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**Edvard Grieg, Niels Gade and Johann Peter Emilius Hartmann.
Musical reverences in selected piano works.**

Prior to his first visit to Denmark, Edvard Grieg wrote that he felt “stuffed with Chopin, Schumann, Mendelssohn and Wagner”¹ and that he needed to find a more independent atmosphere in order to compose. Denmark was the place that offered him exactly what he was looking for.² He made two very important acquaintances there: Niels Gade and Johann Peter Emilius Hartmann. They became very close friends with Grieg, and like Grieg, they also spent time in Germany. In this respect, Gade and Hartmann's music might have provided Grieg new ideas or examples for creating a musical style beyond the then very prominent or almost dominant German music tradition.

Of the two Danish composers, Gade seems to be the better known today. Gade held a prestigious position in German musical life during the Romantic era, especially when he served as the

¹ „When I came to Copenhagen a few years later [than 1861], I was stuffed with Chopin, Schumann, Mendelssohn and Wagner and needed, somehow, elbowroom and to breathe a more personal and independent air. The name of Gade also enticed me back to Scandinavia. I wanted to become personally acquainted with this significant artist who knew how to give his thoughts such a masterly and clear form. By the way, I have never been his pupil, as it is erroneously stated in some dictionaries...”in: Dag Schjelderup-Ebbe, Edvard Grieg 1858-1867. London Allen & Unwin, 1964, p. 140.

² His visit to Denmark has been described in numerous publications by Finn Benestad & William H. Halverson, Dag Schjelderup-Ebbe, Hella Brock, Patrick Dinslage and others.

Gewandhaus Kapellmeister in Leipzig. He was the successor to Felix Mendelssohn Bartholdy. Several biographical sketches, as given –for example- in Yvonne Wasserloos' "Kulturgezeiten. Niels W. Gade und C.F.E. Horneman in Leipzig und Kopenhagen"³, in Nils Schiørring's "Musikkens Historie i Danmark. Bind 2. 1750-1870"⁴ or in Walter Niemann's "Die Musik Skandinaviens"⁵, offer an introduction to his life and works.

During his life-time, Johann Peter Emilius Hartmann, who was 12 years older than Gade, was seen as the founder of Scandinavian national music and as the founder of Danish romantic music, according to Walter Niemann.⁶ Hartmann came from a musical family. His grandfather, an influential musician, had emigrated from Germany to Denmark in the 1760s and his father was a violinist and organist. In 1805, Johann Peter Emilius Hartmann was born in Copenhagen. Hartmann studied violin and played the organ. He was also trained as a lawyer. In 1836, he went on a grand tour, during which he met a number of influential composers. His first stop was in Hamburg, where he met Heinrich Marschner, then he went to Berlin and met Edouard Devrient. In Leipzig he became acquainted with Moritz Hauptmann –who had been a significant influence on Mendelssohn. In Dresden Hartmann met Carl Gottlieb Reissiger, and then he went to Prag and Vienna. A short stay in Italy was followed by one in Paris, where he met Chopin and Rossini. On his way back he stayed in Strasbourg and then in Kassel, where he got together with Louis Spohr. Louis Spohr highly appreciated Hartmann's first symphony op. 17, in G minor. Hartmann dedicated this work to Spohr, and it was performed in Kassel in 1837. Hartmann's travels eventually brought him back to Denmark after two more stops in Hannover and Hamburg. In 1843 he became Weyse's successor as organist at the Liebfrauenkirche; and he later became, together with Gade and Holger Simon Paulli – co-director of the Copenhagen Conservatory. Hartmann has been called the actual founder of "Scandinavian-national school of the 19th century, the creator of Danish Romanticism".⁷

³ Yvonne Wasserloos, Kulturgezeiten. Niels Gade und C.F.E. Horneman in Leipzig und Kopenhagen. Hildesheim: Olms Verlag, 2004.

⁴ Nils Schiørring, Musikkens Historie i Danmark. Bind 2. 1750-1870. Politikens Forlag 1978, p. 287-320.

