

# J.P.E. Hartmann

1805-1900

## Piano Works

Thomas Trondhjem, piano



World Premiere Recordings VOL. 2

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Härtmann, 46 år  
(af Constantin Hansen, 1851)

\* Læs digte på side 10 / Read poems on page 10

\*\* Carl Michael Bellman (1740 - 1795)

Svensk digter, komponist, musiker og visesanger / Swedish songwriter, composer, musician and poet

\*\*\* Læs digt på side 12 / Read poem on page 12

# 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 "Hofviolon" 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 dramatikerens Johs. Ewalds "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 Oehlenschläger's "Guldhornene" fra 1832 til et melodrama, som højst op i det 20. århundrede nød bevågenhed og indspillede på gramofonplade flere gange. Mest kendt er vel de kgl. skuespillere Poul Reumerts og Adam Poulsens folktalinger. 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 for eftertiden næsten blevet Hartmanns signatur. Vi møder den ikke blot i musikken til Oehlenschläger's nordiske tragedier som "Hakon Jarl" og i musikken til Bournonville's baller "Valkyrien" og "Trymskviden", 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- ballerter, "Et Folkesagn" ser vi samarbejdet mellem Hartmann og fragersønnen, 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 musikkens 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.

Som denne CD viser, skrev Hartmann 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 Klavervirtuositets Medium.*

De små stykker, som præsenteres her, 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.

Lad mig slutte med at opfordre lytteren til at høre denne CD i småbidder. De mange små stykker kommer bedst til deres ret, når de nydes i mindre portioner. Lader man dem alle køre uden afbrydelse, står man tilbage med et forvirret, kalejdoskopsk indtryk, som slet ikke yder disse fine miniaturer retfærdighed.

**Claus Byrith**



J.P.E. Hartmann fotografert i sit arbejdsværelse på bopælen Kvæsthusgade 3 i København, hvor han levede i mere end 70 år. (Foto: Gyldendal).

# 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 repertoire 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.

As this CD shows, 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.*

The short pieces presented here 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.

Allow me to conclude by encouraging the listener to hear this CD in small doses. The many short pieces are heard to advantage when they are enjoyed in smaller portions. Listening to them all without interruption, one is left with a confused, kaleidoscopic impression, which in no way does justice to these fine miniatures.

# 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 14 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, Gerschwins' 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 14 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.



## DIGT I SEKS VERS TIL SEKS KLAVERSTYKKER, OPUS 50

### Vers 1

Den ældre Søster med sin Broder står  
Forud på Skibet og ser Solen stige  
Dens Glands igjennem Hav og Himmel går,  
Dens Stråler fyldte det Umælelige.  
En Flok af vilde Svaner drager bort  
I Luften klinger Sangens Mol-Akkord.

### Vers 2

Hen over Blomsterbed, Græsplet og Gange  
Gjøres der Jagt, trods den fredende Hæk,  
Der en Sommerfugl, Drengen vil fange,  
Nu har den sat sig, - nej, nu fløj den væk!  
Rosnerne dukke med Hovedet i Hækken:  
"Sommerfugl, frels dig! Flyv hen over Bækken!"

### Vers 3

Jeg rider i Solskin, i Regn og i Blæst,  
Udmærket løber min Gyngehest.  
Hu! Skoven er sort! Hu! Natten er kold! -  
Jeg skal slå ihjel hver Røver og Troll!  
Min Sabel er skarp og min Hest den kan gå, -  
Hjem komme vi begge med Guldsko på!

### Vers 4

En Engel tæt ved os begge stod,  
Den syntes hendes Veninde,  
I Kinden var samme Rosen-Blod  
I Øjet hvert Hjertets Minde;  
Og mens den stirred' mod Jorden ned,  
Den skjulte os med sin Ving. e.  
Når Engle forstå vor Kjærlighed,  
Vil Himmerigs Klokker klinge.

### Vers 5

Ja når var dog det? Og hvor var dog det?  
Jeg tænker og tænker og husker ej ret!  
Et Slot med Grave og Tårne jeg så,  
Der Riddersmænd dandsed' med Støvler på,  
Der runged' i Salen, højt Fløjterne klang,  
Og Qvinde jeg så, og jeg hørte, de sang;  
Hvor var det? Når var det? Jeg ikke ved:  
Der fødtes min unge Kjærlighed!

