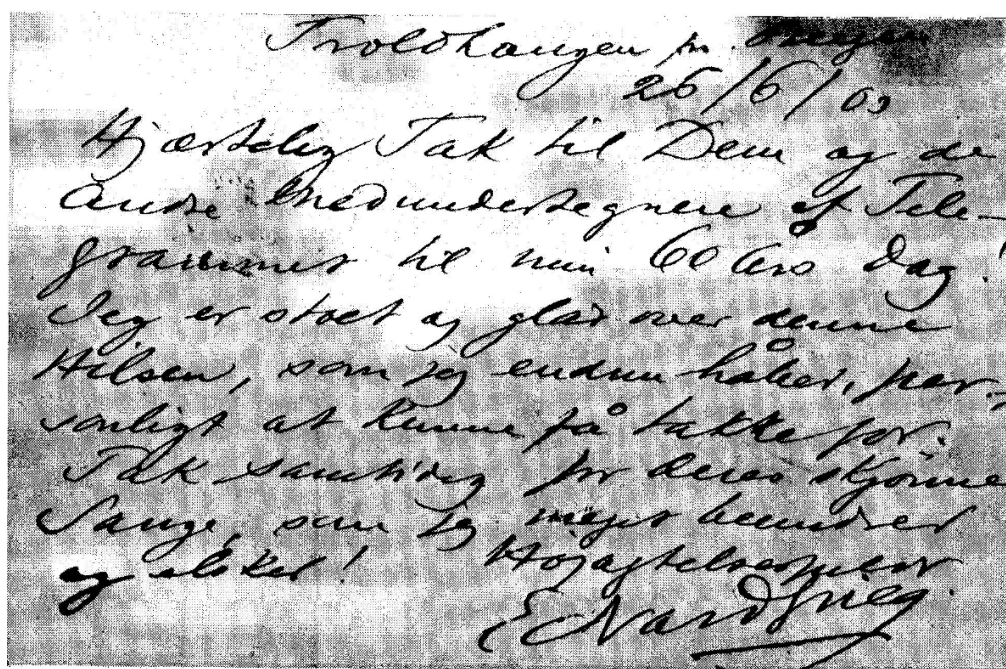
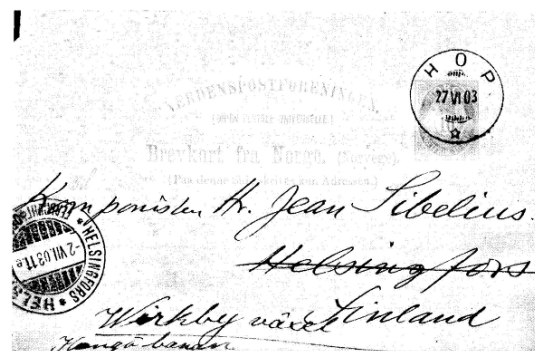


## Grieg, Sibelius and the German Lied <sup>1</sup>

### I

Since Edvard Grieg and Jean Sibelius never actually met each other, a bread-and-butter note that Grieg sent to Sibelius in 1903 is the most personal document that we have:

*Thank you and the other people who signed  
the telegram for my sixtieth birthday very  
much! I am proud and happy to have received  
this greeting and hope to be able to express  
this personally. Also thank you for the lovely  
Lieder, which I admire and love! Respectfully  
yours, Edvard Grieg.*<sup>2</sup>



<sup>1</sup> Revised version of the paper presented at the Conference “Edvard Grieg and Denmark” of the International Edvard Grieg Society, on 12 August 2011. I would like to thank Pamela Biel for the translation of the text.

<sup>2</sup> Postcard dated 25 June 1903, printed as a picture in Erik Tawastjerna, *Jean Sibelius*, Vol 3 (Finnish edition), Helsinki 1989, Illustration following page 64. Text transcription printed in Reidar Bakke, *Grieg og Sibelius – relasjoner mellom tonekunstnere*, Trondheim 2006, p. 33: “Høstelig Tak til Dem og de andre medunderskrevne af Telegrammet til min 60 Års dag! Jeg er stolt og glad over denne Hilsen, som jeg endnu håber, personligt at kunne få takke for. Tak samtidig for Deres skønne Sange, som jeg meget beundrer og elsker! Højtakelsesfullt Edvard Grieg.” I would like to thank Patrick Dinslage for the translation into German.

Just a few weeks previously, Grieg had participated in a concert tour to Poland where he accompanied the Finnish singer Ida Ekman. During the rehearsal time she wrote in a postcard to Sibelius:

*Maestro Grieg is magnificent! [...] He is delighted by your songs and says, unfortunately, he knows too few of them [...] Grieg loves Finland.*<sup>3</sup>

Two decades later Ekman recollected:

*One particular person for whom I was also able to sing Sibelius was Edvard Grieg. This came about as I presented his Lieder with him on a concert tour to Warsaw. We were together ten days and each day I was supposed to sing Sibelius for him. "He will be one of the greatest men of the North," Grieg once said to me. Grieg was so enthusiastic that he promised to visit Finland soon, but several months after our trip he died.*<sup>4</sup>