⁵ Walter Niemann, Die Musik Skandinaviens. Leipzig: Breitkopf & Härtel, 1905. Niemann admired Gade with words like on p. 38: "... der größte der neueren dänischen Romantiker, der Meister, der für uns Deutsche den einzigen und jedenfalls bedeutendsten dänischen romantischen Tondichter darstellt: Niels. W. Gade."

⁶ „Hartmann ist der eigentliche Begründer der skandinavisch-nationalen Schule im 19. Jahrhundert, der Schöpfer der dänischen Romantik.“ Walter Niemann, Leipzig: Breitkopf & Härtel, „Die Musik Skandinaviens“, 1905, p. 31.

⁷ Walter Niemann, „Die Musik Skandinaviens“, Leipzig: Breitkopf & Härtel, 1905, p. 13.

Among Hartmann's approximately 200 compositions are a few operas, of which "Liden Kirsten" with a libretto by Hans Christian Anderson is probably the best known. His chamber music includes 36 piano pieces for 2 hands, 4 piano pieces for 4 hands, 5 pieces for violin and piano. Some of his works show how Hartmann connected certain of his compositions with his acquaintances: For example: as mentioned before, his first symphony op. 17 is dedicated to Louis Spohr, his Caprices op. 18 are dedicated to Mendelssohn and Marschner; his "Prissonata" (Prize Sonata, 1842) was composed for the Norddeutscher Musikverein in Hamburg; and he dedicated his "Phantasiestücke" op. 54 to Clara Schumann.⁸ A catalog of his printed compositions was compiled in by Dan Fog in 1991.

Letters between Grieg and Hartmann, which have been printed in Finn Benestad's *Edvard Grieg. Letters to Colleagues and Friends*, document their friendship. In one letter from 1871, Grieg thanks Hartmann for two compositions that the Danish composer had sent him and that he would like to dedicate a composition to him.⁹ Another letter from 1893 is full of praise for Hartmann's composition *Vølvens Spaadom [The Volve's Prophecy]*,¹⁰ emphasizing how powerful the performance was, and criticizing a reviewer who had found "Wagnerian influence" in it, with which Grieg did not agree. Another document reveals Grieg's admiration for Hartmann. He wrote a tribute to Hartmann on his 80th birthday which was published in *Musikbladet* in Copenhagen on May 14, 1885. In this tribute, Grieg's describes Hartmann as a "tone poet" and further writes:

"That two stars [meaning Gade and Hartmann] in art's heaven complementing each other in this way should stand face to face as contemporaries is undoubtedly more than a coincidence. It appears as if, through inscrutable laws of nature, they influence each other in a double way: first positively, in that they attract each other by their light; but no less negatively, in that each is repelled by the darker side of the other. Thus, despite the similarities owing to the circumstance of growing up under the same national and social influences, each has developed his unique qualities and has been prevented by the

⁸See Angul Hammerich, „J.P.E. Hartmann“. In: Sammelbände der internationalen Musikgesellschaft, 2. Jg., H. 3 (May, 1901), esp. 461-477.

⁹Grieg had initially planned to dedicate his *Before a Southern Convent* to Hartmann, but soon realized, that Hartmann himself had set this text to music. He then dedicated this piece to Liszt, and now wanted to dedicate his *Pictures from Folk Life* to Hartmann.

¹⁰Cantata „in which Hartmann tried to create an „Old Norse“ style“. In Old Norse mythology the "volve" was a woman who practiced witchcraft and had the ability to foresee the future.

aforementioned hidden process in the secret workshops of nature from fusing their musical styles or even coming close to doing so.”¹¹

As Grieg already mentions, there are some tight musical and personal connections between Niels Gade and Johann Peter Emilius Hartmann. On a personal level, Gade was the son-in-law of Hartmann. On a professional level, both composers shared the post of director -together with H. S. Paulli- of the newly established Copenhagen Academy of Music. Furthermore, both composers come from a musically interested family. Both spent time in Germany.

