

J.P.E. Hartmann

1805-1900

Piano Works

Thomas Trondhjem, piano



World Premiere Recordings VOL. 5

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PIANO WORKS VOL. 5

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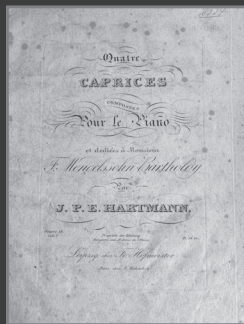
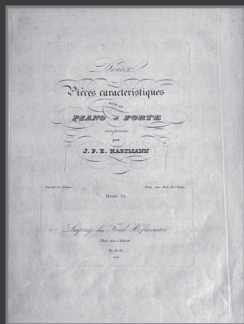
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Front cover painting: Maleri af Heinrich Hansen (1821-1890): "*Udsigt fra Gammel Strand mod Christiansborg Slot*" 1863. "*Christiansborg Palace from Højbro Square, Copenhagen*" 1863.

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Inlay: Maleri af/painting by Hans Jørgen Hammer (1815-1882): "*Bønderkarle og piger fra hedeegnen imellem Kjæge og Roeskilde samles til lystighed under aaben himmel en helligdags eftermiddag*" 1847. "*Farm hands and maids from the moorland between Køge and Roskilde near Copenhagen get together for fun and games under the open sky in an afternoon while on holiday*" 1847.

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



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 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.

Nutiden forsøgte 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 højt op i det 20. århundrede nød bevågenhed og indspillede på grammofonplade flere gange.

Mest kendt er vel de danske 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 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 balleter "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 komponisten 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 udlandet 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 og Hartmann skrev også en mængde korte klaverstykker til brug ikke blot i koncertsalen, men også i hjemmene.

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.

Det kan forhåbentlig vise sig værdifuldt for forståelsen af Hartmanns oeuvre, at se lidt på det 19. århundredes Danmarkshistorie for at få et indblik i de materielle og åndelige forhold under hvilke musikken blev til. Så her får De en hastig gennemgang af de ydre omstændigheder under hvilke Hartmann komponerede.

Århundredet blev for Danmark turbulent. Ulykkerne regnede ned over landet i et hidtil uset tempo, og konsekvenserne blev fatale. Danmark blev et helt andet land i løbet af 1800-tallet. Allerede 1801 blev 80 års fred afløst af den første krig, hvor landet var involveret. De komplicerede forhold mellem de mest magtfulde lande i Europa, Rusland, England, Frankrig, Sverige og Østrig-Ungarn havde ført til spændinger som nu fandt udløsning. Tænk blot på Napoleonskrigene!

Den Danske flåde var stor og magtfuld, og England var interesseret i, at den ikke blev brugt mod engelske interesser, så England sendte en stor flådestyrke mod København for at sætte de danske krigsskibe ud af kraft, og 2. april 1801 stod et stort søslag på Københavns red. Den danske flåde var uforberedt, og de fleste skibe endnu ikke klargjort efter vinteren. Slaget bølgede frem og tilbage, og det sluttede efter lange kampe uden nogen klar vinder. Men flåden blev alvorligt svækket.

Seks år senere var den gal igen. England ville forhindre den igen nogenlunde regenererede danske flåde i at støtte Frankrig mod England, og en stor engelsk flåde kom igen til København og gennemførte i august 1807 det, som siden er blevet kaldt historiens første egentlige terrorangreb, hvor man gik målrettet mod civile. Engelske raketter med brændende fosfor sendtes i hobetal mod den forsvarsløse by, hvoraf store dele blev sat i brand. Fosforet bevirkede, at raketterne vanskeligt kunne slukkes med vand. Selv domkirken, Vor Frue, blev ødelagt og resterne måtte senere rives ned. For at standse rædslerne, som havde stået på i flere nætter, var landet tvunget til betingelsesløs kapitulation, og englænderne bortførte simpelthen hele den danske flåde.