Without actually meeting each other, the two great composers drew near to each other via their writing of Lieder. Sibelius' interest in Grieg has been proven over and over again. Here now we have proof of Grieg's concrete interest in the Lieder of his younger colleague. Grieg's statement, "He will be one of the greatest men of the North," means, first, that he wanted to complement Sibelius, since he knew of his close work with Ida Ekman. This statement also demonstrates an understanding of the "North" as a cultural unity that extends beyond national boundaries. At the same time he places himself in this cultural context. The connecting elements of the Nordic cultural unity would be the closely related languages. The majority of Grieg's and Sibelius' Lieder followed Norwegian, Danish and Swedish poems. In spite of the similarity of the Scandinavian languages it is difficult to compare the Lieder as the local and historical circumstances are quite diverse. For this reason I want to confine my remarks to the Lieder that were written in the German language: both Grieg and Sibelius wrote several. They did this – as many composers from the north did – to set a reference point against the "German Piano Lied" in the tradition of Schubert and Schumann (see Table 1 in the appendix). In addition, they both had studied, as many Nordic composers did, in the German speaking cities of Leipzig, respectively Berlin and Vienna. Finally, both had contracts with important publishing houses in Berlin and Leipzig, who were better able to sell Lieder with German texts on the international market.

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<sup>3</sup> Postcard dated 7 April 1903, see Tomi Mäkelä, Jean Sibelius, Woodbridge 2011, p. 180. The concert was on 15 April 1903, see: <http://bergen.folkebibl.no/cgi-bin/websok-grieg?mode=p&tnr=342624&dok=0&pf=kort&side=0> (30 December 2011). It contains a scan of the concert program in Polish and Russian.

<sup>4</sup> Ida Ekman, "Sibeliuksen soololauluja tulkitsemassa," in: *Aulos*, Säveltaiteellis-kirjallinen Julkaisu 1925, p. 34f., translation into German by the author.

## II

The genre Lied accompanied both Grieg as well as Sibelius for almost their entire history as composers. Grieg wrote some 20 of his 170 Lieder to texts by German poets. (See Table 2 in the appendix. In this, and the following table, I also have included the single Lied with the original English words of both composers.) The first Lied “Siehst du das Meer?” (EG 121), based on a text by Emanuel Geibel, was written in the year 1859, while Grieg was studying in Leipzig. The last Lied, written nearly half a century later, was based on a German text: “Der Jäger” by Wilhelm Schulz (EG 157). This was written in 1905 and it was the only Lied that had not yet been written when he wrote the postcard to Sibelius that I cited at the start of this paper.<sup>5</sup> The first ten published Lieder had German poems as their texts: *Vier Lieder* op. 2 (1861) and *Sechs Lieder* op. 4 (1863/64). In addition, there is evidence that he wrote a Lied based on a Goethe text (“Ich denke dein”) from 1862, now lost.<sup>6</sup> Then Grieg began to compose *Fünf Lieder* op. 5, in Norwegian and Danish following his encounter with his wife, Nina. He would not return to German texts until 1884, two decades later, for his Lieder: in the years 1884 and 1889 in addition to single Lieder he wrote *Sechs Lieder* op. 48. Finally, Grieg used a text by Heine in Norwegian, “På Norges nøgne fjelde” (On Norway’s Bare Mountains) op. 59 Nr. 2 in 1893/94 once again. Even though he here originally composed according to the translation by John Paulsen, this is so true to the meter of the original, Heine’s “Ein Fichtenbaum steht einsam,” that the original text fits perfectly into the Lied and is printed in the critical edition GGA.

There are 111 Lieder in the three volumes of the new Sibelius critical edition. His first printed work was the 1888 Lied “Serenad” (JS 167), based on a text by Johan Ludwig Runeberg. Sibelius also set verses from this poet during his year of study in Vienna 1890/91. Sibelius used texts from Runeberg for his Lieder far and away more frequently than from any other writer. Sibelius used these texts – as for the majority of his Lieder – in the original Swedish. Only six of his Lieder have original texts in Finnish. He wrote more Lieder to German texts, namely exactly nine. (See Table 3 in the appendix.) Most of these Lieder were written in 1906, when he composed the *Sechs Lieder* op. 50 and the very expressive Lied “Erloschen” JS 73. Although Grieg was interested in the Lieder of his younger colleague three years before, we have now proof that he knew the Lieder op. 50 which had been printed in February 1907<sup>7</sup>, only few months before Grieg’s death. Sibelius’ production of Lieder to German texts was framed by two Lieder that stand alone. The first is the “Segelfahrt,” to a

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<sup>5</sup> See Foster, Beryl, *The songs of Edvard Grieg*, Aldershot 1990, p. 281 (2007 version p. 234); Fog, Dan; Grinde, Kirsti and Norheim, Øyvind, *Edvard Grieg. Tematisk-bibliografisk verkverzeichnis*, Frankfurt/Main 2008, p. 423f.

<sup>6</sup> Foster 1990, p. 27 (2007 version p. 28, see also p. 230).

