



NIELS W. GADE ∩ PIANO WORKS

MARIANNA SHIRINYAN

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MARIANNA SHIRINYAN, *piano*

Aquarellen. Kleine Tonbilder, Op. 19, Vol. 1 (1849) 7:24
(Aquarelles. Little Tone-Pictures)

- 1 No. 1 Elegie. *Allegretto quasi andantino* 1:42
- 2 No. 2 Scherzo. *Allegro grazioso* 0:49
- 3 No. 3 Canzonette. *Allegretto con espressione* 1:19
- 4 No. 4 Humoreske. *Allegro molto e con leggerezza* 1:07
- 5 No. 5 Barcarole. *Allegro moderato* 2:27

Sonata in E minor, Op. 28 (1839–54) 21:31

- 6 I. Allegro con fuoco 7:22
- 7 II. Andante 4:48
- 8 III. Allegretto 2:34
- 9 IV. Molto allegro e appassionato 6:47

Aquarellen. Kleine Tonbilder, Op. 19, Vol. 2 (1850) 8:41
(Aquarelles. Little Tone-Pictures)

- 10 No. 1 Capriccio. *Allegro molto vivace* 1:35
- 11 No. 2 Romanze. *Andante con moto* 1:48
- 12 No. 3 Intermezzo. *Allegro comodo* 1:08
- 13 No. 4 Novellette. *Allegretto* 2:07
- 14 No. 5 Scherzo. *Allegro vivacissimo* 2:03

Volkstänze. Phantasiestücke, Op. 31 (1855) 10:42
(Folk Dances. Fantasy Pieces)

- 15 No. 1 Moderato. 2:46
- 16 No. 2 Allegretto vivo 1:49
- 17 No. 3 Molto vivace 1:54
- 18 No. 4 Allegro non troppo 4:13

19 **Aquarel** (1876) 1:48
Allegro vivace

Aquarellen (Neue Folge). Kleine Tonbilder, Op. 57 (1881) 12:09
(Aquarelles (New Series). Little Tone-Pictures)

- 20 No. 1 Humoreske (Im Volkston). *Allegro scherzando* 2:36
- 21 No. 2 Notturmo. *Andantino espressivo* 2:59
- 22 No. 3 Scherzo. *Allegro vivace* 1:47
- 23 No. 4 Romanza. *Andantino amabile* 1:56
- 24 No. 5 Capriccio. *Allegro vivace* 2:51

25 **Chanson danoise** (Danish song) (1885) 1:54
Andantino

Total: 64:09

Niels W. Gade (1817-90) was far from being a Romantic piano virtuoso like his German models Felix Mendelssohn and Robert Schumann or his older colleague in Copenhagen, C.E.F. Weyse. Gade's instrument was the violin; he became an important conductor, but he must also have been an excellent organist, given his activity as Weyse's deputy in that capacity at Copenhagen Cathedral and the posts he held for many years at the churches Garnisons Kirke and Holmens Kirke. All the same it appears that Gade had a strong affinity with the piano, which developed during his lifetime into an ever more full-sounding and dynamic instrument; this is a conspicuous feature when one browses through the many pages in the new Gade edition. It is said that during orchestral rehearsals he was in the habit of sitting at the piano and demonstrating his wishes for phrasing, dynamics and tone; as a corollary it is often easy to hear associations with orchestral sounds in Gade's piano music. This is particularly true of the **Sonata in E minor op. 28** which – probably surprisingly for many people – is dedicated to Franz Liszt.

Gade worked on this sonata for almost fifteen years; from the time when the 22-year-old composer was a relatively unknown quantity until he had positioned himself as Mendelssohn's peer at the Leipzig Gewandhaus. From the outset the project was *echt* German Romantic, originating in a visionary poetic programme. We find extracts from two different poems for three movements in Gade's composer's diary in September 1839: first two stanzas as headings for an allegro and an adagio, taken from the poem *Am 23sten Januar 1816* by Ernst Schulze (1789-1817), one of the young dead *Weltschmerz* poets in Germany. It is about unrequited love, which does not however lead to death and despair, but to a sense of comfort in a faith in the eternally divine:

First stanza (allegro): *'O Herz, sei endlich stille, was schlägst du so unruhvoll? Es ist ja des Himmels Wille, dass ich sie lassen soll ...'* ('O heart, do be quiet, why dost thou beat so restlessly? After all, the heavens command that I let her go ...')



