promoted to being the leader of the orchestra. As a composer he achieved great success with the music for poet and dramatist Johannes Ewald's "Balders Død" and "Fiskerne". His sons, Johan Ernst and August Wilhelm, both pursued a musical career, Johan Ernst as the cantor of Roskilde Cathedral and August Wilhelm as the organist of the Garrison Church in Copenhagen. In 1805 he became the father of J.P.E. Hartmann. In the same year Hans Christian Andersen and August Bournonville were also born, the latter to become Denmark's most famous creator of the Danish Ballet. Both of these men became friends of Hartmann and he enjoyed a fruitful collaboration with both of them. His long life - 95 years - under four kings, born while Haydn was still alive and not dying until both George Gershwin and Duke Ellington were born, meant that he more than anybody else influenced the development of Danish music in the romantic period.

The family's later generation also left their mark in music. J.P.E. Hartmann's son, Emil (1836-98), was a respected composer whose works today are once again claiming interest, and his great-grandchild was the composer Niels Viggo Bentzon who ended up being one of the 20th century's most talked-about Danish composers. Others in the family have also made an impression on the music life of Denmark. So here we are talking about a Danish musical dynasty. That Hartmann's daughter married composer Niels W. Gade was also to be significant for the development of music in the 19th century.

During Hartmann's childhood and youth, historical events were not favourable for the Kingdom of Denmark. One catastrophe led to another: The Bombardment of Copenhagen in 1807 and the loss of the Danish fleet, the national bankruptcy in 1813 and the loss of Norway in 1814 were events which were of immense significance for Danish literature, music and culture in the dawning of romanticism. Attempts were made to repress the present with reminiscences of better times in antiquity and the early Middle Ages. Legends and myths came to life in the dramas of the poet Adam Oehlenschläger and others. Hartmann was also influenced by this. His most well-known contribution to the genre is the music which made Oehlenschläger's "Guldhornene" (The Gold Horns) from 1832 into a melodrama which found favour well into the 20th century and of which several gramophone recordings were made. The most well-known are the interpretations of Poul Reumert and Adam Poulsen, both actors at The Royal Theatre. In this work we meet for the first time the atmosphere which became known as "The Nordic Tone". This can be described as serious, slightly sombre without actually being gloomy, often rhythmically divergent from the expected, and with a strain of folk-music. It has almost become Hartmann's name for posterity. We encounter it not only in the music for Oehlenschläger's Nordic tragedies such as "Hakon Jarl" and in the music for Bournonville's ballets "Valkyrien" and "Trymskviden", but also in symphonies and in many of the large number of occasional works he wrote during his long life, which today have been forgotten, precisely because they were –

occasional works. In one of the most loved and still performed Bournonville ballets, “Et Folkesagn” we see the collaboration between Hartmann and his son-in-law, Gade, who wrote the music for the 1st and 3rd acts, while Hartmann provided the music for the 2nd act.

His life's external circumstances were undramatic. His father wished him to study law rather than devote himself to music. He did both and graduated in law, but succeeded his father as the organist of the Garrison Church in 1824. During the whole of his life he pursued his organist career and reached the top of the tree when in 1843 he was appointed as C.E.F. Weyse's successor to the country's most prestigious organist's post at Copenhagen Cathedral, Our Lady's Church, a position he held right up to a few months before his death. The post at the Garrison Church was, however, still occupied by a Hartmann, namely his cousin Søren!

Hartmann manifested himself within all musical genres, but much has been forgotten today. Among the works he is still remembered for, is the little opera “Liden Kirsten” with the libretto by Hans Christian Andersen. It was an immediate success, and throughout the whole of the 20th century it has been performed again and again. It also attracted attention in other countries, for example when Liszt had it performed in Weimar! The Sulamith and Solomon songs, inspired by The Song of Songs from The Old Testament, are still in the repertory of numerous singers. Many of his hymn tunes are still in use, and as already mentioned, “Guldhornene” is also part of the Danish musical heritage.

The piano works also occupy a significant place in his production. He wrote several sonatas. The most well-known, but seldom performed, is his so-called “Price-Sonata” composed for a competition in Hamburg in 1841. Hartmann won third prize, but Schumann and Spohr, who were in the jury, both considered Hartmann's sonata to be the most substantial.

