SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

HERMANN BERENS d.ä

1826-1880

Stråktrio nr 1 i D-dur

String Trio No. 1 in D major

Op. 85

Källkritisk utgåva av/Critical edition by Cristian Marina

Levande musikarv och Kungl. Musikaliska akademien

Syftet med Levande Musikarv är att tillgängliggöra den dolda svenska musikskatten och göra den till en självklar del av dagens repertoar och forskning. Detta sker genom notutgåvor av musik som inte längre är skyddad av upphovsrätten, samt texter om tonsättarna och deras verk. Texterna publiceras i projektets databas på internet, liksom fritt nedladdningsbara notutgåvor. Huvudman är Kungl. Musikaliska akademien i samarbete med Musik- och teaterbiblioteket och Svensk Musik.

Kungl. Musikaliska akademien grundades 1771 av Gustav III med ändamålet att främja tonkonsten och musiklivet i Sverige. Numera är akademien en fristående institution som förenar tradition med ett aktivt engagemang i dagens och morgondagens musikliv.

Swedish Musical Heritage and The Royal Swedish Academy of Music

The purpose of Swedish Musical Heritage is to make accessible forgotten gems of Swedish music and make them a natural feature of the contemporary repertoire and musicology. This it does through editions of sheet music that is no longer protected by copyright, and texts about the composers and their works. This material is available in the project's online database, where the sheet music can be freely downloaded. The project is run under the auspices of the Royal Swedish Academy of Music in association with the Music and Theatre Library of Sweden and Svensk Musik.

The Royal Swedish Academy of Music was founded in 1771 by King Gustav III in order to promote the composition and performance of music in Sweden. Today, the academy is an autonomous institution that combines tradition with active engagement in the contemporary and future music scene.

www.levandemusikarv.se

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Samarbetspartners/Partners: Musik- och teaterbiblioteket och Svensk Musik.

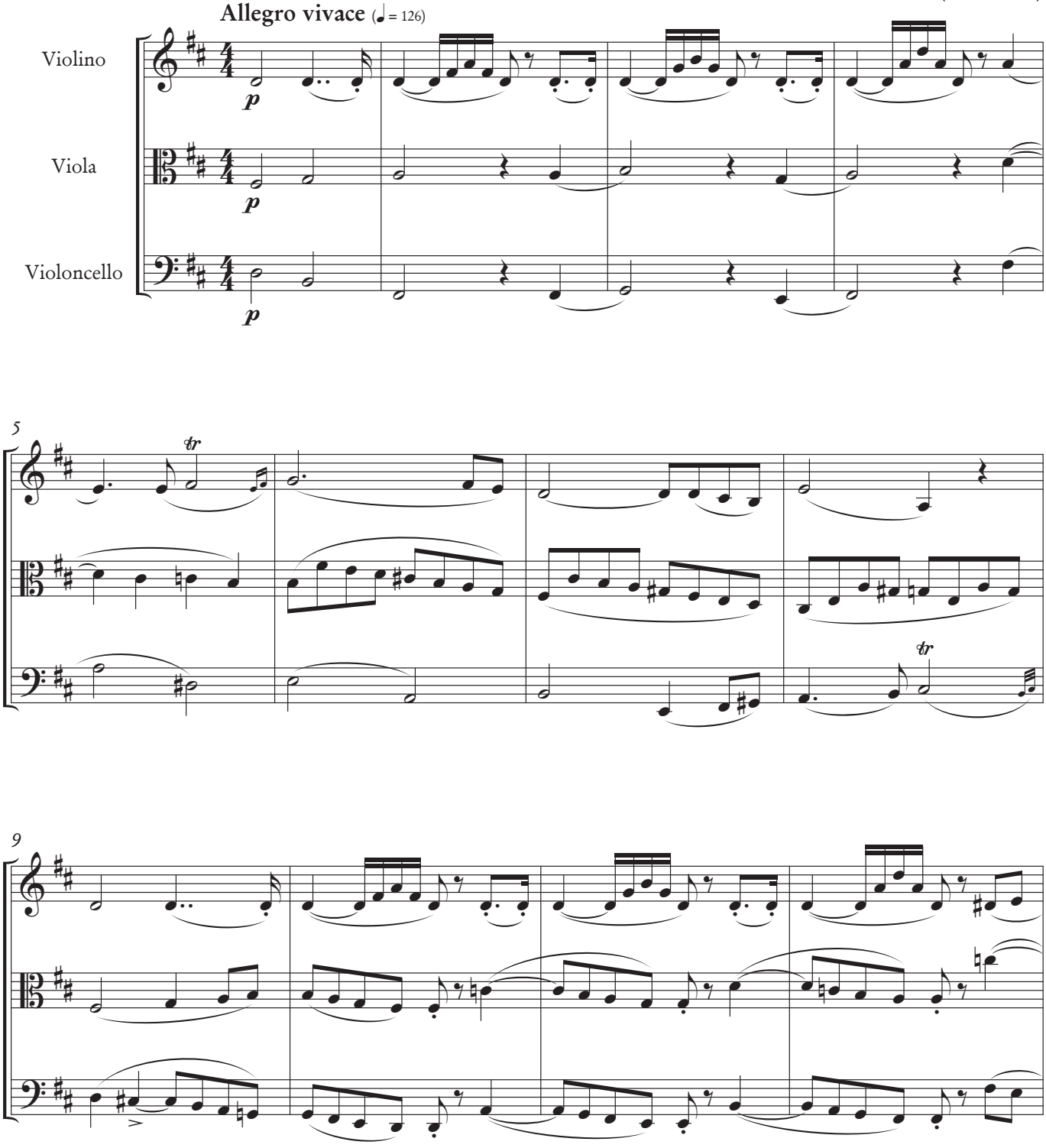
Stråktrio nr 1

op. 85 nr 1

I

Hermann Berens
(1826–1880)

Allegro vivace (♩ = 126)



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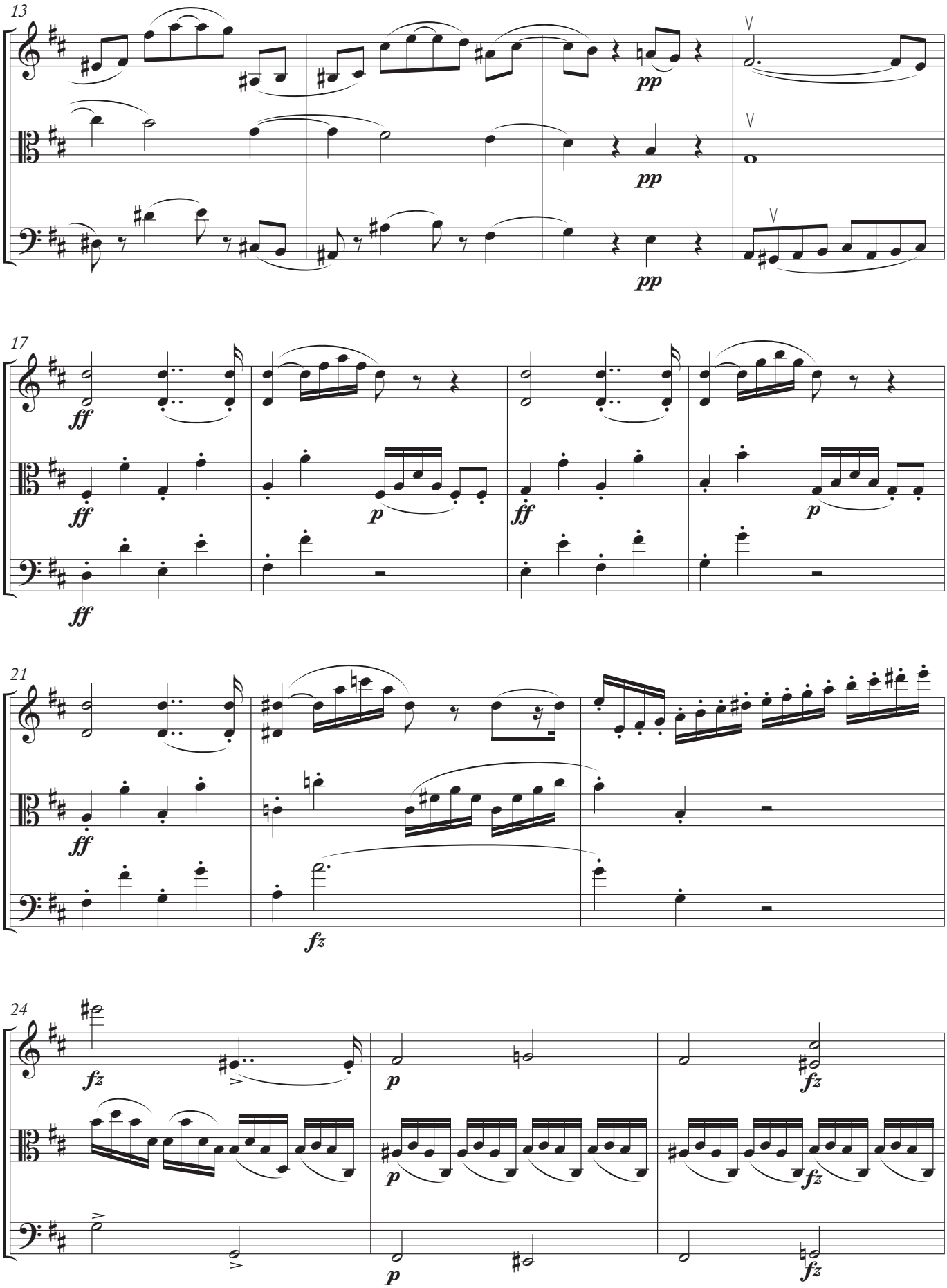
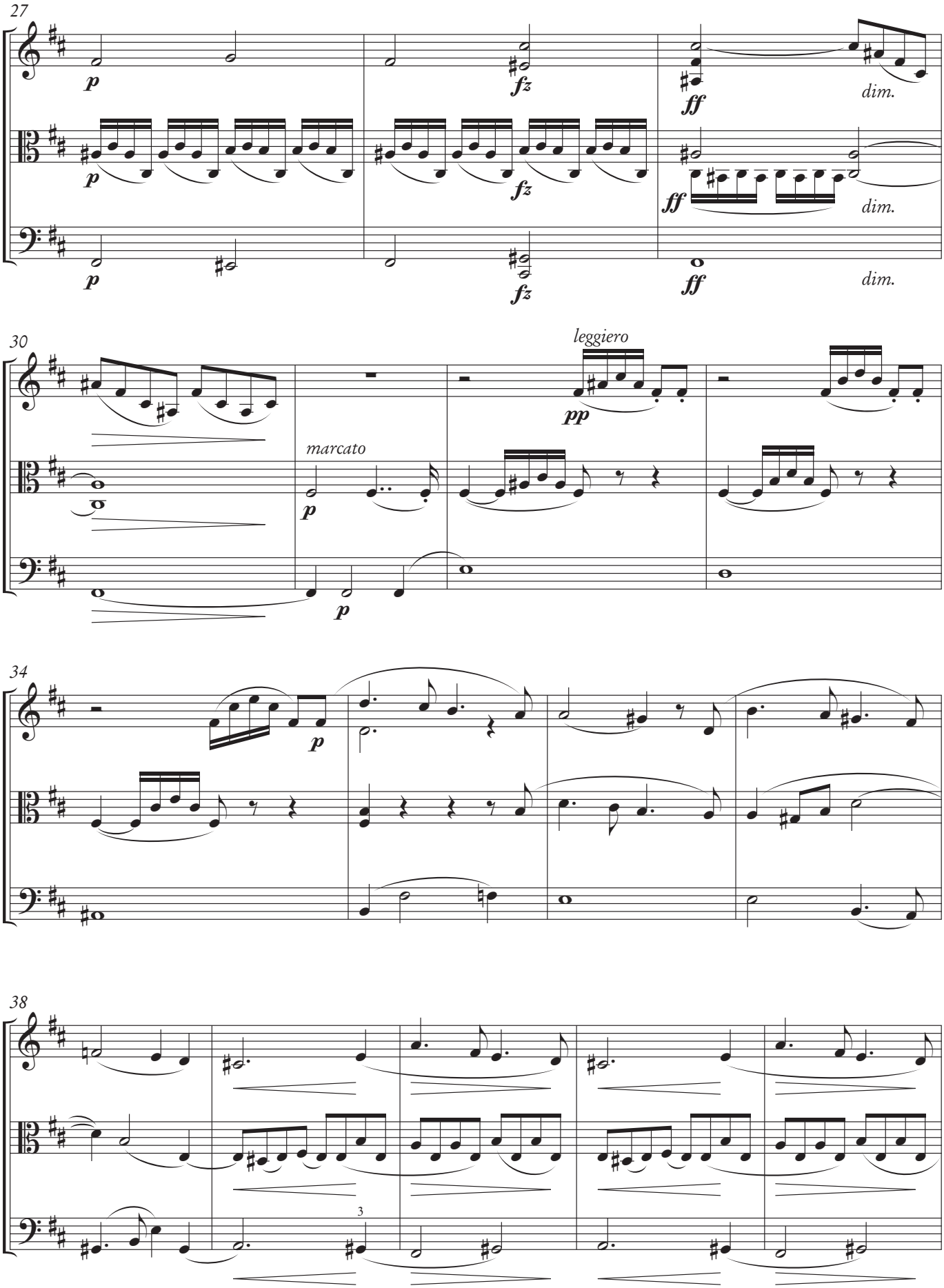
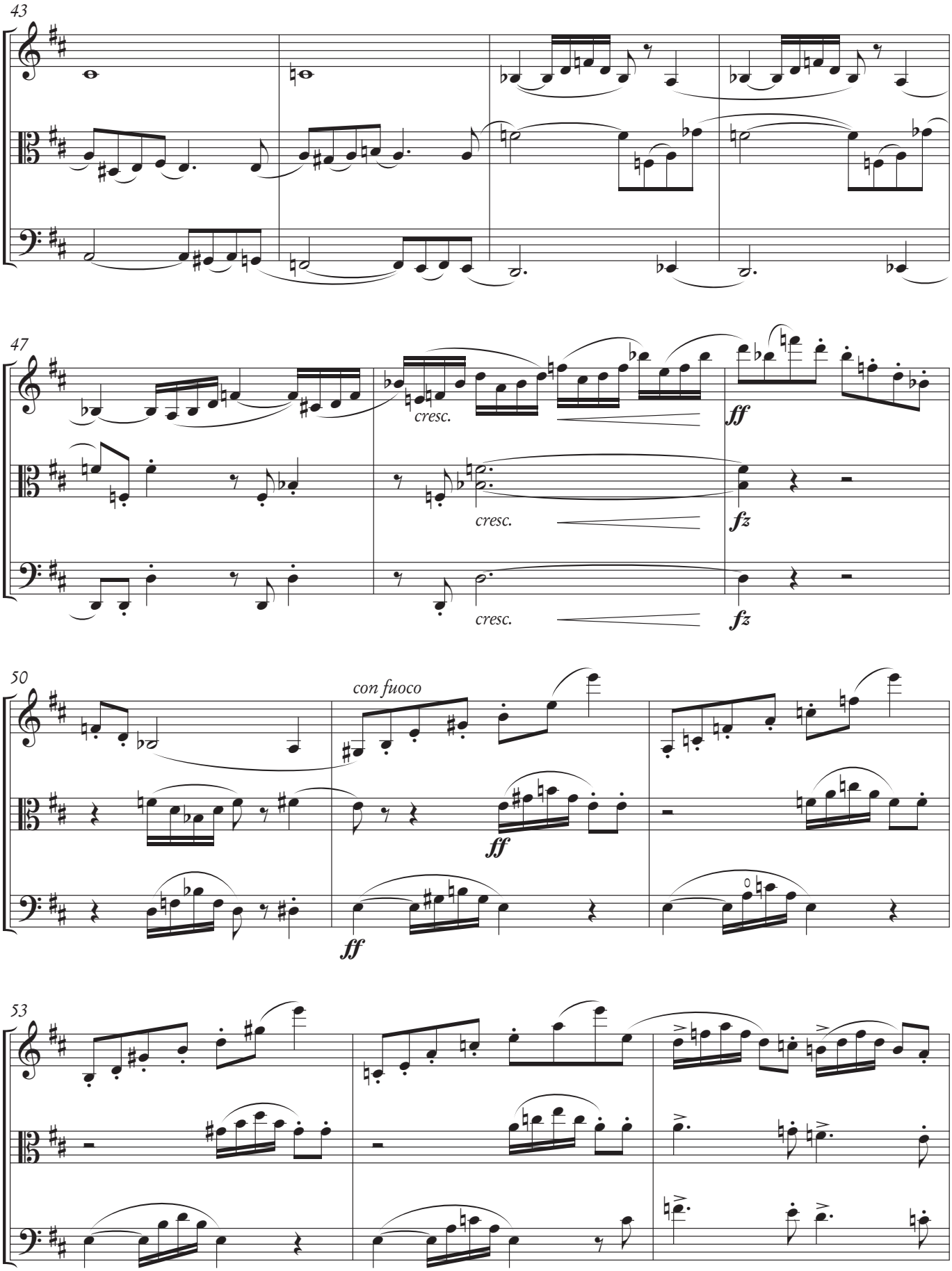
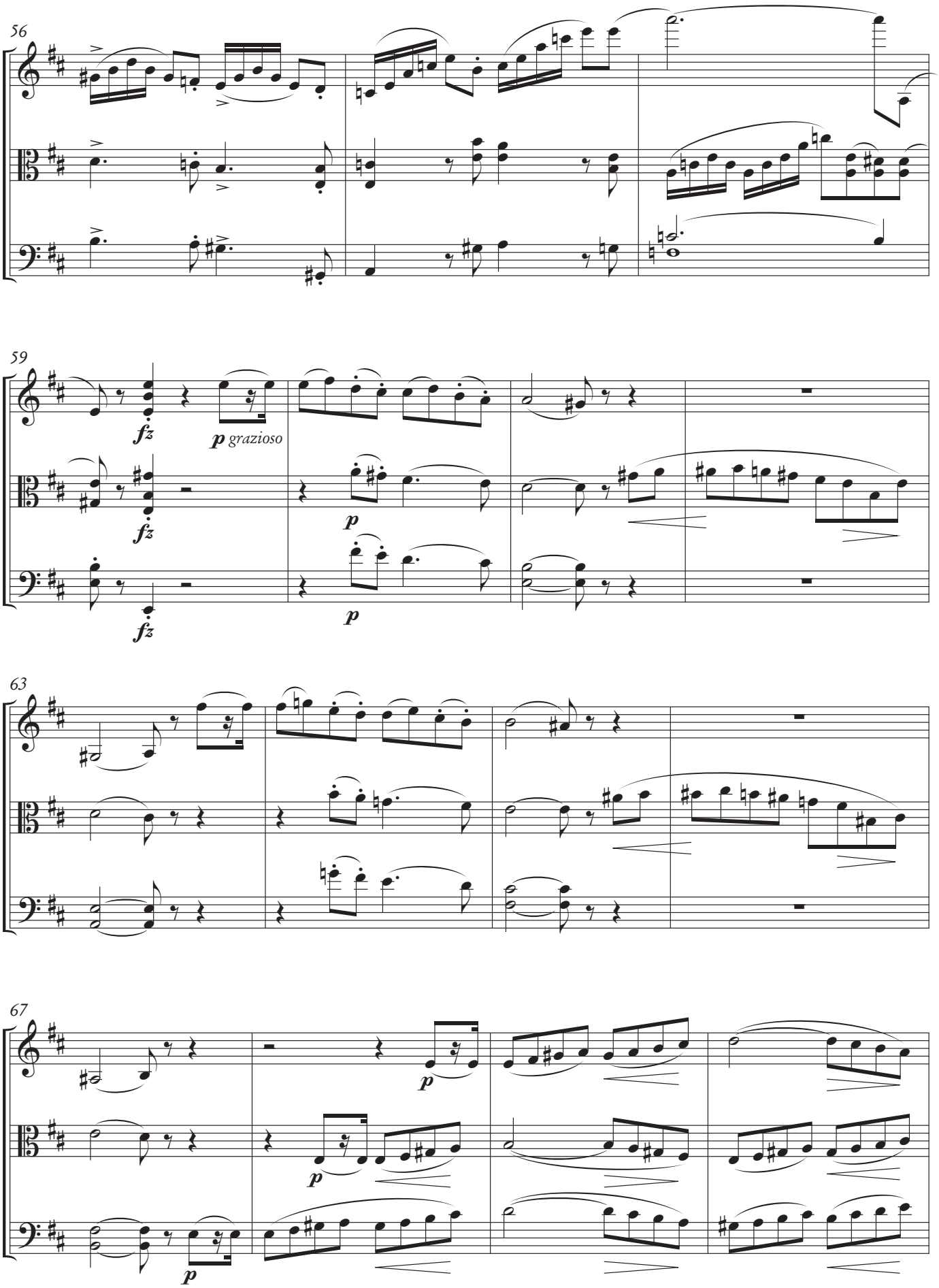
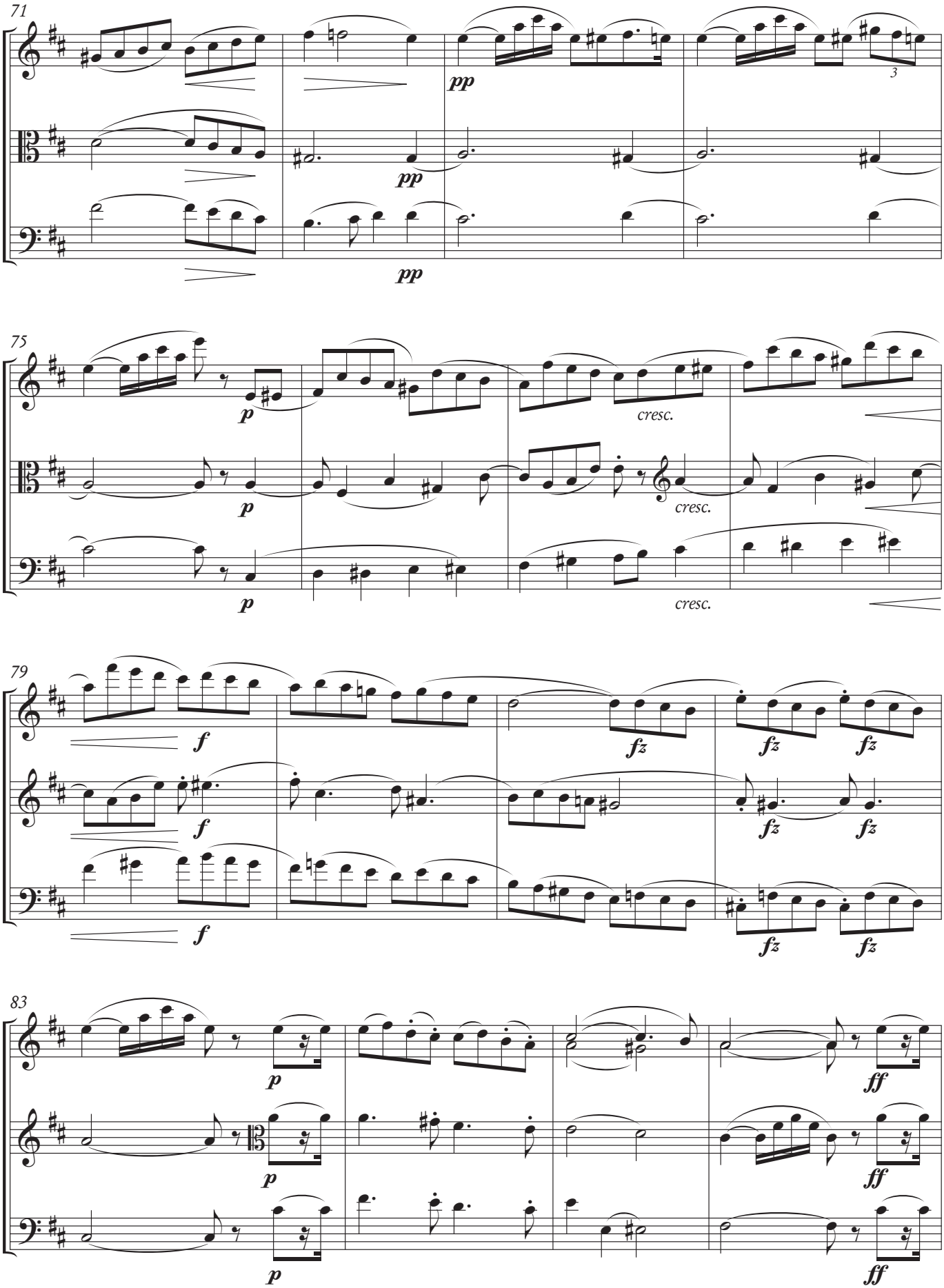
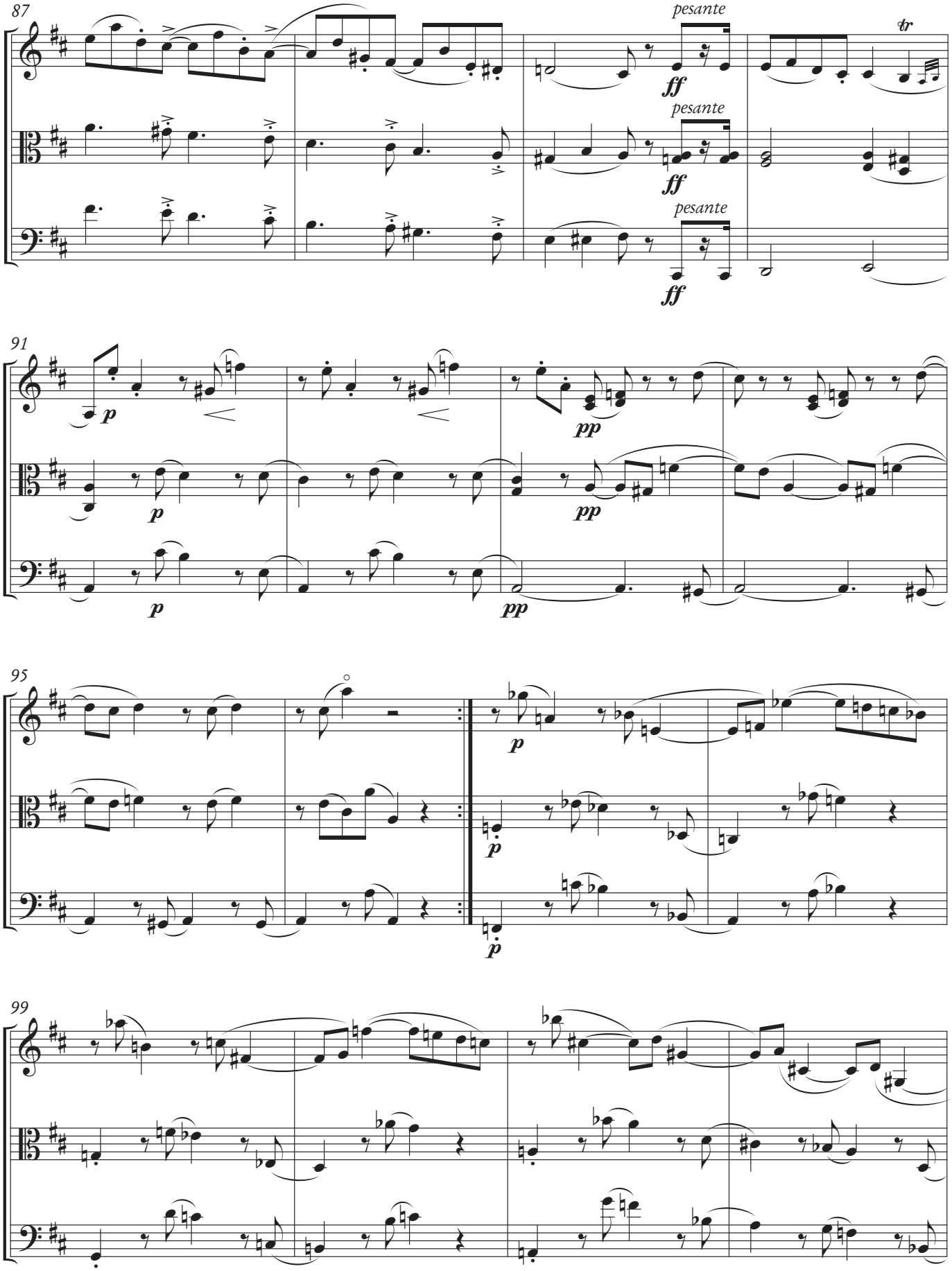