Second stanza (adagio): 'Wir wollen es mutig ertragen, so lang nur die Träne noch rinnt, und träumen von schöneren Tagen, die lange vorüber sind ...' ('We shall bear it with courage, as long as the tear will flow, and dream of better days, long since gone ...')

Could Gade have come across the poem in the form of Schubert's *An mein Herz* (D 860)? Perhaps – the song was published posthumously in 1832, and the two stanzas chosen are central to the unrelentingly passionate music. The third stanza, applied to the final movement of the sonata, consists of four lines from the end of Friedrich von Schlegel's exuberant spring poem *Fantasie* (1801):

Third stanza (final movement): 'Kühne Wogen, wildes Leben, lass den Strom nur immer brausen, frischen Sturm im Herzen sausen ...' ('Waves so bold and life so wild, let the stream roar along as it will, let the storm sweep along in the heart ...')

Friedrich von Schlegel (1772-1829) was already during his lifetime a legendary figure in the German Romantic movement, and it is worth noting that Schumann too used a Schlegel quotation as the motto for his piano fantasia in C major, which was available in print for six months before Gade began on his sonata. After working for a few years with sketches and movements that were scrapped, the young composer experienced a wholly different world of piano playing when Franz Liszt gave three concerts in Copenhagen in July 1841. Perhaps Gade had read Schumann's review of Liszt's *Grandes études*, in which he pointed out that it was necessary both to hear and see the virtuoso play his transcendent music, and it is clear from the surviving material that Gade's sonata subsequently turned in a more expansive and progressive direction. It was completed in June 1854, published by Breitkopf & Härtel in Leipzig and furnished with a dedication to Liszt. The maestro was pleased by the honour and considered the sonata beautiful, he wrote to his close acquaintance J.P.E. Hartmann – Gade's father-in-law.

Sonata or fantasia? This was an important and controversial issue for the Romantic generations. Was one to continue with the tradition-burdened, closed form or transform it into a more free and open composition? Schumann for example took the latter course with his C major fantasia (1839), also dedicated to Liszt, which followed in the wake of several sonata projects. Liszt's

legendary sonata in B minor (1854), dedicated to Schumann, it is true, can be interpreted as a sonata or a much elaborated sonata form, but can also – in the spirit of Beethoven and Schubert – be described as a *sonata quasi fantasia*. In our context it is relevant to point out that the piano virtuoso Hans von Bülow played Liszt's sonata for Gade in Berlin in August 1855. Gade must in other words have been very much on the same wavelength as the progressive music in Europe.

It is only fair to assume that Gade had struggled long with the sonata-fantasia issue; in the end, the result was a sonata coloured by the fantasia's looser, improvisational nature. The sonata structure seems clearly arranged on the basis of the four resulting movements (*allegro con fuoco, andante, allegretto, molto allegro e appassionato*), but the composer is clearly driven by the will to create a continuous narrative. The thematic ideas of the first movement are extremely polar and yet build on a unifying motif, a falling second. The material developed is animated by boldly stated crystallizations of the motif, and along the way Gade creates magical transitions with the aid of third-relations, the so-called mediants. The step from the first to the second movement, the concluding quiet E minor chord of the allegro, is resolved one step lower by the andante's equally quiet starting note, D, the fifth in the new key of G major. Here the descending second (E-D) hovers like an ethereal contact surface that carries the music further. The slightly phlegmatic allegretto shapes the motif in a new way, and at first seems like a movement in its own right, a mazurka-like character piece in B minor. The last sequence is in B major (the dominant of E minor), and the whole movement can very easily be experienced as a slow spurt up to the now smouldering, now heaven-rending tonal visions of the finale where the themes of the first movement are taken up in a new light.