Hartmann also wrote a number of short piano pieces intended for use not in the concert hall, but in the drawing-room, since the growing and economically steadily more influential middle classes were able to afford not only a piano, but also tuition, especially for their daughters. These short pieces resulted in a not insignificant income for the composer, but they were certainly not hack work. This is clearly evident from a letter he wrote to his friend the musicologist Angul Hammerich:

This distinction between large and small forms does not clarify the matter, since when one knows what Mendelssohn, Schumann, Chopin, Stefan Heller, Gade and many others have given us in smaller forms, one will see how important much modulatory and harmonic knowledge, subtlety of design etc. are in order to be able to create something which can stand on its own feet in smaller forms, also without the agency of the piano virtuosity of recent times.

These short pieces reveal a wholly different side of the composer from that which we find in his orchestral works. Here we encounter joie de vivre, intimacy and gaiety, indeed often almost hilarity, for which we have to search for diligently in the rest of his production. One senses the influence of Schumann and Mendelssohn, but even so Hartmann has his own style.

During the period from the middle of the 18th century until the deaths of Beethoven and Schubert in 1827 and 1828 respectively, the piano sonata was for many composers an important mode of expression, and the quantity of sonatas is enormous. Just think of the 32 by Beethoven, the many by

Mozart and Schubert and the more than fifty by Haydn. But after these masters were no longer alive, things changed radically.

Now it was rare for a composer to write more than a few sonatas; many, including Liszt, who is normally known as a composer of piano music par excellence, only wrote one sonata. A centre of gravity had clearly shifted. In the romantic era piano music was governed by atmosphere and emotions which could not be fitted into the rigid formal structure of the sonata. Examples which immediately spring to mind are, for example, Schumann's "Kinderszenen", Liszt's "Années de Pèlerinage" and Brahms's Fantasias and intermezzi, just to mention a few. Common to these is that they can be considered to be atmospheric "tone-pictures".

In a letter to his German publisher Hartmann wrote among other things: "I am not a pianist by profession, and I have always been more interested in orchestral and vocal compositions than those for the piano, but many composers now use this instrument for the development of compositional ideas, and had I not had an eye for this, I would hardly have been able to call myself a piano composer, but the most important thing for me has never been the pianistic element, but alone the compositional". (My translation). In spite of his reservations Hartmann wrote four sonatas and one sonatina. This is more than all other Danish composers wrote during the same period. Perhaps he is the only composer between Kuhlau and Niels Viggo Bentzon to have written more than one or two sonatas.

This CD presents two of his four sonatas, namely the charming Sonata in G minor from 1851 and the Sonata in F major from 1854 as well as a shorter sonatina from 1863. Indicative of Hartmann's ambivalent relationship to the genre is the fact that he never had the two sonatas published. The F major Sonata was not published until as late as 1944! Concerning the 1st movement, the music historian Richard Hove wrote that he considered it to be something of the most fully developed Hartmann had written, and that the sonata was "An unknown pearl in Danish romanticism"; Lothar Brix remarks in his book *Die Klaviermusik von I.P.E. Hartmann*: "The F major Sonata is undoubtedly Hartmann's most successful piano composition. It is a deeply-felt work in the pianistic idiom".

In the G minor Sonata, not published until 2012 by Niels Krabbe in his complete edition of Hartmann's piano works, the two middle movements were given titles in the romantic spirit. That the sonata was important to him can be seen from the fact that much later he used excerpts from the first and last movements in his "Klaverstykker fra ældre og nyere Tid", op. 74. They were published more than 25 years later. The third and fourth movements of the F major Sonata also contributed material to op. 74. It was therefore natural also to include this opus on the CD. The little atmospheric piece "Om Foraaret", which is 25 years older than the Sonatina, also illustrates Hartmann's feeling for the quality of older pieces, since the Sonatina's final movement is derived from this short tone-picture.

Claus Byrith



J. P. E. Hartmann as a very young man

THOMAS TRONDHJEM

Thomas Trondhjem (født 1954 i Lemvig) blev 1990 lærer ved MGK-Midt Vest samt i 2004 docent i klaver og akkompagnement på Det Jyske Musikkonservatorium. Studier på Det Jyske Musikkonservatorium under Poul La Cour afsluttedes med eksaminer i 1982 og 1983 med overordentligt fine karakterer og en særdeles flot anmeldt debutkoncert i 1985 fra konservatoriets solistklasse.

Trondhjem er modtager af en lang række anerkendte og velestimerede priser og legater i Danmark; deriblandt Dronning Margrethe og Prins Henriks Fond og Jacob Gades Legat. Han har været solist med forskellige orkestre i såvel Danmark som udlandet og har opført klaverkoncerter af Mozart, Beethoven, Schumann, Saint-Saëns samt Rachmaninovs 1. og 2. klaverkoncert.

Trondhjem giver ofte solorecitals, hvor han viser sit overordentligt store repertoire fra alle musikens stilperioder med hovedvægten lagt på wienerklassikken, romantikken (Chopin, Liszt, Brahms) samt 1900-tallets komponister.