Det siger sig selv, at økonomien skrantede, og det i en sådan grad, at staten i 1813 gik bankerot. Pengenes værdi faldt med over 90%, og store formuer gik tabt. Hertil kom så også, at ved fredsslutningen i Kiel i 1814 mistede Danmark Norge, der siden middelalderen havde hørt til kongeriget.

Det var således et stærkt svækket Danmark, der nu måtte se ind i en overordentlig usikker fremtid, hvor frihedsrørelser over store dele af Europa skabte frygt for

opstande, således også her i landet. Kongen, Frederik d. 6. var panisk angst for oprør og indførte censur og strenge straffe for at tale imod styret. Men efter hans død i 1839 vejrede dele af befolkningen morgenluft, og vejen hen imod en fri forfatning begyndte at banes.

Men andre problemer blev stadig mere påtrængende. De to nuværende tyske delstater Slesvig og Holsten, der fra det sydlige Jylland strækker sig mod syd til Hamburg, tilhørte den danske konge som hertugdømmer. De var altså ikke en del af kongeriget. Men i disse hertugdømmer var der bevægelser mod en sammensmeltning til én uafhængig og selvstændig stat. Det ville kongen forhindre, og den såkaldte treårskrig 1849 – 50 brød ud. Krigen blev vundet af Danmark og fejredes som en endelig sejr, selvom politikerne erkendte, at der i virkeligheden kun var skabt en foreløbig og ustadig ligevægt, og i 1864 under Bismarcks bestræbelser på at samle Tyskland, blev Danmark angrebet af en preussisk overmagt, som tilintetgjorde det danske forsvar. Danmark led et sviende nederlag. Ved Fredsslutningen i Prag 1866 mistede Danmark både Slesvig og Holsten og Danmark mistede dermed 1/5 af sit areal.

En artikel i Pragerfreden tilsagde befolkningen i Slesvig, at den ved en folkeafstemning selv kunne afgøre om området skulle vende tilbage til Danmark eller forblive tysk. Efter den tyske sejr i den fransk-tyske krig 1870 – 71 var Tyskland magtfuld nok til at blokere for en sådan afstemning. Først efter det tyske nederlag i 1. Verdenskrig, stemte den nordlige del af Slesvig i 1920 tilbage til Danmark

Imidlertid var bestræbelserne på at få ændret konstitutionen til en fri forfatning lykkedes, og 5. juni 1849 blev "Danmarks Riges Grundlov" vedtaget, og vi roser os i dag af, at landet fra denne dato var demokratisk ledet og kongens enevælde brudt. Men kongen var stadig politisk aktiv og ganske magtfuld, og hvad angår demokratiet, var det kun ca. 15% af befolkningen, der havde fået stemmeret, nemlig mænd over 30 med fast ejendom og som betalte skat samt naturligvis var ustraffede. Kvinder, tyende og arbejdere på land som i by var stadig uden enhver indflydelse. Men selv dette beskedne resultat var stadig en torn i øjet på den rigeste og mest konservative del af befolkningen som i 1866 fremtvang en ændring af forfatningen, så konge og kapital fik større indflydelse, ja faktisk vetoret i førstekammeret.

Det førte til gnidninger, og det blev umuligt at få vedtaget finanslovene, som iflg. loven skulle vedtages i begge kamre. Resultatet blev, at førstekammerets præsident, J.B.S. Estrup simpelthen vedtog provisoriske finanslove og i øvrigt også andre

love uden om andetkammeret, altså folketinget, som således blev sat uden for indflydelse. Situationen blev mere og mere uholdbar, og nogle historikere mener, at der var store chancer for, at en borgerkrig kunne bryde ud. Det skete heldigvis ikke og i 1901 var provisorietiden endelig forbi. Sluttelig skal det bemærkes at først ved grundlovsændringen i 1915 fik kvinder endelig valgret.