The ambitions are differently dimensioned in Gade's other piano works, which consist of what one could generally call character pieces, single ones or in groupings. It was in particular the wide appeal of the **Aquarelles opp. 19 and 57**, composed with an intervening period of three decades (1849-1881), that consolidated his reputation in the musical circles of the European bourgeoisie. One of the target groups was very much skilled amateurs, and fingering technique and structural complexity are consistently adjusted to accommodate the practitioners of this kind of domestic music. Mendelssohn did something similar with the eight collections of *Lieder ohne Worte*, as did Schumann with *Kinderszenen* and *Album für die Jugend*. Mendelssohn took his cue from song, Schumann from literature, and Gade from painting.

Each of the three volumes of *Aquarelles* contains five tone paintings with a characterizing title, in various tempi and mainly in easily manageable major keys. These fifteen pieces could in fact be described as *études poétiques* with the focus on different technical challenges for the piano in terms of articulation, balance among the parts, dynamics, staccato/legato phrasing, passage-playing, rhythmic stability and above all control of sound. It is truly amazing how much Gade challenges the talented amateur pianist in the mastery of the instrument. But as with Chopin's études and preludes some of the aquarelles manage to expand. A striking example is the calm *Notturmo* in E major from op. 57. A clipped melody has been placed *cantabile* in the left hand, like a repeated phrase sung by a tenor voice. The surrounding accompaniment is in quick octaves in tremolo. Soon the passage is raised a sixth to C sharp minor, and now the melody is sung by an alto voice. In a lively middle piece theme and harmony fluctuate in the region of minor where the melody is so to speak emancipated in the right-hand figurations, while the left hand at the same time conjures up sounds of dark wind instruments. A chromatically descending sequence brings the music back to E major, and the first part is given a short reprise, including a purged retrospective on what has gone before. In other aquarelles we similarly hear 'orchestrations' of the music: Mendelssohn flutes in the *Scherzo* in A major and a crisp Rossini orchestra in the tarantella-like *Capriccio* in E flat major, both in op. 19. And with a sweeping gesture Gade creates a truly imaginative fantasia as the conclusion to op. 57, a *Capriccio* in F major.

National music was in the spirit of the age, and is very much a presence in Gade's music as a whole. The four folk dances or **Fantasy Pieces op. 31** (1855) draw much of their inspiration from Chopin's Polish heritage, by which hardly anyone in the century of Romanticism could avoid being influenced. The first piece in F minor has the proudly withheld cadence of the polonaise and is dominated in the melody line by an alternation between dotted rhythms and triplets as heard so often in Chopin. Concealed behind the next dance in A flat major is a waltz coloured by a singing melancholy, where one encounters yearning *forzandi* in unstressed time and a surprising excursion down to the mediant E major. From four flats to four sharps: the gentle, diffuse and noble A flat major faced with the brilliant and stately E major – this was how Hector Berlioz characterized these keys.

The Danish national tone is manifested in **Chanson danoise** (Danish song), presented here in its first recording. This is a simple setting of Gade's own melody for B.S. Ingemann's poem

'På Sjølund's fagre sletter' (On the fair plains of Sealand), a theme that he used in the universally acclaimed First Symphony. The piano arrangement from 1885 was the result of an invitation from the French newspaper *Gaulois*, which was collecting contributions to a music anthology from the important European composers of the day. Gade frames the narrative of King Valdemar's hunt with the arpeggiated lute chords of the minstrel, and hints of the wild ride, while the song stands pure and pristine in its minor and major apparel.

Valdemar Lønsted is a music journalist and the author of biographies of Jean Sibelius, Franz Schubert and Gustav Mahler

The music on this CD has been recorded in accordance with the new collected edition of Gade's piano works, which appeared in 2015 as part of the Gade Edition.¹ This is the first time that all of Gade's piano works are available in print, inasmuch as a not inconsiderable part of Gade's piano music has hitherto only been preserved in the composer's original manuscript or in contemporary transcriptions – this includes some of the works of the composer's youth and various occasional compositions, but also several large movements from Gade's adult years. In connection with the work on the edition several works have also emerged which for one reason or another have not been known in recent times – for example the small *Chanson danoise* (Danish song), which can be heard on the present CD.