Han har givet koncerter i Skandinavien, Rusland samt i de fleste europæiske lande. Thomas Trondhjem har udgivet 15 cd'er med sonater, variationsværker, rondoer og andre stykker af F. Kuhlau, F. L. Ae. Kunzen, C.E.F. Weyse, J.A.P. Schulz, H.O.C. Zinck C. Schall og F. Henriques. Disse cd'er har alle opnået usædvanligt flotte anmeldelser i såvel danske som udenlandske aviser og tidsskrifter, og han vandt i hhv. 2002 en "Danish Music Award" (Grammy) for årets bedste solo-udgivelse (Weyse) i Danmark og i 2003 P2-prisen (for Kunzen) i samme kategori. Trondhjem's cd-indspilninger hører til blandt de ofte afspillede i DR's P2 og høres også i radio-programmer over hele verden.

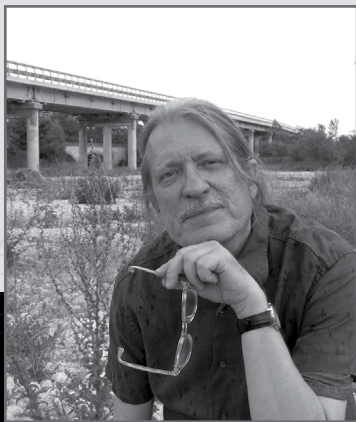
Thomas Trondhjem er udover sit virke som koncert-giver også en meget benyttet akkompagnatør og kammermusiker med sangere og instrumentalister samt i fast samarbejde med forskellige danske og italienske pianist-kolleger med hvem han afholder koncerter med klaverværker for 4 hænder og 2 klaverer.

Thomas Trondhjem (born 1954 in Lemvig, Denmark) was in January 1990 appointed teacher in piano and accompaniment at the Music Academy of Jutland West and 2004 appointed ass. professor of piano and accompaniment at The Royal Academy of Music in Aarhus, Denmark. He studied at The Royal Academy of Music, Aarhus with Poul La Cour and finished his studies with a debut concert in 1985. The concert received brilliant reviews and rewarded Thomas Trondhjem with a Diploma with the highest grade.

Trondhjem has received a number of prizes and funds in Denmark; among others Queen Margrethe and Prince Henrik's Fund and Jacob Gade's Fund. He has been a soloist with different orchestras in Denmark and abroad and has performed piano concerts by Mozart, Beethoven, Schumann, Saint-Saëns, Gerschwin's Rhapsody in Blue and Rakhmaninov's 1. og 2. piano concerts. His recordings with music by Weyse and Kunzen has received the Danish Music Award 2002 and 2003.

Trondhjem often gives solorecitals showing his immense repertoire, mainly from the classical period, the romantic period (Chopin, Liszt, Brahms) plus the composers of the 20th century. He has given concerts in Scandinavia, Russia and most European Countries. Thomas Trondhjem has released 15 CD's with sonatas, variations, rondos and other pieces by Fr. Kuhlau, F.L.Ae. Kunzen, J.A.P. Schulz, C.E.F. Weyse, H.O.C. Zinck, C. Schall, F. Henriques and J.P.E. Hartmann. These cd's have gotten great reviews in the Danish as well as the international press.

Thomas Trondhjem is also a very acknowledged chamber musician and accompanist for singers - as well as a partner in the repertoire for 4-hand piano music with different pianist colleagues from Denmark and Italy.





“Parti fra Geels Bakke ved Røjels Bom i Holte” 1851,
af Andreas Juul (1816 - 1868)

“View of the Hill of Geel at the Turnpike of Røjel in Holte outside Copenhagen” 1851,
by Andreas Juul (1816 - 1868)

Rudersdal Museer, Biblioteksalléen 5, 2850 Nærum

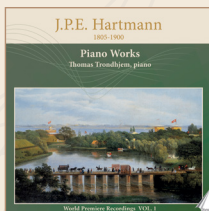
J.P.E. Hartmann

1805 - 1900

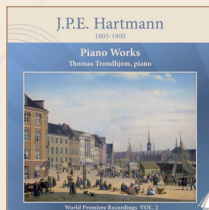
Piano sonatas and character pieces



J.P.E. Hartmann at the Piano, 1874



DAC OCD 874



DAC OCD 877

*World Premiere Recording
VOL. 1 og 2*

Total playing time: 70.50



DAC OCD 907
DDD DIGITAL
©Danacord 2021
www.danacord.dk





C. Borchgrevink 1859