Denne korte og summariske gennemgang af Danmarkshistorien i Hartmanns (1805 – 1900) århundrede skal ses i sammenhæng med en helt anden side af historien, thi på trods af alle ulykker og sorger blev århundredet en sand blomstringstid for videnskab og kultur. Man taler ligefrem om en guldalder. I 1803 indleder digteren og litteraten Adam Oehlenschläger den danske romantik med sin digtsamling, Digte 1803 og Poetiske Skrifter 1805, året hvor også digteren, den nu over det meste af verden kendte og elskede eventyrforfatter H. C. Andersen fødtes. I 1813 fødes den ligeledes verdenskendte filosof Søren Kierkegaard. I 1817 kommer komponisten Niels W. Gade til verden. Han blev senere Hartmanns svigersøn. I 1820 gør fysikeren og filosofen H. C. Ørsted den banebrydende opdagelse, at der er en sammenhæng mellem elektricitet og magnetisme, at der simpelthen er et magnetfelt omkring en tråd hvorigennem der strømmer elektricitet. Opdagelsen bliver startskuddet til hele den tekniske udvikling som stadig pågår. Nævnes skal det også, at det lykkes Ørsted at isolere og fremstille aluminium.

Også malerkunsten når nye højder og danske 1800-tals malerier opnår i dag astronomiske priser på internationale auktioner og ikke kun de tidlige maleres værker, men f. ex Hammershøjs billeder fra århundredets slutning er sammen med de såkaldte Skagensmalere som f. ex. P. S. Krøyer og Michael Ancher højt skattede internationalt. Provisorietiden får også betydning for det moderne gennembrud i litteraturen, f. ex gennem Henrik Pontoppidan og Georg Brandes. Det er i dette lys vi skal se Hartmanns musik.

Man må nu stille sig selv det spørgsmål, om de ulykkelige forhold som prægede hele århundredet, slet ikke satte sig spor i åndslivet. Svaret er naturligvis et ja, men det er kun få steder man ser det. Man kan sige, at der var en tendens til at ignorere de faktiske forhold og samles om fortidens storhed. Oldtids og vikingetids helte dyrkedes i skuespil og også til en vis grad i litteraturen, især i århundredets første del. Senere kom også middelalderens folkeviser på mode, og her støder vi på det

samarbejde, der skabtes mellem Hartmann og H. C. Andersen. Det blev først til operaen "Ravnen" som ganske vist blev en dundrende fiasko, men derefter til den lille opera "Liden Kirsten", som til gengæld blev en stor og blivende succes, og den var netop baseret på folkevisetradition. Den opnåede indtil 1950 over 300 opførelser! To numre fra den blev ørehængere, som solgte godt som grammofonplader, nemlig "Tavlebordduetten" og "Sverkels Romance". Også Ouverturen var en pladesucces. Hartmanns musik falder inden for flere kategorier. Den "store" symfoniske musik, så lejlighedsværker i store mængder, der i dag med få undtagelser er fuldstændig glemte, vokalmusik, sange og opera, kirkemusik og endelig klavermusikken. Og i den finder vi også flere selvstændige kategorier. Først er der de mange småstykker til brug i hjemmene. Så er der de større værker, sonaterne og fantasierne, klavermusik par excellence. Dertil kommer etuder og stykker til brug for undervisning. Men der er der også en kategori, som er sværere at få hold på. Det er tydeligt, at Hartmann, som han også selv giver udtryk for, har brugt klaveret som et værktøj til at afprøve ideer med. Det er blevet til stykker, som måske ikke i første række var tænkt til udgivelse som klavermusik, men som alligevel har fundet vej til forlag og dermed har bragt penge til huse. Hvis nogen vil betale, hvorfor så ikke sælge?

Her skal det blot nævnes, at fantasistykkerne, opus 54 var dedikeret til Clara Schumann, som Hartmann havde et hjerteligt forhold til, og som han havde fået til København for at give koncerter. Capricerne, opus 18 blev udgivet i Leipzig og anmeldt af flere tyske musikskribenter; Robert Schumann anerkendte deres intellektuelle styrker, men lagde ikke skjul på, at han syntes, at de havde for lidt melodisk stof. Han håbede at hans omtale ikke kom for sent, og at Hartmann ville tage hans kritik til sig! Det gjorde Hartmann faktisk, og Schumann priser senere helhjertet de to karakterstykker, opus 25 som han opfordrer sine læsere til at stifte nærmere bekendtskab med.