In Leipzig, Gade became friends with Mendelssohn and Schumann. Some of his compositions reflect his closeness to them through similar musical styles and even titles. One of Gade's most famous compositions is his “Nachklänge aus Ossian” (Echoes from Ossian), written in 1841, for which he was awarded a prize by the Copenhagen Musical Union. His first Symphony in c minor from 1843, conducted by Mendelssohn, received a lot of attention in Germany. He taught at the Leipzig Music Academy, became Mendelssohn's successor as Gewandhaus orchestra conductor and went back to Copenhagen in 1848.

Details of Grieg being a student of Gade have been presented by Heinrich W. Schwab in 2000,¹² and Patrick Dinslage has shown how Grieg was impressed by Gade from early on.¹³ Just to touch upon a few examples: At a young age, during his studies in Leipzig, Grieg already composed a fugue on the Danish composer's name (GADE).¹⁴ In 1865, Grieg composed the piano sonata and dedicated it to him. Years after he composed that, he entitled his Lyric pieces op. 57 No. 2 (1893) “Gade”;¹⁵ and op. 57 No. 4, “Secret” is also written on the name of Gade. Grieg's respect for Gade was always present. There is even an entertaining anecdote about Gade on this point: Ole Bull supposedly advised Grieg not to follow Niels Gade, whom he thought to be a “slavish imitator of Mendelssohn”.

¹¹ „Edvard Grieg. Diaries, Articles, Speeches.“ Edited and translated by Finn Benestad & William H. Halverson. Columbus, Ohio: Peer Gynt Press 2001, 205-206

¹² Heinrich W. Schwab, „Niels W. Gade als Lehrer von Edvard Grieg“. In: 3. Deutscher Edvard-Grieg-Kongress, Edvard-Grieg-Forschungsstelle, hrsg. von Ekkehard Kreft. Hildegard-Junker-Verlag, 2001, p. 77-89.

¹³ Patrick Dinslage, „Edvard Griegs Unterricht in Musiktheorie während seines Studiums am Leipziger Konservatorium, dargestellt an seinen eigenen Aufzeichnungen“. In: 3. Deutscher Edvard-Grieg-Kongress, Edvard-Grieg-Forschungsstelle, hrsg. von Ekkehard Kreft. Hildegard-Junker-Verlag, 2001, p. 94-105.

¹⁴ See Patrick Dinslage, Edvard Griegs Unterricht in Musiktheorie während seines Studiums am Leipziger Konservatorium, dargestellt an seinen eigenen Aufzeichnungen“. In: 3. Deutscher Edvard-Grieg-Kongress, Edvard-Grieg-Forschungsstelle, hrsg. von Ekkehard Kreft. Hildegard-Junker-Verlag, 2001, p. 94-105, here: p. 99.

¹⁵ Other dedications to and from Gade: Schumann had composed a “Nordisches Lied (Gruß an G.)” in his “Album für die Jugend” op. 68; Niels Gade dedicated his Sonata No.2 for piano and violin to Schumann.

These examples may give us an idea about the connections between Grieg, Gade, and Hartmann. They also show how these composers share a part of the musical background arising from Germany, in particular from Leipzig (Schumann, Mendelssohn).

The following section will focus on piano pieces by Gade, Hartmann and Grieg. The table at the end of this paper will help follow some of the observations regarding this comparison. The first work to be introduced will be the two piano pieces by J.P.E. Hartmann¹⁶. Then Gade's piano sonata op. 28 will be the center of attention, before I offer comparisons with Grieg's piano *Sonata* op. 7. To anticipate some of the findings: I want to suggest that Grieg's sonata:

- a) contains musical (and structural, even semantic) similarities to Gade and J.P.E. Hartmann
- b) can be heard as a musical reflection of his freeing himself from the Leipzig music tradition by employing musical ideas that might have been influenced by Hartmann and Gade.

