

Abstracts

Heinrich W. Schwab: National Composer – Artist of his Native Land – European. Changing Images of Grieg from the 19th to the 20th Century

»Nationalkomponist« (national composer) and »Heimatkünstler« (artist of his native land) are common terms to describe the image of Edvard Grieg. The first he explicitly intended to become. As such he was celebrated in the entire Scandinavian north, but mocked in Vienna for his »nordic local colours«. As »Heimatkünstler« he was characterized in Berlin, marking his incontestably supreme position in a special »genre«, but also referring to his neglect to compose sinfonies or operas. Therefore he could not be considered a »master of international importance«. Paris welcomed him at first as »Chopin du Nord«, as »poète des fjords«, as a genius of progressive harmony, inspiring especially the young impressionists. But his reputation was damaged after his engagement in the »Dreyfus affair«. He never was regarded as a »cosmopolitan«. Only the research of the last decades has established a »new *imago* of Grieg« which now detects both the »national« and »cosmopolitan« aspects of his compositions.

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Harald Herresthal: On the Reception of Edvard Grieg in France

After the German-French war 1870/1871 the young generation of French composers tried to establish a national school in opposition to the dominating German music tradition. When they looked for models, they learned from Edvard Grieg, who in the course of the 1880s became one of the most played composers, not only in France, but also in the whole of Europe. In Germany, the critics often blamed Grieg for being too »Norwegian« in his music. In France, the critics and the professional musicians first of all loved him for what they perceived as charming exotics. The present study tries to show how Grieg's music was received and in what ways he influenced musical life in France.

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Patrick Dinslage: Edvard Grieg's Years of Apprenticeship

Edvard Grieg grew up in a very musical family in Bergen, itself a town of considerable musical importance. When only fifteen years old, he left home for Leipzig, where he was accepted at the newly-founded Conservatory to study piano and composition. While still at home in Bergen, he had composed a number of small piano pieces, and in Leipzig he completed a further collection of 23 piano pieces, alongside his studies in Music Theory. Another group

of four piano pieces was premiered by Grieg in his Diploma exam, which had such success that Peters agreed to include them in their catalogue, publishing them as Opus 1. These four pieces as well as all Grieg's later works bear witness to the thorough compositional grounding that he received while he studied at the Leipzig Conservatory.

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Finn Benestad: Grieg and the Norwegian Folk Style. The Love Story of a Lifetime

Grieg loved Norwegian folk music, and he arranged nearly a hundred folk tunes, most of them for piano but some also for chamber orchestra or for symphony orchestra. Most of the folk melodies were taken from L. M. Lindeman's huge collection *Older and Newer Norwegian Mountain Melodies* (1853–1867). Grieg's first volume of folk-music arrangements was written for piano, *Twenty-five Norwegian Folk Songs and Dances* (op. 17, 1869). His last one was the choral masterpiece *Four Psalms* for mixed chorus and baritone solo (op. 74, 1906). Grieg also made extensive use of folk-music elements in original compositions, from small piano pieces to such larger works as the two first *Violin Sonatas* (op. 8, 1865 and op. 13, 1867), the *Piano Concerto* (op. 16, 1868), the *String Quartet* (op. 27, 1877–1878) and the *Cello Sonata* (op. 36, 1883).

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Joachim Dorfmüller: Hearing the North: the Lyrical. On *the* Characteristic Feature of Edvard Grieg's Work for Piano

Edvard Grieg's significance for the musical history of his country and for musical history in general takes shape, among other things and particularly, in what he heard as Nordic, in particular: as Norwegian musical lyricism. Though his conception of the lyrical in music is based on the romantic character – piece as understood by Mendelssohn Bartholdy and Robert Schumann, his preoccupation with the folk dances and folksongs of his native country and the integration of events from his own life gave it an entirely new accent. Thus, between 1865 and 1901 he wrote, at first for his own teaching and later on more and more for the concert stage, altogether 66 easy to moderately difficult *Lyrical Piano Pieces*. They are considered as documents of the harmony of transition from Romanticism to Impressionism, and they interpret the lyrical principle not only from the perspective of the sentiment, but also of the dramatic in biography, history and landscape.

(Übersetzung Claudia Brusdeylins)

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Ekkehard Kreft: Grieg, the Musical Dramatist

The musico-dramatic works of Grieg are a part of his œuvre which has been little considered in the past. Grieg is generally seen as a master of the small form, of the lyrical piano piece, but not as the dramatist of the grand musical gesture. Beyond such traditional views, the present study focuses on the musical dramatist Grieg, taking as an example his incidental music to Henrik Ibsen's *Peer Gynt*, op. 23. The author provides a theoretical and analytical examination of the dramaturgy of the dynamics and tonal space, the interval base and the harmony of selected pieces.

(Übersetzung Claudia Brusdeylins)

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Axel Bruch: Grieg – On the Duo Sonatas

In order to be able to assess the diverging opinions on the German and Norwegian reception of the duo sonatas, the author discusses the politico-cultural status of folklore in 19th century Norway, which was defined by the search for a national identity after 1814.

In the Scandinavian countries, »national« was a primarily aesthetic category. In the conservative German tradition, however, aesthetic premises stood in the way of integrating folk music into instrumental »art music«. These premises are based on a philosophy of musical aesthetics which holds that speechless instrumental music was the epitome of musical autonomy and therefore had to meet the universalist demands of true art. Folk music, in particular folk songs with lyrics, could be so contrary to these demands, that such music ran the risk of being considered merely particular or even provincial. Thus, conflicts with the conservative German musical aesthetic, which Norway wanted to join, were inevitable.

This background illuminates the problematic reception of Grieg's duo sonatas, providing a historico-aesthetic basis for musical analyses which, however, also requires a cursory glance at the genre traditions of the duo sonata, especially the duo sonata for violin.

(Übersetzung Claudia Brusdeylins)