



Emil
HARTMANN

Chamber Music

Elisabeth ZEUTHEN SCHNEIDER · Nicolas DUPONT
Tony NYS · Justus GRIMM · Daniel BLUMENTHAL

Emil HARTMANN (1836-1898)

Chamber Music

Elisabeth ZEUTHEN SCHNEIDER, violin* · Nicolas DUPONT, violin
Tony NYS, viola · Justus GRIMM, cello · Daniel BLUMENTHAL, piano*

	Piano Quintet in G minor, op. 5 (1865).....	27:11
1	I Poco Andante - Allegro.....	12:21
2	II Romanza - Andantino con moto.....	5:20
3	III Scherzo - Allegretto vivo, sempre molto leggiero.....	3:09
4	IV Finale - Allegro molto.....	6:21
	String Quartet in A minor, op. 14 (c. 1872-75).....	18:31
5	I Allegro.....	6:27
6	II Andante cantabile.....	4:08
7	III Menuet.....	2:55
8	IV Finale.....	5:01
	String Quartet in C minor, op. 37	20:36
9	I Moderato.....	8:04
10	II Andante.....	3:51
11	III Minuetto.....	2:47
12	IV Rondo.....	5:54
13	Andante and Allegro in A minor, op. 12*	9:59
	<i>for violin and piano</i>	

Total: 76:17

World premiere recordings

Dacapo is supported by the **DANISH ARTS FOUNDATION**

MESSAGE IN A BOTTLE *by Elisabeth Zeuthen Schneider*

A musician's life moves on busily. Elements along the way are collected and stored as impressions. These can be intellectual, heartfelt, emotional or pragmatic, and they can lodge themselves in the back of your head.

When I was editing, performing and recording these works, I was catapulted back to my young days, to my first professional job as a member of the Royal Danish Orchestra at the lovely Old Stage of the Royal Theatre in Copenhagen. Lodged in the repertoire were the Danish Romantic ballets created by the Golden Age artists residing in Copenhagen in the first half of the 19th century. August Bournonville was the ballet master then, creating ballets that seemed to capture a spirit that was both Romantic and Danish/Nordic, using folktales and sagas. They incorporated a good deal of 'hygge' (cosy and simple fun!) and the ideals of the loving family unit.

From my place in the orchestra pit, I craned my neck to see the conductor – but more often I strained to see the stage where the dancers were not only dancing but also miming facial expressions, mimicking in a style that the Royal Danish corps de ballet made world-famous. Emil Hartmann's music conjures up the dusty, resin-smelling orchestra-pit, the sound from the dancer's feet and the whirling colours on the stage. And the heartfelt, simple Romanticism of the music of that time.

Emil Hartmann was headstrong, warm, talented, ambitious. And frustrated by the constraints of bourgeois Copenhagen. Initially overshadowed by his much-respected, solid father J.P.E. Hartmann and his smooth and successful brother-in-law Niels W. Gade. Hartmann was also fragile, subjecting himself to prolonged stays at the mental institution Oringe, situated on a peninsula south of Copenhagen. These stays led to breakdowns in his career, a career that otherwise looked promising.

There is a quote from the diaries of Hans Christian Andersen where Andersen complains about the energy and restlessness of the flat-occupant above, Emil Hartmann, who was playing the piano, singing loudly, pacing the floor, opening and shutting the windows. Emil Hartmann's music is of the same calibre: moving forward with a youthful energy seeking release, but also – like almost all music of that time – profoundly influenced by the genius of Mendelssohn and



Portrait of Emil Hartmann
by Oluf Hartmann
(son of Emil Hartmann, 1879-1910)
© Toon Coussement

Schumann. With Hartmann, this influence is enhanced by his simplicity and sincerity. These qualities are especially notable in his two unpublished early works, the Piano Quintet, op. 5 and the String Quartet, op. 14.

The 'hygge' and deep sentiment is heard in the slow movements, national pathos (in some interspersed sections, melodies resembling our national anthem are contained), trolls are dancing over the burial mounds from the Bronze Age, Mendelssohnian elves mocking the observer behind trees, and peasants stamping their feet in the barn.