The edition is based on a review of all the known sources, printed as well as unprinted; and in the case of Gade's piano works this is a very extensive body of material; for Gade was a highly punctilious composer who throughout his life carefully collected his sketches, drafts and fair copies as well as the many different printed editions of his own works. It is thus possible today to gain close insight into the composer's workshop. Far from all the works flowed effortlessly from Gade's hand – for example *Akvareller* op. 19 passed through several stages of development before the movements were ready for printing in the form of two volumes, while other movements were laid aside for later use. With the publication of music in print, however, Gade was not finished with the fine-tuning of the pieces.

The *Aquarelles* op. 19 appeared for the first time from the Copenhagen music publishers Horneman & Erslev and shortly afterwards from Fr. Kistner in Leipzig. When one compares these two editions it emerges that in the Kistner edition Gade has made several not unimportant adjustments in the piano writing. The interesting thing, however, is that Gade apparently at no time attempted to standardize the Horneman & Erslev edition so that it might correspond to the Kistner edition. The two editions have therefore existed side by side down to our own time, since the Horneman & Erslev edition has formed the basis for later republications from Wilhelm

Hansens Musikforlag, while the Kistner edition has been the source for later editions from among others English, French and American music publishers. This is far from the only example where Gade allowed several versions of his works to live parallel lives, and although the new edition of the piano works (2015) tries to reflect the composer's latest-approved version, the above tells us not a little about Gade's attitude to his own works: a revised version did not necessarily cancel out earlier versions. Against this background the idea of one and only one definitive version of the work must be said to belong to a later time.

Niels Bo Foltmann is a senior researcher at the Danish Centre for Music Editing at the Royal Danish Library in Copenhagen. In addition, he has been the editor of the Gade Edition since 1991.

¹ Niels W. Gade, *Works*, Series III, Volume 1-2, edited by Niels Bo Foltmann. Copenhagen 2015.

Armenian-born **Marianna Shirinyan** is one of the most creative and sought-after pianists on stage. As a soloist and chamber musician she is a frequent guest at a string of major international festivals, among them the Schleswig Holstein Music Festival, Bergen Festspillene and the MDR Summer Music Festival. She has appeared with orchestras such as the Danish National Symphony Orchestra, Oslo Philharmonic, Gothenburg Symphony, Bavarian Radio Symphony Orchestra, Kammerakademie Potsdam, Munich Symphony Orchestra, Tapiola Sinfonietta and the Helsinki Philharmonic Orchestra. Among the conductors she has worked with are Zoltán Kocsis, Hans Graf, Antonello Manacorda, Jun Märkl, Daniel Raiskin, Thomas Søndergård, Krzysztof Urbanski and Joshua Weilerstein. Marianna Shirinyan's discography includes the solo recital disc 'Il Viaggio' (released by Solo Musica), concertos by Beethoven (no. 1) and Friedrich Kuhlau with Copenhagen Phil (Orchid Classics), the Mozart concertos nos. 12 & 23 with Odense Symphony Orchestra (Bridge Records), chamber music by Chopin with cellist Andreas Brantelid and violinist Vilde Frang (EMI) – all have been received enthusiastically by reviewers and listeners alike. Marianna Shirinyan, who received her education in Yerevan, Armenia and later at Musikhochschule Lübeck, received the Danish Music Critics' Artist Prize in 2009. In 2010 she received the Danish radio's P2 Artist Prize for her contributions to the musical scene in Denmark. During the season 2013-14 Marianna was 'Artist in Residence' at Odense Symphony Orchestra and from 2014-2016 at DiamantEnsemblet in Copenhagen. Since 2015 she is a Piano Professor at the Norwegian Academy of Music in Oslo. Marianna Shirinyan has been a Steinway Artist since 2013.