13
pp
pp
pp
17
ff
ff
ff
p
p
21
ff
fz
24
fz
p
p
fz
p
fz
fz

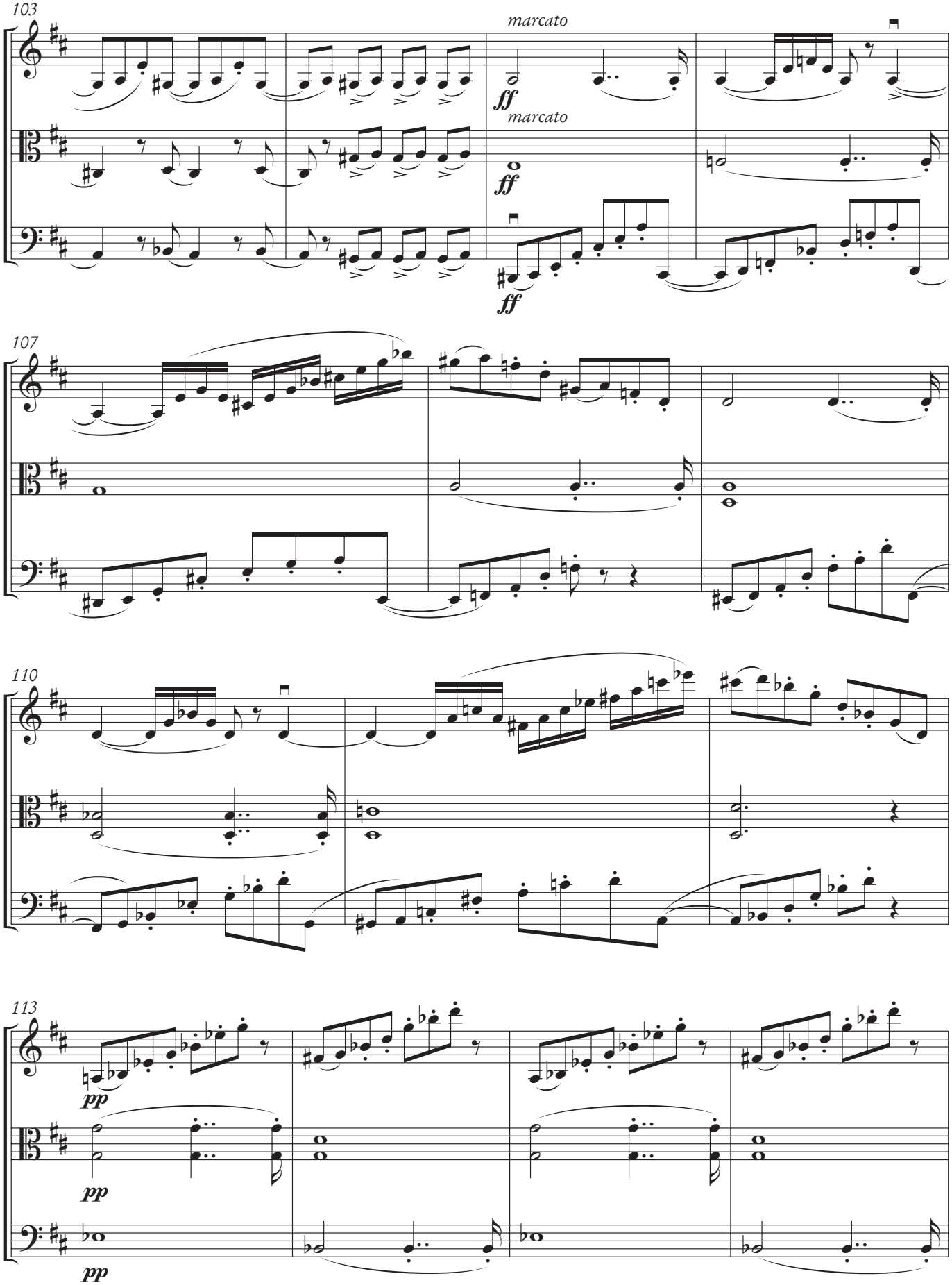

27
p
fz
ff
dim.
30
leggiero
pp
marcato
34
38
3

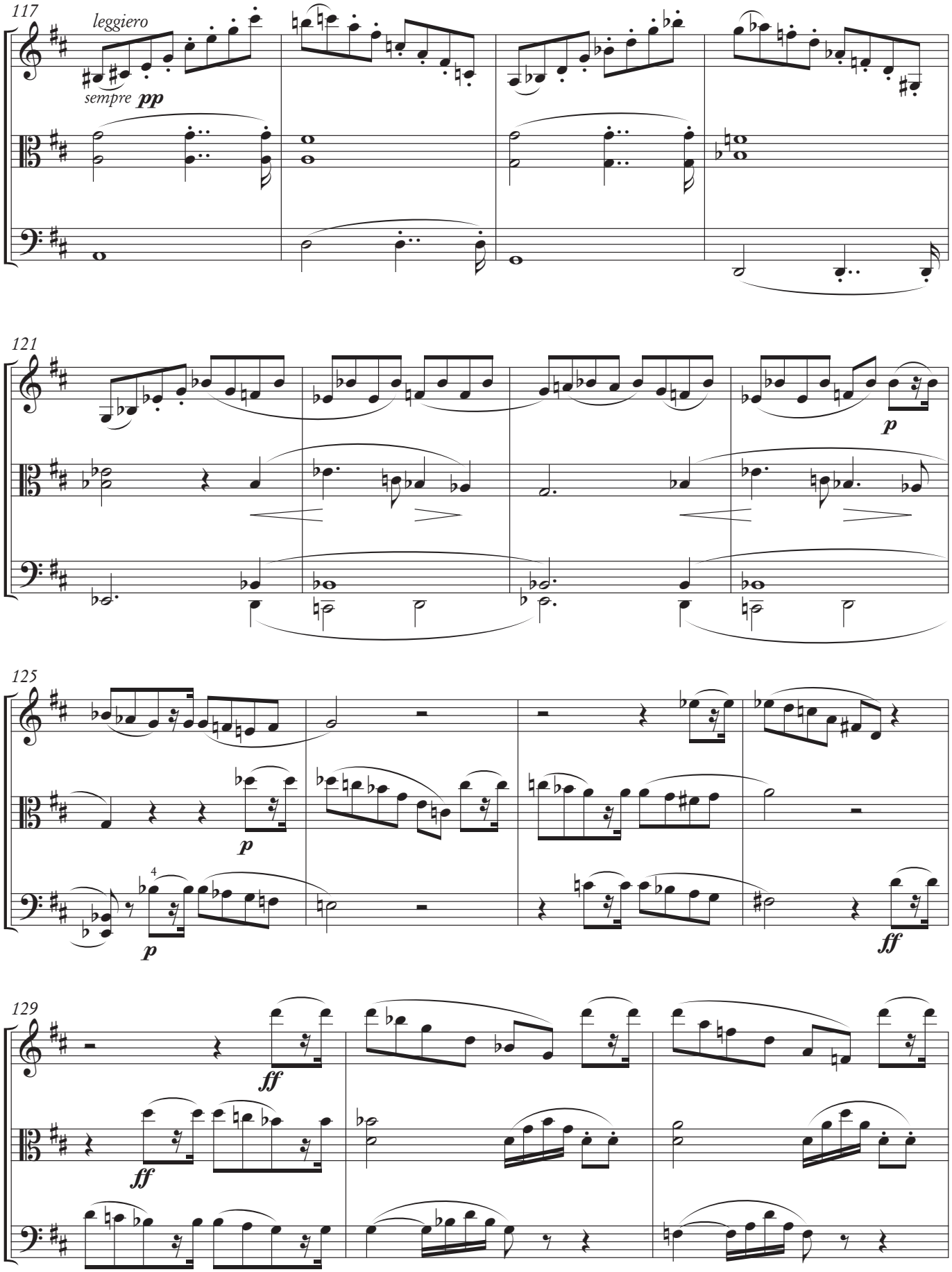

43
47
cresc.
cresc.
cresc.
ff
fz
fz
50
con fuoco
ff
ff
53

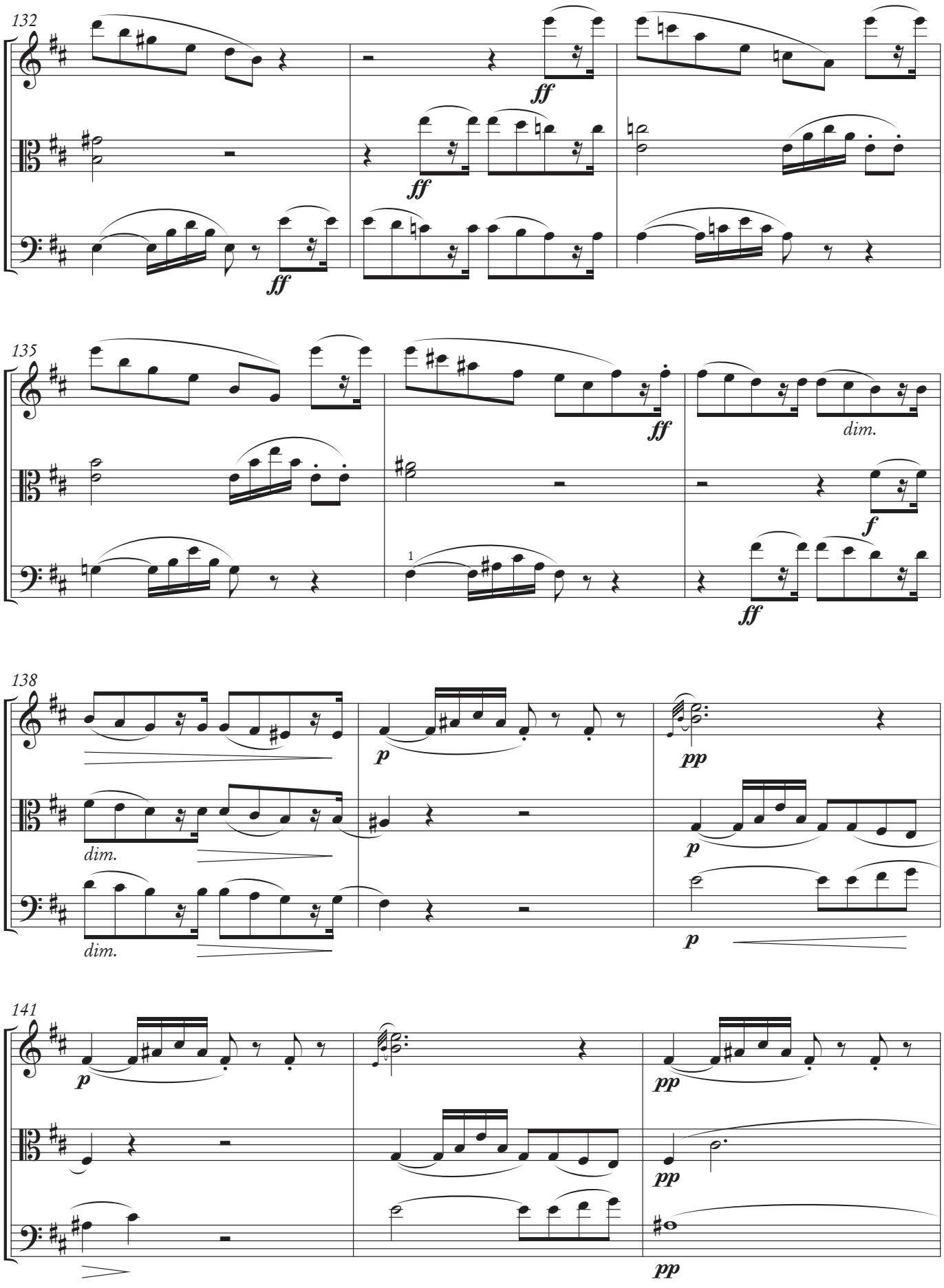

56
59
fz
p grazioso
p
63
67

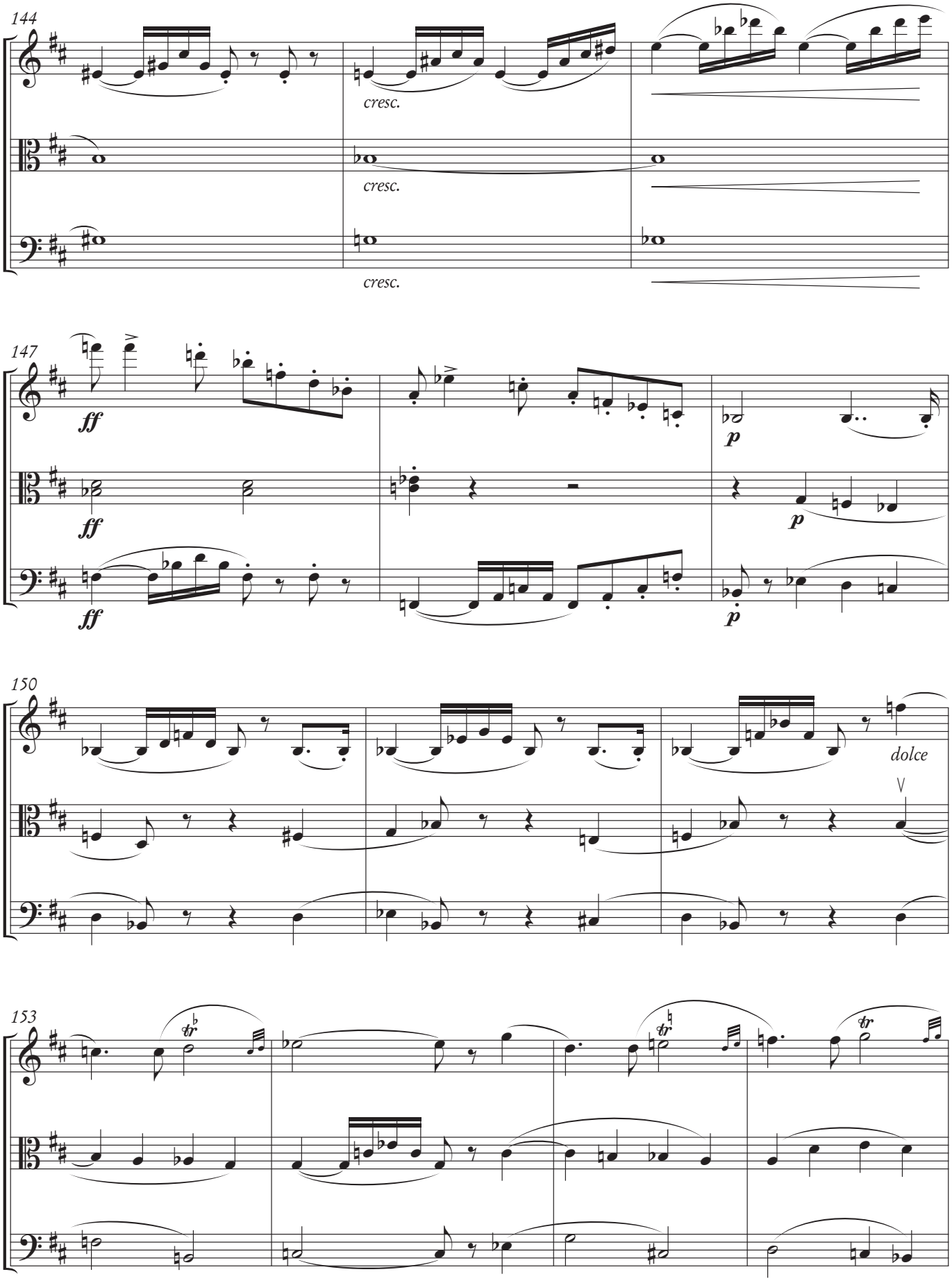

71
pp
pp
pp
3
75
p
p
p
cresc.
cresc.
cresc.
79
f
f
f
fz
fz
fz
fz
fz
fz
83
p
p
p
ff
ff
ff