When my generous colleague, pianist Nina Gade, introduced me to the family Waelbroeck, Emil's greatgrandchildren, at their home in Ghent in Belgium, I was reminded of the above-mentioned stories, the gentle, loving family values and the aesthetics of olden times in Denmark. One of Emil Hartmann's sons, Johannes Hartmann, built up an extraordinary horticultural business in Ghent, famous throughout Europe. The pictures on the walls in the beautiful house equal our finest collections in Denmark. The artistic traditions of the Hartmann family are upheld as the descendants continue as musicians, composers, painters.

I hope that the music contained in this release will bring joy, in addition to conveying a delightful message from the past. The music, and the music-making with my great colleagues from Thy Chamber Music Festival and producer Viggo Mangor, have been a true joy.

Elisabeth Zeuthen Schneider, 2019

AN EXCEPTIONAL TALENT *by Claus Røllum-Larsen*

Wilhelm Emilius Zinn Hartmann was born into music – for several generations, his family had included musicians and composers. To be the eldest son of the organist and composer J.P.E. Hartmann – the most important composer of the generation after Weyse and Kuhlau – must also have had a highly stimulating effect on a young man who, since his early youth, knew that music would be his profession.

Emil Hartmann was born in 1836, a child of J.P.E. Hartmann's first marriage to Emma Sophie Amalia Zinn, daughter of one of the wealthiest Copenhagen merchants, the agent Johann Friederich Zinn. So, it was a well-to-do and extremely musical home that Emil Hartmann grew up in. Early on, he displayed musical talent and he received his first piano lessons from the pianist and composer Niels Ravnkilde, and later became a pupil of the prominent pianist Anton Rée. His father taught him music theory and gave him organ lessons.

He started to compose when only a child, and at the age of 22, in 1858, his *Passion Hymn* for soprano, choir and orchestra was performed in Vor Frue Kirke (Church of Our Lady). This marked his debut as a composer. Shortly afterwards, he started collaborating with his future brother-in-law, the pianist and composer August Winding, on composing the music for the second act of August Bournonville's ballet *Fjeldstuen* (The Mountain Hut), which had its first performance at the Royal Danish Theatre in 1859. After this, Hartmann went to Leipzig for further education, and six years later, in 1867, he received a portion of Det Anckerske Legat, a grant that enabled him to travel to Leipzig and Paris. In 1861, Hartmann was appointed organist at the newly consecrated Sankt Johannes Kirke (St. John's Church) in Nørrebro, Copenhagen. He held this post until 1871, when he took over the position of organist at Christiansborg Slotskirke (Christiansborg Palace Chapel), succeeding the composer Herman Løvenskiold. He held this position until his death in 1898.

As is evident, Emil Hartmann's life and work were very much anchored in Copenhagen, where he was an organist. In 1864, he married Bolette Puggaard, a daughter of the wealthy Copenhagen merchant Rudolph Puggaard. From the 1860s onwards, Hartmann had an increasing number of his works performed in Germany, particularly in Berlin, where in 1876 he attended performances of several Wagner operas.

It was around this time that Emil Hartmann's nervous problems became evident. In 1874, at his own initiative, he was admitted to the mental hospital Oringe near Vordingborg, Zealand. His nervous condition came to mean lengthy stays in hospital and must have had a marked effect on his work as a composer. In his later years, he experienced several personal disappointments. He was, for example, passed over for both the post of cathedral organist in Roskilde in 1890 and, at the end of that year, as the successor to Niels W. Gade as organist at Holmens Kirke (the Church of Holmen) in Copenhagen. Gade was Hartmann's brother-in-law, since Gade's wife, Sophie, was Emil's sister. The post was awarded instead to Thomas Laub – an appointment that was a thorn in the flesh for Hartmann and even met with strong protests from large sections of the professional organist circles in Copenhagen.

Shortly after these events, a successor was needed for Gade's post as conductor of *Musikforeningen* (The Music Society), a post for which Emil Hartmann felt he was the obvious choice. He was initially given the appointment for one year only and when the permanent conductor was to be appointed in 1892, the Bohemian-born Franz Neruda was preferred. Emil Hartmann continued as organist at the Christiansborg Palace Chapel until his death in 1898.