<sup>7</sup> Dahlström, Fabian, *Jean Sibelius. Tematisk-bibliografisk Verzeichnis seiner Werke*, Wiesbaden 2003, p. 228ff.

text by Johannes Öhquist from 1899, the first Lied to a German text. It is curious that the Lied composed ten years later, the very popular Christmas song “Julvisa,” with a text from Zacharias Topelius, that later was made nr. 4, from opus 1, begins with the same melody for the first verse.<sup>8</sup> The second is the Lied “Der Wanderer und der Bach” op. 72, nr. 5 based on a text by Martin Greif from 1915, Sibelius’ last Lied to a German text. Not only the contents of this Lied but also its music remind one of Schubert.<sup>9</sup> Sibelius remained loyal to the genre of Lied up to his end. His last piano Lied was written in 1925, and during the “Silence from Ainola” he also arranged many Lieder, mostly for voice and orchestra. A few months before his death in 1957, Sibelius worked with his son-in-law Jussi Jalas to arrange *Kom nu hit, död!* (Come Away, Death!), Op. 60 nr. 1, for solo voice and orchestra.<sup>10</sup>

### III

Grieg’s op. 48 und Sibelius’ op. 50 are not song cycles in the narrow sense of the word, since the texts are written by various authors and the Lieder have diverse themes. A juxtaposition of the two is a rewarding enterprise because one finds a surprising agreement in the subject matter.

<u>Grieg: Sechs Lieder op. 48 (1884/89)</u>	<u>Sibelius: Sechs Lieder op. 50 (1906)</u>
Nr. 1 “Gruß” (Greeting), Heinrich Heine (1884)	Nr. 1 “Lenzgesang” (A Song of Spring), Arthur Fitger
Nr. 2 “Dereinst, Gedanke mein” (One Day, O Heart of Mine), Emanuel Geibel (1884)	Nr. 2 “Sehnsucht” (Longing), Emil Rudolf Weiß
Nr. 3 “Lauf der Welt” (The Way of the World), Ludwig Uhland (1889)	Nr. 3 “Im Feld ein Mädchen singt” (A Maiden Yonder Sings), Margarete Susman
Nr. 4 “Die verschwiegene Nachtigall” (The Nightingale’s Secret), Walter von der Vogelweide (1889)	Nr. 4 “Aus banger Brust” (O, Wert Thou Here), Richard Dehmel
Nr. 5 “Zur Rosenzeit” (The Time of Roses), J. W. von Goethe (1889)	Nr. 5 “Die stille Stadt” (The Silent Town), R. Dehmel
Nr. 6 “Ein Traum” (A Dream), F. M. Bodenstedt (1889)	Nr. 6 “Rosenlied” (The Song of the Roses), Anna Ritter

Grieg’s first Lied is called “Gruß” and the word “Frühlingslied” is to be found in the text. Sibelius first Lied is called “Lenzgesang” and begins with the words “Sei begrüßt!” In the second Lieder of both opus one can also find certain correspondences: Grieg sets “Dereinst, Gedanke mein” while Sibelius’ Lied is called “Sehnsucht.” Nonetheless, these correspondences cannot confirm direct influence, since the Lieder cover general, romantic themes. We can, at best, rather see a kind of

<sup>8</sup> As noted by Dahlström 2003, p. 3.

<sup>9</sup> Keane, Robert, *The Complete Solo-Songs of Jean Sibelius*, London 1993, p. 273 and 312f., Tawaststjerna, Erik, Jean Sibelius, Vol 4 (Finnish edition), Helsinki 1989, p. 107.

<sup>10</sup> Tiilikainen, Jukka, *Introduction to: Jean Sibelius, Solo Songs with Piano / Solo-Lieder mit Klavier* Opp. 1, 13, 17, 35, 36, 37, 38, 50 (= Jean Sibelius, Complete Works / Sämtliche Werke, Series VIII, Vol. 2), Wiesbaden 1998, p. VIII.

familial relationship between two romantic souls. That being said, I would like to point out a further commonality, namely, the rose as a subject. This is to be found, on the one hand, in one Lied title by each composer, Grieg's nr. 5 "Zur Rosenzeit" and Sibelius' nr. 6 "Rosenlied". On the other hand, roses appear sometimes in Lieder texts: in particular in Grieg's Lieder nr. 1, 3 and 5 and in Sibelius only in nr. 4 as in the "Rosenlied" itself, no roses are mentioned.

The musical means of the Lieder can also be compared. Both Lieder cycles are firmly in the late-romantic tradition. In Grieg's work we find the typical chromatic chord connections and in part also expressive sustained notes. In the "Die verschwiegene Nachtigall" he uses, corresponding to the medieval text, an archaic tone. In Sibelius' Lieder we find distinctive pedal points and, corresponding with the later date of the composition, an increasing dissolution of tonality.

As an example for this tendency to dissolve tonality, I would like to present two passages, both of

22  
Ich weiß nicht, wie es so ge- schah, seit lan- ge küß' ich sie,  
Jeg ved vist ej hvor det var, jeg press'd her hen - de, jeg  
know not when it first oc- cur'd: I her lips to mine;

27  
ich bit - te nicht, sie sagt nicht: ja, doch sagt sie:  
Jeg spurg-te ej, der kom ej Svar, ej ja og  
I can - not say that she con- cur'd, but nor did

32  
nein auch nie. Wenn Lip - pe gern  
al - drig nej. Vi syn - tes blot,  
she de- cline. ea - ger lips

37  
auf Lip - pe ruht, wir hin - dern's nicht, uns  
at Mund ved Mund vi hav - de ret en  
met ar - dent-ly we thought it best to

42  
dünkt es gut.  
dej - lig Stund.  
let them be.