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Niels W. Gade (1817-90) var langt fra en romantisk klavervirtuos som sine tyske forbilleder Felix Mendelssohn og Robert Schumann, heller ikke som den ældre kollega i København, C.E.F. Weyse. Gades instrument var violinen, han blev en betydelig dirigent, men han må også have været en glimrende organist i kraft af sit virke som vikar for Weyse ved Vor Frue Kirke og de mangeårige embeder ved Garnisons Kirke og Holmens Kirke. Alligevel forekommer det, at Gade havde en stærk affinitet til klaveret, som i hans tid udviklede sig til et stedse mere klangfuldt og dynamisk instrument; dette indtryk springer i øjnene, når man gennembladrer de mange sider i den nye Gade-udgave. Det fortælles, at han under orkesterprøver havde for vane at sidde ved klaveret og demonstrere sine ønsker om frasering, dynamik og klang, og omvendt er det ofte nærliggende at associere til orkestrale klange i Gades klavermusik. Det gælder ikke mindst **Sonate i e-mol op. 28**, som sikkert overraskende for mange er tilegnet Franz Liszt.

Gade arbejdede i henved 15 år med denne sonate. Fra den 22-årige var et relativt ubeskrevet blad, til han havde placeret sig som Mendelssohns ligemand i Leipzigs Gewandhaus. Projektet var fra begyndelsen *echt* tysk-romantisk, udsprunget af et visionært poetisk program. Vi finder uddrag af to forskellige digte til tre satser i Gades komponistdagbog, tidspunktet er september 1839. Først to strofer som overskrifter til en allegro og en adagio hentet fra digtet *Am 23sten Januar 1816* af Ernst Schulze (1789-1817), en af de unge døde Weltschmerz-poeter i Tyskland. Det handler om forsmået kærlighed, som dog ikke fører til død og fortvivelse, men til en trøst i troen på det evigt guddommelige:

Første strofe (allegro): 'O Herz, sei endlich stille, was schlägst du so unruhvoll? Es ist ja des Himmels Wille, dass ich sie lassen soll.' (*'O hjerte, så vær dog stille, hvorfor slår du med sådan uro? Det er jo himmelens vilje, at jeg skal lade hende fare'*)

Anden strofe (adagio): 'Wir wollen es mutig ertragen, so lang nur die Träne noch rinnt, und träumen von schöneren Tagen, die lange vorüber sind.' (*'Modigt vil vi bære det, så længe tåren blot rinder, og drømme om skønnere dage, som længst er forbi'*)

Kunne Gade være stødt på digtet i form af Schuberts *An mein Herz* (D 860)? Måske, lieden blev udgivet posthumt i 1832, og de to valgte strofer er centrale i den uophørligt lidenskabelige musik. Den tredje strofe gældende sonatens finale er fire linjer fra slutningen af Friedrich von Schlegels frodige forårsdigt *Fantasie* (1801):

Tredje strofe (finale): 'Kühne Wogen, wildes Leben, lass den Strom nur immer brausen, frischen Sturm im Herzen sausen.' (*'Viltre bølger, vildsomt liv, lad blot strømmen stadig bruse, stormen frisk i hjertet suse'*)

Friedrich von Schlegel (1772-1829) var allerede i sin levetid en sagnomspunden personlighed i den tysk-romantiske bevægelse, og det er værd at bemærke, at også Schumann anvendte et Schlegel-citat som motto for sin klaverfantasi i C-dur, der forelå på tryk, et halvt år før Gade begyndte på sin sonate. Efter at have arbejdet nogle år med skitser og satser, der forkastedes, oplevede den unge komponist et klaverspil af en anden verden, da Franz Liszt gav tre koncerter i juli 1841 i København. Måske havde Gade læst Schumanns anmeldelse af Liszts *Grandes études*, hvori han påpegede, at det var nødvendigt at både se og høre virtuosens spille sin transcenderende musik, og det er tydeligt ud fra det overleverede materiale, at Gades sonate efterfølgende drejede over i en mere ekspansiv og progressiv retning. Den blev færdiggjort i juni 1854, udgivet af Breitkopf & Härtel i Leipzig og forsynet med en dedikation til Liszt. Mesteren glædede sig over æren og fandt sonaten smuk, skrev han til sin gode bekendt, J.P.E. Hartmann – Gades svigerfar.