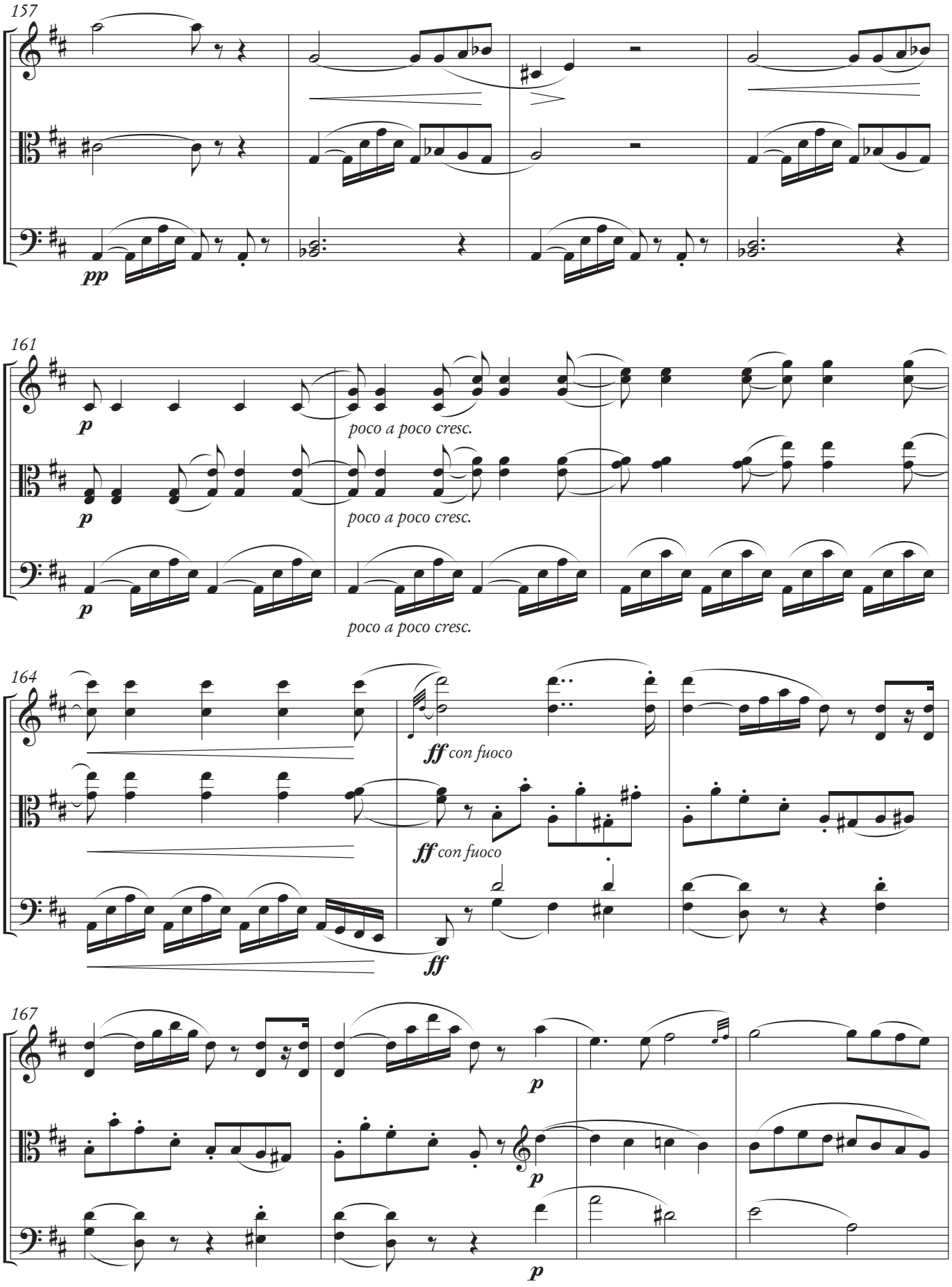

87
pesante
ff
pesante
ff
pesante
ff
tr
91
p
p
p
pp
pp
pp
95
p
p
p
99

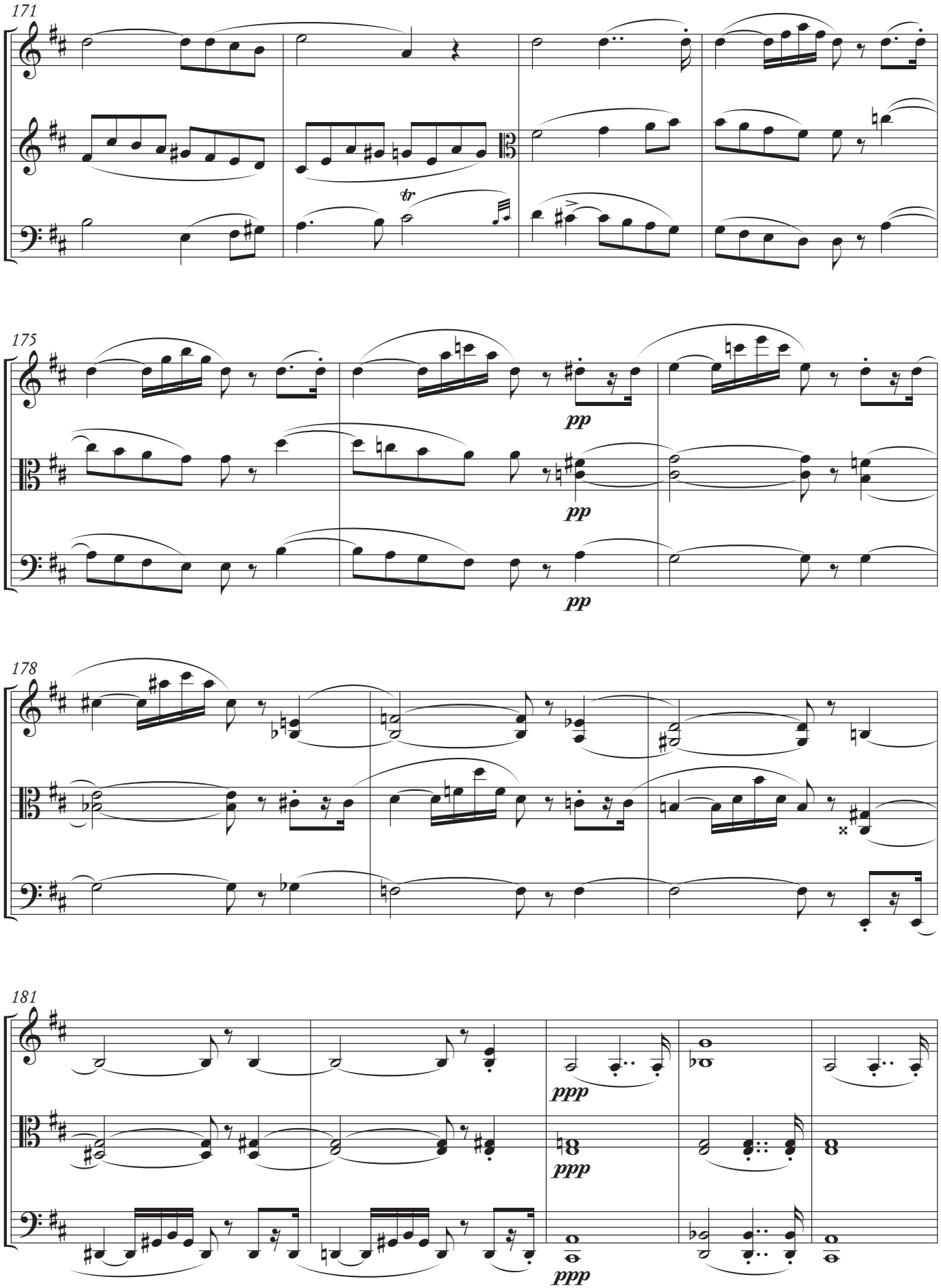

103
marcato
ff
marcato
ff
ff
107
110
113
pp
pp
pp

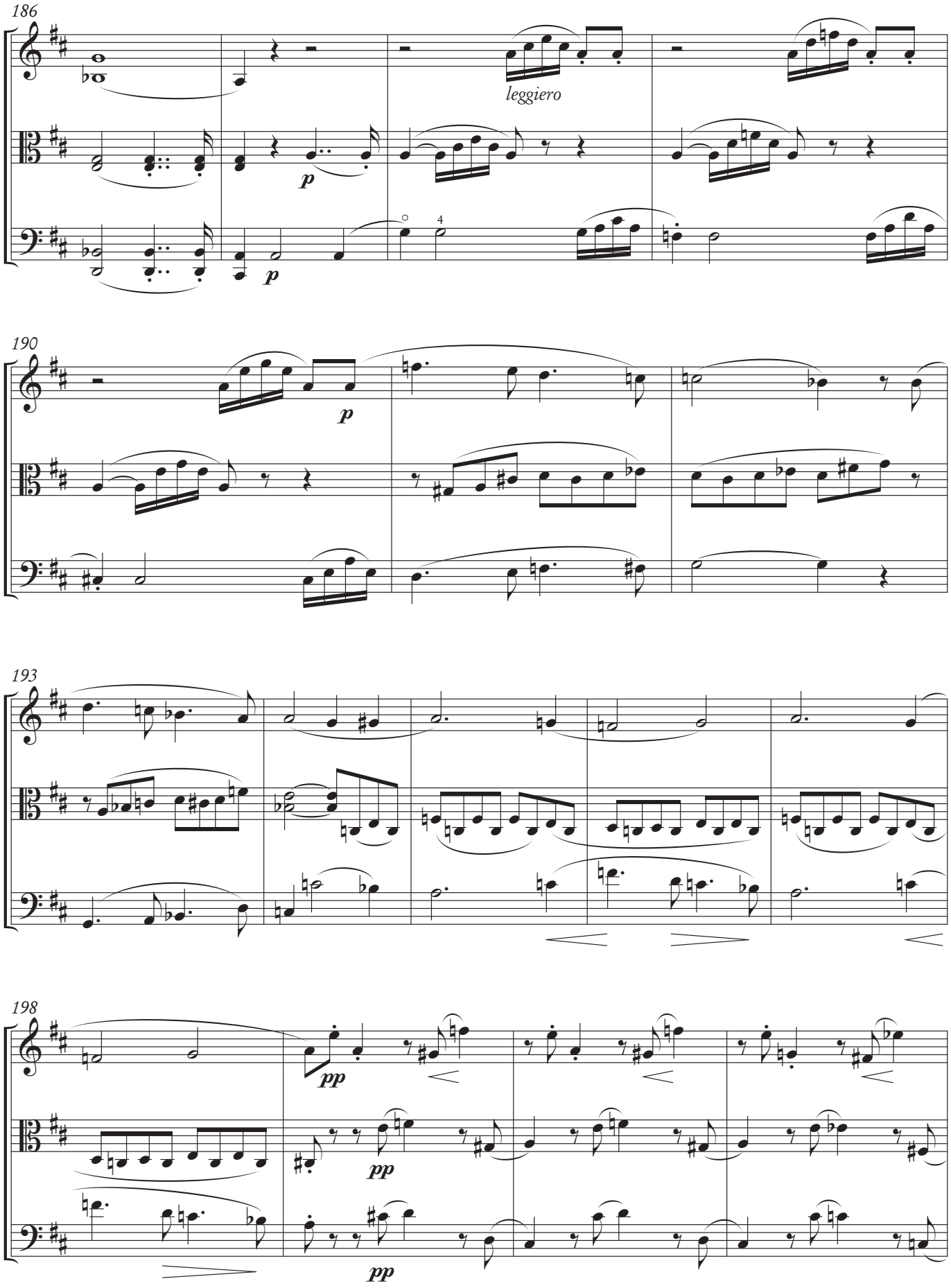

117
leggiero
sempre pp
121
p
125
p
4
p
ff
129
ff
ff

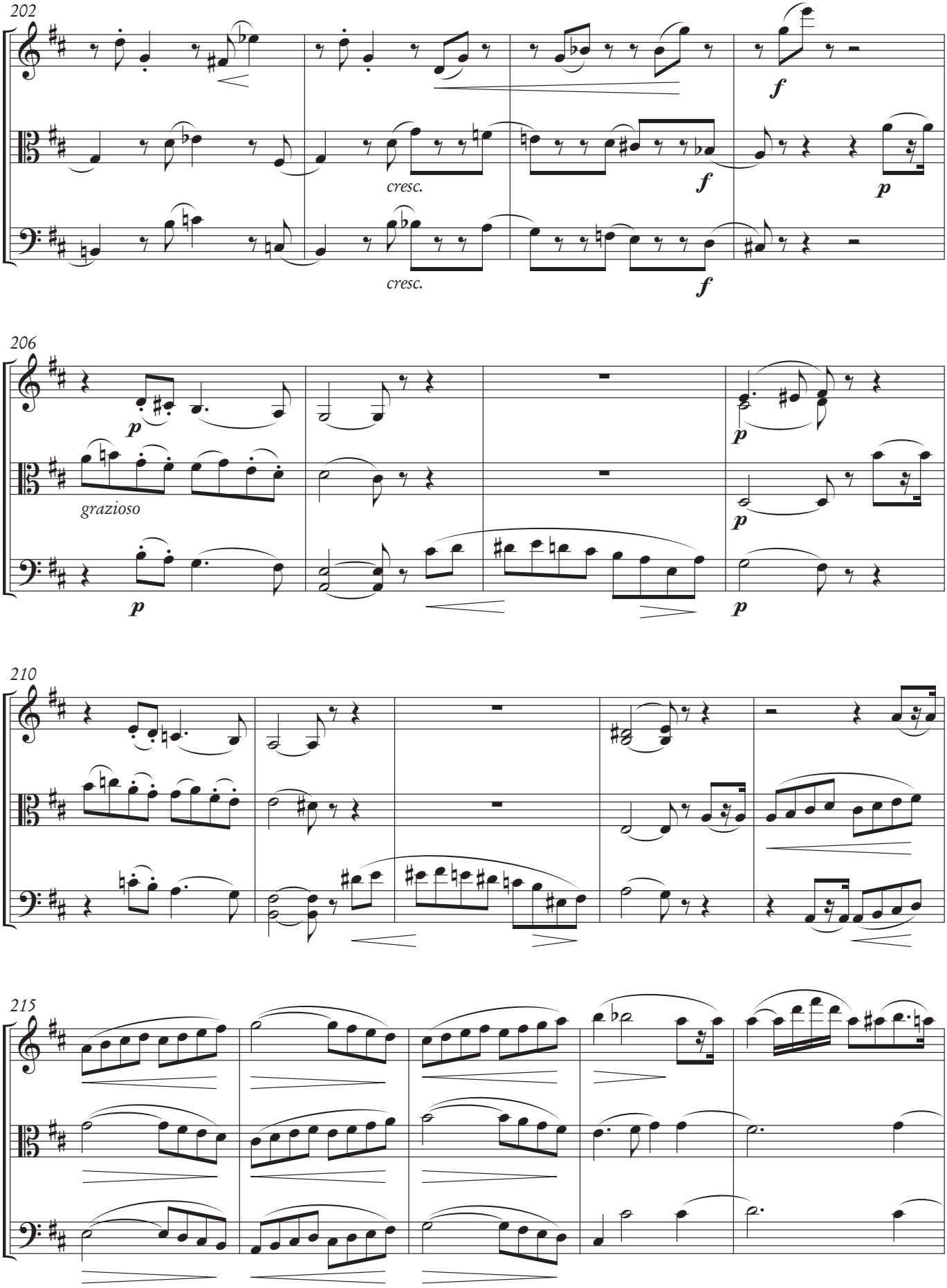

132
ff
ff
ff
135
ff
dim.
f
1
ff
138
p
pp
dim.
p
dim.
p
141
p
pp
pp
pp

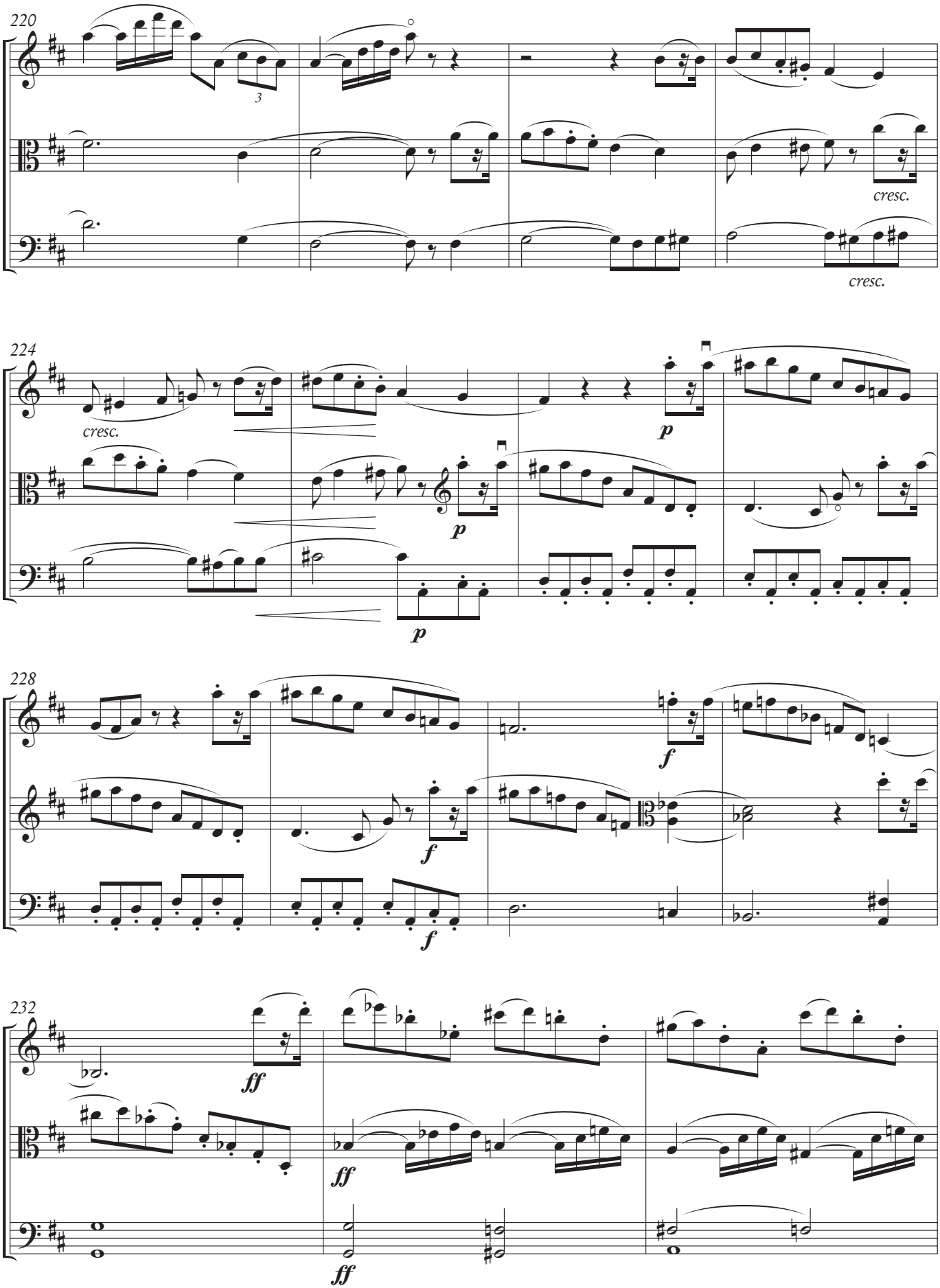

144
cresc.
cresc.
cresc.
147
ff
ff
ff
p
p
p
150
dolce
153

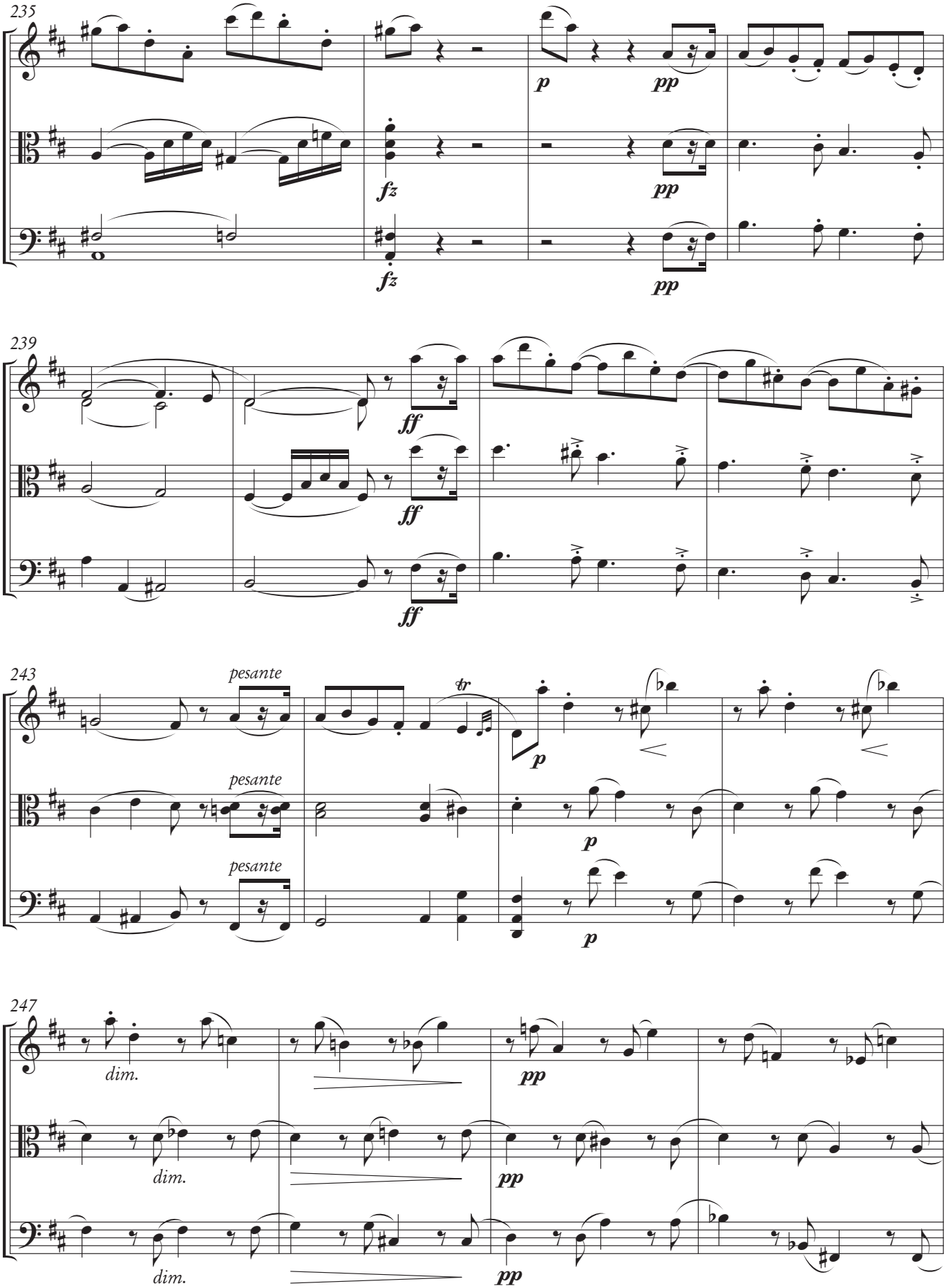

157
pp
161
p
poco a poco cresc.
p
poco a poco cresc.
p
poco a poco cresc.
164
ff con fuoco
ff con fuoco
ff
167
p
p
p