J.P.E. Hartmann

The two pieces by Hartmann seem particularly interesting. Since little research has been done on them so far, I will spend a little more time on his music.¹⁷

No. 2 from Hartmann's 4 Klaverstykker is a piano piece that has many characteristics which make it uniquely Scandinavian, and "Danish". For one thing it is based on a Danish fairy tale. For another thing, it uses distinctive musical motives which were different from German music of the time. These include the use of drones, bare fifths, as well as rhythms of traditional Scandinavian dances like springing dances or Halling, the imitation of Hardanger Fiddle and the like. Let's look at the piano piece. It is inscribed with a quote by Hans Christian Andersen. The quote reads:

¹⁶Grieg greatly admired Hartmann, as Finn Benestad and Dag Schjelderup-Ebbe have pointed out in previous publications. See: Edvard Grieg. *The Man and the Artist*. University of Nebraska Press, 1988, p. 69-73. Dag Schjelderup-Ebbe, *Edvard Grieg, 1858-1867*. London/Oslo 1964, p. 234-243.

¹⁷The sheet music was hardly available in U.S. libraries and the selected pieces have not been recorded – which makes me very grateful to Lisbet Børsting Lindek from the State and University Library in Aarhus – who, very promptly, provided me the sheet music of both the klaverstykker and the sonatine; and to Nick Lockey, doctoral student in musicology at Princeton University, who sight-read the Hartmann-pieces and who allowed me to use these recordings for my paper.

“The trumpet sounded, and the gods rode forth over the rainbow, arrayed in steel, to take part in the last contest. Before them flew the winged warrior-maidens, and behind them in array marched the forms of dead warriors. The whole sky was illuminated by the northern lights, but the darkness again prevailed.”¹⁸

This quote is taken from Andersen’s fairy tale: “The Marsh King’s Daughter”, and to put this quote in its context, a brief summary of the story will be given, because knowing the story will offer essential clues not only about the quote, but especially about the piano piece, its structure and its semantic meaning.

In “The Marsh King’s Daughter” an Arabian princess, disguised as a swan, flies to Denmark in order to find a moor-flower that can heal her sick father back in Egypt. She takes off her swan-“outfit” and hands the plumage to her two companions, thinking they will wait for her while she goes into the marsh. But they don’t – instead they take the plumage and leave. The princess stays back and gets caught by the Marsh King.

A stork who sees this happen comes back and keeps looking unsuccessfully for the princess. After a couple of months, instead of finding the princess, he finds a beautiful little baby girl lying in the marsh. The stork takes that baby and brings it to the Viking’s wife (vikinges fruens drom), who can not have children. Happy about the child, the viking and the viking’s wife name the baby Helga.

There is a secret to Helga that only the viking’s wife knows about: Helga has two personalities, one that shows during the day, and one that shows during the night: During the day, Helga is a beautiful woman/human but very vicious, mean and bad-behaving. At night, in contrast to that, she is very gentle, thoughtful and sensitive – but has the body and shape of a hideous and oversized frog.

The viking’s wife makes sure that no one, except for herself, ever sees or experiences Helga at night, as a frog.

¹⁸ Original: “Gjallerhornet lød, og hen over Regnbuen rede Guderne, klædte i Staal, for at kæmpe den sidste Kamp; foran dem fløi de vingeklædte Skjoldmøer, og Rækken sluttedes med de døde Kæmpers Skikkelser; den hele Luft lyste om dem med Nordlys-Blink, men Mørket var det seirende.“ Here quoted from: Hans Christian Andersen, Fairy tales [selection of fairy tales in English translation]. With illustrations by Helen Stratton. Philadelphia : J.B. Lippincott ; London : A. Constable, 1908, p. 240

One day, when Helga is almost adult, the viking comes back home with a captured Christian priest. The priest is sentenced to death because he has been disseminating the story of Christ. This makes the news around town, everybody hears about it.

The turning point in the story happens right then: The night before the priest's execution, the viking's wife, for the first time ever, confronts Helga and tells her how horrible and cold and unloving her day-time personality is. For the first time, the frog (Helga) reacts shocked and later that night manages to unlock herself and leave the room. Then Helga saves the priest, and –to make a long story short- finds redemption and love, loses her ugly frog appearance and her ugly day-time-behaviour. She eventually gets reunited with her birth-mother again (the Arabian princess), and flies back to Egypt with her. But before flying back, she appears to the Viking's wife one more time. And this appearance happens in exactly the dream that J.P.E. Hartmann's composition is inscribed with: The dream starts with a terrifying storm and with darkness: Bugles are blowing, skies are illuminated by northern lights – a Day of Judgement in heathen belief, when Ragnarök calls the last hour¹⁹ – then the dream continues with little Helga as a frog, gentle in the viking's wife's arms, then it is about the priest and the love of God, then about transforming the child through continuous love and through making her feel this love within herself, and thus freeing her from the hatred and viciousness of the day, as well as from the ugly frog's body of the night. So this dream, that starts with darkness, ends with the uniting of the good parts of Helga: Helga becomes the beautiful and gentle woman, and in that dream she furthermore turns into a swan and flies back to Egypt. –The story does not end there, but I will stop here.²⁰