Sonate eller fantasi? Det var et vigtigt og omdiskuteret spørgsmål for de romantiske generationer. Skulle man fortsætte med den traditionstunge, lukkede form eller transformere den til en mere fri og åben komposition? Det sidste valgte eksempelvis Schumann med sin C-dur-fantasi (1839, ligeledes tilegnet Liszt), som fulgte i kølvandet på flere sonateprojekter. Liszts legendariske sonate i h-mol (1854), tilegnet Schumann, kan godt nok tydes som en sonate eller en vidt udspændt sonateform, men kan også – i Beethovens og Schuberts ånd – betegnes som en *sonata quasi fantasia*. Det er i vores sammenhæng relevant at fremhæve, at klavervirtuosens Hans von Bülow forespillede Liszts sonate for Gade i Berlin i august 1855. Gade må med andre ord have været på en ganske kraftig bølgelængde med den progressive musik i Europa.

Man kan nemlig forestille sig, at Gade havde tumlet længe med sonate-fantasi-problematikken, og det blev da en sonate farvet af fantasien løsere og improvisatoriske natur. Sonatestrukturen virker klart disponeret ud fra de fire endelige satser (allegro con fuoco, andante, allegretto, molto allegro e appassionato), men komponisten er tydeligvis drevet af en vilje til at skabe en sammenhængende fortælling. Førstesatsens tematiske ideer er ekstremt polære og bygger dog på et enhedsmotiv, en faldende sekund. Det udviklede stof animeres af livfuldt formulerede udkrystalliseringer af motivet, og undervejs skaber Gade magiske overgange ved hjælp af tertrelationer, de såkaldte medianter. Skridtet fra første til anden sats, allegroens afsluttende tyste e-mol-akkord, afløses et trin dybere af andantens lige så tyste begyndelsestone D, kvinten i den nye toneart G-dur. Her svæver den faldende sekund (E-D) som en æterisk kontakthøjde, der fører musikken videre. Den let flegmatiske allegretto former motivet på en ny måde og virker først som en sats i sin egen ret, et mazurka-agtigt karakterstykke i h-mol. Men med den sidste sekvens i H-dur (dominant til e-mol) kan hele satsen meget vel opleves som en langsom spurt op til finalens snart ulmende, snart himmelstormende klangvisioner, hvor førstesatsens tematik tages op i et nyt lys.

Ambitionerne er anderledes dimensionerede i Gades øvrige klaverproduktion, som indeholder, hvad man under ét kan kalde karakterstykker, enkeltvis eller i samlinger. Det var især udbredelsen af **Akvareller op. 19** og **57**, komponeret med tre årtiers mellemrum (1849-1881), der befæstede hans ry i det europæiske borgerskabs musikalske kredse. Blandt målgrupperne var i høj grad de dygtige amatører, og fingerteknik og strukturel kompleksitet er gennemgående justeret for at tilgodese udøverne af denne form for 'Hausmusik'. Mendelssohn gjorde noget tilsvarende med de otte samlinger af *Lieder ohne Worte* og Schumann med *Kinderszenen* og *Album für die Jugend*. Mendelssohn tog hermed udgangspunkt i sangen, Schumann i litteraturen og Gade i maleriet.

De tre hefter med akvareller indeholder hver fem tonebilleder med en karakteriserende titel, i skiftende tempi og overvejende let læselige dur-tonearter. Egentlig kunne disse femten stykker beskrives som *études poétiques* med fokus på forskellige klavertekniske udfordringer med hensyn til artikulation, balance mellem stemmerne, dynamik, staccato/legato fraserings, passage-spil, rytmisk stabilitet og frem for alt klangdannelse. Det er faktisk forbløffende, hvor langt Gade udfordrer den begavede amatørpianist i bemestringen af instrumentet. Men som i tilfældet med Chopins etuder og præludier har en del af akvarellerne tillige held med at ekspandere. Et