When he died, Hartmann left behind him a considerable production: no less than three operas, several ballad operas, ballet music, theatrical music and various orchestral works, including seven symphonies and three instrumental concertos, not to mention chamber music and piano works as well as romances and hymn tunes.

It was particularly within the field of orchestral works that Emil Hartmann's qualifications were done greatest justice. The musicologist Angul Hammerich, who was a highly esteemed music critic, gave Hartmann's orchestral works the following critique in 1920: 'excellent compositional technique, elegant structure and colourful instrumentation'. All this is also very much in evidence in what one hears when, for example, one listens to the symphonic poem *Hakon Jarl*, which is one of Hartmann's later works, composed in 1887, and in the *Dyveke Suite* (published in 1892) and *A Carnival* (1882), both of which were extremely popular at venues such as the Tivoli Concert Hall. Widespread popularity was also enjoyed by the piano work *Scandinavian Folk Music* (1881), which contains a whole series of dances and so on in well-wrought arrangements. Excerpts of the work also became popular in orchestral versions. Two of Emil Hartmann's perhaps greatest successes were the little lullaby *Nu skal du k nt dig putte ned* (Now You're to Sweetly Go to

Sleep) with Christian Richardt's moving text, and the melody for N.F.S Grundtvig's Easter hymn *Som for rssolen morgenr d* (As Springtime Sun in Morning Glow). Both became highly popular, and the latter is still one of the most frequently sung Easter hymns in the Danish church.

Hartmann's works – as Hammerich has shown – are characterized by deft handling of instrumentation. But it is scarcely an exaggeration to claim that it is, in particular, the melodic quality that has carried his works. The warm and not infrequently delectable tone that typifies many of his melodies – and also the themes in, for example, the violin concerto and the overture *H erm endene p a Helgeland* (The Vikings at Helgeland) – has undoubtedly enhanced the popularity they enjoyed during his lifetime. As something distinctive and quite striking, there are in a great many of Hartmann's works undisguised quotations, or at any rate a clear influence, from works by other contemporary composers. One can, for example, clearly sense that sections of the second movement of his Symphony No. 3 (1887) were consciously referring to, or inspired by, Niels W. Gade's *Elverskud* (The Elf King's Daughter).

Emil Hartmann has long been a modest parenthesis in the history of Danish music. After his death, his music was played only to a limited extent, and the fact that it has recently become possible to gain an impression of Hartmann's orchestral production is due almost exclusively to the many studio recordings that have been made from the 1960s onwards with ensembles from DR (Danish Broadcasting Corporation) and regional orchestras. These were followed by several CD recordings, and when the musicologist Inger S rensen in 1999-2002 published the most detailed Hartmann family biography to date as well as an edition of their letters, one was finally able to gain some insight into Emil Hartmann's life and work.

Chamber music is quite extensively represented in Hartmann's production. There are string quartets, serenades for various ensembles, a piano trio and a piano quintet. Many of the works have not been published, and most of them have slept a long, enchanted sleep in the Music Collection at the Royal Danish Library.

The Piano Quintet in G minor, op. 5 is dated 29 March 1865, and it probably had its first performance in 1866. It is one of the earliest Danish piano quintets – a few years earlier than that of Peter Heise, which was composed in 1869. Like in Robert Schumann's quintet of 1842, the first movement of Hartmann's quintet is powerful and impetuous. Despite this, Hartmann's quintet

starts with a short cello recitative. The second theme contains a clear reference to Schumann's piano concerto. Hartmann allows this theme to return 'at full length' in the development section, but leaves it to the strings to play it on their own in the recapitulation before the headlong coda begins. In the third movement, one notices the great instrumental balancing act. Emil Hartmann was able to display. The quintet as a whole is a work of exceptional calibre.

The Quartet in A minor, op. 14 opens with the somewhat luscious main theme in A minor, which is subsequently reworked and emerges in a slightly altered form as a gentle subsidiary theme in C major. This concludes the short exposition section. A hushed theme in A flat major then introduces the development section. The transition to the recapitulation takes place via the hushed theme, which links to the exposition section. It now concludes it and, extremely hushed, in piano pianissimo, the main theme returns, after which the recapitulation is completed. After the second movement, with a highly tuneful main theme, comes a *minuet*, noble and with a lively trio.