So this is the story on which Hartmann bases his piano piece. The piano piece is in a three-part, A-B-A' form:

- A – being a dark theme, creating an atmosphere of depth and fear – like the described storm, but also like Helga's vicious daytime personality

¹⁹ The story reads: "A storm arose; she heard the rolling of the sea in the west and the east, from the North Sea and the waters of the Cattegat. That huge serpent which encircles the earth in the depths of the ocean shook convulsively; it was Ragnarök, the twilight of the gods, as the heathen called the last hour, when everything should pass away, even the high gods themselves." Anderson's Fairy Tales, p. 240. This quote directly precedes the quote of the Hartmann piece.

²⁰ The story continues: The princess and her mother fly back to Egypt and heal the father through love. Later the Princess is about to marry a Prince. But during the ceremony, she dreams of going back to Denmark one more time to see her foster mother and the storks. When she goes there, no one remembers her, because apparently many years (of several generations) have gone by, though they remember this story. At that moment, the princess falls into dust. And the stork who was telling this story surprises his family with this kind of story ending.

- B – which is a section of lightness, beauty and softness – like the “Northern Lights” in the quote, or like a moment of metamorphosis or redemption, or like the invisible, night-time, “good” personality of Helga
- A’ – Return of a modified A, “darkness again prevailed”, but here it is combining features of A and B, which are softening the hard features of the beginning, Helga’s good sides are being united, she is united with her mother again etc.

Some more details about the piece:

The main theme is to be played *marcato*. The tempo is Allegro moderato and moving in a 3/4 time. The dynamic indication asks for *fortissimo*. Adding to that, the effect of the Phrygian mode, the trill, the ornamental and chromatic sixteenth notes, is one of darkness and depth and fear, just as the atmosphere in the beginning of the quote.

J.P.E. Hartmann, Klaverstykk No. 2, 1-4:



The B section is clearly indicated by a double bar and the key change to E major. In contrast to the A-section, it is in major mode, *pianissimo*, with the pedal held down, and portato-markings reinforce the character of softness and distance. This section offers a dream-like atmosphere. It consists of light and arpeggiated chords, alternating in low and high range, thereby evoking almost harp-like sounds. The lyrical melody is accompanied by ascending harmonies. Together with the arpeggiated, soft chords, Hartmann transforms the archaic idea of the way a heavenly atmosphere sounds, into music. J.P.E. Hartmann, 4 Klaverstykke, No. 2 (Vikinge fruens drom), 25-31:



As I will show later, Grieg takes up this musical idea of having a closed off section in major mode.

When the A-section returns, it starts in *fortissimo*, but is modified through more chromaticisms, more soft dynamics, light chords and melodic motifs. Through these modifications, the previously un-compromising dark and dramatic music very quickly gets lighter, and the piece ends on an e-major chord, played arpeggio. Measures 82-88:



The choice of musical structure, form, melody and harmony in J.P.E. Hartmann’s piano piece may map not only the narrative of the viking’s wife dream, but also the entire story that this dream is part of.²¹

The Sonatine by J.P.E. Hartmann is less narrative than **No. 2** from his *4 Klaverstykker*, but it has musical characteristics which make it distinctively Danish, and which might have influenced Grieg in his compositional approach. This three-movement piece is also relatively short. It shows some influences of German music, yet Hartmann avoids the fulfillment of typical expectations, and replaces them with melodic motives or chords/intervals which could be described as rather “Danish” or Nordic, or at least as different from the contemporary musical conventions.²²