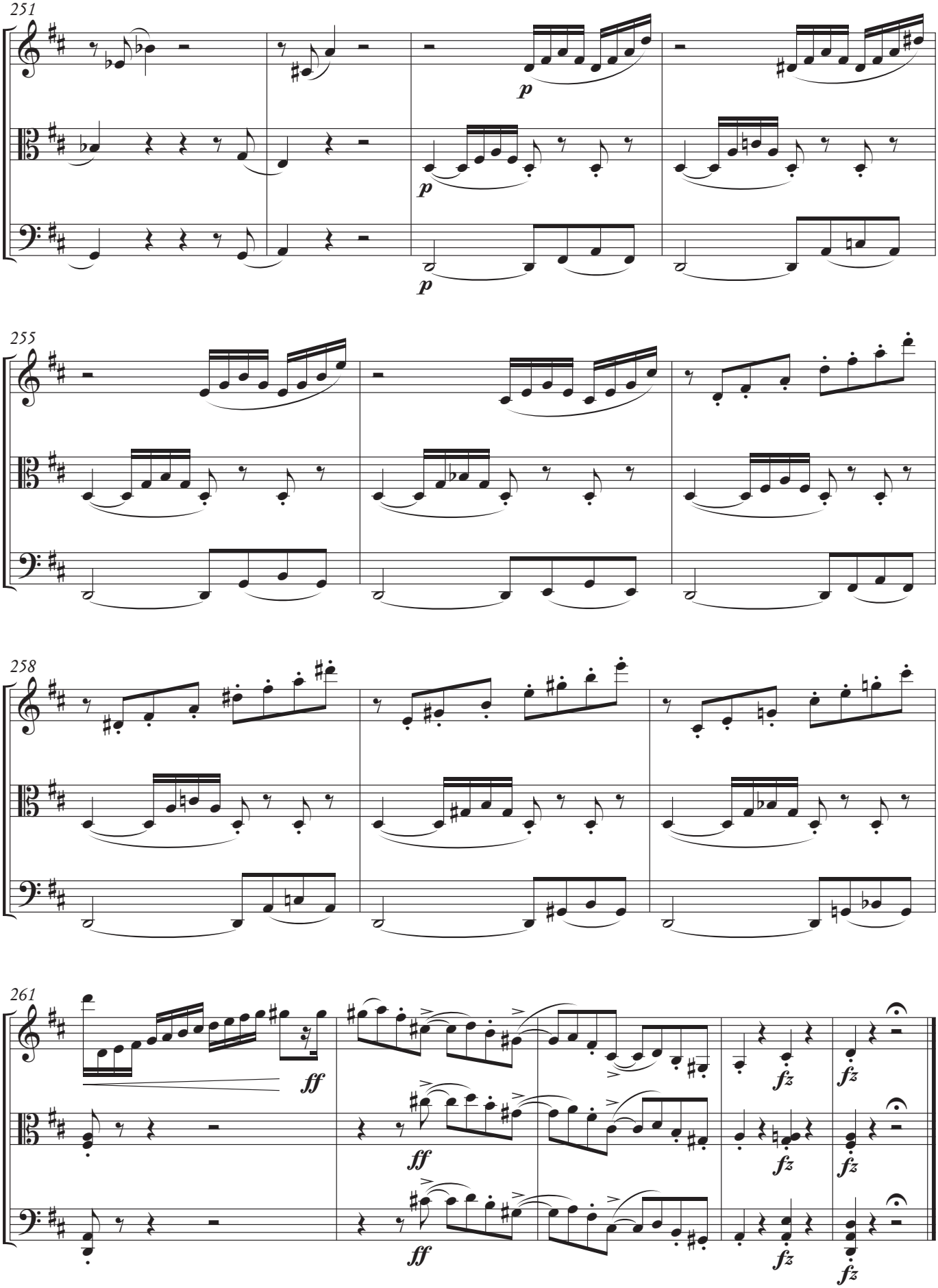

171
tr
175
pp
pp
pp
178
181
ppp
ppp
ppp


186
leggiero
p
p
190
p
193
198
pp
pp
pp

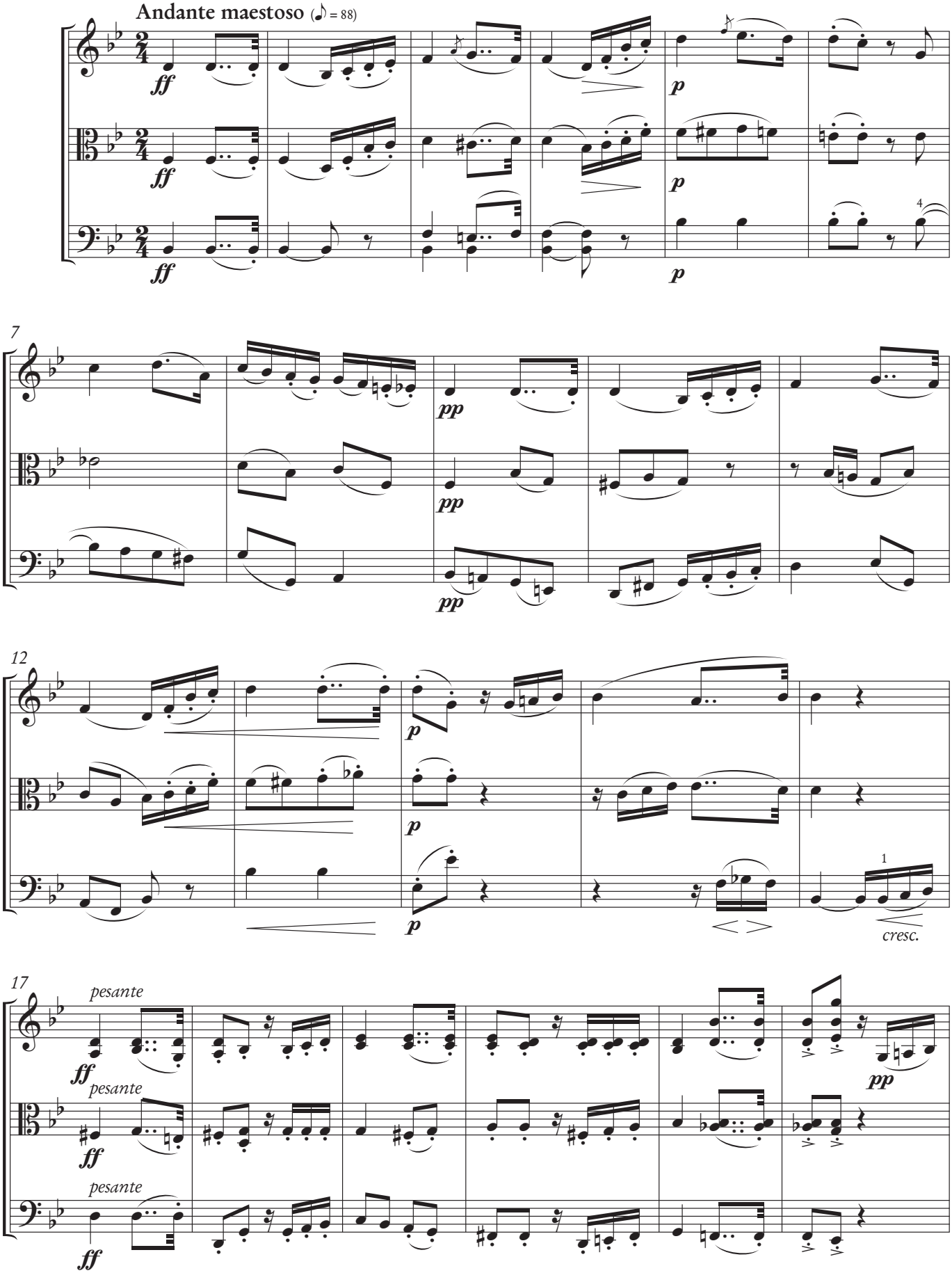

202
cresc.
cresc.
f
f
f
p
206
p
grazioso
p
p
p
p
210
215

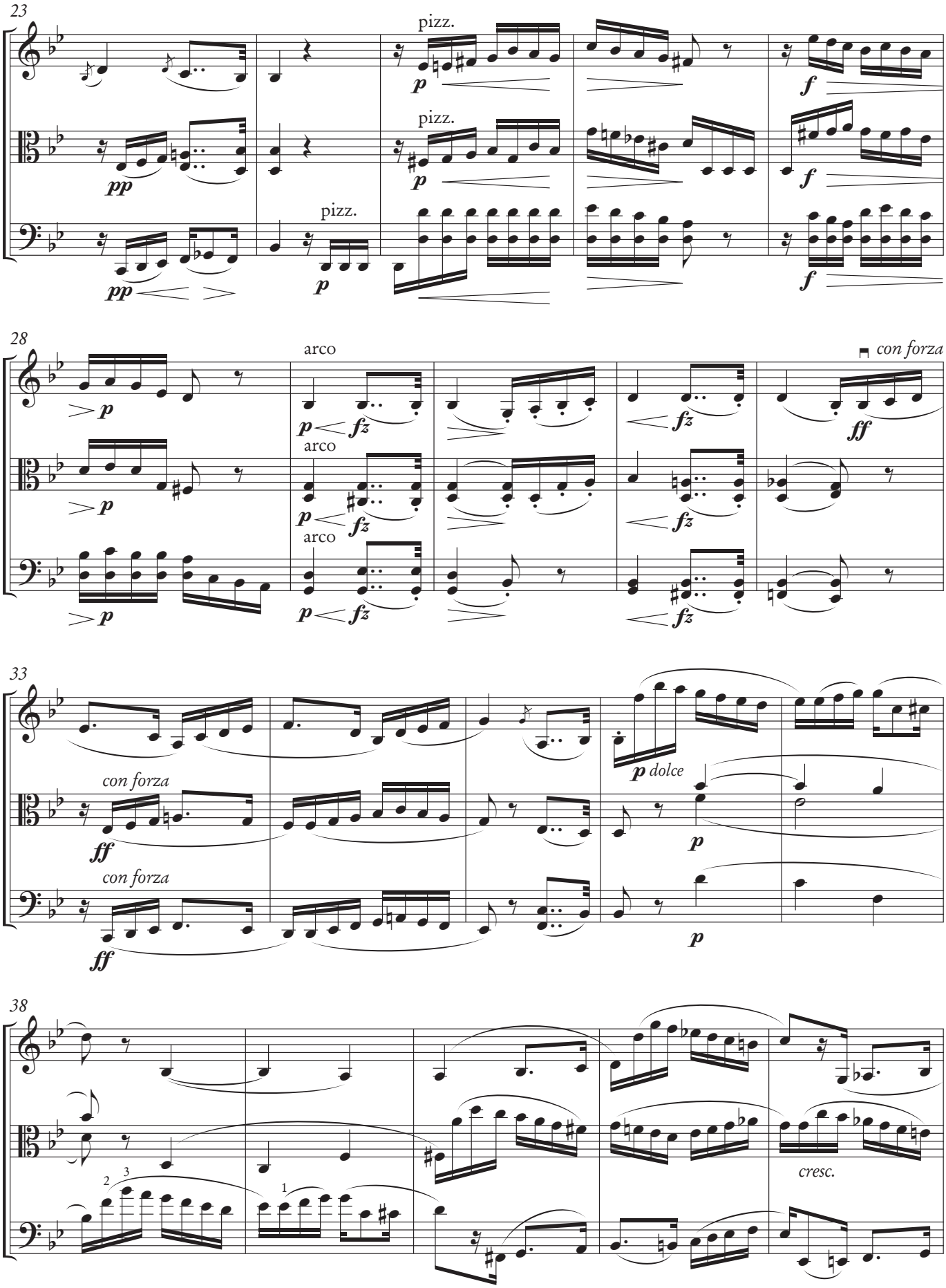

220
3
cresc.
cresc.
224
cresc.
p
p
p
228
f
f
f
232
ff
ff
ff

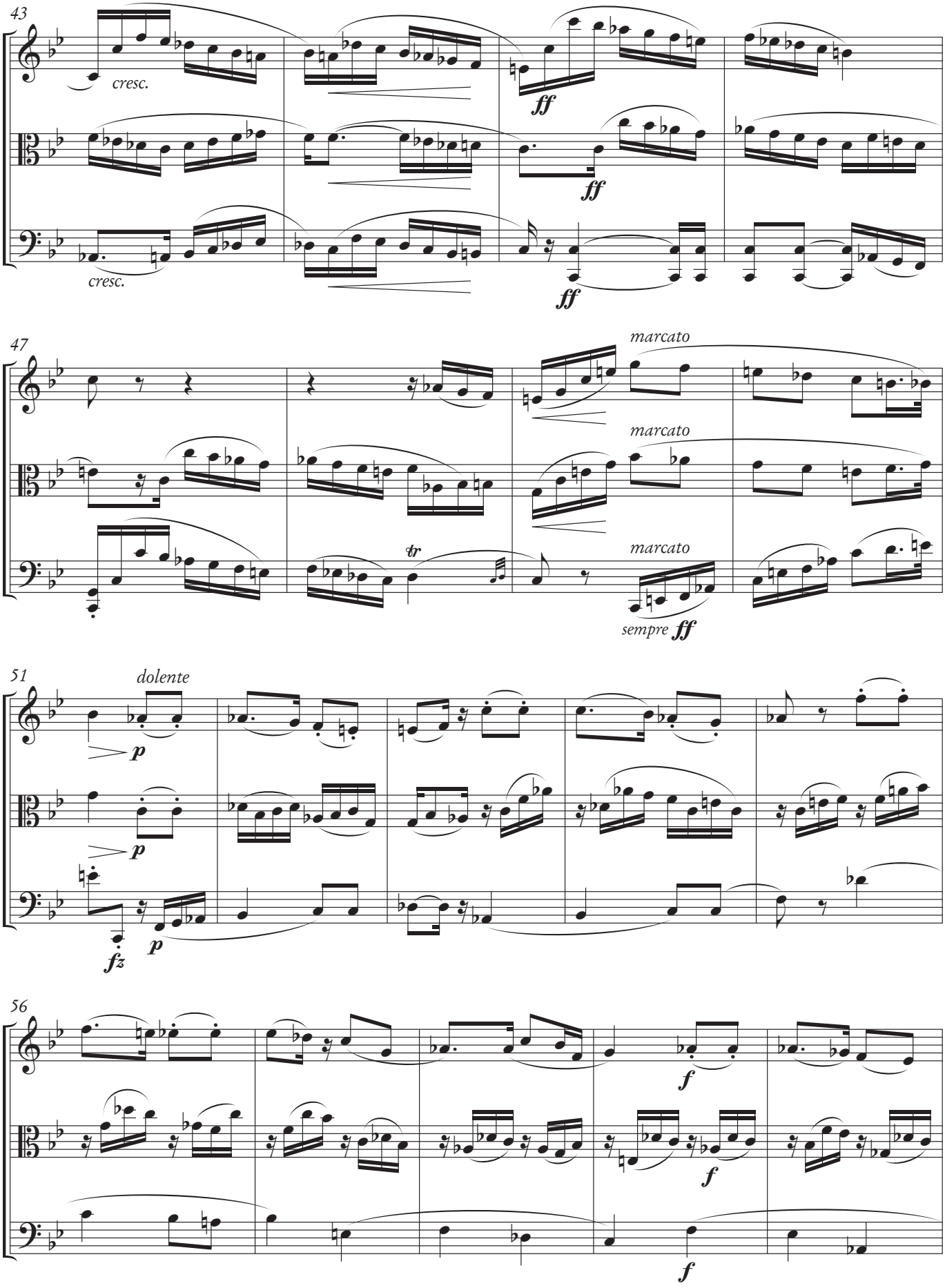

235
p
pp
fz
pp
fz
pp
239
ff
ff
ff
243
pesante
pesante
pesante
tr
p
p
p
247
dim.
dim.
dim.
pp
pp
pp

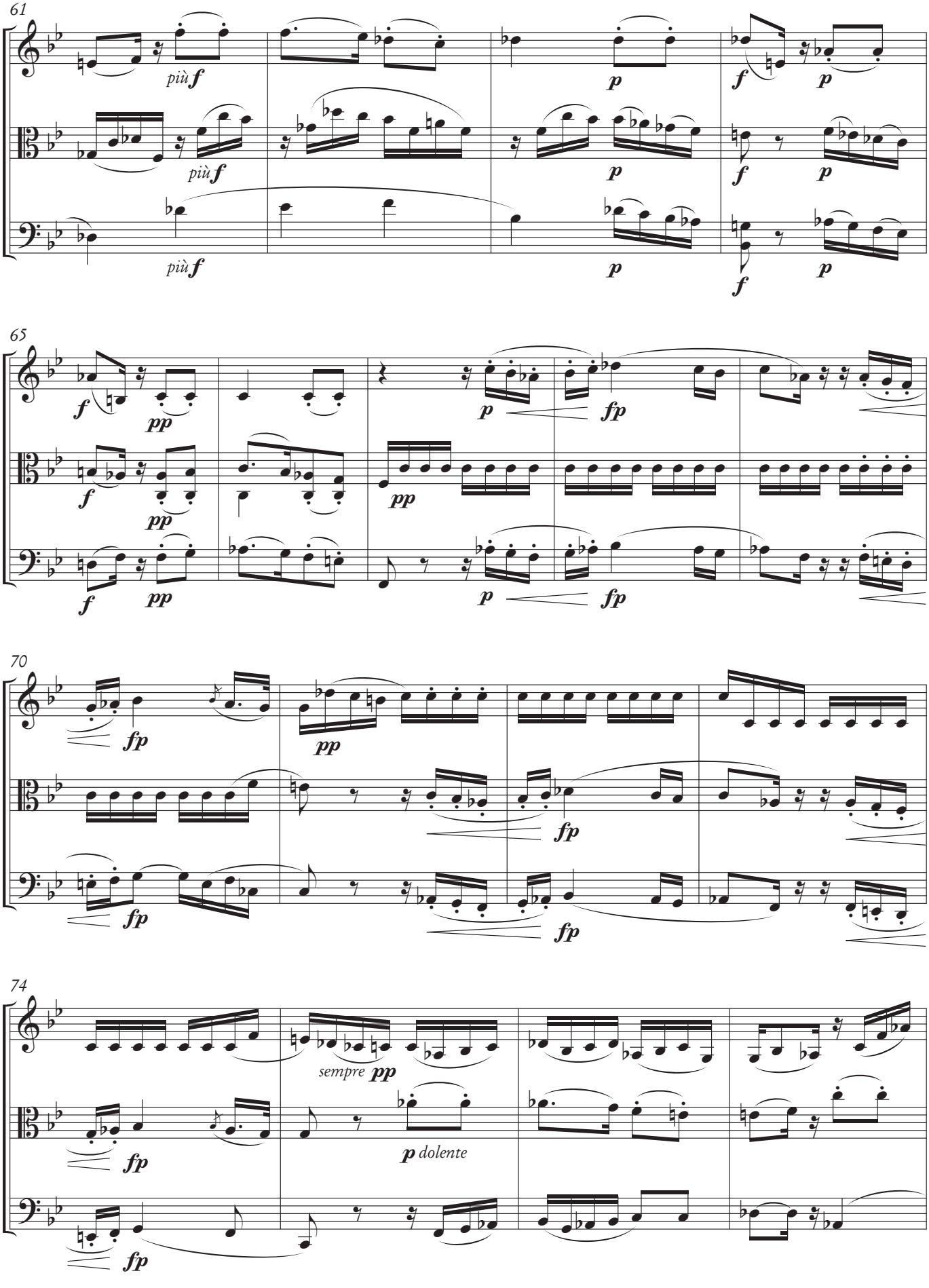

251
p
p
p
255
258
261
ff
ff
ff
fz
fz
fz
fz
fz

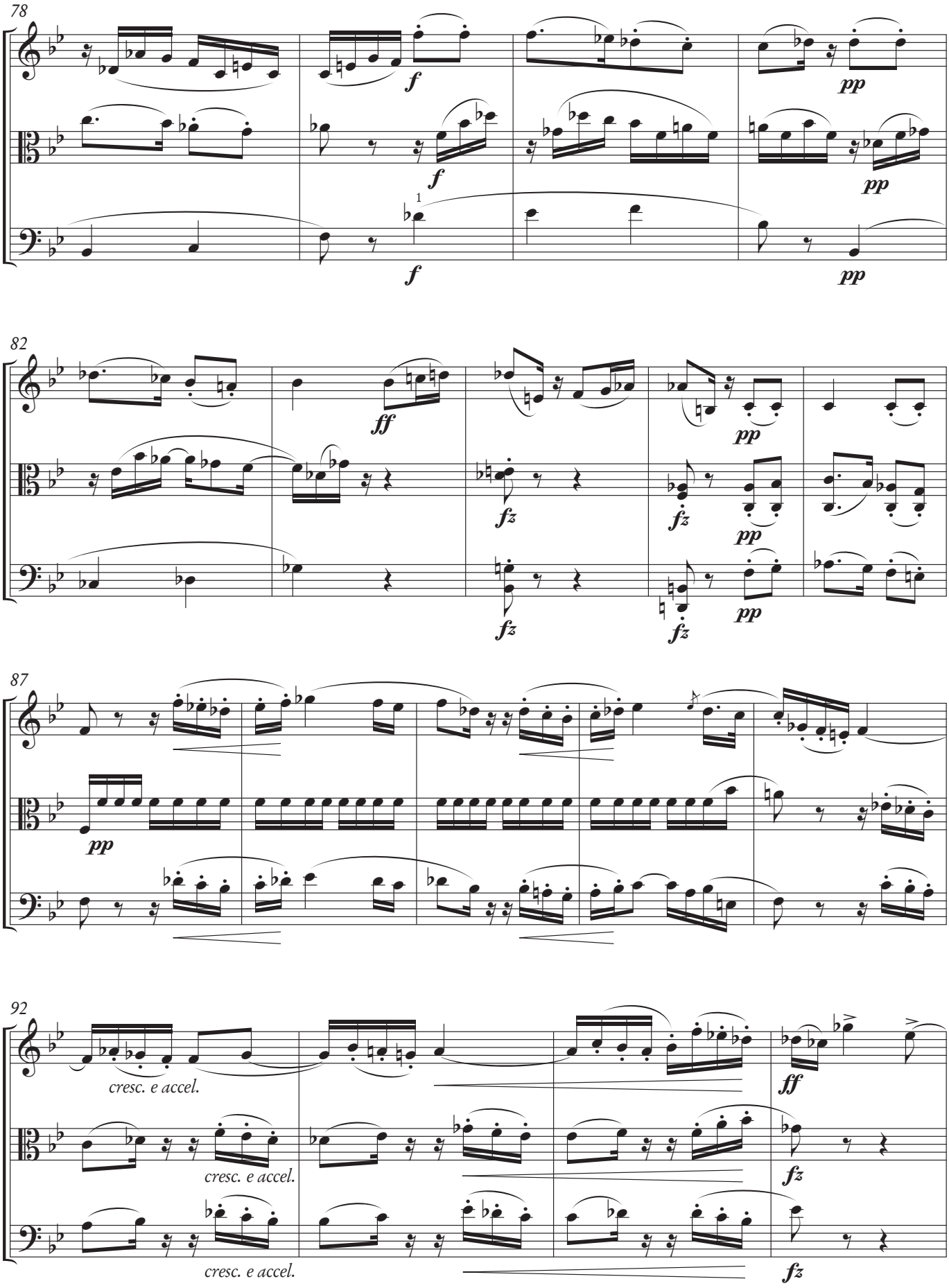
II

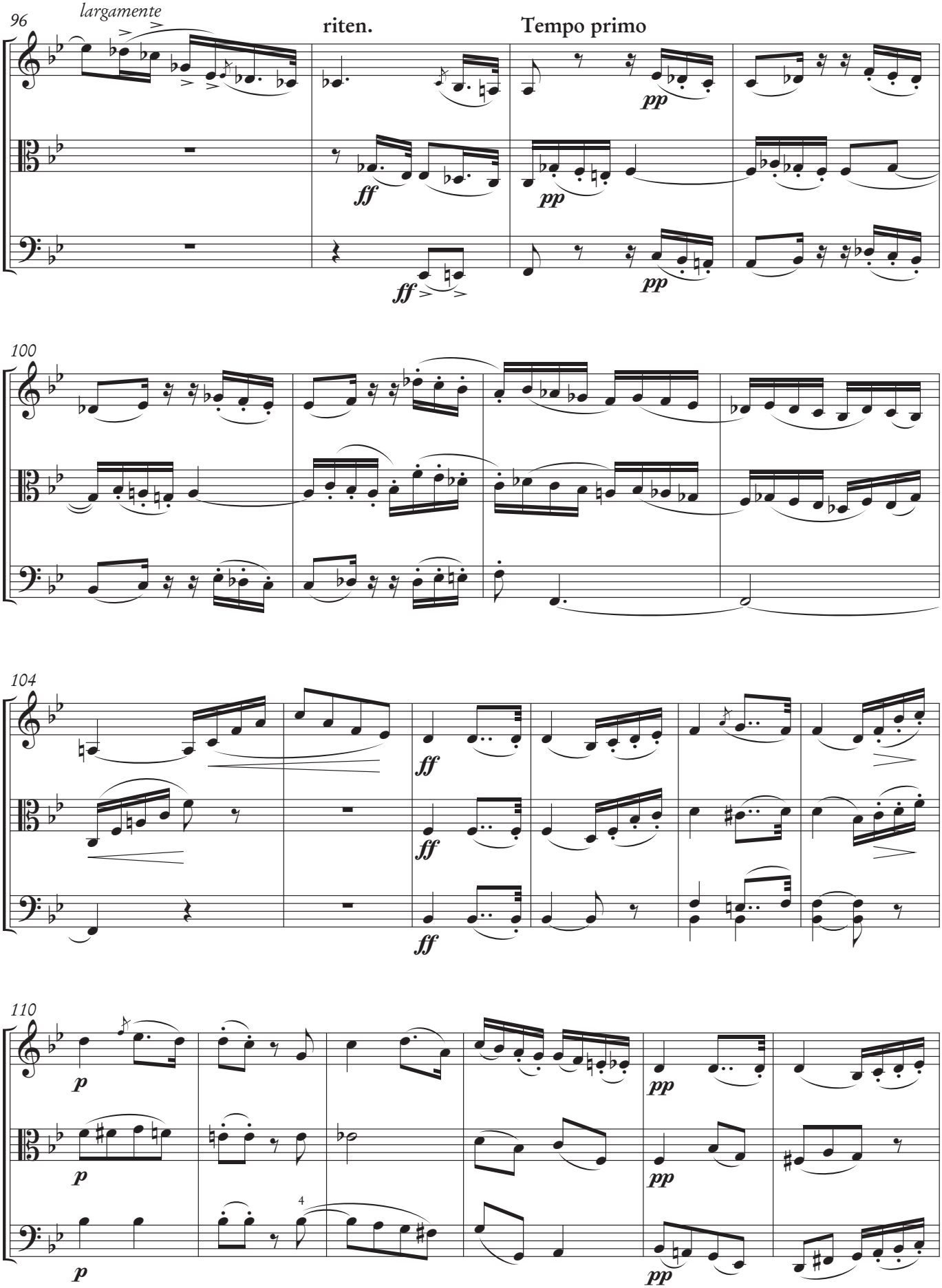


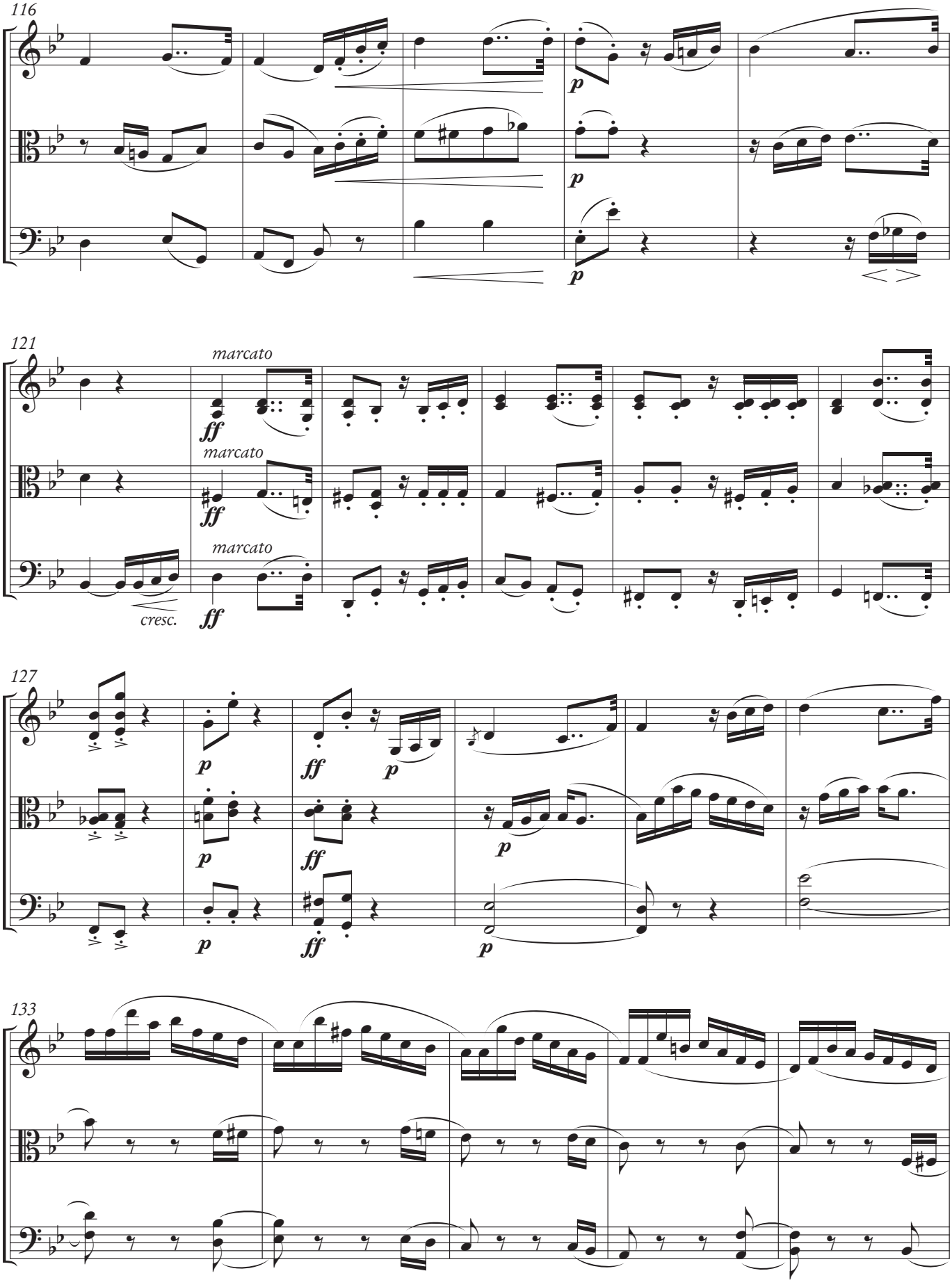

23
pizz.
pizz.
pizz.
28
arco
arco
arco
con forza
33
con forza
con forza
dolce
38
cresc.