**Music Example 1:**  
Lauf der Welt  
(Grieg, op. 48, nr. 3).  
b. 22-47

which are to be found in the two D-major Lieder, both of which have a similarly buoyant and pleasing mood. Here I am referring to Grieg's "Lauf der Welt" op 48, nr. 3 and Sibelius' "Rosenlied" op. 50, nr. 6. Both Lieder use, at least at their beginnings, considerable melismatic elements in the vocal line. In the Lied "Lauf der Welt," only the middle of the three varying stanzas is not set in D major. This stanza begins in b-minor and modulates via the supertonic (diminished c-sharp 7, bar 32, see Music Example 1) and a chromatically connected E-flat 7 (bar 35) as a lowered supertonic respectively double dominant, finally winding back to D major (bar 45).

In the "Rosenlied" Sibelius also modulated strongly within the paired construction of the four stanzas. Here D major is retained throughout, although there are also detours to F major (1<sup>st</sup> and 3<sup>rd</sup> stanza). The third stanza ends with a conventional D major cadenza (bar 59, see Music Example 2). Then, however, at the beginning of the fourth stanza (as previously in the second stanza), the

57  
Herz, das in Leidenschaft schlägt. Von Liebe ge-  
61  
bro- chen, zu Lie- be ge- bracht- wir grü- ßen dich, Schwe-ster, in  
66  
schwei- gen- der Nacht. Der Tag, der zu hol- de-rem Blü- hen dich  
71  
ruft, er senkt uns- re Schön- heit ver- welkt in die Gruft.

**Music Example 2:**  
Rosenlied  
(Sibelius, op. 50, nr. 6),  
b. 57-75 (end)

sharply emphasized major seventh on the pedal point D rings out. The right hand of the piano and voice layer above to create an E-flat major triad, which, together with the note c-sharp, can be read enharmonically as an E-flat7. This chord resolves itself immediately into D major: there is no mediating A7 as in Grieg's case. This passage is repeated and then is followed, in the third line, with a proper cadence (II – V7 – I, bar 68ff.). The fourth line finally returns to the E-flat7, which leads to the surprisingly abrupt conclusion with the turn from E-flat7 to D. The only element which reminds the listener of a conventional cadence is the falling fifth from *a* to *d* in the voice line (bar 74f.), which, at least in theory, could be accepted as an interpretation of the final quarter note as A7 with a lowered fifth.

While this Lied's end is abrupt, the conclusion of another Lied, "Aus banger Brust" op. 50, nr. 4, is unconventional in another sense. The text was written by Richard Dehmel, whose works were also set to music by Richard Strauss, Max Reger and Arnold Schönberg. At the very beginning of the continuous sixteenth-note accompaniment, the d-minor triad is elaborated by the minor sixth *b-flat*, which results in a tense sound above the tonic (see Music Example 3). The four stanzas of the Lied modulate back and forth between d-minor and g-sharp minor (see for instance bar 11ff.). At the end of the fourth stanza D major is reached (bar 58), but then the B-flat major sounds above the pedal point D (bar 59). The voice ends above this, on g-sharp (bar 61). Even though the B-flat major triad remains up to the end, the basic tone *D* and the auxiliary note *A* continue. The atmospheric Lied ends with a triad, in which the suspended sixth attains an independent value and does not need any longer to be resolved.

**Aus banger Brust**  
(Richard Dehmel)

Op. 50 No. 4

*Con moto* *pianato*

Die

Ro - sen - leuch - ten - im - mer noch, die -

*poco*

**Music Example 3:**  
Aus banger Brust  
(Sibelius, op. 50, nr. 5),  
b. 1-5 (this page);  
11-14; 55-68 (end)  
(following page).

11

doch, es ist so tie - - - - - fe

*f*

13

Mit - - - - - ter - - - - - nacht.

*mf*

55

kä - - - - - mst du doch! Die

*f*

57

Ro - - - - - sen

[*acc.*]

59

leuch - - - - - ten im - - - - - mer noch.

*poco a poco diminuendo*

62

65

*pp*

# IV

In order to demonstrate the commonalities and differences between the two composers I would like now to compare two complete Lieder with each other and show two varying modulations. I have chosen the fifth Lied from each: Grieg's "Zur Rosenzeit" and Sibelius' "Die stille Stadt" (see Music Examples 4 and 5). This comparison allows one to see in an exemplary way how differently the two composers worked and yet how they nonetheless managed to create an analogous musical mood.

## 5. I Rosentiden

(Overs: Nordahl Rolfsen)

### Zur Rosenzeit - The Time of Roses

(J. W. von Goethe)

(Tr: W. H. Halverson)

Opus 48 Nr. 5

*Allegretto serio*

*p*

Ihr ver - blü - het, sü - ße Ro - sen,  
Mi - ne Ro - set, mer ej glö - der,  
How you fad - ed, love - ly ro - ses,

7

mei - ne Lie - be trug euch nicht; blü - het, ach! dem Hoff - nungs -  
thi min Elsk - te bar dem ej; vis - ner, ak! hos mig, som  
when my dar - ling went a - way; ev - ry bud in sor - row

14

lo - sen, dem der Gram die See - le bricht!  
blø - der på en en - som, nø gen Vej.  
closes, petals wi - ther and de - cay.