Aarhus, september 2023,
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. 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 folkmusic. 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, Niels W. 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 and Hartmann also wrote a number of short piano pieces intended for use not only in the concert hall, but also in the drawing-room.

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.

One hopes that it can prove worthwhile for the understanding of the oeuvre of Hartmann to examine the history of Denmark in the 19th century, in order to gain some insight into the material and spiritual conditions under which the music was created. So here is a brief survey of the external circumstances under which Hartmann composed.

The 19th century was turbulent for Denmark. Misfortunes rained down over the country in a tempo hitherto never experienced before, and the consequences were fatal. Denmark became a completely different country during the 19th century. Already in 1801, 80 years of peacetime were interrupted by the first war in which the country was involved. The complicated relationship between the most powerful countries in Europe, Russia, England, France, Sweden and Austria-Hungary had led to tensions which now found release. Just think of the Napoleonic Wars!

The Danish navy was large and powerful, and England was concerned lest it be deployed contrary to English interests, so England sent abundant naval forces to

Copenhagen in order to put the Danish warships out of action, and on 2nd April 1801 the great naval Battle of Copenhagen occurred. The Danish navy was unprepared, and most of the ships had not yet been made ready after the winter. The battle surged backwards and forwards, and it concluded after prolonged warfare without either side winning. But the navy was seriously impaired.

Six years later there were problems again. England wished to prevent the more or less regenerated Danish navy from supporting France against England, and a substantial naval force once again sailed to Copenhagen and in August 1807 carried out what has been called the first confirmed terrorist attack when civilians were deliberately targeted. Hundreds of English rockets with burning phosphorus were fired against the defenceless city of which large parts were set on fire. The phosphorus made it difficult to extinguish the rockets with water. Even the Cathedral, the Church of Our Lady, was destroyed, and the ruins had to be demolished later. In order to put an end to the atrocities, which had gone on for several nights, the country was forced to make an unconditional surrender, and the English simply carried off the whole of the Danish navy.

Needless to say, the economy was in ruins, and to such an extent that in 1813 the country went bankrupt. Monetary value had fallen over 90% and huge fortunes were lost. Added to this, at the Conclusion of Peace in Kiel in 1814, Denmark lost Norway, which since the Middle Ages had belonged to the kingdom.

It was therefore a considerably weakened Denmark that now had to face an uncertain future in which movements for freedom over large parts of Europe created fear of rebellion, also here in Denmark. King Frederik VI was panic-stricken with fear of insurrection, introducing censorship and severe punishment for protesting against the government. But after his death in 1839, some of the population sensed the dawn of improvement, and the way towards a parliamentary constitution began to be paved.

But other problems became increasingly more urgent. The two present German constituent states Schleswig and Holstein, which from southern Jutland reached southwards to Hamburg, belonged to the Danish sovereign as duchies. In other

words, they were not a part of the kingdom. But in these duchies, there were movements towards an amalgamation to one independent and autonomous state. The king wished to prevent this, and the so-called Three Years' War broke out during 1849 and 1850. The war was won by Denmark and celebrated as a final victory, even though the politicians acknowledged that in reality only a provisional and unstable equilibrium had been created, and in 1864, during Bismarck's attempts to bring together Germany, Denmark was attacked by superior forces from Prussia, which annihilated the Danish defence. Denmark suffered a bitter defeat. At the Conclusion of Peace in Prague in 1866 Denmark lost both Schleswig and Holstein, thereby losing a fifth of its area.

An article in the Prague Peace Treaty promised the population in Schleswig that were there to be a referendum, they could themselves decide whether the territory should return to Denmark or remain German. After the German victory in the French-German war in 1870-1871 Germany was sufficiently powerful to block such a referendum. Not until after the German defeat in the First World War did the northern part of Schleswig vote for a return to Denmark.