### Vers 6

Piger og Knøse lege "Tag fat",  
Skjult har Amor i Hækken sig sat,  
Amor er med, når Hjertet er ungt,  
Kjærligheds Guld er så rigt og så tungt.

## SIX SHORT POEMS

### Verse 1

The elder sister and her brother stand  
At the bow of the ship and view the rising sun,  
Its brilliance permeates the sea and skies.  
Its rays fill the vastness.  
A flock of wild swans fly away,  
Their song's minor chord resounds in the air.

### Verse 2

Over the flower-bed, grass plot and paths  
There is hunting, in spite of the protective hedge,  
There is a butterfly the boy wishes to capture,  
Now it has settled, - no, now it flew away!  
The roses are bowing their heads in the hedge:  
"Butterfly, save yourself! Fly away over the beck!"

### Verse 3

I am riding in the sunshine, in the rain and in the wind,  
My rocking-horse runs excellently.  
Hey! The wood is dark! Hey! The night is cold! -  
I'll kill every robber and troll!  
My sword is sharp and my horse can move, -  
We shall arrive home wearing shoes of gold!

### Verse 4

An angel stood close to both of us,  
It seemed to be her friend,  
In her cheek was the same rose blood  
In her eye every memory of the heart;  
And while it gazed down towards the earth,  
It sheltered us with its wings.  
When angels understand our love,  
The bells of heaven will resound.

### Verse 5

Yes, but when was it? And where was it?  
I am thinking and thinking and do not remember correctly!  
I saw a castle with moats and towers,  
There knights were dancing in their boots,  
It resounded in the hall, the flutes were playing loudly,  
And I saw women, and I heard them singing;  
Where was it? When was it? I do not know:  
There my young love was born!

### Verse 6

Girls and boys are playing "tag",  
Hidden, Amor is sitting in the hedge,  
Amor is present when the heart is young,  
Love's gold is so abundant and so heavy.

# PIANO WORKS VOL. 2

**Recording and mastering:** Claus Byrith

**Editing:** Thomas Trondhjem

**Recorded:** August 2020 in the Concert Hall at The Holstebro Music School and Music Academy (Holstebro Musikskole), Denmark

**Total playing time:** 71.29

**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

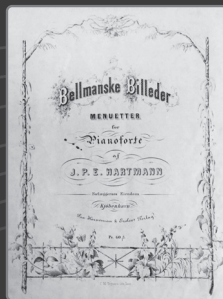
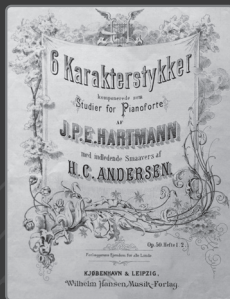
**Front cover painting:** “Parti af Højbro Plads i København” 1844, af Salomon “Sally” Ruben Henriques (1815-1886). “View of Højbro Plads” by Salomon “Sally” Ruben Henriques (1815-1886).

Statens Museum for Kunst (National Gallery of Denmark), Sølvgade 48-50, DK-1307 København K.

**Back cover painting:** “Parti af Østerbro i morgenbelysning” 1836, af Christen Købke (1810-1848).

“Morning View of Østerbro” by Christen Købke (1810-1848).

Statens Museum for Kunst (National Gallery of Denmark), Sølvgade 48-50, DK-1307 København K.





**KLAVERSTYKKE NR. 3 I ES-DUR  
(ANDANTINO QUASI ALLEGRETTO)**

*Hun sidder derinde og spiller Klaver;  
Hør, Tonerne svulme i Lykke;  
Her udenfor står jeg, mod Vinduet jeg ser,  
Ak, så jeg dog der hendes Skygge,  
Selv den gjør mit Øje og Hjerter så vel, -  
Langt meer end et Billed' af Raphael.*

**KLAVERSTYKKE NR. 3 I ES-DUR  
(ANDANTINO QUASI ALLEGRETTO)**

*She is sitting in there and playing the piano;  
Listen, the music is overflowing with happiness;  
Here I stand outside, I look towards the window,  
Ah, if I just see her shadow there,  
Even that causes my eye and heart to glow, -  
Much more than a painting by Raphael.*