slående eksempel er den rolige *Notturmo* i E-dur fra op. 57. En kortåndet melodi er lagt *cantabile* i venstre hånd, som en gentagen frase sunget af en tenorstemme. Det omgivende akkompagnement er hurtige oktaver i et tremolo. Snart rykkes passagen en sekst op til cis-mol, og nu synges melodien af en altstemme. I et livligt mellemstykke fluktuerer tema og harmonik i mol-regionen, hvor melodien så at sige emanciperes i højre hånds figurationer, mens venstre hånd samtidig fremmaner klange af dunkle blæsere. En kromatisk faldende sekvens bringer musikken tilbage til E-dur, og den første del får en kort reprise, der indeholder et lutret tilbageblik på, hvad der er gået forud. I andre akvareller høres på lignende vis orkestreringer af musikken: Mendelssohn-fløjter i *Scherzo* i A-dur og et sprødt Rossini-orkester i den tarantelagtige *Capriccio* i Es-dur, begge op. 19. Og med en fejende gestus skabte Gade en sandt fabulerende fantasi som afslutning på op. 57, i *Capriccio* i F-dur.

Folkemusikken stod i tidens tegn, og den er også stærkt nærværende i Gades musik som helhed. De fire folkedanse eller **Fantasistykker op. 31** (1855) henter en stor del af sin inspiration i Chopins polske arv, som så at sige ingen i det romantiske århundrede kunne undgå at lade sig påvirke af. Det første stykke i f-mol har polonæsens stolt tilbageholdte kadence og domineres i melodilinjen af en vekslen mellem punkteret rytmik og trioler som hørt så ofte hos Chopin. Bag den næste dans i As-dur gemmer sig en vals farvet af en syngende melankoli, man kommer ud for sugende *forzandi* på ubetonet tid og en overraskende ekskursion ned til medianten E-dur. Fra fire b'er til fire krydser: den milde, slørede og ædle As-dur over for den brillante og pompøse E-dur – det var sådan Hector Berlioz karakteriserede disse tonearter.

Den danske folketone åbenbarer sig i **Chanson danoise** (dansk sang), som her er indspillet for første gang. Det er en enkel udsættelse af Gades melodi til B.S. Ingemanns digt 'På Sjølund's fagre sletter', et tema som han anvendte i den overalt tiljublede 1. Symfoni. Klaverudsættelsen fra 1885 skyldtes en invitation fra den franske avis Gaulois, som indsamlede bidrag til en musikantologi fra samtidens betydelige europæiske komponister. Gade indrammer fortællingen om Kong Valdemars jagt med skjaldens brudte lut-akkorder og antydninger af det vilde ridt, men sangen står ren og pur i sin dragt af mol og dur.

Valdemar Lønsted er musikjournalist og forfatter til biografer om Jean Sibelius, Franz Schubert og Gustav Mahler

Musikken på denne cd er indspillet efter den nye samlede udgave af Gades klaverværker, der i 2015 udkom som en del af Gade Udgaven.¹ Det er således første gang, at alle Gades klaverværker foreligger på tryk, idet en ikke uvæsentlig del af Gades klavermusik hidtil kun har været overleveret i komponistens originalmanuskript eller i samtidige afskrifter – det drejer sig bl.a. om en del ungdomsværker og forskellige lejlighedskompositioner, men også flere større satser fra Gades manddomsår. I forbindelse med arbejdet med udgaven er der tillige dukket flere værker op, som af den ene eller anden grund ikke har været kendt i nyere tid, bl.a. den lille *Chanson danoise*, der kan høres på nærværende cd.

Udgaven bygger på en gennemgang af alle kendte såvel trykte som utrykte kilder. Og når det kommer til Gades klaverværker, er dette et ganske omfattende materiale. Gade var nemlig en meget pertentlig komponist, som livet igennem omhyggeligt samlede sine skitser, kladder og renskrifter samt de talrige forskellige trykte udgaver af egne værker. På denne måde er det i dag muligt at få et indgående indblik i komponistens værksted. Det var langt fra alle værker, som flød ubesværet fra Gades hånd, f.eks. gennemgik *Akvareller* op. 19 flere forskellige udviklingstrin, inden ti satser lå klar til trykning i form af to hefter, mens andre satser blev lagt til side til senere anvendelse. Med udgivelsen af musikken på tryk var Gade dog ikke færdig med finpudsningen af stykkerne.