The *Finale* is introduced by eight bars, the texture being fugal, i.e. the theme is gradually introduced by the four instruments, one after the other. Hartmann often made use of this classical technique in short two-part or three-part sequences, of which this quartet also contains examples. The introduction anticipates the main theme in the *Finale*, which is a *rondo*. This does not, as would be the case in many string quartets of the classical period, mean a quick movement that virtually sweeps aside all that has gone before. On the contrary, the mood does not differ much from that of the first movement. Here too we find Emil Hartmann's melodic vein as well as a mood of melancholy, perhaps with more than a touch of Biedermeier. Finally, all this is belied by a lively coda which concludes the work with bravura.

If the Quartet in A minor is friendly and gentle, the same is not true of the **String Quartet in C minor, op. 37**, which is smouldering and dramatic. Above the first bars, Emil Hartmann has written in Latin. 'Tenax propositi', which means 'remains steadfast' or 'unshakeable'. This motto is very much lived up to in the quartet. The first movement begins with what one could call an initial – a short introductory phrase that immediately strikes a solemn, serious tone. The main theme is dramatic and has great momentum. The subsidiary theme in the first violin, on the other hand, unfolds calmly and life-assertingly, with the cello, also contributing. In the development section, the

mood of the main theme section returns. In Emil Hartmann's manuscript of the work, one does not find the usual repeat signs after the exposition section. This may, of course, be an oversight, but one could instead choose to take it as expressing the idea that the main theme, in particular, is so weighty that it does not need to be repeated. As a stark contrast to the nervous, impetuous first movement, the slow movement emanates a seraphic aura of beauty and harmony. A refined-sounding middle section has been inserted into the movement. Curiously enough, in this work, Hartmann has chosen to reuse ideas from the minuet movement from the String Quartet in A minor. But it is perhaps a fortunate choice, partly because the minuet is a beautiful and distinctive movement, and partly because it contrasts well with the two surrounding movements.

Three such well-written movements call for a really fine, high-profiled final one. And this is something Hartmann has been well aware of. The finale opens with the same initial as found at the beginning of the work, after which the lively main theme appears. A fine, singable subsidiary theme follows, after which the main theme is worked on in the development section. In this movement, Hartmann notably makes highly effective use of pizzicato. With this beautifully shaped and extremely varied string quartet, Emil Hartmann cuts a distinguished figure among Danish composers of quartets of his time. His father, J.P.E. Hartmann, did not have much success within this important genre, although Emil's brother-in-law, Niels W. Gade, most certainly did. And it is also Gade's quartets that the C minor quartet most resembles, although it is a strong, personal contribution to the genre which 19th-century composers often used as a yardstick for compositional skill.

Andante and Allegro in A minor, op. 12, unlike the other works on this release, was published. Hartmann made use of the publisher Fr. Kistner in Leipzig, as did Niels W. Gade. The work in minor has the feel of a fantasia, introduced by a relatively long piano prelude. There is no obvious connection between the musical material used in this prelude (*Andante*) and the main section (*Allegro*). The whole work has a somewhat improvisational feel to it, as expressed in a cadenza-like sequence for the violin placed between the *Andante* and the *Allegro*. And later on, in the middle of the *Allegro*, first the piano and then the violin has a short cadenza. Apart from the more extrovert, virtuoso passages, the work offers short sections of a sweeter nature. The quite personal feel conveyed by this work comes as no surprise when one sees that it is dedicated to Niels W. Gade.

Claus Røllum-Larsen, senior researcher at the Royal Danish Library, 2019

PERFORMERS

Elisabeth Zeuthen Schneider (Denmark) was educated at the Royal Danish Academy of Music with professor Milan Vitek and professor Endre Wolf, with further studies in the US. She has received some of the most renowned Danish grants and awards, among others the travel scholarships of the Carl Nielsen Award and of the Sonning Foundation. She has been a soloist with all of the Danish symphony orchestras and for several years she was assistant concertmaster of the Royal Danish Orchestra and the Danish National Symphony Orchestra. Elisabeth Zeuthen Schneider has toured in France, Germany, Belgium, Iceland and the US, and she now combines her position as associate professor of violin and chamber music at the Royal Danish Academy of Music with concerts, lectures and projects. She has recorded numerous CDs.