- The striking aspect about the first movement is its tonal ambiguity. While the form appears clear, the tonality and harmonic structure seem less so. Hartmann often ends his musical phrases on open chords. J.P.E. Hartmann, Sonatine, I. mvt. 1-8:



²¹ . I would briefly like to make a connection to the thesis Helena Kopchick-Spencer offered in her 2007 presentation about Grieg’s String Quartet. She had made the case that Grieg’s Quartet was mapping the story of Henrik Ibsen’s “Spillemaend.” In Hartmann’s piano piece, which was composed much earlier, we can see this kind of compositional technique very clearly, and maybe Grieg’s used inspiration from Hartmann when he similarly applied this technique in his String Quartet. See Helena Kopchick-Spencer, „Mapping National Identity and Narrative Space in Grieg’s String Quartet in G minor, op. 27” Paper given at the International Grieg Society Conference in Berlin, 15 May 2009.

²² The first movement consists of 65 measures, the second movement of 20, and the third movement of 106 measures.

In the second movement, the framing motif bears similarities to Schumann, while the middle section has a more open melody.

J.P.E. Hartmann, Sonatine, II. mvt. 1-2:



Robert Schumann, op. 68, No. 16, 1-3:



- The third, dance-like movement, finally settles in the key of G-major and resumes the tonal ambiguity, and it also concludes the piece with a feeling of “stability” to the previous atmospheres of vagueness, or “reverie”.²³ Measures 1-8:



From this overall very interesting Sonatine, I will now turn to Gade's Sonata.

Niels Gade, Sonata op. 28

Niels Gade wrote his sonata in 1839, so during the years his musical life was still centred in Leipzig. A few, brief thoughts about some particularities in this four movement-piece: In this sonata the musical influence of Leipzig is -compared to the pieces by Hartmann and by Grieg- most present.

I. Allegro con fuoco (e)

The first theme is very upfront: martial octaves, descending in half notes down the e-minor triad.

Measures 1-8:



²³ The dotted rhythms are present throughout the whole movement and together with the *forte*-indication, they reveal a joyful spirit and resume the overall character of the Sonatine.

The second theme is more lyrical and has a very forward-striving character. Measures 24-31:



A third theme occurs in a new section after a double bar and the key changes to C major. It is a section by itself: closed off and at a much slower pace; songlike with similarities to Schumann and Mendelssohn. As will be shown later, Grieg also uses three themes in his first sonata-movement; and he will also use a “closed off section” in his third movement.

Gade, Sonata op. 28, Mvt. 1, 97-104:



Schumann, Scenes from Childhood op. 15,1:



Mendelssohn, Lieder ohne Worte op. 19b, 1, 3-4:



II. Andante (G)

The second movement is a “berceuse”-like piece and bears musical resemblances to Chopin, Mendelssohn and Schumann. It’s beginning:



III. Allegretto (b)

The third movement in Gade's sonata is a dark waltz, which offers a kind of mood that Grieg will similarly choose for his third sonata-movement. The recurrent theme of Gade's third movement is shown is shown below:

Gade Sonata op. 28, Mvt. 3, 9-12:



The ending of the movement is shown here to point to its dominant seventh in minor mode that will lead directly to the fourth movement. Besides, one might see a musical similarity to Grieg's theme of Åse's Death from Peer Gynt:

Gade Sonata op. 28, Mvt. 3, 113-119:



IV. Molto Allegro e appassionato (e)

The final movement is a virtuosic piece of music, played *alla breve*:

Gade Sonata op. 28, Mvt. 4, 1-4:



Gade interrupts the flow of the music, which is something Grieg will also do. Gade does this in two ways:

1. He inserts "blocks" of half-note-chords. They occur for example in mm. 73-75, furthermore in 78-80, 115-118, 248-251.

Gade Sonata op. 28, Mvt. 4, 73-75:



2. He puts in one very lyrical, quiet Schumannesque-like section from mm.186-210 [for example 190-91 Schumann-reference: Träumerei op.15,7].

Gade Sonata op. 28, Mvt. 4, 190-191:



The movement ends very virtuosically, based on the opening theme of the sonata.