21

*poco più mosso* *cresc.* *f*

Je - ner Ta - ge denk' ich trau - ernd, als ich, En - gel,  
Grant jeg ser i Slør af Sor - gen Da - gens Glans, da  
Ah, now I re - call with yearn - ing our first ten - der,

27

*p* *cresc.*

an dir hing, auf das er - ste Knösp - chen  
du blev min, ser den fjer - ste Vå - rens  
warm em - brace; now each sign of spring's re -

## Music Example 4

(this and the following page):

### Zur Rosenzeit

(Grieg, op. 48, nr. 5).

b. 1-53 (beginning of the 4<sup>th</sup> stanza)

32

lau - ernd, früh zu mei - nem Gar - ten ging;  
 Mor - gen, da den för - ste Knop - blev din.  
 turn - ing calls to mind your pre - cious face.

37

al - le Blü - ten, al - le Fröh - te noch zu dei - nen  
 Tun - ge Kran - se, ri - ge Rän - ker, Elsk - te, for din  
 Ev - ry pet - al, ev - ry flow - er, hum - bly at your

43

*poco a poco meno mosso e dim.*

Fü - ßen trug, und vor dei - nem An - ge - sich - te  
 Fod - jeg bar; for dit Ä - syn Illä - bet ban - ker,  
 feet I laid; in that fra - grant gar - den bow - er

*poco a poco meno mosso e dim.*

49

*più rit. e dim.* **Tempo I.** *p*

Hoff - nung in dem Her - zen schlug. Ihr ver -  
 Hjer - tet læ - ste der sit Svar. Mi - ne  
 hom - age to my queen I paid. How you

*più rit. e dim.* *p*

Grieg's setting of the Goethe poem is written in b-flat minor. He uses three of the four stanzas and then repeats the first stanza a second time. Correspondingly, this stanza repeats the basic key of the Lied. The second stanza then modulates strongly, beginning in f-minor (bar 21). The supertonic of f-minor is enharmonically reinterpreted in bar 25 so that this diminished seventh chord leads, as its second degree, to C-flat major (bar 28). The modulation is repeated a half tone higher from f-sharp minor (bar 29) to C major (bar 36). The third stanza then is characterized by the syncopated sustained notes (*e* and *g*), which create, in part sharp, dissonances to the parallels of the voice and bass lines. Harmonically, this is a large-scale double dominant C major with a lot of auxiliary notes, followed by the dominant in the same way. The consistency both in the enharmonic modulation as well as retention of the sustained notes, is an effect that can already be found in Schubert's "Wegweiser" in his *Winterreise*.

The poem “Die Stille Stadt” is the second poem by Richard Dehmel to be set by Sibelius. It has five lines per stanza. During the last line of each stanza, the composer uses cadences to stress the key he has reached during the first four lines of the stanza. Here Sibelius uses purely diatonic modulations. The key of this Lied is e-flat minor, even though this key is heard nowhere in the piece.<sup>11</sup> The simple a-flat minor melody of the voice line rises above the pedal point B-flat and can be understood as a subdominant, which is complemented by a Neapolitan elaboration through the F-flat major triad from the piano. This then resolves into B-flat, that is the dominant (bar 6). Since this chord, as is the case with many others in the Lied, appears without a third, it can also be understood as a new tonic. In this way the melody moves imperceptibly up a tone and then begins anew in b-flat minor over the submediant G-flat major, reiterating b-flat minor over F major in the fifth line.

## Die stille Stadt

(Richard Dehmel)

Op. 50 No. 5

### Music Example 5

(this and the following page):

Die stille Stadt

(Sibelius, op. 50, nr. 5)

*Andantino* *mezza voce*

Liegt ei - ne Stadt im Ta - le, ein blas-ser Tag ver -

*p* *una corda* *con Pedale*

6 geht; es wird nicht lan - ge dau-ern mehr, bis we - der Mond noch Ster - ne, nur

11 *pp* Nacht am Him-mel steht. Von al - len Ber-gen drü-cken Ne - bel auf die

16 Stadt; es dringt kein Dach, nicht Hof noch Haus, kein Laut aus ih - rem Rauch heraus, kaum

<sup>11</sup> Keane sees the Lied “in Bb (with a key signature of six flats).” Keane 1993, p. 204.

21 *poco a*  
Tür - me noch und Brü - cken. Doch als den Wanderer

26 *poco meno piano* *rallentando* *a tempo*  
grau - te, da ging ein Licht - lein auf im Grund; und durch den Rauch und Ne - bel be -

31 *poco diminuendo*  
gann ein lei - ser Lob - ge - sang aus Kin - der - mund.

36

The second stanza begins, as does the third line of the first stanza, in b-flat minor and then, after two lines, remains unresolved as a half cadence (bar 16). Here, the pedal point *B-flat* first changes to *C* and the melody imperceptibly changes to *c* minor, so that the melody has moved sequentially two whole tones upwards. In the same way, the third stanza reaches *d* minor (bar 29), which then is not secured in the shortened fifth line “aus Kindermund” but leads to the deceptive cadence *B-flat* major (bar 33). Here the harmonic model of the major-minor parallelism (“Dur-Moll-Parallelismus”), also known as Pachelbel Canon progression, continues: (d-)A-B-flat-F-g. The melodic tones *d-c-b-flat* to the word “Kindermund” point to the three keys just attained and the pedal points that belong to each. Here the music remains as a deceptive cadence of *g* minor within the key of *B-flat* major and then moves to a harmonic break. In the closing section Sibelius returns once more to the connection *F-flat-B-flat* (bar 35f.). Here this is a reference to the basic key, which then can be heard in the major variant twice in the Phrygian connection of *F-flat-E-flat* (bar 37-40). This, in

turn, influenced by the following subdominant and dominant (a-flat–B-flat) leads to an open half cadence. Whereas the other Phrygian connections of major triads (G-flat–F, A-flat–G, and B-flat–A) must be understood as traditional VI–V connections within a minor key, the continuation of F-flat–E-flat clearly presents a Phrygian II–I connection.