Nicolas Dupont (Belgium) started studying violin with Dejan Mijajev at the age of four. He went on to study with Yuzuko Horigome (Koninklijk Conservatorium Brussel), Rodney Friend (Royal Academy of Music in London) and Itamar Golan (chamber music, Conservatoire de Paris). As a member of the Kugoni Trio, the Malibran Quartet, the Urban Piano Quartet, the Argenta Trio and the Duo Andaluza, Nicolas has commissioned over fifty pieces, recorded eight CDs and made recordings for Belgian, Dutch, Italian, Swiss and British radio and television. They have performed in venues such as Wigmore Hall, St Martin-in-the-Fields, BOZAR, Flagey, AMUZ and deSingel. Passionate about teaching, and having taught the violin for two years at King's College London, Nicolas Dupont is the assistant of Mrs Yuzuko Horigome in Brussels.

Violist **Tony Nys** (Belgium) started his musical training at the age of five, taking up violin lessons with Tomiko Shida. Later he continued his studies at the Koninklijk Conservatorium Brussel with Clemens Quatacker and Philippe Hirschhorn. Between 1994 and 1997 he was the first violin of the Fétis string quartet, attending masterclasses with the Alban Berg Quartet, the Borodin Quartet and the Amadeus Quartet. Ever since chamber music has been a natural environment for him. As a violist in the Danel Quartet from 1998 till 2005, he has played worldwide in numerous festivals, recordings and performances of newly composed pieces. Tony Nys has a special interest in contemporary music and has worked with composers as Helmut Lachenmann, Wolfgang Rihm and Pascal Dusapin.

Born in Hamburg, **Justus Grimm**, took up the cello at the age of five. Initially studying under his father's guidance he soon went to study in Saarbrücken with Ulrich Voss and in Cologne with Claus Kanngiesser and Frans Helmerson. He won First Prizes at the Maria Canals International Music Competition and the German National Competition. As a soloist, he premiered Matthias Pintscher's cello concerto *La Metamorfoosi di Narciso* with the Hamburg Philharmonic Orchestra and has performed with several orchestras including the English Chamber Orchestra, La Monnaie Symphony Orchestra, London Chamber Orchestra, Staatsorchester Rheinische Philharmonie, Brandenburg Philharmonic Orchestra and the Klassische Philharmonie Bonn.

Born in Landstuhl (Germany), pianist **Daniel Blumenthal** is of American origin. He began his musical studies shortly after his fifth birthday and is a graduate of the University of Michigan (Bachelor of Music) and the Juilliard School in New York (Master of Music, Doctor of Musical Arts). He has won several international competitions: Sydney and Leeds in 1981, Geneva and Busoni in 1982, and the Queen Elisabeth Competition in 1983. He enjoys an international reputation as a soloist, concert musician, and chamber musician. Daniel Blumenthal is professor of piano performance at the Koninklijk Conservatorium Brussel. In 1995 he served on the jury of the Queen Elisabeth Piano Competition. He has recorded over 80 CDs. Daniel Blumenthal is honorary member of Icons of Europe, even serving as musical advisor to this nonprofit cultural association.

En musikers liv er travlt. Elementer indsamles undervejs og gemmes som indtryk. Disse kan være intellektuelle, inderlige, følelsesladede eller pragmatiske, og de kan fæste sig i hukommelsen. Under arbejdet med at redigere, opføre og indspille Emil Hartmanns kammermusik dukkede minder op fra mine unge dage i orkestergraven i Det Kgl. Kapel på det Kongelige Teaters skønne Gamle Scene på Kongens Nytorv. På repertoire var Bournonvilles balletter, skabt af kunstnere fra Københavns guldaldermiljø. August Bournonville var den feterede balletmester fra den æra. Balletterne, som blev skabt, fangede en dansk/nordisk romantisk tidsånd, hvor eventyr og folketone smeltede sammen. De rummede en hel del hygge og idealer om den kærlige kernefamilie.