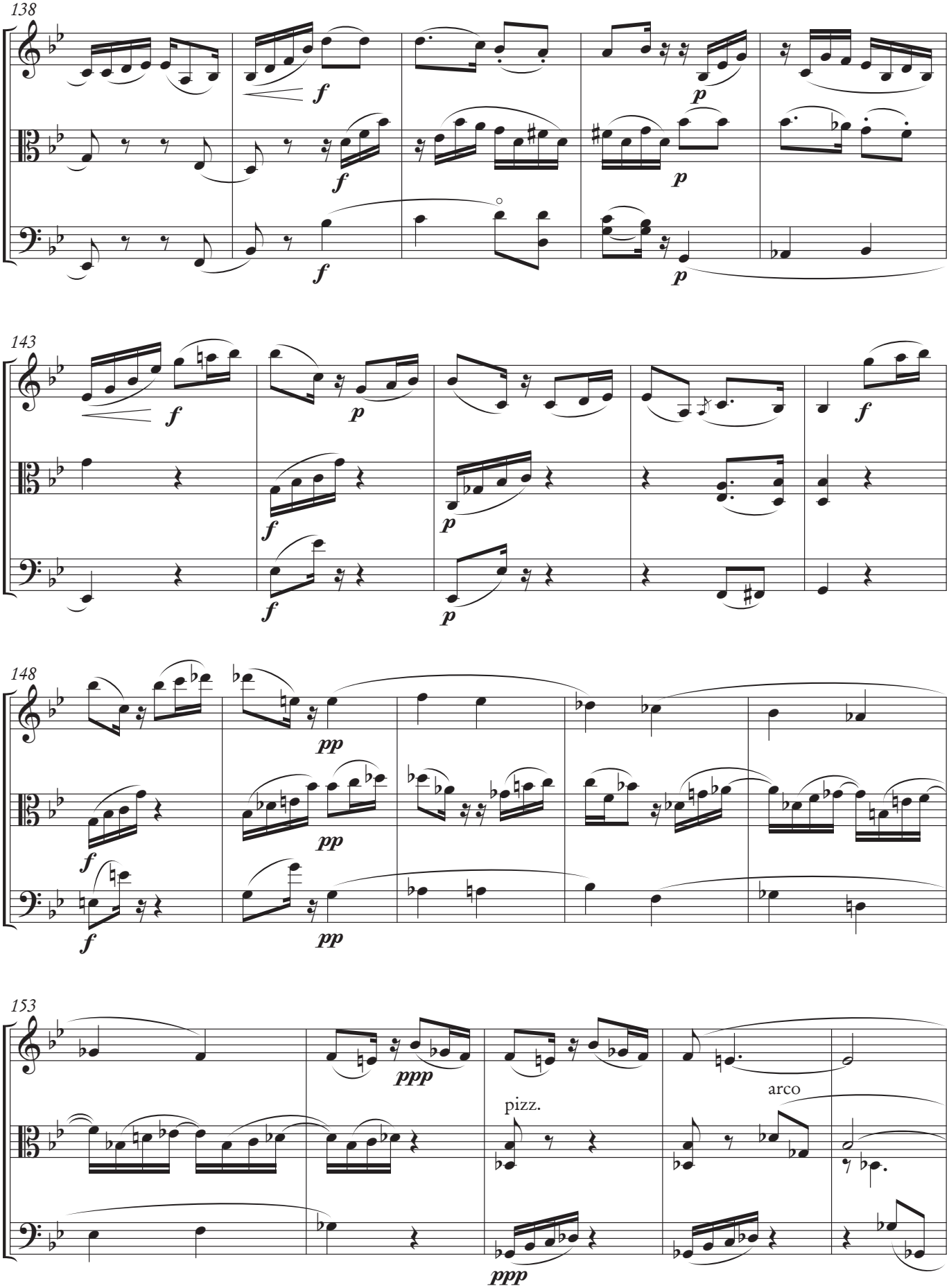

43
cresc.
cresc.
ff
ff
ff
47
marcato
marcato
marcato
tr
sempre ff
51
dolente
p
p
p
fz
56
f
f
f

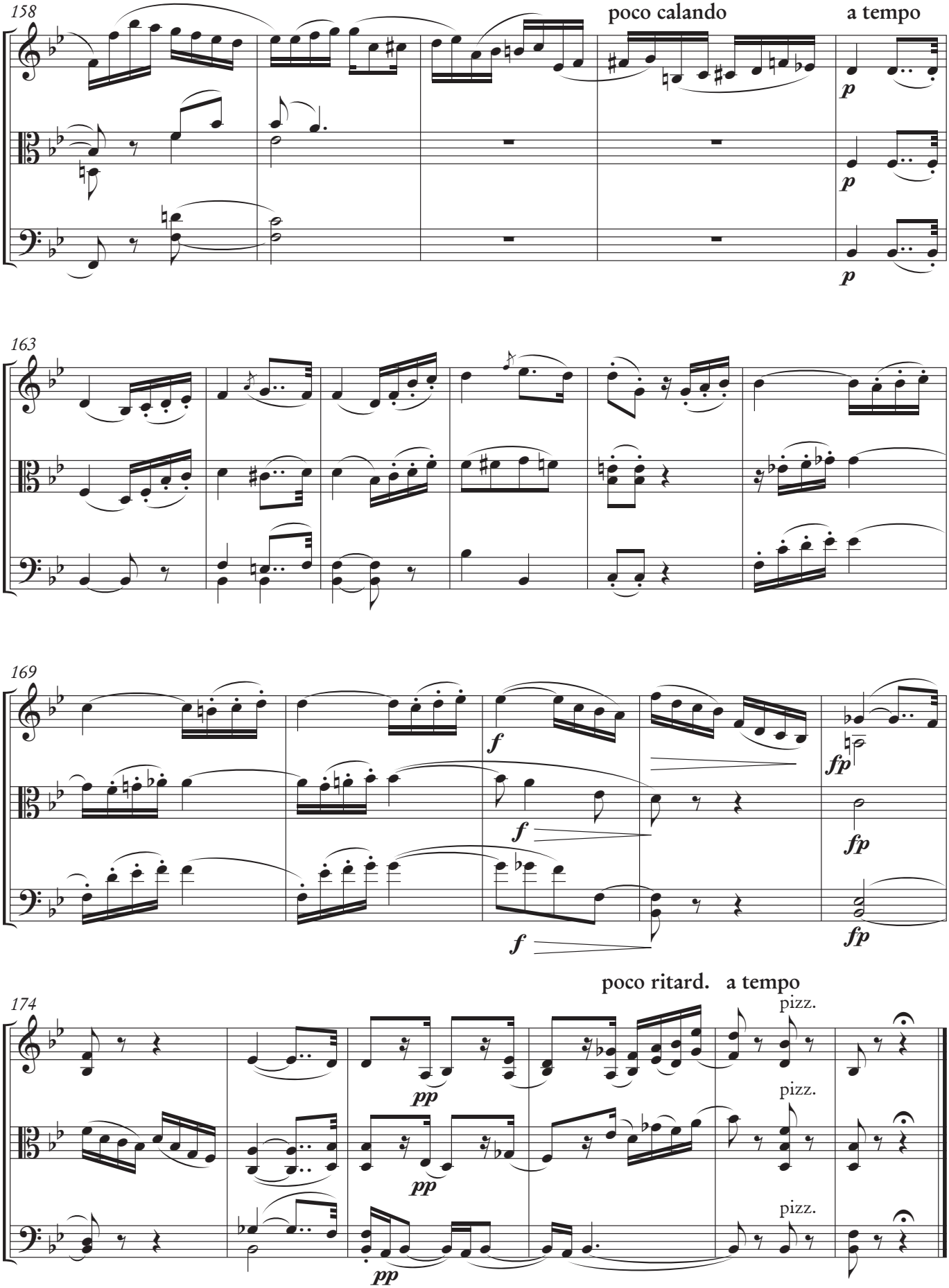

61
più f
più f
più f
p
p
p
f
f
f
p
p
p
65
f
f
f
pp
pp
pp
p
p
fp
fp
70
fp
fp
fp
pp
fp
fp
74
fp
fp
sempre pp
p dolente


78
f
f
pp
f
pp
82
ff
pp
fz
fz
pp
fz
fz
pp
87
pp
92
cresc. e accel.
ff
cresc. e accel.
fz
cresc. e accel.
fz


96
largamente
riten.
Tempo primo
100
104
110


116
p
p
p
121
marcato
ff
marcato
ff
marcato
ff
cresc.
127
p
ff
p
p
p
ff
p
ff
p
133


138
143
148
153
pizz.
arco

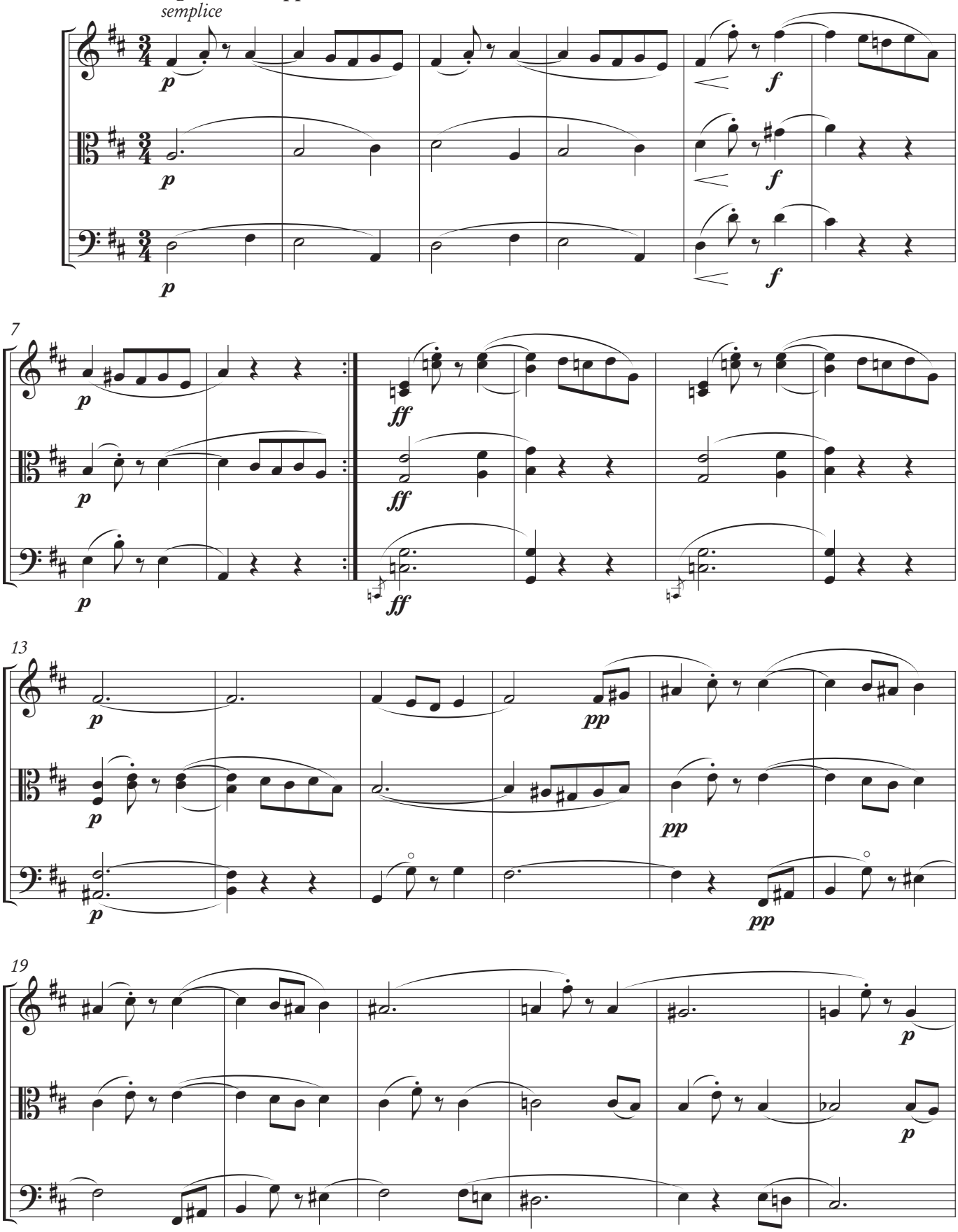

158
poco calando
a tempo
p
p
p
163
169
f
f
f
fp
fp
fp
174
poco ritard.
a tempo
pizz.
pizz.
pizz.
pp
pp
pp

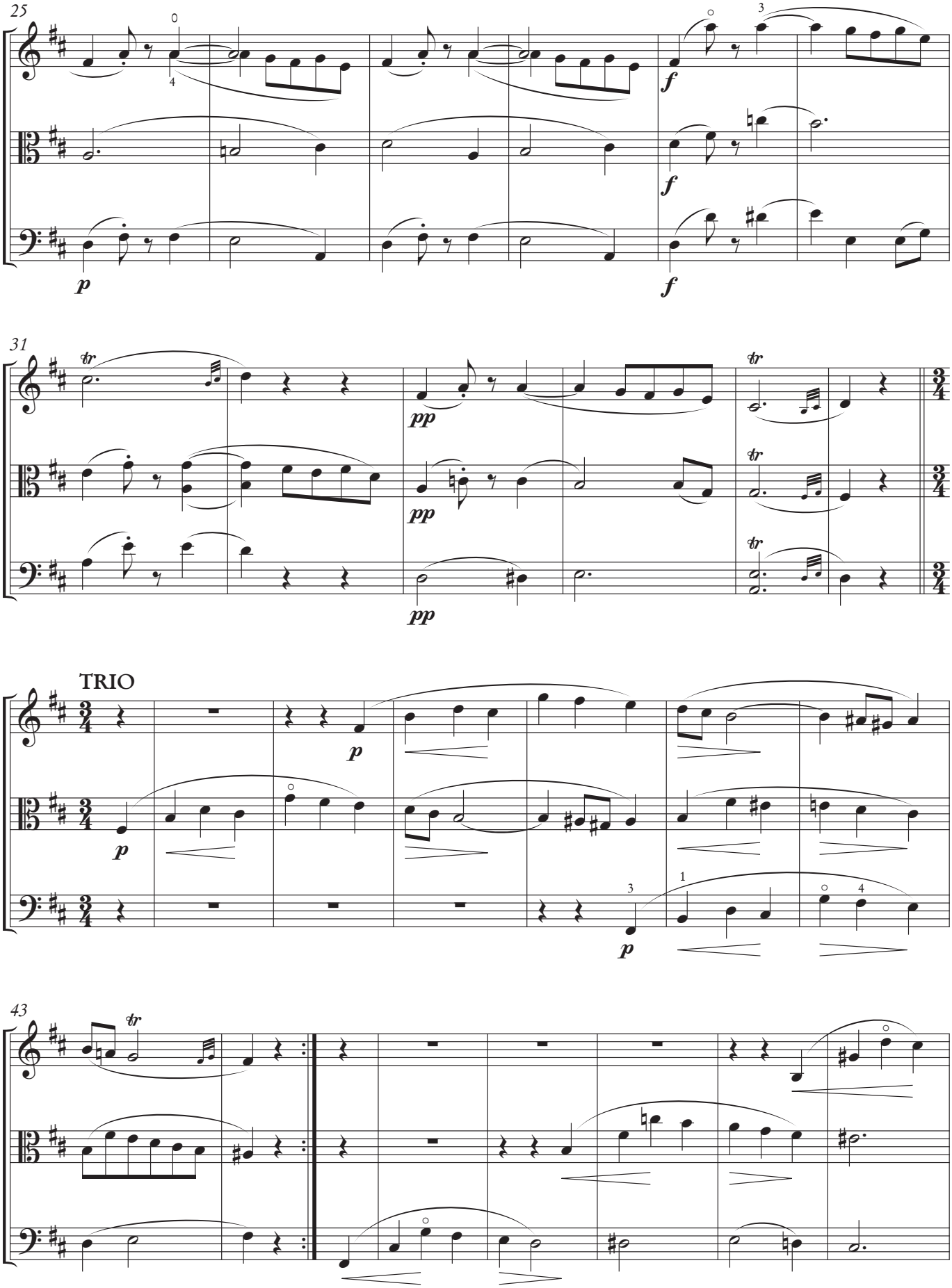
III

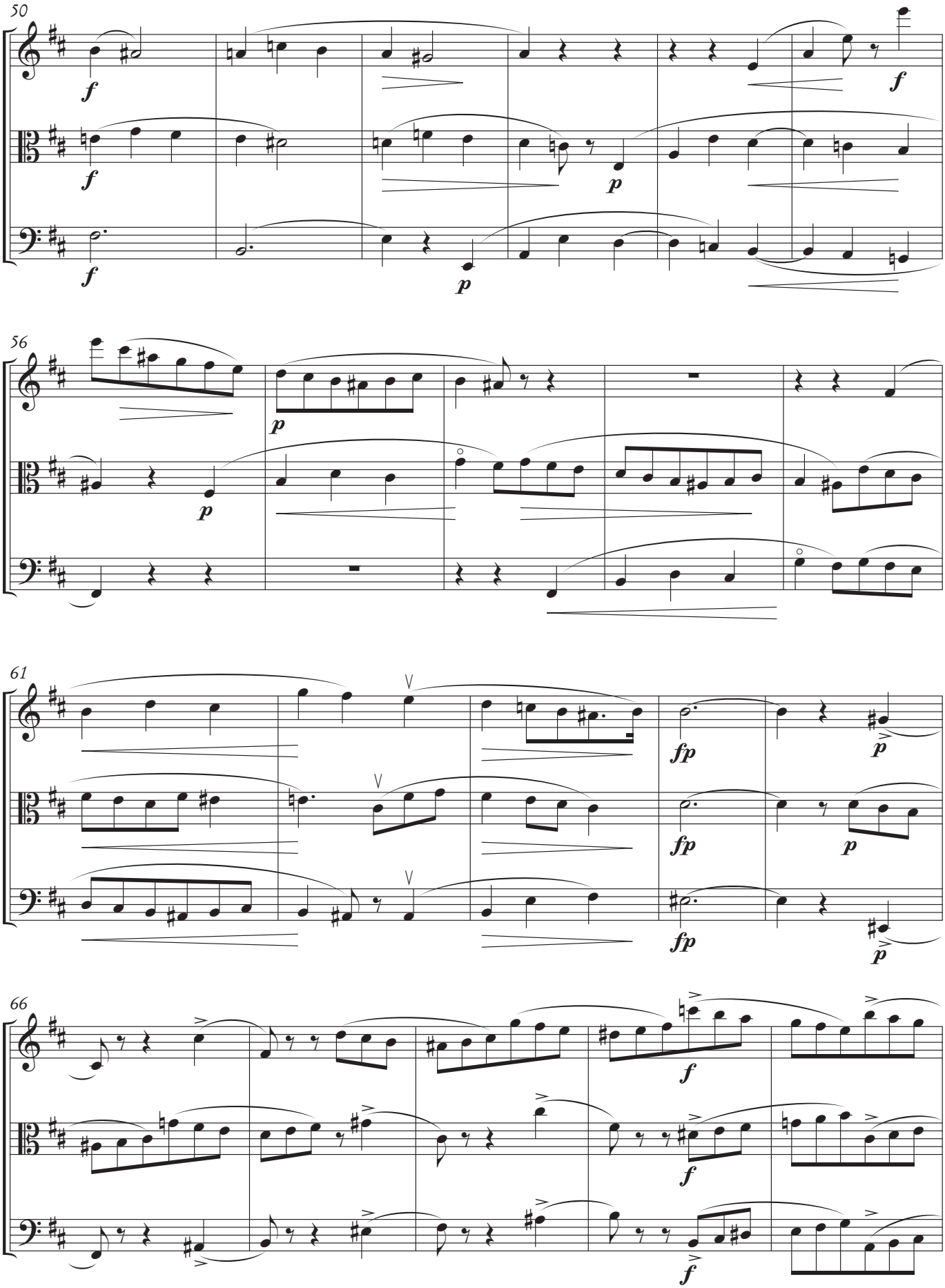
MENUETTO

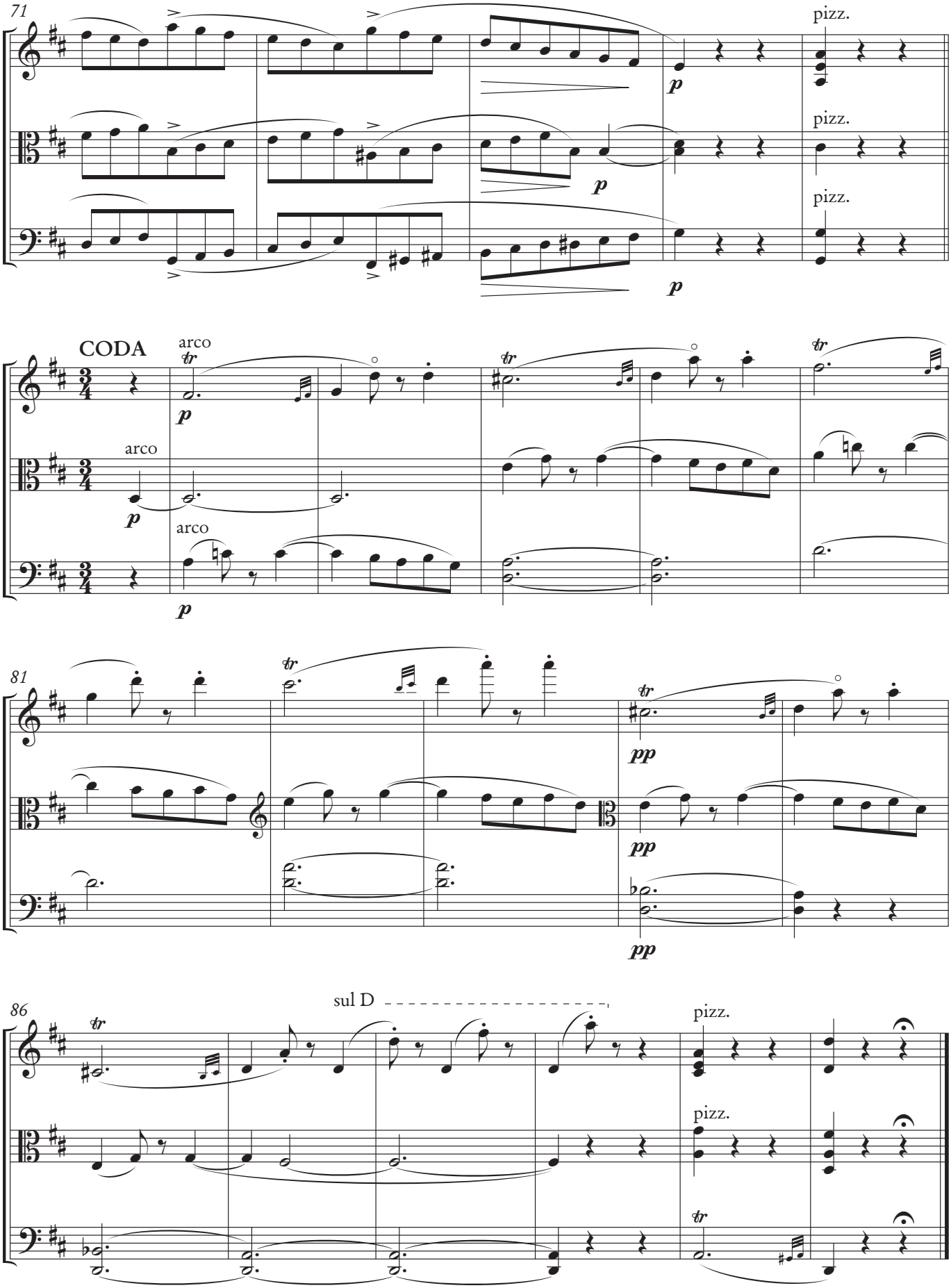
Allegro non troppo (♩ = 160)

semplice




25
31
TRIO
43

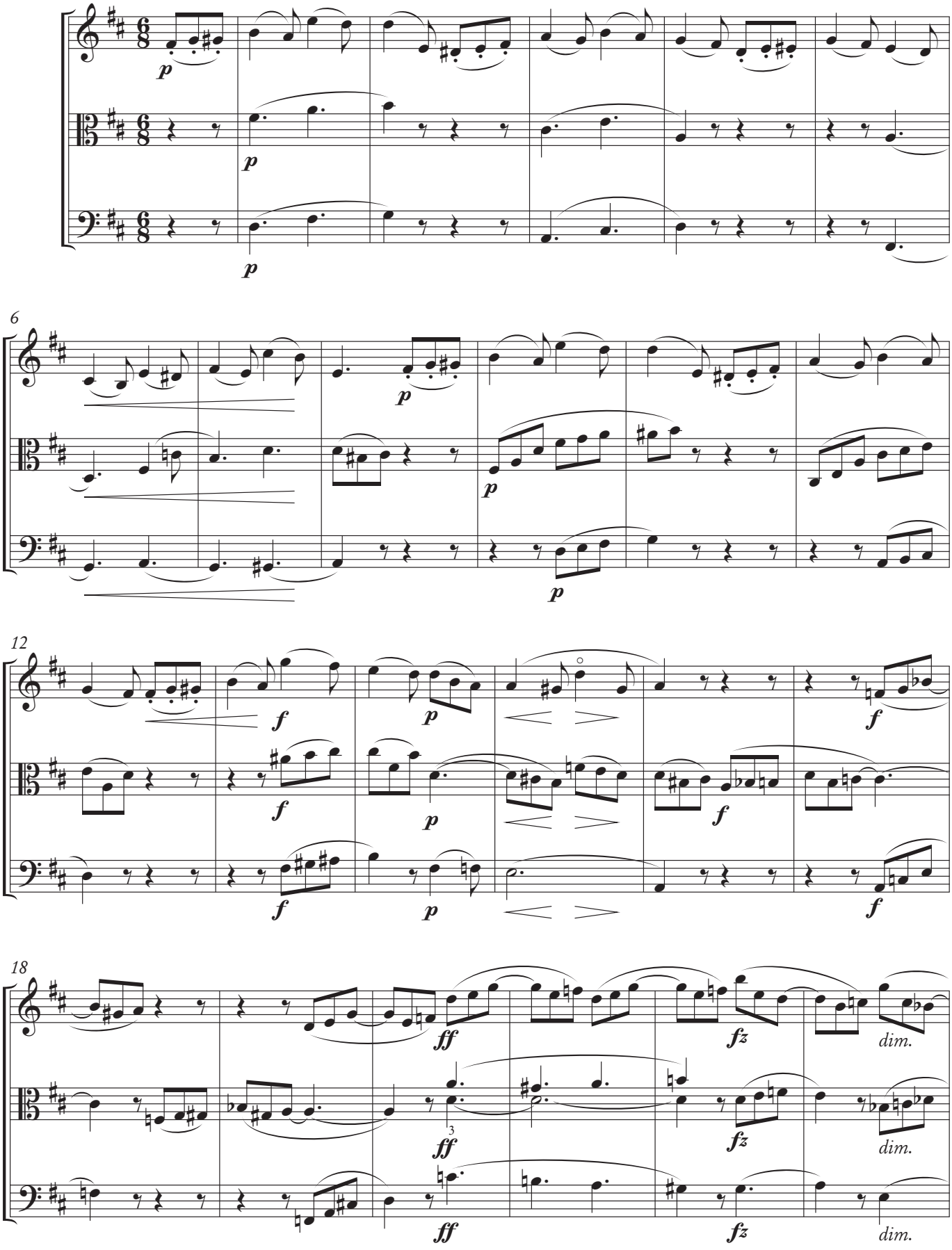

50
56
61
66
f
p
fp

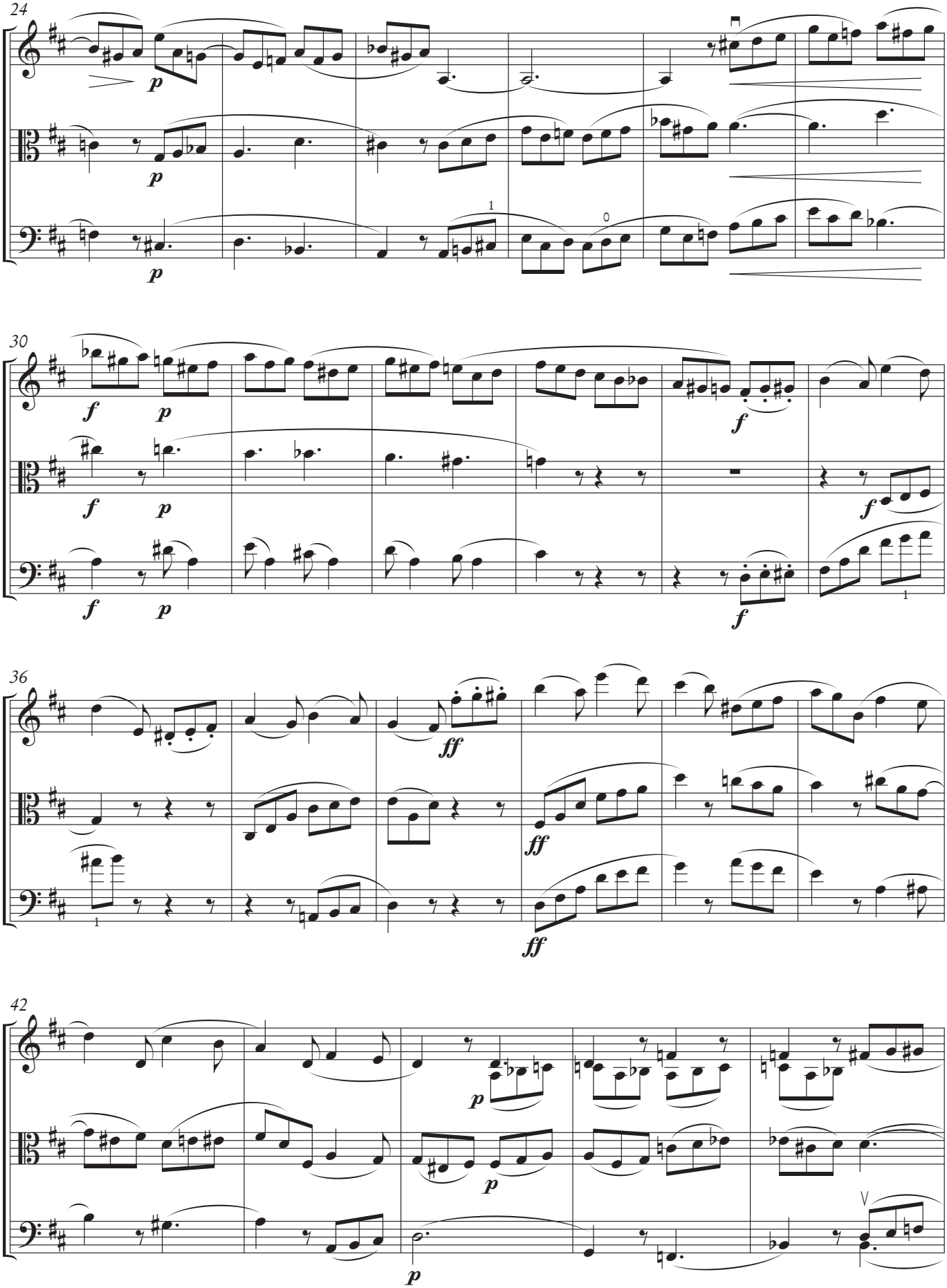

71
pizz.
pizz.
pizz.
p
p
p
CODA
arco
arco
arco
p
p
p
81
pp
pp
pp
86
sul D
pizz.
pizz.