Grieg's Sonata

Grieg wrote his sonata in 1865, while he was in Denmark. His work is a triumphant piece of music, and it places special, and a very obvious emphasis on Norwegian music and on Grieg himself. I would like to share with you the following observations:

I. Allegro moderato, 2/4 (e)

1. Grieg's sonata opens with a descending e minor chord, in the order of Grieg's initials – which on a semantic level, takes the function of a self-statement.

Grieg Sonata op. 7, Mvt. 1, 1-4:



Grieg Sonata op. 7, Mvt. 1, 13-16:



2. The second theme in Grieg's first movement displays characteristics of a Norwegian folk-tune and thereby sets a local/national color/space:

Grieg Sonata op. 7, Mvt. 1, 50-58:



Because it is the second theme, it has –in a formal sense— a more “internal” and “central” place in the music. So Grieg opens his sonata by signing his name and then he offers a Norwegian (or Nordic) tune.

3. Following the themes, there is a distinctive motif, which I would define as a third theme: it is restless and forward striving:

Grieg Sonata op. 7, Mvt. 1, 66-70:



It leads both into the development section and into the coda, and the movement comes to a close after the Grieg-motif has been reinstated by being played in the bass-line, in octaves, con fuoco (209 ff.).

Similarities to Gade and Hartmann are

- a) the beginning with a descending motion in e-minor; the playing in octaves – which is very similar to what both, Hartmann and Gade, do
- b) the use of three, instead of two, distinctive themes, which is something Gade does, also
- c) the idea of adding music representative of local color/space, adding a Norwegian-sounding tune as a second theme – Hartmann has applied this technique in both of his compositions (the Klaverstykk recounts a Danish tale, the Sonatine uses un-German, more “nordic” or vague sounding tonality)

II. Andante molto 4/4 (C)

The second movement is in the brightest of all keys: C major. It begins with a melody evoking a Scandinavian tune:

Grieg Sonata op. 7, Mvt. 2, 1-4:



Interestingly, here the melody comes in off-beat. It gets disrupted twice by loudly played, chromatically coloured chords.

In measure 21, Grieg inserts -surrounded by impressionistic sounding 16th-notes (including Mixolydian and Dorian modes)-another Norwegian style dance- or fiddle-tune:

Grieg Sonata op. 7, Mvt. 2, 19-23:

The image shows measures 19-23 of the second movement. Measures 19-21 feature a rapid 16th-note melody in the right hand, with 'cresc.' and 'cresc. molto' markings. The left hand has a simple accompaniment. Measures 22-23 show a more complex texture with 'piu f' marking. The piece ends with a 'Rea' marking and a star symbol in the bass line.

The movement ends with a chord progression, played softly and ritonuto, ending in an arpeggiated C major chord in extended position.

Similarities to Gade and Hartmann:

- song-like, in the style of a “song without words” (like Gade and Hartmann)
- use of modes (like Hartmann)
- insertion of a dance/fiddle tune of Norwegian character, and more “Nordic” or impressionistic sounds (Hartmann, impressionism/exoticism/other than German)

III. Alla minuetto, ma poco piu lento; 3/4 (e-E-e)

Grieg's third movement is in three parts. It starts as a heavy, dark kind of waltz.

Grieg Sonata op. 7, Mvt. 3, 1-8:



Its middle section reveals something else that we very well know of Grieg – an insertion of a completely light, dreamlike section, with softly played major mode chords in high and low ranges:

Grieg Sonata op. 7, Mvt. 3, 40-42:



Here are some similarities to Gade and Hartmann:

- the beginning is similar to Gade's third movement: heavy, rich, a dark kind of waltz (see Grieg m. 1-4 and Gade m. 5-12).
- the key change from e-minor to E-major and back to e-minor (Hartmann, Klaverstykk)
- the middle section with its dreamlike atmosphere: light chords, use of pedal, soft dynamic: piano, drone-like accompaniment, accompaniment creating a local atmosphere (m. 56f.) (Gade makes use of such a section in his first movement, third theme, and Hartmann in his Klaverstykk)

IV. Finale. Molto allegro; 6/8 (e-E)

On a semantic level, this movement very strongly and triumphantly puts the idea of Norwegianness into the foreground. The movement turns from e-Minor to E Major– the sonata closes with fanfares, with the sound of ringing bells, using the wide range of the piano.