Fra min plads i orkestergraven strakte jeg hals for at følge dirigenten og mine musikerkolleger, men også for at se danserne på scenen, hvor stilen udover virtuositet også rummede karakterdans og ansigtsmimik. En stil, som har gjort Den Kgl. Danske ballet berømt over hele verden for korpsets "Bournonville-stil". Emil Hartmanns musik fremtryller hos mig minder om dansernes trin, de hvirvlende farver og lugten af harpiks, som var sprøjtet på scenen, for at danserne ikke skulle glide. Samt den inderlige, enkle romantik, man møder i den tids musik.

Emil Hartmann var følelsesladet, varmhjertet, talentfuld og ambitiøs. Han var også frustreret over begrænsningerne i det borgerlige miljø, hvor han ofte overskyggedes af sin højt respekterede far J.P.E. Hartmann og sin feterede og populære svoger, Niels W. Gade.

Emil Hartmann var også et sart gemyt, som måtte tilbringe længere perioder på det psykiatriske hospital Oringe ved Vordingborg på grund af nervesvækkelse. Disse ophold medførte afbræk i hans karriere, en karriere som ellers tegnede lovende.

Der findes et citat fra H.C. Andersens dagbøger: H.C. Andersen beklager sig over sin overbo i lejlighederne i Nyhavn. Overboen Emil Hartmann travler frem og tilbage, hamrer i klaveret, synger højtlydt og åbner og lukker vinduer. Samme rastløse og ungdommelige energi præger Emil Hartmanns musik. Musikken er dog også – som det meste af musikken fra den tid – præget af inspirationen fra Felix Mendelssohn og Robert Schumann. Hos Emil Hartmann bliver denne stærke tyske indflydelse belyst af Hartmanns egen ægthed og inderlighed. Dette kommer specielt til udtryk i hans to tidlige værker: Klaverkvintetten op. 5 og Strygekvartetten op. 14.

Hyggen og inderligheden høres i de langsomme satser, fædrelandskærlig patos (i nogle sammenhængende sektioner findes melodier, der ligner vores nationalsang), trolde danser over gravhøje fra bronzealderen, elverfolket håner beskuerne bag træer som hos Mendelssohn, og bønder stamper rundt i stalden som til høstdans.

Da min generøse kollega, pianisten Nina Gade, introducerede mig til familien Waelbroeck, Emil Hartmanns oldebørn i Gent, Belgien, var det som at træde ind i den danske guldalder. Jeg blev mindet om tidligere tiders kærlige familieideal, og æstetik fra andre tider. En af Emil Hartmanns sønner, Johannes Hartmann, opbyggede et ekstraordinært moderne og visionært blomstergartneri i Gent, et foretagende, som blev kendt i store dele af Europa. Billederne på væggene, møblelementet og andre kunstgenstande i hjemmet er på højde med de fineste guldalderensamlinger i Danmark. Den kunstneriske tradition som komponister, musikere og kunstmalerier i Hartmann-familien føres videre i familien Waelbroeck. Jeg håber, at musikken på denne udgivelse vil bringe glæde, som en nydelsesrig flaskepost fra fortiden. Det har været en stor glæde at indspille denne musik med nære kolleger fra Thy Kammermusik Festival og producer Viggo Mangor.

Elisabeth Zeuthen Schneider, 2019

Wilhelm Emilius Zinn Hartmann var født ind i musikken, idet hans familie i flere generationer havde talt musikere og komponister. At være ældste søn af organisten og komponisten J.P.E. Hartmann – den betydeligste danske komponist i generationen efter Weyse og Kuhlau – må tillige have virket stærkt stimulerende på et ungt menneske, der fra sin tidlige ungdom vidste, at musikken skulle blive hans metier.

Emil Hartmann blev født i 1836 i J.P.E. Hartmanns første ægteskab med Emma Sophie Amalia Zinn, datter af en af Københavns mest velhavende grosserer, agent Johann Friederich Zinn. Det var således et velsitueret og meget musikalsk hjem, Emil Hartmann voksede op i. Han viste tidligt musikalske anlæg og fik sin første klaverundervisning af pianisten og komponisten Niels Ravnkilde, og senere blev han elev af den fremtrædende pianist Anton Réé. Undervisning i musikteori og orgelspil fik Emil Hartmann af sin far.