Akvarellerne, op. 19, udkom første gang hos det københavnske musikforlag Horneman & Erslev og kort tid derefter hos Fr. Kistner i Leipzig. Sammenligner man disse to udgaver, viser det sig, at Gade i Kistner-udgaven har foretaget flere ikke uvæsentlige justeringer i klaversatsen. Det interessante er imidlertid, at Gade tilsyneladende ikke på noget tidspunkt forsøgte at tilrette Horneman & Erslev-udgaven, således at den kom til at svare til Kistner-udgaven. De to udgaver har derfor eksisteret side om side frem til vor egen tid, idet Horneman & Erslev-udgaven har dannet grundlag for senere genudgivelser hos Wilhelm Hansens Musikforlag, mens Kistner-udgaven øjensynligt har været forlæg for senere udgaver på bl.a. engelske, franske og

amerikanske musikforlag. Dette er langt fra det eneste eksempel på, at Gade lod forskellige udgaver af sine værker leve parallelt, og selvom den nye udgave af klaverværkerne, fra 2015, søger at afspejle komponistens senest sanktionerede udgave, så fortæller ovenstående ikke så lidt om Gades forhold til egne værker: En revideret version annullerede ikke nødvendigvis tidligere versioner. På denne baggrund må forestillingen om én og kun én endegyldig værkversion siges at høre en senere tid til.

Niels Bo Foltmann er seniorforsker ved Dansk Center for Musikudgivelse, Det Kongelige Bibliotek. Han har tillige været redaktør ved Gade Udgaven siden 1991.

¹ Niels W. Gade, *Works*, Series III, Volume 1-2, edited by Niels Bo Foltmann. Copenhagen 2015

Armensk-fødte **Marianna Shirinyan** har etableret sig som en af tidens mest spændende og efterspurgte pianister. Som solist og kammermusiker gæster hun ofte større internationale festivaler som Schleswig-Holstein Musik Festival, Bergen Festspillene og MDR Musiksommer. Hun har optrådt med orkestre som DR SymfoniOrkestret, Oslo Filharmonikerne, Göteborgs Symfoniker, Bayerns Radiosymfoniorkester, Kammerakademie Potsdam, München Symfonikerne, Tapiola Sinfonietta og Helsinkis Filharmoniske Orkester. Blandt de dirigenter, hun har arbejdet med, er Zoltán Kocsis, Hans Graf, Jun Märkl, Antonello Manacorda, Thomas Søndergård, Krzysztof Urbaniński og Joshua Weilerstein. Marianna Shirinyans indspilninger indbefatter *recital*-udgivelsen 'Il Viaggio' (udgivet af Solo Musica), klaverkoncerter af Beethoven (nr. 1) og Kuhlau med Copenhagen Phil (Orchid Classics), Mozarts klaverkoncerter nr. 12 & 23 med Odense Symfoniorkester (Bridge Records) og kammermusik af Chopin med cellisten Andreas Brantelid og violinisten Vilde Frang (EMI) – alle er de blevet modtaget med begejstring af anmeldere såvel som lyttere. Marianna Shirinyan, som er uddannet i Jerevan, Armenien, samt fra Musikhochschule Lübeck, modtog Musikanmelderingens Kunstnerpris i 2009. I 2010 fik hun som den første P2 Kunstnerprisen for sit musikalske og kunstneriske virke i dansk musikliv. Fra 2013-14 var Marianna huskunstner hos Odense Symfoniorkester, og fra 2014-16 var hun det hos DiamantEnsemblet. Marianna er professor i klaver ved Norges Musikkhøgskole i Oslo og har været 'Steinway Artist' siden 2013.

marianna-shirinyan.com



DDD

Recorded at The Queen's Hall, The Black Diamond (the Royal Danish Library, Copenhagen) on 3, 4 & 11 December 2016 and 15 January 2017

Recording producer & sound engineer: Viggo Mangor

Editing, mix & mastering: Viggo Mangor

Piano technician: Mark-Tell Klein

Marianna Shirinyan plays a Steinway Model D Concert Grand on this recording

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Photo p. 5: Lithograph of Niels W. Gade by Joseph Kriehuber (1800-1876), dated 1844. Photographic

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MUSIKANTOLOGI

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