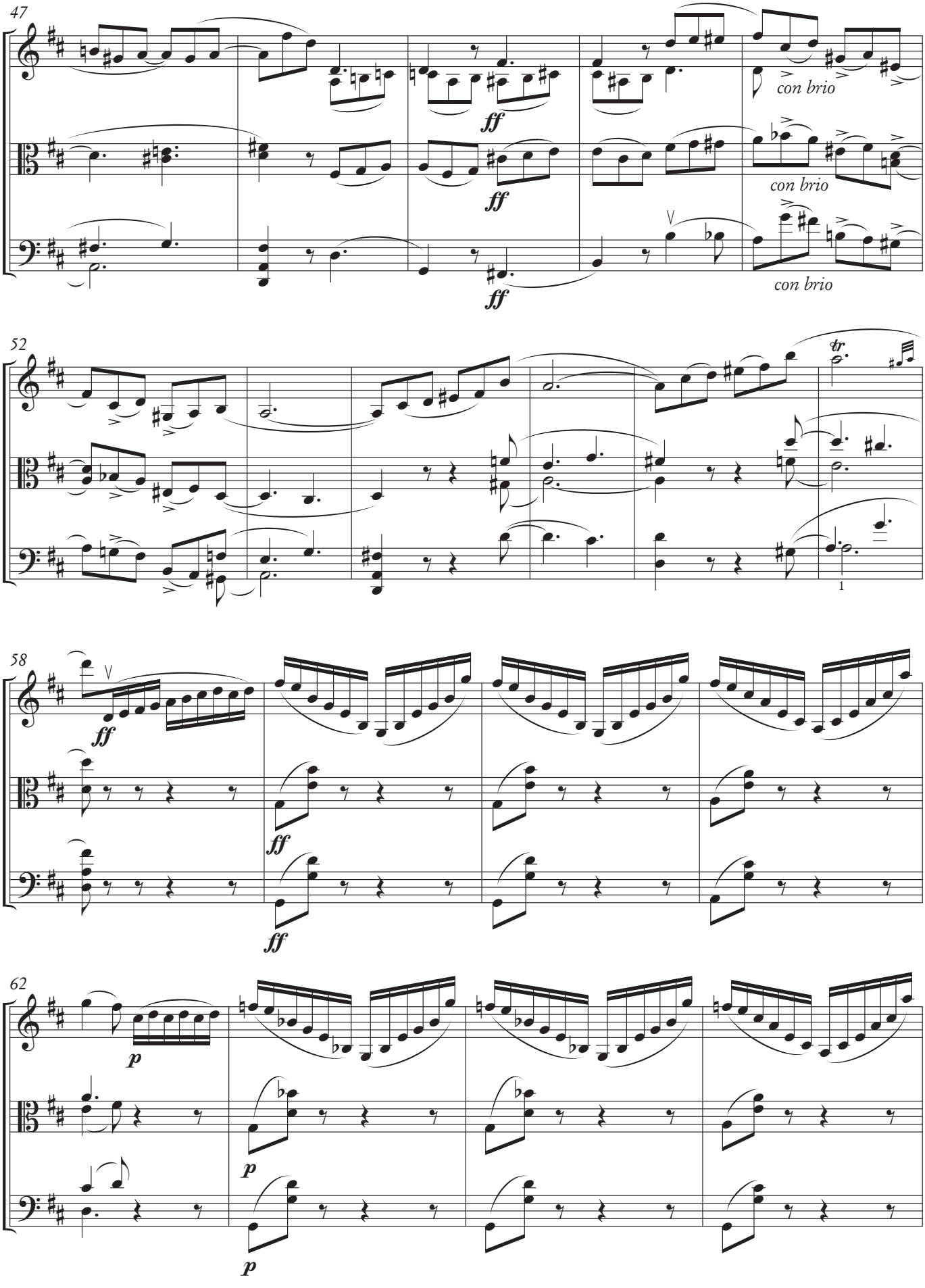
IV

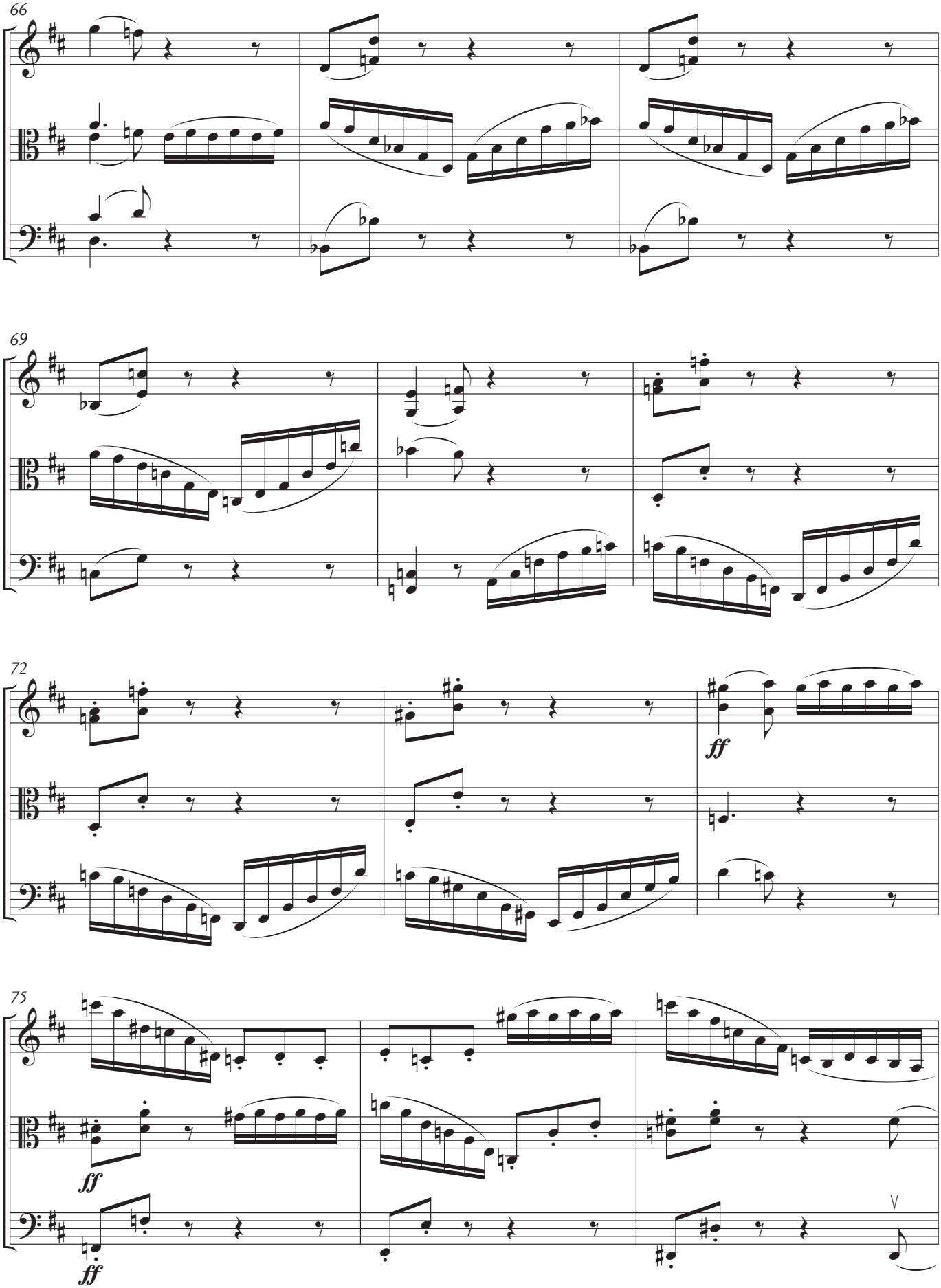
RONDO - FINALE

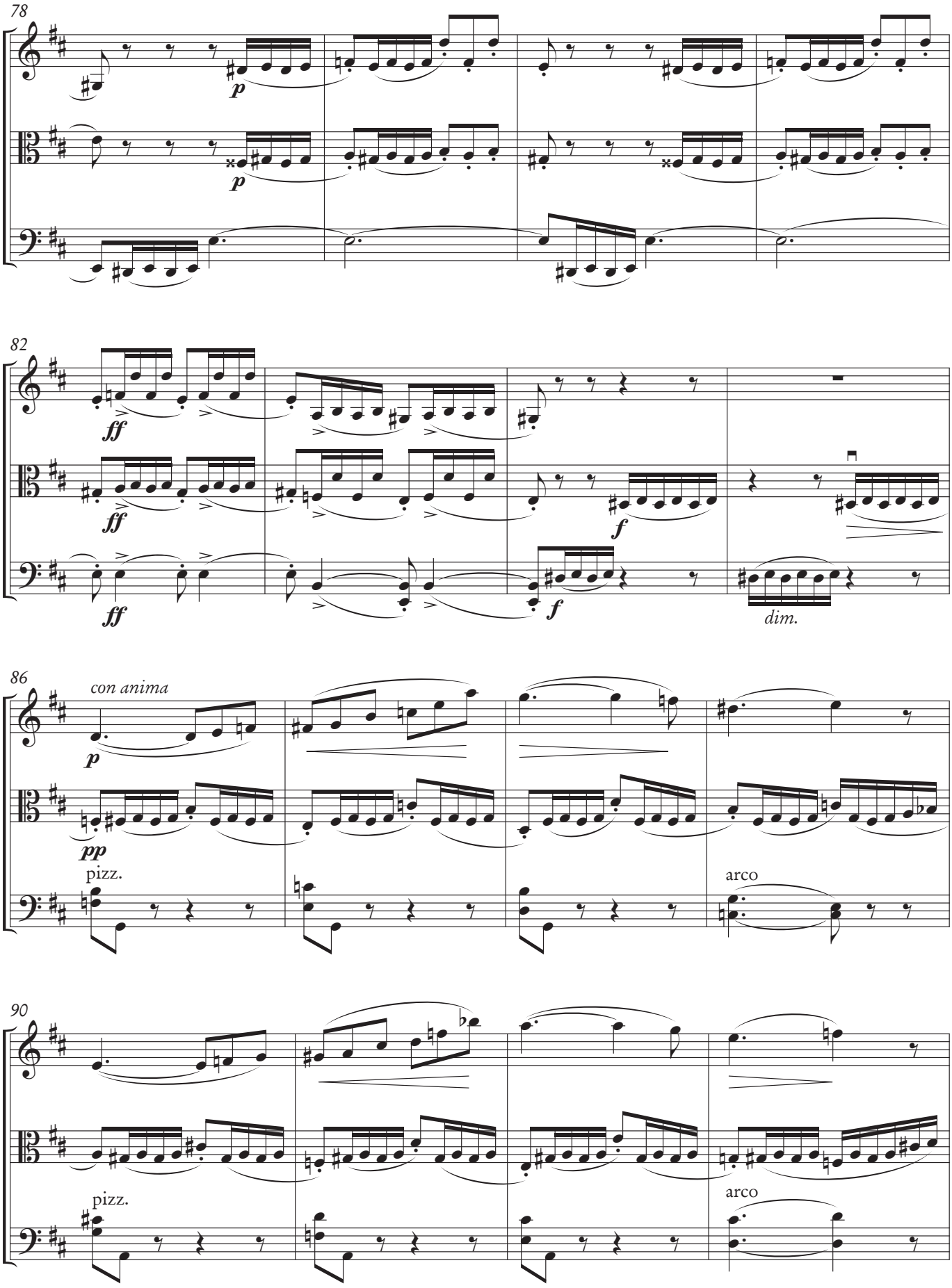
Allegro non troppo (♩. = 92)