Allerede som barn komponerede han, og som 22-årig i 1858 fik han i Vor Frue Kirke opført sin *Passionssalme* for sopran, kor og orkester. Dette var hans debut som komponist. Kort efter gik han sammen med sin kommende svoger, pianisten og komponisten August Winding, i gang med at komponere musikken til 2. akt af August Bournonvilles ballet *Fjeldstuen*, som havde urpremiere på Det Kongelige Teater i 1859.

Derpå drog Hartmann til Leipzig for at videreudanne sig, og seks år senere, i 1867, modtog han en portion af Det Anckerske Legat, som satte ham i stand til at foretage en rejse til Leipzig og Paris. I 1861 var Hartmann blevet ansat som organist ved den nyindviede Skt. Johannes Kirke på Nørrebro. Her virkede han til 1871, hvor han overtog organiststillingen ved Christiansborg Slotskirke efter komponisten Herman Løvenskiold. Dette embede varetog Hartmann indtil sin død i 1898.

Emil Hartmanns virke var, som man vil forstå, forankret i København med arbejdet som organist. Hartmann var i 1864 blevet gift med Bolette Puggaard, som var datter af den velhavende københavnske grosserer Rudolph Puggaard. Fra 1860'erne fik Hartmann opført stadig flere værker i Tyskland, især i Berlin, hvor han i 1876 overværede opførelser af flere af Richard Wagners operaer.

På denne tid begyndte Emil Hartmanns nerveproblemer at dukke frem. I 1874 var han på eget initiativ blevet indlagt på Stiftelsen for Sindssyge på Oringe ved Vordingborg. Nervaldelserne kom til at betyde lange hospitalsophold og må have virket stærkt ind på Hartmanns arbejde som komponist. Hartmann havde i sine senere år flere personlige skuffelser. Således blev han forbigået både ved besættelsen af domorganiststillingen i Roskilde i 1890 og sidst på året ved ansættelsen af Niels W. Gades efterfølger som organist ved Holmens Kirke. Gade var Emil Hartmanns svoger, idet Gades hustru Sophie var søster til Emil. Embedet blev imidlertid besat med Thomas Laub – en ansættelse som var en torn i øjet på Hartmann, ligesom den mødte stærke protester i store dele af den københavnske organiststand.

Kort efter disse begivenheder skulle Gades efterfølger som dirigent i Musikforeningen findes, og også her følte Emil Hartmann sig selvskreven. Imidlertid blev han i første omgang ansat for en enkelt sæson, og ved den endelige ansættelse af foreningens dirigent i 1892 foretrak man den bøhmisk-fødte Franz Neruda. Emil Hartmann fortsatte som organist ved Slotskirken til sin død i 1898.

Hartmann havde ved sin død en omfattende produktion bag sig. Ikke færre end tre operaer, en række syngespil, balletmusik, skuespilmusik og adskillige orkesterværker, heriblandt syv symfonier og tre instrumentalkoncerter. Hertil kommer kammermusik og klaverværker samt romancer og salmemelodier.

Særlig inden for orkesterværkerne kom Emil Hartmanns kvalifikationer til deres fulde ret. Musikforskeren Angul Hammerich, som var en særdeles velanskreven musikanmelder, gav i 1920 Hartmanns orkesterværker følgende karakteristik: "fremragende kompositionsteknik, elegant formning og farverig instrumentation". Det er i høj grad også det, man hører, når man lytter for eksempel til den symfoniske digtning *Hakon Jarl*, som er et af Hartmanns sene værker komponeret i 1887, og i *Dyveke-Suiten* (udgivet i 1892) og *En Karnevalsfest* (1882), som begge nød stor popularitet i blandt andet Tivolis Koncertsal. Betydelig udbredelse fik også klaverværket *Skandinavisk Folkemusik* (1881), der indeholder en lang række danse m.m. i gedigne udsættelser. Udtog af værket blev også populære i orkesterudgaver. To af Emil Hartmanns måske største succes'er var den lille vuggesang *Nu skal du kønt dig putte ned* til Chr. Richardts inderlige tekst og melodien til Grundtvigs påskesalme *Som forårssolen morgenrød*. De blev begge meget yndede; sidstnævnte er stadig en af de mest sunge påskesalmer.