In the meantime, the attempts to alter the constitution to a parliamentary one had been successful, and on 5th June 1849 "The Danish Constitutional Act" was adopted, and to this day we congratulate ourselves on the fact that from this date the country was led by a democracy and the absolute monarchy abolished. But the king was still politically active and somewhat powerful, and as far as democracy was concerned, only about 15% of the population had the right to vote, namely men over 30 owning real property and who paid taxes as well as having no criminal record. Women, servants and workers, agricultural and urban, were still without any influence at all. But even this modest result was still a thorn in the flesh for the richest and most conservative segment of the population, who in 1866 enforced an alteration of the constitution so that the Crown and the ruling classes obtained greater influence, indeed the right of veto in the Upper House.

This led to friction, and it became impossible to adopt Finance Acts, which according to the law had to be accepted in both houses. The result was that the President of the

Upper House, J.B.S. Estrup, simply enacted Provisional Financial Acts and moreover other laws without consulting the Lower House, i.e. the parliament, which was thus without any influence. The situation became more and more precarious, and some historians think that it was highly probable that a civil war might have broken out. Fortunately, this did not happen, and by 1901 the time of Provisional Financial Acts was finally over. In conclusion it should be mentioned that not until the Danish Constitutional Act was altered in 1915 were women finally allowed to vote. This short, concise survey of the history of Denmark during Hartmann's lifetime should be seen in context with a totally different side of history, since in spite of all the misfortunes and sorrows, the century was a veritable heyday for science and culture. It is even referred to as a Golden Age. In 1803, the poet and man of letters Adam Oehlenschläger initiated Danish romanticism with his collection of poems, *Digte* (Poems) in 1803 and *Poetiske Skrifter* (Poetiske Writings) in 1805, the year when the poet and author of fairy tales, loved and familiar over most of the world, Hans Christian Andersen, was born. In 1813 the likewise world-famous philosopher Søren Kierkegaard was born, and in 1817 the composer Niels W. Gade saw the light of day. He was later to become Hartmann's son-in-law. In 1820 the physicist and philosopher H. C. Ørsted made the epoch-making discovery that there is a connection between electricity and magnetism, that there is simply a magnetic field around a wire through which an electric current flows. This discovery became the starting point for the whole of the technical developments which are still in progress. It should also be mentioned that Ørsted succeeded in isolating and producing aluminium.

Art also achieved new heights, and today Danish 19th century painting attains astronomical prices at international auctions, and not only the early painters' works, but, for example, Hammershøj's paintings from the end of the century together with those of the Skagen artists, for instance P. S. Krøyer and Michael Ancher, are internationally highly esteemed.

The age of Provisional Financial Acts also had significance for the modern breakthrough in literature, for example, thanks to Henrik Pontoppidan and George Brandes.

It is in the light of all this that we shall see Hartmann's music.

Now one needs to ask oneself whether the unfortunate conditions which characterised the whole of the century did not leave profound traces on spiritual life. The answer is of course, yes, but one only sees it in a few instances. It could be said that there was a tendency to ignore the prevailing conditions and concentrate on the glories of the past. The heroes of antiquity and the time of the Vikings were cultivated in plays and also to a certain extent in literature, especially in the first part of the century. Later, medieval folk-music also came into fashion, and here we encounter the partnership which occurred between Hartmann and Hans Christian Andersen. This led first of all to the opera "Ravnen" (The Raven) which was a total fiasco, but after this followed "Liden Kirsten" (Little Kirsten), which, on the other hand, was a great and lasting success, and it was in fact based on the folk-song tradition. Prior to 1950 there were over 300 performances! Two songs from it became earworms which sold well as gramophone records, "Tavlebordduetten" and "Sverkels Romance". The recording of the Overture was also a success.

Hartmann's music falls into several categories. The "great" symphonic music, then the occasional works in large quantities, which, apart from a few exceptions, are completely forgotten, vocal music, songs and operas, church music and finally the piano music. In this genre there are also four independent categories. Firstly, the many short pieces intended to be played at home. Then there are the larger works, sonatas and fantasias, piano music par excellence. In addition, there are studies and pieces for teaching purposes. But there is also a category which is harder to pin down. It is clear that Hartmann, as he himself admitted, used the piano as a means to try out new ideas. This led to pieces which were perhaps not primarily intended for publication, but which, after all, have found their way to a publishing firm and accordingly earned Hartmann extra income. If someone is willing to pay, why not sell?