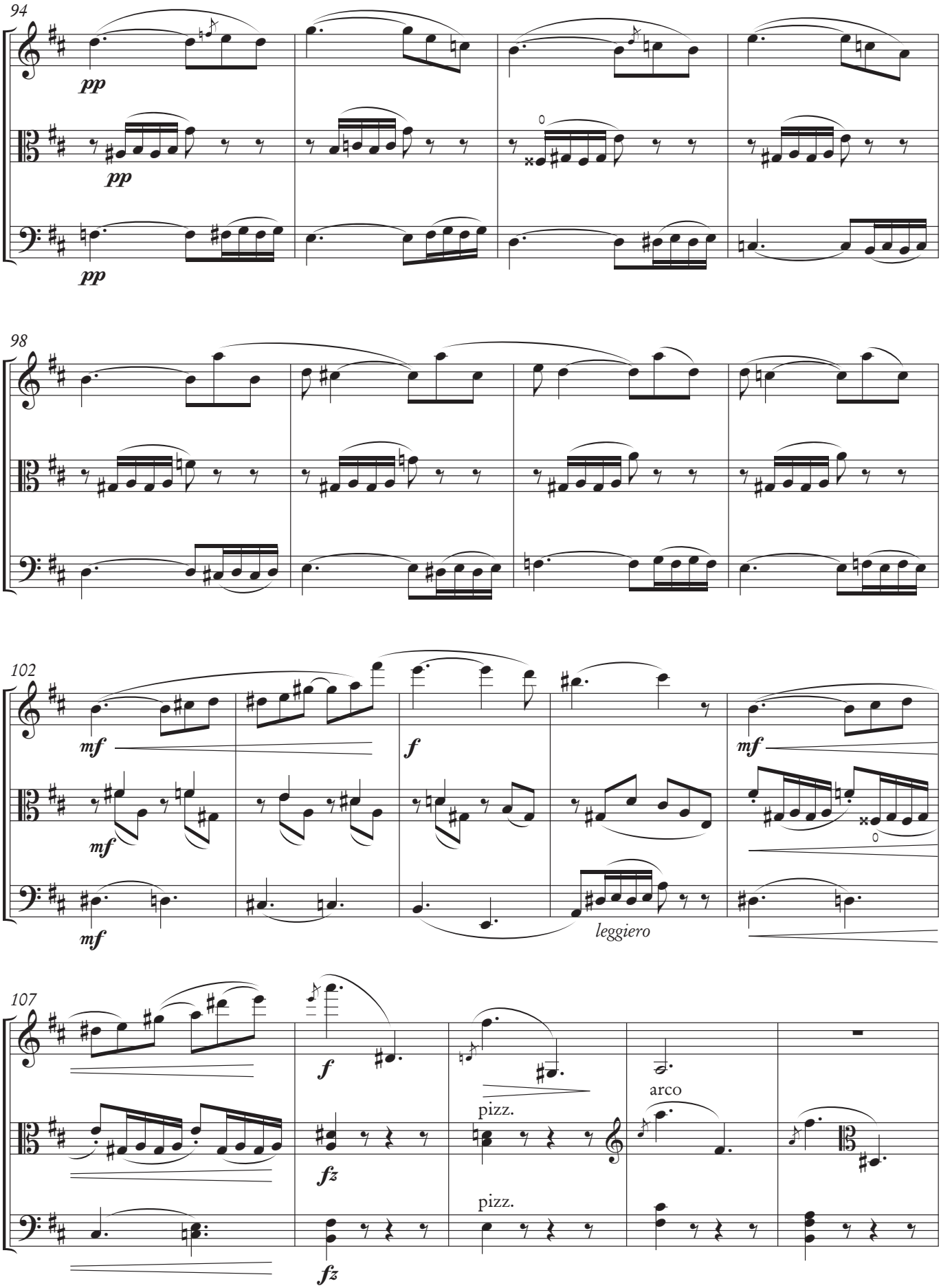


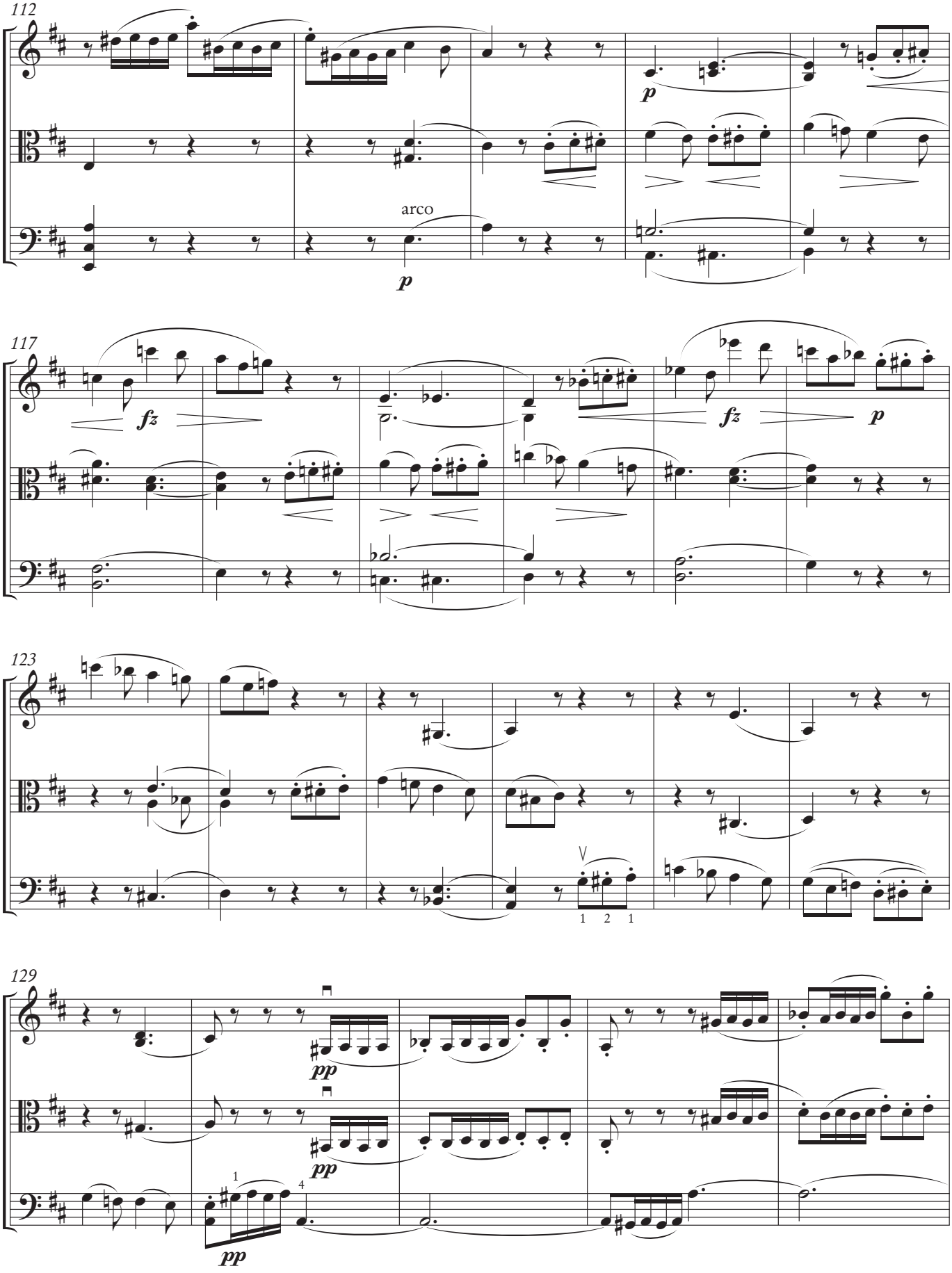

24
30
36
42


47
con brio
ff
con brio
ff
con brio
ff
52
tr
1
58
ff
ff
ff
62
p
p
p


66
69
72
ff
75
ff
ff
V


78
p
p
82
ff
ff
ff
f
f
dim.
86
con anima
p
pp
pizz.
arco
90
pizz.
arco


94
pp
pp
pp
98
102
mf
mf
mf
f
mf
leggiero
107
f
fz
fz
pizz.
pizz.
arco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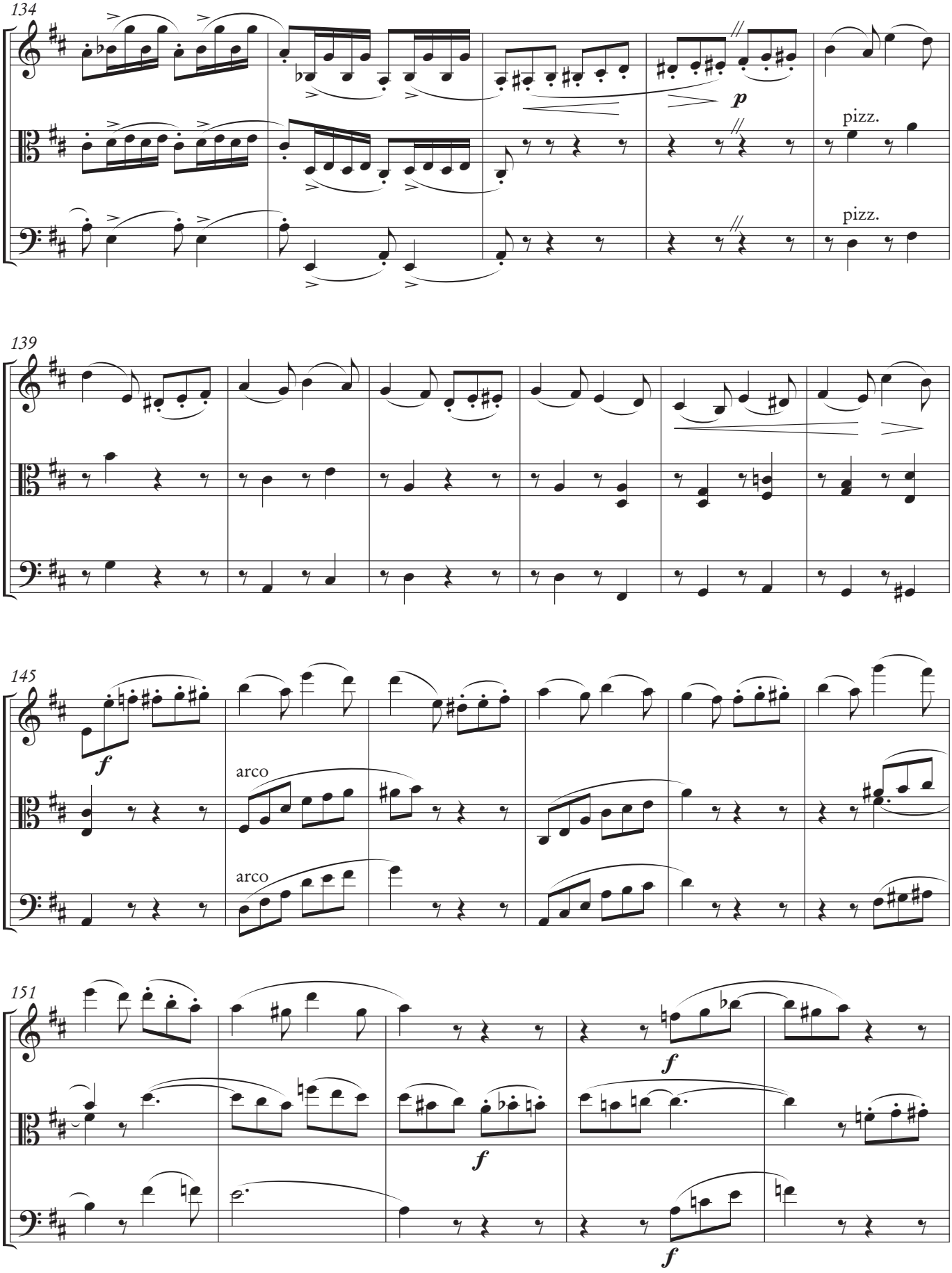
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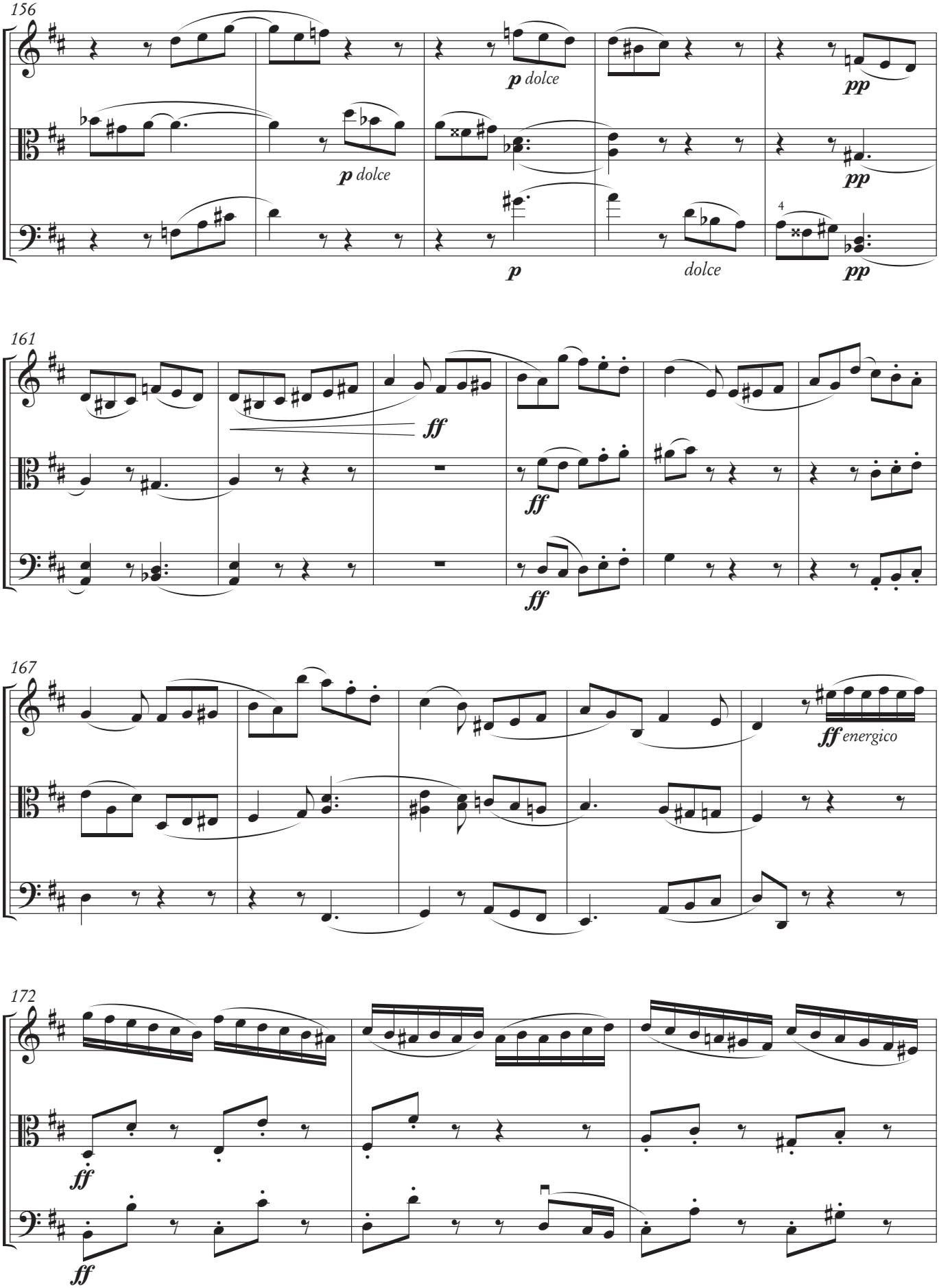
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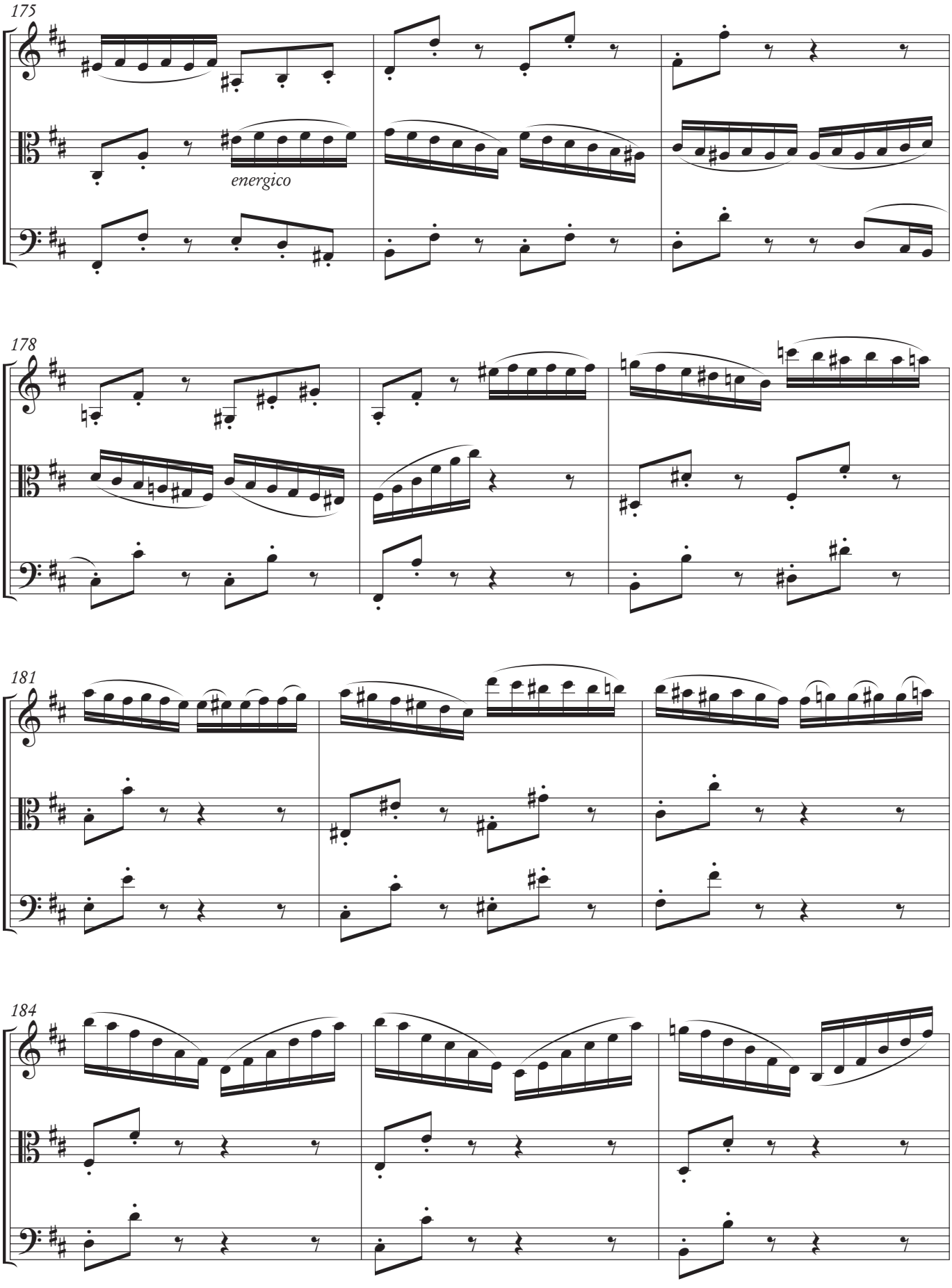
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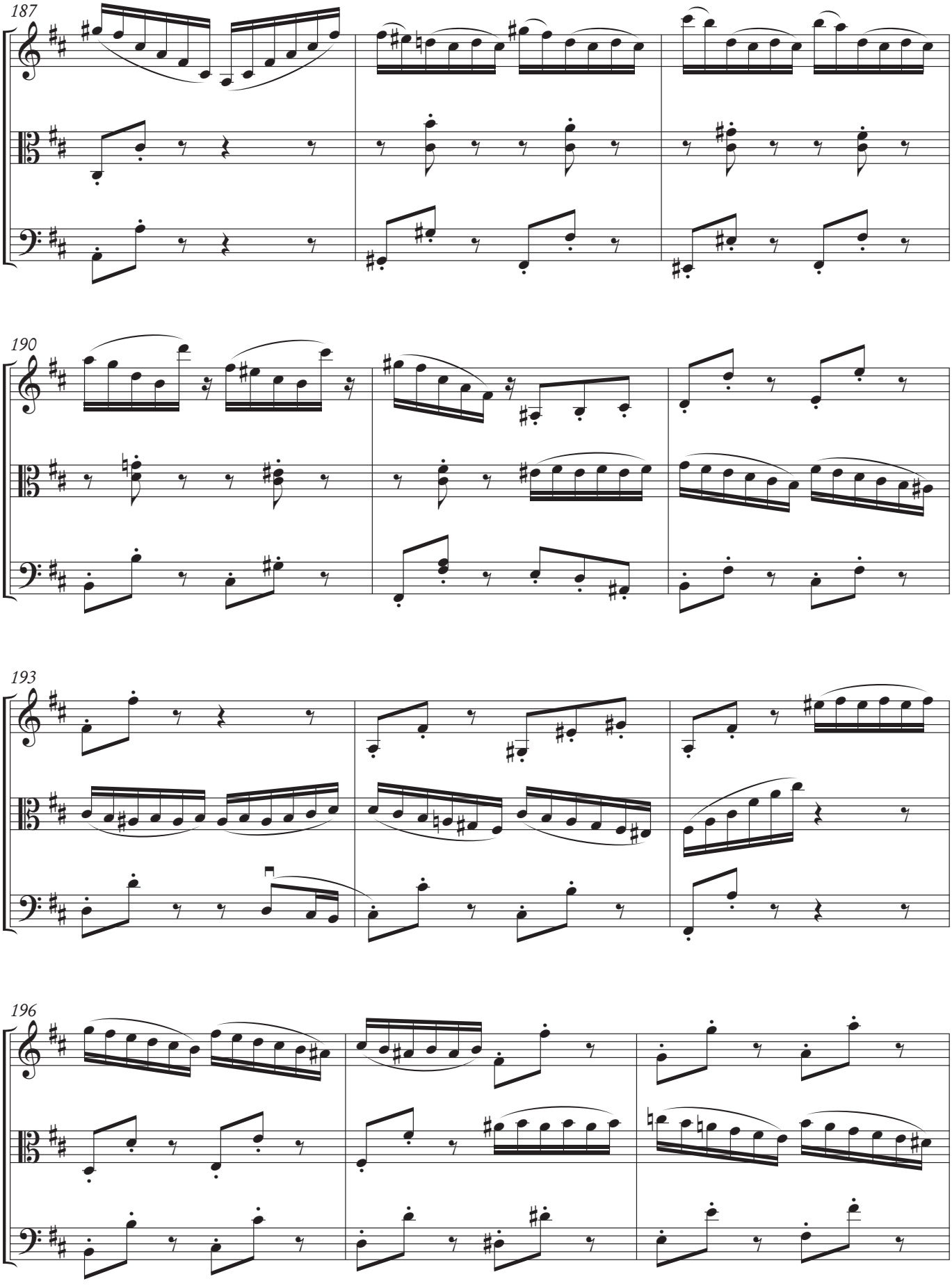
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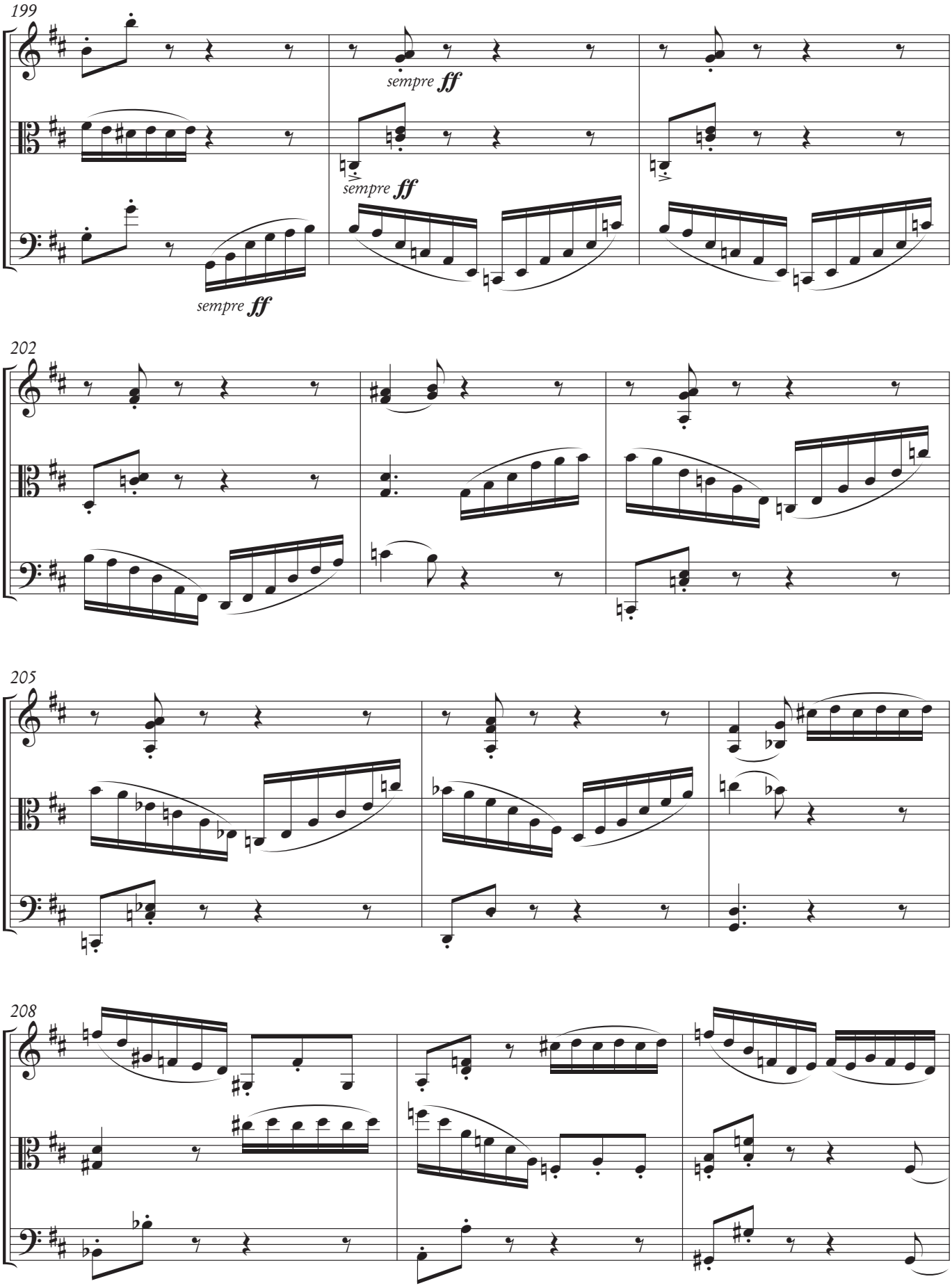
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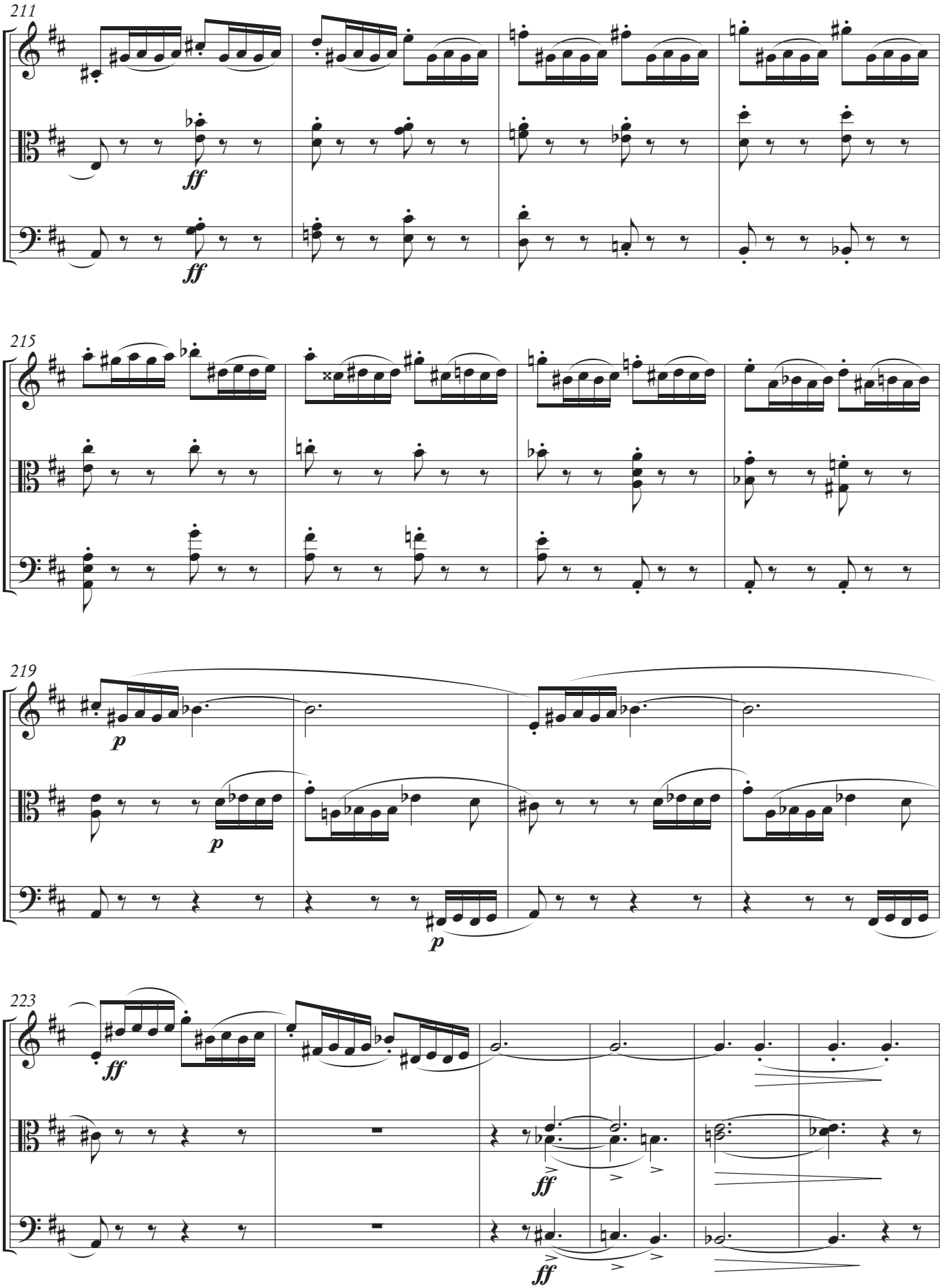
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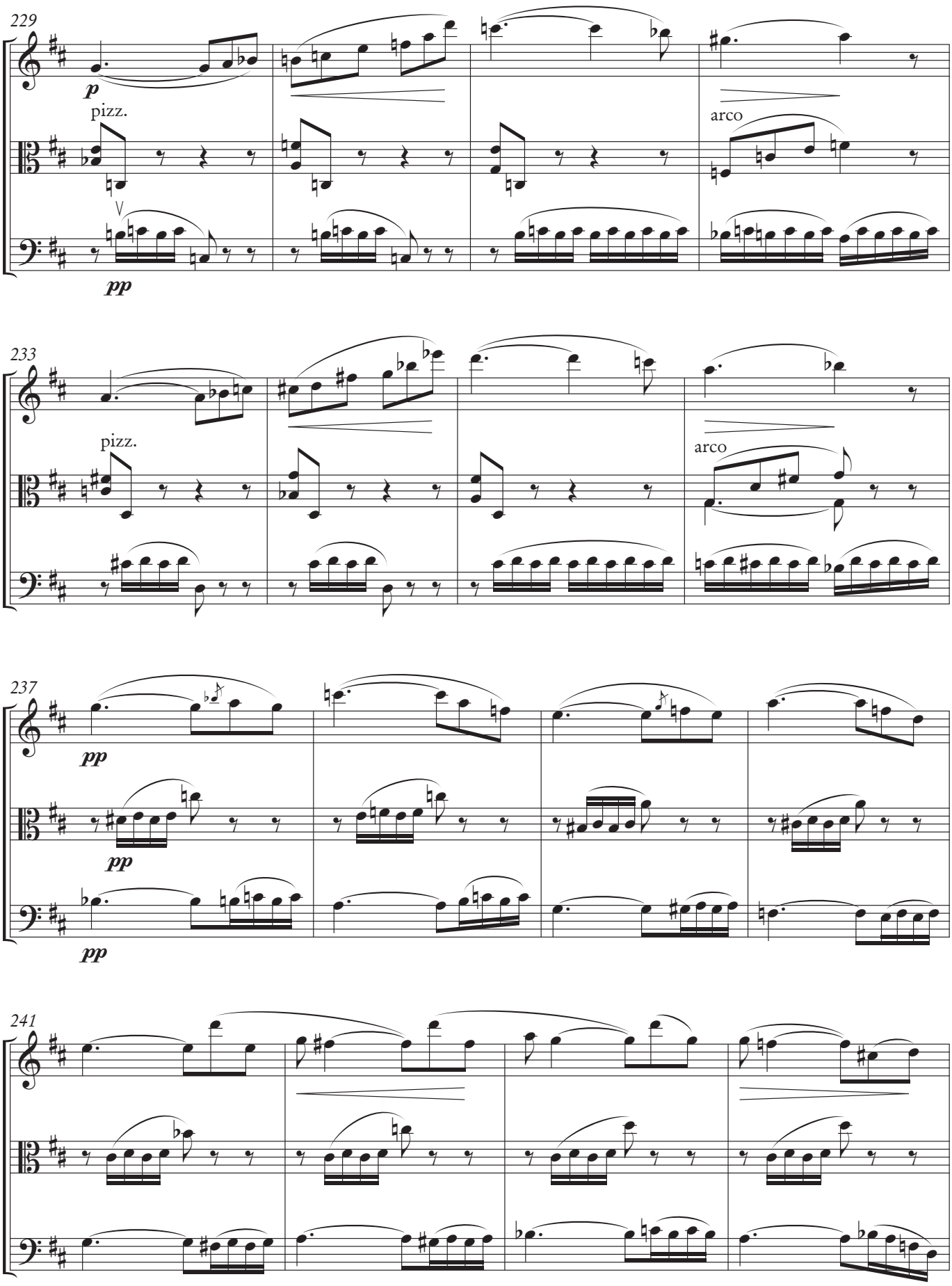
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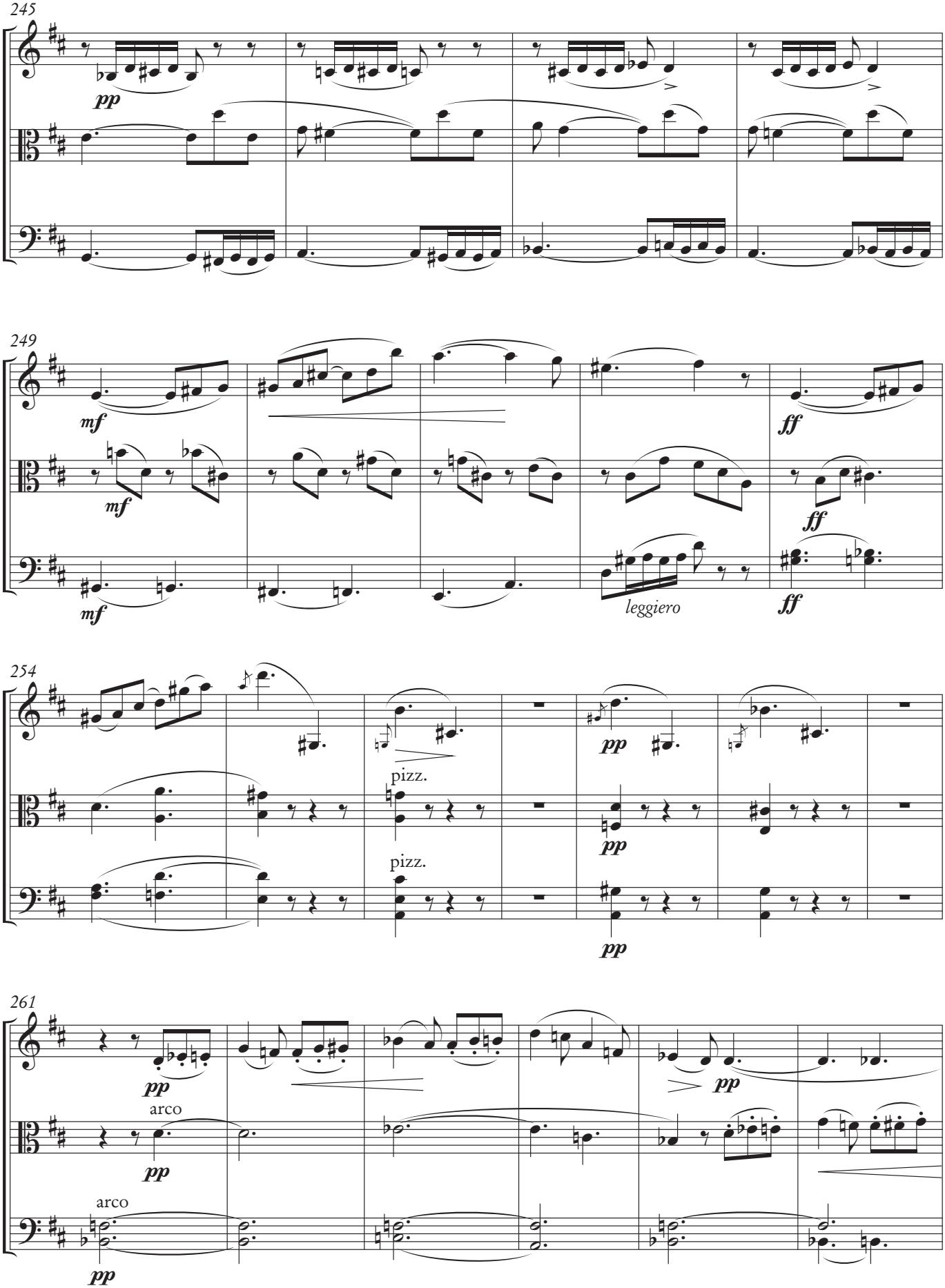
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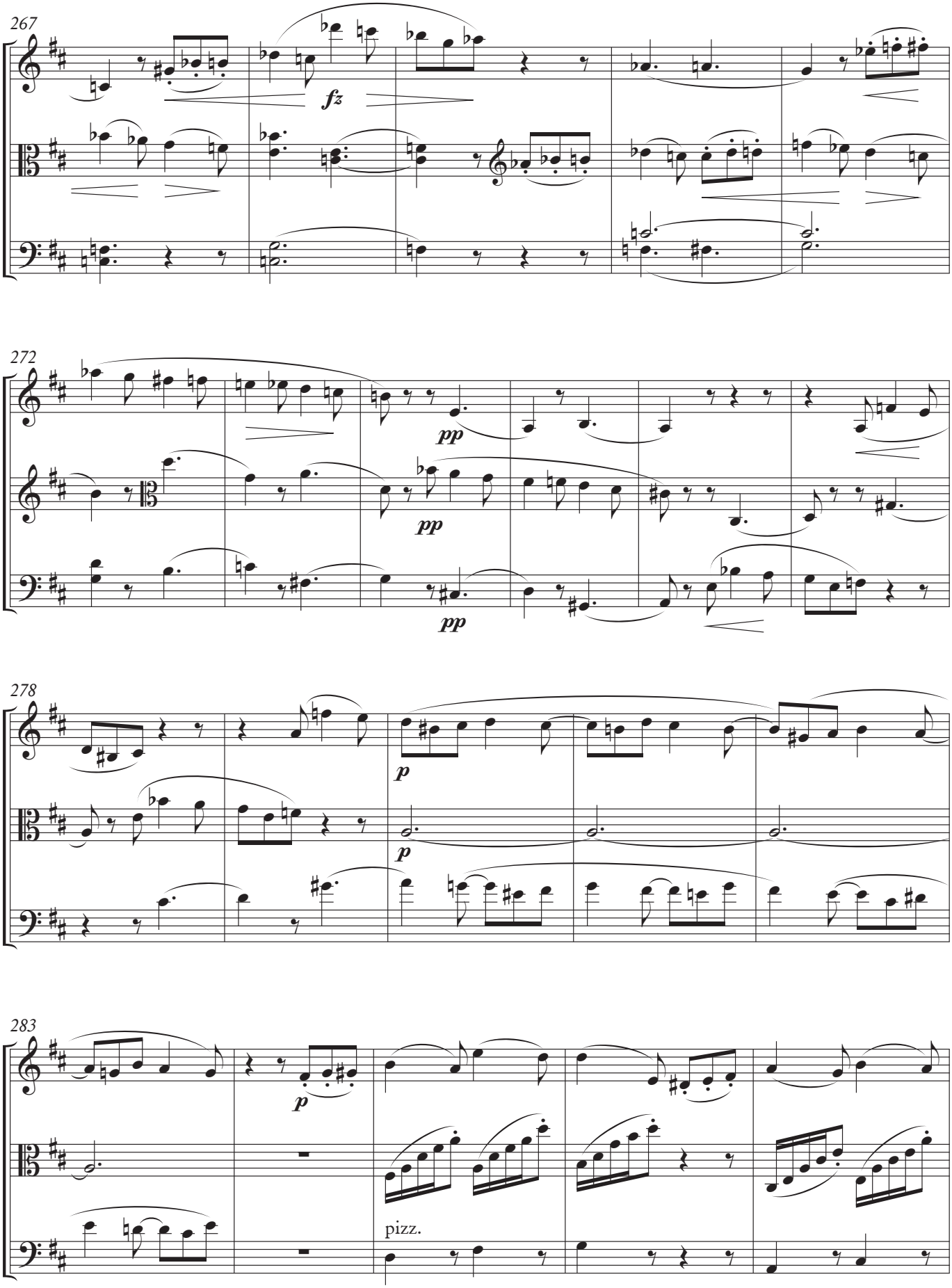
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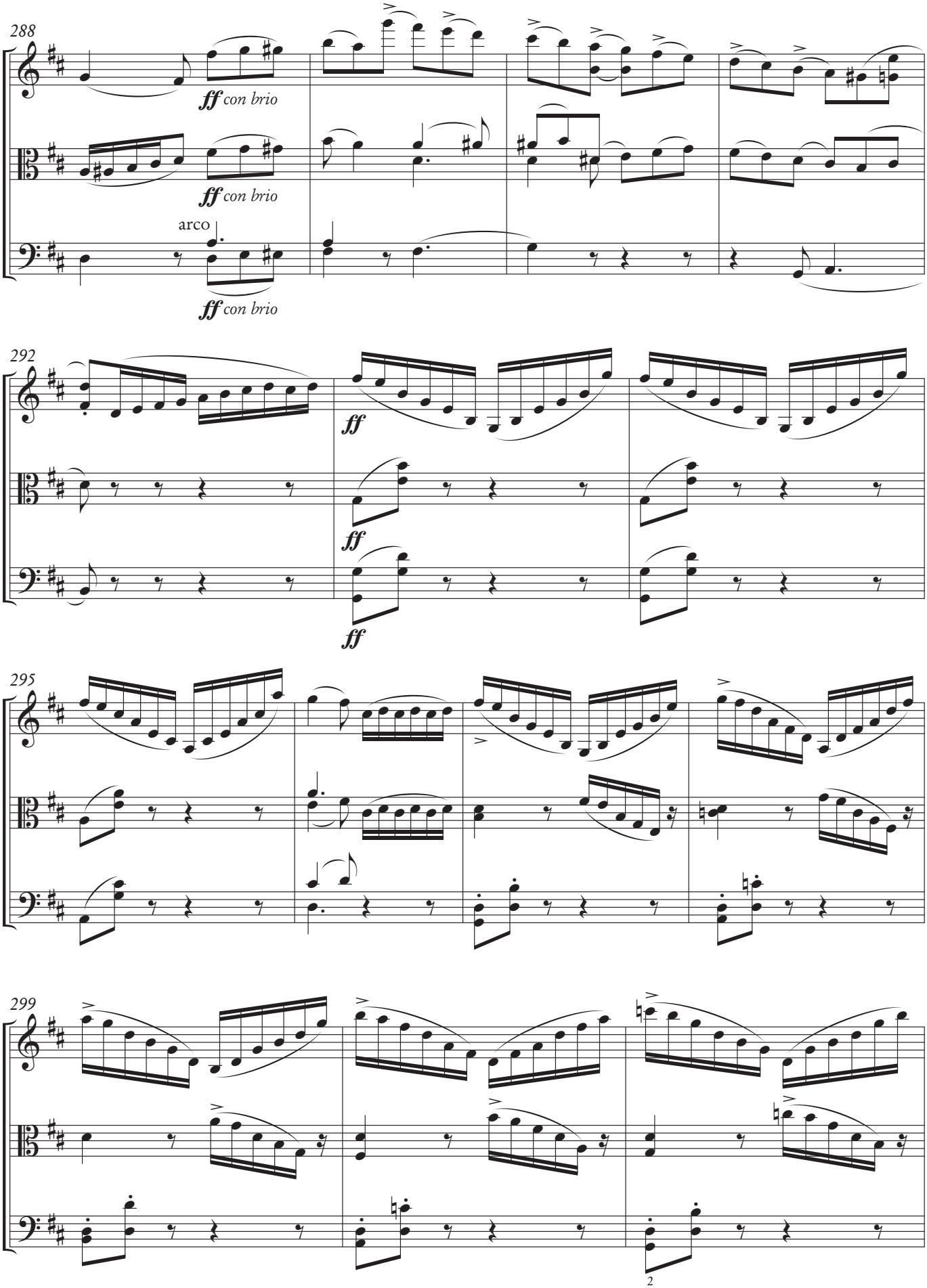
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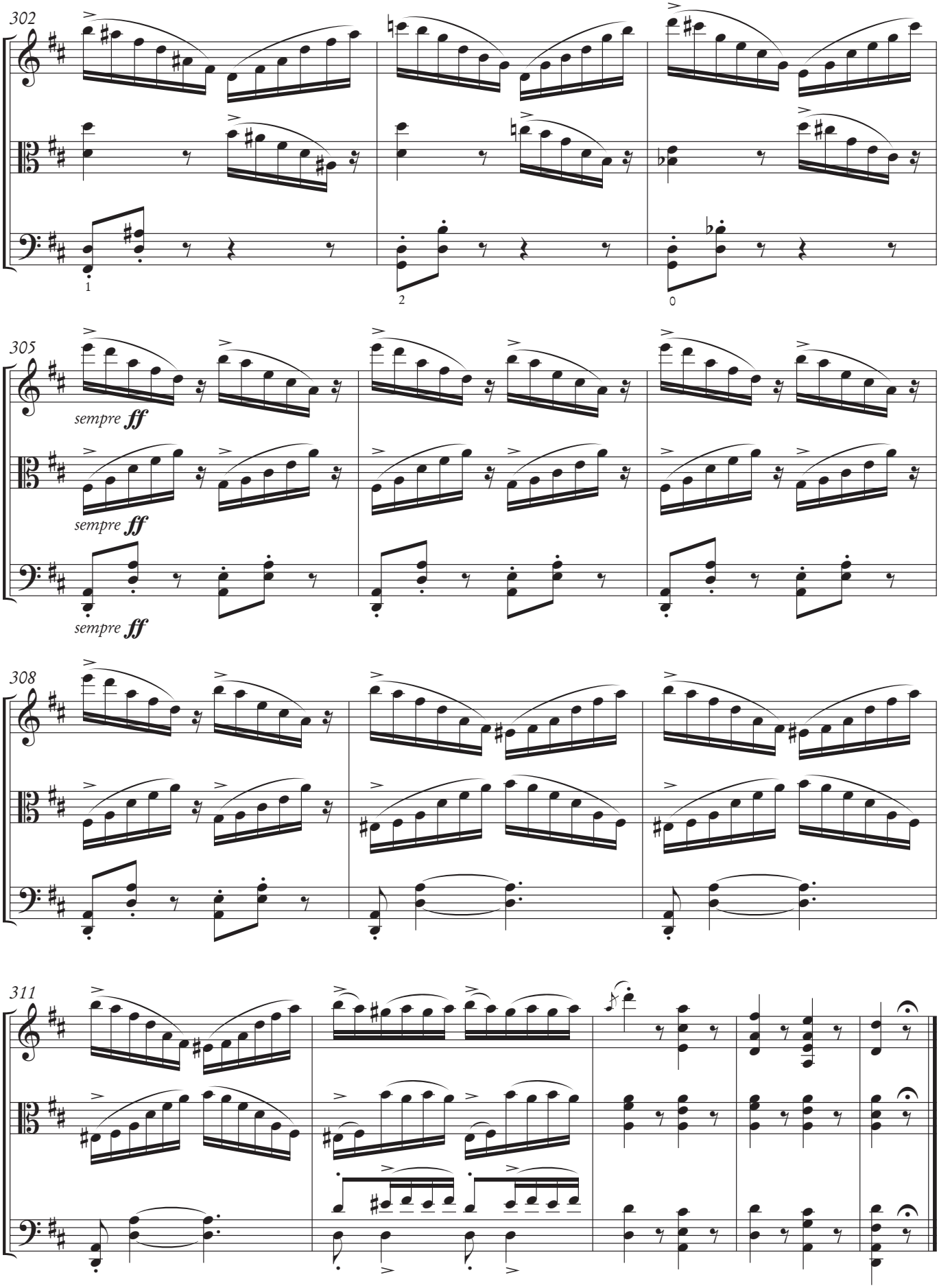
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311