The movement starts with an introduction part, preparing for the music to unleash its fast, forward striving pace. The first theme is a lively dance-like theme and reveals something that may reflect the characteristics of Norwegian trolls– the fast, dotted eighth notes, played staccato

and diatonically moving forward in fast pace. This motif gradually gets accompanied by one single lower note, which reinforces the Norwegian tune, by evoking the sound of the understring of a Hardanger fiddle (hardingfele):

Grieg Sonata op. 7, Mvt. 4, 7-10:



Grieg Sonata op. 7, Mvt. 4, 23-31:



The second theme is built upon theme 1 of movement 2.²⁴ Here, it starts on the beat. Grieg gradually transforms this theme from song-like hymn:

Grieg Sonata op. 7, Mvt. 4, 47-53:



into a triumphant hymn that evokes the sounds of ringing bells:

Grieg Sonata op. 7, Mvt. 4, 324-end:



²⁴See above, Grieg Sonata op. 7, Mvt. 2, 1-4

Comparing this compositional approach to Gade and Hartmann, we can see the following similarities:

- the use of an introductory section; which both Hartmann and Gade do (Rondo-Scherzo of Hartmann's Sonatine; Gade 3rd mvt.)
- forward striving character (Gade 4th mvt.)
- interruptive moments of the main theme (with motif derived from mvmt. 2) in a choral-style (Gade, Mvt. 4, Hartmann)
- starts in e minor but ends in E major, like the A' section of Hartmann's Klaverstykk

So, beside being a sonata in its formal sense, the musical vocabulary in Grieg's sonata can be read as a reflection of his freeing himself from the "Leipzig School". Norwegian tunes, which seem to be in a more internal position become triumphant in the end. That Grieg composes the sonata this way while he is in Denmark, and that he is applying compositional techniques that are often very similar to Gade and Hartmann, whom he frequently met with during that time, leads me to conclude that with his sonata, Grieg not only establishes a very distinctive and personal and Norwegian musical style, but that he also musically expresses not only references but also reverences to the two Danish composers.

Abstract:

Among significant Danish composers figure Johann Peter Emilius Hartmann (1805-1900) and Niels Gade (1817-1890). Grieg appreciated both of them highly. He spoke of Hartmann as "one of music's chosen high priests" to whom Nordic musicians owed the spirit of Scandinavian music. He admired Gade for his clear and masterful thoughts. Grieg had great respect for Gade, just as Gade had for Grieg.

When Grieg went to Copenhagen in 1863, he was hoping to find musically enriching experiences. His hopes were not only fulfilled but they also turned out to be significant for his personal compositional progress. A letter by Grieg to Aimar Gronvold, written almost 20 years later, makes this clear. Looking back at these years and contrasting them to the ones spent in Leipzig, Grieg conclude, that Copenhagen was much more fruitful for him than Leipzig. While he says he left Leipzig "as stupid" as when he arrived there, he emphasizes that it was in Copenhagen that he "began to understand and to find" himself. Grieg finally states: "Now came the happy time of excitement and productivity."²⁵ In the course of this letter he furthermore mentions several compositions written in Copenhagen. One of these is the *Sonata* op. 7 (1865).

This four-movement piano sonata in E Minor will be the center of my paper for two reasons. First, because it is dedicated to Niels Gade, and second because there are musical similarities not only to Gade's sonata op. 28, but also to piano pieces by J. P. E. Hartmann ("Sonatine" and "Vikinge fruens Dröm"). I would like to analyze and talk about these similarities. In the process, I would like to give some special consideration to the idea that, within Grieg's piano sonata, there are inherent musical references to Gade, Hartmann, and thus, to his creative experience in Copenhagen.

²⁵ Letter to Aimar Gronvold, Bergen, April 25, 1881. In: *Edvard Grieg. Letters to Colleagues and Friends*, ed. by Finn Benestad, transl. by William H. Halverson. Columbus: Peer Gynt Press, 305-309.