Here it should be mentioned that the Fantasias, opus 54 were dedicated to Clara Schumann, with whom Hartmann was on friendly terms, and whom he had invited to Copenhagen to give concerts. The Capriccios, opus 18 were published in Leipzig and reviewed by several German music critics. Robert Schumann acknowledged their

intellectual vigour, but made no secret of the fact that he thought that they lacked melodic interest.

He hoped that his comments did not come too late and that Hartmann would heed his criticism!

Hartmann did in fact do so, and Schumann later wholeheartedly praises the two Character Pieces, opus 25, with which he urges his readers to become acquainted.

Aarhus, September 2023,
Claus Byrith



J. P. E. Hartmann at the age of 92. Artprint by Hans Nikolaj Hansen

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 musikkens 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 17 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 17 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.





Hornung & Møller flygel fra 1862.

Ejer: Thomas Trondhjem. Hartmann var selv ejer af et tilsvarende H&M flygel - også fra 1862

Hornung & Møller grand piano from 1862.
Owner: Thomas Trondhjem. Hartmann was himself the owner of a similar H&M grand piano – also from 1862

Udtalelse fra J. P. E. Hartmann om Pianofabrikant Hornung & Møller fra ca. 1862:

“Ved den mangeaarige Forbindelse, hvori Undertegnede har staaet med det højt agtede Firma, d’Herrer Hof-Pianofortefabrikanter Hornung & Møller, har jeg havt Lejlig-flygelhed til at gjøre rige Erfaringer med Hensyn til d’Herrers Fabrikation i alle Retninger. Jeg har altid havt Glæde af selv at benytte og til Andre at kunne anbefale deres Pianoforter, og om alle de Flygler, opretstående og karnis- eller taffelformede Instrumenter, jeg enten har prøvet og udvalgt på Fabriken eller på anden Maade lært at kjende, har jeg kun hørt eenstemmige Udtalelser af den største Tilfredshed. Det er derfor med sand Fornøjelse, at jeg slutter mig til den almindelige Anerkjendelse, som Firmaet har fundet saavel her som i Udlandet. Jeg betragter denne som i enhver Henseende fuldt berettiget og skal kun tilføje, at, saavidt min Erfaring strækker, ville d’Herrer Hornung & Møllers Pianoforter, hvad Holdbarhed, Mekanisme, Tonens Fylde og Skjønhed samt Spillemaadens Behagelighed angaar, tilfulde kunne optage Concurrencen med de fortrinligste af Nutidens inden- og udenlandske Frembringelser i deres Fag.”

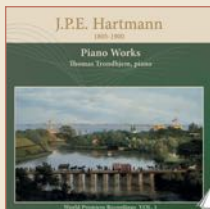
Testimonial from J.P.E. Hartmann about the piano manufacturing firm Hornung & Møller from about 1862:

“In the course of the many years during which I have had dealings with the highly esteemed firm Hornung & Møller, by Appointment Piano Manufacturers to HM the King, I have had occasion to be favourably impressed regarding the gentlemen’s production in every respect. I myself have always had the pleasure of playing their pianos and being able recommend them to others, and concerning all the grand pianos, uprights and square pianos I have either played and selected at the factory or have acquainted myself with in some other connection, I have only heard unanimous pronouncements of the greatest satisfaction. Therefore it is with the greatest of pleasure that I endorse the widespread recognition which the firm has achieved at home and abroad. I consider this fully justified in every respect and will only add that in so far as my experience reaches, Hornung & Møller pianos would be fully capable of holding their own in comparison with the most distinguished products available in their trade today at home and abroad, regarding durability, action, fullness and beauty of tone as well as pleasantness of touch”.

J.P.E. Hartmann

1805 - 1900

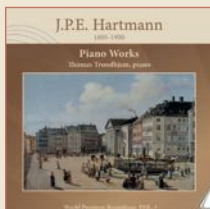
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