Hermann Berens

Berättelsen om Hermann Berens liv och verksamhet visar i det lilla vilken betydelse förbindelserna med tyskt musikliv under lång tid hade för musikodlingen i Sverige. Åtskilliga musiker rörde sig mellan länderna – och man kan till och med tänka sig att tyskan var ett fullt gångbart språk i Stockholms centrala musikkretsar.

Hermann Berens föddes 1826 i Hamburg. Han fick sin inledande musikutbildning av fadern Carl Berens, flöjtist och tonsättare, som fick sin huvudsakliga bärgning som militär musikledare. Hermann Berens måste ha utvecklats till en skicklig pianist redan i unga år, eftersom han vid 19 års ålder gjorde vida turnéer med den italienska operasångerska Marietta Alboni.

Den ambulerande tillvaron som pianist bör ha fortsatt, även om källorna tiger. 21 år gammal kom han hur som helst till Stockholm med en pianokvintett med idel tyska medlemmar. Ensemblen gjorde ett begränsat antal framträdanden, innan den splittrades.

Hermann Berens anställdes ganska snart som musikalisk informator på Falkenå säteri, sydväst om Örebro. Där undervisade han familjens tre döttrar – den äldsta dottern, Mathilda, skulle bli hans hustru. Från informatorstjänsten i Falkenå var det inte långt till Örebro, där han 1849 fick tjänsten som regementets musikaliske ledare, således samma slags arbete som fadern hade. I Örebro deltog den unge pianisten och gode sångaren också livligt i stadens musikliv.

1860 flyttade Berens med sin familj till Stockholm, där han anlitades som kapellmästare vid Mindre teatern. Det uppdraget innebar också att förse uppsättningarna med musik. Han fick därutöver uppdraget att leda elevorkestern vid Musikaliska akademiens undervisningsverk, det som senare blev Musikkonservatoriet. Senare blev han lärare i komposition och instrument, utnämnd till professor 1868. 1863 blev han kapellmästare vid Dramatiska teatern.

Hermann Berens musikaliska produktion är både omfattande och varierad. En stor del av verken skrevs inför bestämda framförandetillfällen: kammarmusik inför salongskvällar, skådespelsmusik inför teaterpremiärer. Eftersom han fick många verk publicerade, kan man också tänka sig att förläggare beställde musik av Berens. Merparten av hans produktion skrevs därför med ivriga användare väntande utanför dörren.

Verken vittnar om en tekniskt kunnig upphovsman med goda insikter i tidens musikaliska språk. Fastän han levde större delen av sitt liv i Sverige, har hans musik knappast svensk eller nordisk färg, utan är i stället starkt anknuten till uppväxtens musikmiljöer. Hans förmåga att anpassa sina kompositioner efter den aktuella genren måste också nämnas som kännetecken.

Han avled i Stockholm 1880.

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Stråktrios opus 85

Under slutet av 1700-talet odlades stråktrion relativt flitigt men efter 1830 minskade intresset för genren markant. I den generation Hermann Berens d.ä. tillhörde försökte sig endast få tonsättare på ambitiösa verk för denna sättning. Genren upplevde senare något av en renässans under 1900-talet genom verk av bland andra Paul Hindemith, Anton Webern och Arnold Schönberg vilket fått den senare delen av 1800-talet att framstå som en stråktrioproduktionens lågkonjunktur.

Utan hänsyn till denna allmänna trend skrev Berens sommaren 1871 sina tre trior för violin, viola och cello op. 85. Musiken har en tydligt klassicerande tendens. Formmässigt rör det sig om kompositioner av typen trio concertant med tre likvärdiga, tematiskt substantiella stämmor. Såväl det storskaliga som det småskaliga, såväl den fyrsatsiga formen som den satstekniska uppbyggnaden vetter åt det symfoniska. Vid kompositionstillfället var tonsättaren 45 år gammal och op. 85 tillhör således hans mogna skapande. Berens hade vid det laget varit professor vid Kungl. Musikkonservatoriet i tre år och hade redan sin enda stråkkvartett bakom sig. Triorna är tillägnade upphovsmannens tre år yngre bror August Adolf Berens som var violinist i Kungl. Hovkapellet 1852–53 och sedermera pukslagare i samma orkester.

Op. 85 nr 1 D-dur
Den övergripande karaktären i D-durtrion är ljus och harmonisk, och styckets musikaliska konstruktion vilar på en stor del klassiskt tematiskt arbete. Huvudtemat i Allegro vivace-satsen förenar två korta motiv: en punkterad rytm och en treklangsbrytning. Dessa komponenter dyker satsen igenom upp som byggstenar med ständigt skiftande funktioner – i frasslut, i ackompanjemang, som ekon, etcetera. Samma punkterade rytm återkommer i inledningen av den följande satsen, Andante maestoso, där småningom en *dolente*-passage med Schumannska vibrationer dyker upp. Verket avrundas av en elegant menuett och ett rondo med plats för virtuost exalterade passager. Den första trion fullbordades den 31 juli 1871.

Op. 85 nr 2 c-moll
Trion i c-moll är daterad i Stockholm den 18 juni 1871 och var därmed den första kompositionen i samlingen som färdigställdes. Liksom i syskonverken framträder de tre instrumenten med kvartettmässig fyllighet – i första satsen i närmast orkestral gestalt. Periodbyggen och kadenser är utformade med den wienklassiska retorikens tydlighet. I tredje satsen, Allegro patetico, ger en aktiv polyfon stämväv musiken rörelseenergi. Trio-delen i denna sats inleds med ett rustikt tema i likadan rytm som den melodiska figur i hornkvinter som genomsyrar föregående sats, Andante con moto. Berens gillade att plantera sådana enhetsskapande förbindelser mellan satserna i längre verk. Proceduren kommer även till synes då c-molltemat från styckets inledning återkommer i sluttakterna av den sista satsen i en cyklisk gest som ramar in hela kompositionen, samt i den ovan nämnda rytmiska länken mellan första och andra satsen i D-durtrion.

Op. 85 nr 3 F-dur
F-durtrion startar i en lågmäld samtalston som efter hand moduleras till en rad stämningar. Inom den första satsens ram avlöser kontrapunktiskt vävda stämmor, en melankolisk mollmelodi med enkelt ackompanjemang, ett fanfararat *fortissimo*-parti och ett koralliknande *religioso*-tema varandra. I andantet sprider ett innerligt

sidotema i violan markerat sonore varma känslor medan det följande scherzandot och avslutningssatsen uppvisar en mer energisk attityd.

F-durtrion fullbordades på Dalarö den 30 augusti 1871. Den kom att framföras offentligt i Stockholm åtminstone två gånger under tonsättarens levnad: 10 mars 1875 i Musikaliska konstföreningens regi i Stora börssalen och den 29 januari 1878 i Vetenskapsakademiens hörsal. En recension i *Dagens Nyheter* berömmer verket ”som på det fördelaktigaste sätt vittnar om komponistens kontrapunktiska förmåga och isynnerhet var anslående i sitt andante och scherzo” (30/1 1878).

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Kritisk kommentar

Källmaterial

Utgåvan grundar sig på partitur i autograf (**A**) samt tryckta stämmor (**TS**) utgivna 1977 av Amadeus Verlag (Bernhard Päuler) Winthertur, Schweiz GM 648a.
På sista partitursidan (**A**) står det: ”H. B./Stockholm/juni 18/1871”.

Kommentarer

Sats I: Allegro vivace

TAKT	INSTR.	ANM.
29	vla	legatobåge tillagd på 16-delar
141	vl	p tillagt i a m t.139 samt vla t.140

Sats II: Andante con moto

Sats III: Scherzo

Sats IV: Allegro assai

9	vla, vc	p tillagt i a m vl
228	vc	1:a 4-delen ändrad till punkterad 4-del i a m vl, vla

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Hermann Berens

The story of Hermann Berens' life and career amounts to a microcosm of the long-lasting importance of German connections for Swedish music. A fair number of musicians moved back and forth between the two countries, and German may actually have been a perfectly viable lingua franca with Stockholm's inner music circles.

Hermann Berens was born in Hamburg in 1826. He received his first music education at the hands of his father, Carl Berens, flautist and composer, who worked mainly as a military director of music. Hermann Berens must have developed into a skilful pianist in early years, because at the tender age of 19 he went on extensive concert tours with the Italian opera singer Marietta Alboni.

His ambulatory existence as a pianist probably continued, even though the sources tell us nothing about it. Be this as it may, at the age of 21 he arrived in Stockholm together with an all-German piano quintet which gave a limited number of performances before splitting up.

Hermann Berens was quite soon taken on as music tutor at Falkenå Säteri, a manorial estate to the southwest of Örebro, where he taught the three daughters of the family, the eldest of whom, Matilda, later became his wife. From the Falkenå tutorship it was but a short step to Örebro, where in 1849 he was appointed regimental director of music – following in his father's footsteps. The young pianist, who was also blessed with a good singing voice, played a very active part in the town's music-making.

In 1860 Berens and his family moved to Stockholm, where he was engaged as orchestral conductor at the theatre Mindre teatern. His duties included the writing of incidental music. In addition, he was given charge of the student orchestra at the educational institution of the Royal Swedish Academy of Music, later to become the Royal Conservatory of Music. He eventually became a composition and instrumental teacher, and in 1868 was made a professor. In 1863 he became principal conductor at the Royal Opera.

The music output of Hermann Berens is both copious and varied. Many of his compositions were occasional pieces: chamber music for salon soirées, incidental music for theatrical first nights. Given that many of his works were published, he may well have received commissions from music publishers. Most of his output, therefore, was written with keen users eagerly waiting at the door.

The compositions testify to a technically proficient author with a good insight into the musical language of his time. Even though most of his life was spent in Sweden, his music can hardly be ascribed a Swedish or Nordic tinge, but is instead closely tied to the musical environments of his formative years. His capacity for adapting his compositions to the relevant genre is another characteristic deserving of mention.

Hermann Berens was elected to membership of the Royal Swedish Academy of Music in 1864. He died in Stockholm in 1880.

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Transl. *Roger Tanner*

String Trios opus 85

During the end of the 18th century music for string trios was relatively diligently cultivated, but after 1830 interest in the genre decreased markedly. There were only a few composers in the elder Hermann Berens' generation who created ambitious works for this constellation. The genre later had something of a renaissance during the 20th century through the works of, among others, Paul Hindemith, Anton Webern and Arnold Schoenberg, which made the latter part of the 19th century seem like a recession with regards to the composition of string trio works.

Regardless of this general trend, in the summer of 1871 Berens wrote his three trios for violin, viola and cello op. 85. The music clearly tends towards classicism. In terms of form these compositions can be categorised as trio *concertant* types with three equivalent, thematically substantial parts. Within the larger forms and the smaller forms, and the four-movement forms along with the technique used to develop the movements – all point towards a symphonic style. At the time he created the work the composer was 45 years old and op. 85 belongs to his more mature artistry. At that time, Berens had been a professor at the Royal Swedish Music Conservatory for three years and had already written his only string quartet. The trios are dedicated to the composer's three-year-younger brother August Adolf Berens who was a violinist in the Royal Swedish Orchestra during the period 1852–1853 and later also a timpani player in the same orchestra.

Op. 85 No. 1 in D major

The overall character of the D major trio is light and harmonious with the piece's musical construction resting on a large amount of classically thematic work. The main theme in the *Allegro vivace* movement combines two short motifs; a punctuated rhythm and a broken triad. These elements emerge throughout the movement as building blocks with constantly changing functions – in phrase endings, in the accompaniment, as echos, and more. The same punctuated rhythm reappears in the introduction to the following movement, *Andante maestoso*, where a *dolente* passage with Schumannian vibrations eventually appears. The work is rounded off by an elegant minuet and a rondo with space for virtuosic high-tension passages. The first trio was completed on July 31, 1871.

Op. 85 No. 2 in C minor

The trio in C minor is dated in Stockholm on June 18, 1871 and was thus the first composition in the collection to be completed. As with its sibling works, the three instruments appear with quartet-like fullness – in the first movement in almost orchestral form. Cyclical constructions and cadences are designed with the clarity of Viennese classical expression. In the third movement, *Allegro patetico*, an actively polyphonic weaving of voices, gives the music kinetic energy. The trio part of this movement begins with a rustic theme in the same rhythm as the melodic figure in horn (perfect) fifths that permeates the previous movement, *Andante con moto*. Berens liked to plant such unifying bits creating connections between the movements in longer works. The technique also becomes apparent when the C minor theme from the beginning of the piece reappears in the final bars of the last movement in a cyclical gesture that frames the whole composition, as well as in the above-mentioned rhythmic link between the first and second movement in the D major trio.

Op. 85 No. 3 in F major

The F major trio starts in a low-key conversational tone that gradually modulates into a series of moods. Within the framework of the first movement, contrapuntally woven parts, a melancholic minor melody with simple accompaniment, a fanfare-like *fortissimo* section and a chorale-like *religioso* theme take turns. In the same spirit, a heartfelt secondary theme in the viola, marked *sonore*, spreads warm feelings, while the following *scherzo* and the closing movement show a more energetic attitude.

The F major trio was completed on Dalarö on 30 August 1871. It was performed in public in Stockholm at least twice during the composer's life: on March 10th, 1875 under the auspices of the Musical Arts Music Association in the Great Stock Exchange Hall and the 29th of January 1878 in the Royal Swedish Academy of Sciences' auditorium. A review in the newspaper, *Dagens Nyheter*, praises the work 'which in the most advantageous way testifies to the composer's contrapuntal ability and in particular was striking in its *andante* and *scherzo*' (30/1 1878).

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Transl. *Jill Ann Johnson*