## V

These observations offer, of course, only a small perspective into the Lied oeuvre of Grieg and Sibelius. Nor have I exhausted the topic of the German language Lieder in this paper. Nonetheless it can be said, by way of conclusion, that the two Lieder cycles do not belong to the most progressive Lieder works, even though there are voices in the polyphonic choir of musicological research that have made just this point.<sup>12</sup> Rather we find more innovative work in the Lieder written to texts in the languages in which the composers were themselves more at home. It is likely, too, that the German-language Lieder were more traditional in form due to the publishers' wishes. It should also be noted, when comparing the two composers, that the genre Lied probably was of greater existential importance for Grieg. His oeuvre is larger and he was married to a singer. Sibelius, on the other hand, had his greatest successes as a composer of symphonies and saw, at least for a time, that his goal was the writing of Lieder that made texts superfluous.<sup>13</sup>

In order to open up the perspective a bit more, I would like to mention here the name of one person who is distinguished in the list of Nordic composers: Yrjö Kilpinen (1892–1959). Of his nearly 800 Lieder, a good 280 were written to German texts; the 74 *Morgenstern Lieder* from 1928 are particularly well known. Kilpinen often used a relatively simple melody and wrote by and large tonal music. Due to his great success in Germany during the Nazi period and his setting of nationalistic authors he must, however, be regarded critically. As I examined this composer's Lieder I noticed that there is one poem that Grieg also used for one of his earlier Lieder. Here I am referring to the Lied "Die Waise" by Adelbert von Chamisso: it is Grieg's op. 4, Nr. 1 from 1864, and without an opus number by Kilpinen.<sup>14</sup> (See Music Examples 6 and 7.) It is not possible to determine when Kilpinen wrote this Lied. Both settings have a quite similar structure of the six stanzas. The most obvious difference is the meter change in each new stanza in Kilpinen's Lied. Both composers repeat the melody that appears in the first two nearly exactly in the last two

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<sup>12</sup> See Sirén, Valerie, "The Songs", in: *The Sibelius Companion*, ed. Glenda D. Goss, Westport (Conn.) 1996, p. 195, cf. Nikula, Kaisu, *Zur Umsetzung deutscher Lyrik in finnische Musik*, Jyväskylä 2005, p. 48 and 54; Mäkelä, Tomi, "Poesie in der Luft". *Jean Sibelius. Studien zu Leben und Werk*, Wiesbaden 2007, p. 314ff., see Mäkelä 20011 (English version) p. 305ff..

<sup>13</sup> See Mäkelä 2007, p. 313f., see Mäkelä 2011 (English version) p. 305.

<sup>14</sup> I would like to thank the University Library of Helsinki for allowing me to use the manuscript of this Lied.

stanzas; the middle stanzas build the dramatic high point in both compositions. This brings Kilpinen to repeat the complaint of the orphan girl (“Mutter, O Liebe Mutter”) as a free insertion. The similarity of the opening theme is startling.

1. Den Forældreløse  
(Overs: B. Feddersen)  
Die Waise - The Orphan  
(A. v. Chamisso) (Tr: W. H. Halverson)

Opus 4 Nr. 1

*Allegretto* *sotto voce*

*p*

Hei - del - bee - ren geh'n: ich ha - be nach den Bee - ren in  
ful - te Sko - vens Sti; men glæm - te Alt for Taa - ren in  
sø - for ber - ries red, but blind - ed by my tears, I sought

Wal - de nicht ge - seh'n. Ich  
hvert et Bær for - bi. Min  
sol - i - tude in - stead. My

*poco sost.*

bin hin - aus ge - gan - gen zu mei - ner Mut - ter Grab, wo  
Mo - ders Grav jeg søg - te, den fre - de li - ge Plet, jeg  
path led to the church - yard where my dear mo - ther lay.

*poco rit.* *pp*

rauf ich mich ge - set - zet und viel ge - wei - net hab'.  
sat - te mig paa Gra - ven og græd mit Øi - e træt.  
wept be - side her grave - site, then, I heard her say:

*a tempo* *p*

„Wer sitzt auf mei - nem  
„Hvem sør - ger un - der  
„Who sits be - side my

### Music Example 6

(this and the following page):

Grieg: Die Waise

(op. 4, nr. 1), b. 1-33

26

Hü - gel, von wem die Trä - nen sind? " „Ich  
Pi - len, som ved min Grav er sat? " „Dit  
tomb - stone and weeps in an - guish wild? " „'Tis

30

bin's. o lie - be Mut - ter, ich, dein ver - wais - tes Kind. Wer  
Barn, min elsk - te Mo - der, af Ver - den helt for - ladt. Hvem  
I, be - lov - ed mo - ther, 'tis I, your or - phan child. O

*Moderato.* "Die Waise." *litauisch. (Chanson)* Yrjö Kilpinen.

Die ha - ben mich ge - heis - sen nach Hie - del - beeren gehn -

ich Ma - be nach den Bee - ren im Wal - de nicht ge - sehen.

*Etwas bewegter*

Ich bin hin - aus - ge - gang - en zu mei - ner Mut - ter Grab

auf ich mich ge - set - zet und viel - - ge - wei - - net

**Music Example 7** (this page and following two pages):  
Kilpinen: Die Waise (without opus number), p. 1-3 (of 5).  
Manuscript from the Library of Helsinki University, used with the permission of Yrjö Kilpinen's right-holders.

hab ge-wei-net hab ge-wei-net

Wer sitzt auf mei-nem Hei- gel von der die Trä-nen sind?

Ich bin's o lie-be Mutter Ich dein ver-wais-tes Kind

*Molto agitato*  
Wer wird hin-fort - mich klei - den und Fleck - ten

mir das Haar - mit Lie - bes -

wort mich be-mer-ken wie dei - ne



This is not the place for an extensive comparison of these two pieces. It is also not known whether Kilpinen knew of Grieg's Lied, although one must assume this to be the case. In order to clarify such points we need to know more about the life and work of Kilpinen, neither well researched at the present time. It seems to me worth noting that the use of the German-language poems in Nordic cultural circles was not limited to the nineteenth and early twentieth centuries. German lyric work has motivated composers up to the present days to attempt to compose in the tradition of Schubert and Schumann.<sup>15</sup> Nonetheless it would be a mistake to reduce the works to the origins of the composers. A Nordic composer can also bring about progress in the history of the German Lied. This has not always been a widely recognized principle. In 1908, Wilhelm Altmann wrote, in his comment to a facsimile edition of Sibelius' Lied "Im Feld ein Mädchen singt" op. 50, nr. 3, "One might really think that he here hears a Finnish girl singing, hoping in this way to relieve her care-burdened heart."<sup>16</sup> In the same year Walter Niemann described Grieg's opus 48 as "excellent music, though tightly drawn up in the snare of the German Romantic tradition."<sup>17</sup> This shows that the turn to the German Lieder tradition was not honoured, but rather understood as a limitation, and the texts of a German author, based on the national origins of the composer were placed in an inappropriate national context. This is not, of course, a completely unbiased perspective. It would be an honour to me, if my paper points the way to a discussion more focussed on the music itself.

<sup>15</sup> Nikula 2005, her study focuses on texts by Rainer Maria Rilke and music by Einojuhani Rautavaara.

<sup>16</sup> Altmann, Wilhelm, "Zu der Musikbeigabe", in: *Nord und Süd* 127 Nr. 381 (December 1908), p. 520-522, this is a comment to the facsimile of "Im Feld ein Mädchen singt..." (Sibelius, op. 50, Nr. 3), *ibid.* p. 518f. The German original is as follows: „Man glaubt wirklich ein finnländisches Mädchen vor sich singen zu hören, um ihr von Kummer beladenes Herz zu erleichtern“.

<sup>17</sup> Schjelderup, Gerhard and Niemann, Walter, *Edvard Grieg. Biographie und Würdigung seiner Werke*, Leipzig 1908, p. 179. In the original German: „feine, doch stark in deutscher Romantik befangene Musik.“

## APPENDIX

**Table 1: German-language Lieder cycles by composers from the North**<sup>18</sup>

- Niels Wilhelm Gade: Vier Gesänge (J.W. v. Goethe, L. Uhland, 1832-39)  
Fünf Gedichte aus 'Bilder des Orients' (H. Stieglitz) op. 24 (1852)  
Drei Lieder (P. Möbius, E.M. Oettinger, 1866)  
Zwei Lieder (L. Rellstab, Heine, 1866)
- Adolf Frederik Lindblad: Heine-Lieder (~1860)
- Edvard Grieg: Vier Lieder (Chamisso, Heine) op. 2 (1861)  
Sechs Lieder (Chamisso, Heine Uhland) op. 4 (1863/64)  
Sechs Lieder op. 48 (1884/89)
- Peter Heise: Schilflieder (1864)
- Ludvig Norman: Waldlieder op. 31 (1867)
- Halfdan Kjerulf: Fire Sange efter Emanuel Geibel op.20 (1869)
- Emil Sjögren: Der arme Peter (Heinrich Heine, 1875)  
Sieben spanische Gesänge (Sju spanska sånger) op. 6 (1881)  
Sechs Lieder aus J. Wolff's Tannhäuser op. 12 (1884)  
An Eine, fünf Lieder op. 16 (1886)
- Martin Wegelius: 6 Lieder aus 'West-östlicher Diwan' (Goethe, 1876/77)
- Johan Svendsen: 5 Mélodies (Friedrich v. Bodenstedt) op. 23 (1879)
- Christian Sinding: Alte Weisen (G. Keller) op. 1 (1885)  
Lieder aus 'Des Knaben Wunderhorn' op. 15 (1888)  
Lieder aus 'Winternächte' (Arthur Fitger) op. 28 (1894/95)  
5 Duette aus Fr. Rückerts 'Liebesfrühling' op. 63 (1901)  
Sieben Gedichte (Albert Segel) op. 77 (1906)  
7 Gedichte aus O.J. Bierbaums 'Der neubestellte Irrgarten der Liebe' (1909)
- Christian F.E. Horneman: Die 3 Lieder (Uhland) for bariton, choir and orchestra (1887)
- Peter Erasmus Lange-Müller: 5 Romanzen und Balladen (Uhland) op. 35 (1889)  
Sechs ernste Lieder (Heine, Paul Heyse) op. 27 (1895)
- Vilhelm Stenhammar: Drei Lieder von Heinrich Heine op. 17 (1889/90)
- Johan Halvorsen: Zwei Gesänge (Th. Storm, 1890)
- Selim Palmgren: Heine-Lieder (1894)
- Wilhelm Peterson-Berger: Dichtungen (F. Nietzsche, 1901)  
Vier Gedichte (Ricarda Huch, 1910)
- Ture Rangström: Drei Gedichte (O. J. Bierbaum, 1904)
- Jean Sibelius: Sechs Lieder op. 50 (1906)
- Yrjö Kilpinen: 27 Lieder (Rainer Maria Rilke) [op. 56] (1923/1945)  
Sechs Lieder nach Gedichten von Christian Morgenstern op. 59 (1928)  
Lieder der Liebe I & II (Morgenstern) opp. 60-61 (1928)  
Lieder um den Tod (Morgenstern) op. 62 (1928)  
52 Lieder (Morgenstern) opp. 63-70 (1928)  
Sommersegen (Albert Sergel) op. 75 (1932-33)  
Spielmannslieder (Sergel) op. 77 (1934)  
Lieder um eine kleine Stadt (Berta Huber) op. 95 (1942)

<sup>18</sup> Heinrich Schwab discussed some examples in his article "Skandinavische Komponisten und das deutsche Kunstlied", in: *Bayerische Akademie der Schönen Künste*, Jahrbuch 7 (1993), p. 268-278. The other Lieder I found in the articles on the composers in *Die Musik in Geschichte und Gegenwart* (ed. L. Finscher, Personenteil (17 Vols.), Kassel 1999ff.

### **Table 2: German-language Lieder by Edvard Grieg**

- “Siehst du das Meer?” (Look to the Sea) EG 121 (Emanuel Geibel) 1859

Vier Lieder op. 2 (1861):

- Nr. 1: “Die Müllerin” (The Maid of the Mill; Adelbert von Chamisso)
- Nr. 2: “Eingehüllt in graue Wolken” (Closely Wrapp’d in Misty Billows; Heinrich Heine)
- Nr. 3: “Ich stand in dunklen Träumen” (I stood before her Portrait; Heine)
- Nr. 4: “Was soll ich sagen?” (What shall I Say?; Chamisso)
- “Ich denke dein” (I Think of You; J. W. von Goethe), ~ 1862, lost

Sechs Lieder op. 4 (1863/64):

- Nr. 1: “Die Waise” (The Orphan; Chamisso) 1864
- Nr. 2: “Morgentau” (Morning Dew; Chamisso) 1863
- Nr. 3: “Abschied” (Parting; Heine) 1863
- Nr. 4: “Jägerlied” (Hunting Song; Ludwig Uhland) 1863
- Nr. 5: “Das alte Lied” (The Old Song; Heine) 1863
- Nr. 6: “Wo sind sie hin?” (Where Have They Gone; Heine) 1864
- “Hör’ ich das Liedchen klingen” (Hearing a Song of Carol) op. 39,6 (Heine) 1884

Sechs Lieder op. 48 (1884/89)

- Nr. 1 “Gruß” (Greeting), Heinrich Heine (1884)
- Nr. 2 “Dereinst, Gedanke mein” (One Day, O Heart of Mine), Emanuel Geibel (1884)
- Nr. 3 “Lauf der Welt” (The Way of the World), Ludwig Uhland (1889)
- Nr. 4 “Die verschwiegene Nachtigall” (The Nightingale’s Secret), W. von der Vogelweide (1889)
- Nr. 5 “Zur Rosenzeit” (The Time of Roses), J. W. von Goethe (1889)
- Nr. 6 “Ein Traum” (A Dream), F. M. Bodenstedt (1889)
- “Osterlied” (Easter Song) EG 146 (A. Böttger) 1889
- “Der Fichtenbaum” (På Norges nøgne fjelde / On Norway’s Bare Mountains) op. 59, 2 (Paulsen after Heine) 1893/94
- “Der Jäger” (The Hunter) EG 157 (W. Schulz) 1905

*Only Lied with original English words:*

- “To a Devil” EG 154 (Otto Benzon) 1900

### **Table 3: German-language Lieder by Jean Sibelius**

- “Segelfahrt” JS 166 (Johannes Öhquist) 1899

Sechs Lieder op. 50, 1906

- Nr. 1 “Lenzgesang” (A Song of Spring), Arthur Fitger
- Nr. 2 “Sehnsucht” (Longing), Emil Rudolf Weiß
- Nr. 3 “Im Feld ein Mädchen singt” (A Maiden Yonder Sings), Margarete Susman
- Nr. 4 “Aus banger Brust” (O, Wert Thou Here), Richard Dehmel
- Nr. 5 “Die stille Stadt” (The Silent Town), R. Dehmel
- Nr. 6 “Rosenlied” (The Song of the Roses), Anna Ritter
- “Erloschen” JS 73 (Georg Busse-Palma) 1906
- “Der Wanderer und der Bach” (The Wanderer and the Brook) op. 72, nr. 5 (Martin Greif, alias Friedrich Hermann Frey) 1915

*Only Lied with original English words:*

- “Hymn to Thäis, the Unforgettable” JS 97 (Arthur H. Borgström) 1909/10

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