Hartmanns værker præges – som påvist af Hammerich – af en sikker instrumentbehandling. Men det er næppe for meget sagt, at det i særlig grad er den melodiske kvalitet, som har båret Hartmanns værker oppe. Den varme og ikke sjældent sødmefulde tone, som kendetegner mange af melodierne – og også temaerne for eksempel i violinkoncerten og ouverturen *Hærmændene paa Helgeland* – har uden tvivl medvirket til deres popularitet i samtiden. Som noget egenartet og ganske påfaldende optræder der i en lang række Hartmann-værker utilslørede citater eller i hvert fald tydelig påvirkning fra andre af samtidens komponister. Således fornemmer man klart, at partier i andensatsen af Symfoni nr. 3 (1887) må være skrevet med bevidst reference til eller under inspiration fra Niels W. Gades *Elverskud*.

Emil Hartmann har længe været en beskeden parentes i dansk musikhistorie. Hans musik blev efter hans død kun spillet i begrænset omfang, og at man i nyere tid overhovedet har haft mulighed for at danne sig et indtryk af Hartmanns orkesterproduktion skyldes næsten udelukkende de talrige studieoptagelser, der fra 1960'erne og frem blev foretaget med Danmarks Radios ensembler og med landsdelsorkestrene. Siden fulgte en række cd-optagelser, og da musikforskeren Inger Sørensen i årene 1999-2002 publicerede den hidtil mest udførlige biografi samt brevdgave over Hartmann-familien, fik man endelig mulighed for at få indblik i Emil Hartmanns liv og værk.

Kammermusikken er ganske fyldigt repræsenteret i Hartmanns produktion. Man finder her strygekvartetter, serenader for forskellige besætninger, en klavertrio og en klaverkvintet. Mange af værkerne foreligger utrykt, og de fleste af dem har sovet en lang tornerosesøvn i Musiksamlingen på Det Kgl. Bibliotek.

Klaverkvintetten i g-mol, op. 5 er slutdateret 29. marts 1865 og fik formodentlig sin første opførelse i 1866. Den er en af de tidligste danske klaverkvintetter – få år ældre end Peter Heises, som er komponeret 1869. Ligesom det gælder for Robert Schumanns klaverkvintet fra 1842, er førstesatsen i Hartmanns kraftfuld og fremstormende. Og dog indledes Hartmanns kvintet med et kort cellorecitativ. Sidetemaet har en stærk utilsløret reference til Schumanns klaverkoncert. Hartmann lader dette tema vende tilbage i "fuld figur" i gennemføringsdelen, men lader til gengæld strygerne alene om at spille det i reprisen, før den hæsblesende coda sætter ind. I tredjesatsen bemærker man den store instrumentale ækvilibrisme, Emil Hartmann kunne opvise. Kvintetten er i det hele taget et værk med et sjældent format.

A-mol-kvartetten, op. 14 åbner med det lettere sødmefulde hovedtema i a-mol, der i det følgende bearbejdes for at dukke op i en let ændret skikkelse som et nænsomt sidetema i C-dur. Dermed afsluttes den korte ekspositionsdel. Et dæmpet tema i As-dur åbner herefter gennemføringsdelen. Overgangen til reprisen foregår via det dæmpede tema, der leder over i ekspositionsdelen. Nu afslutter det den, og helt neddæmpet, i piano pianissimo, vender hovedtemaet tilbage, hvorpå reprisen fuldendes. Efter anden sats med et meget sangbart hovedtema følger en *menuet* med en nobel karakter og med en livfuld mellemdel.

Finalen indledes med otte takter, hvor satsen er fugeret, dvs. at temaet sætter gradvis ind i de fire instrumenter, et efter et. Hartmann benyttede ofte denne klassiske teknik i korte to- eller trestemmige forløb, hvilket denne kvartet også rummer eksempler på. Indledningen foregriber hovedtemaet i finalen, som er en *rondo*. Denne er ikke, som man ville have mødt det i mange wienerklassiske strygekvartetter, en hurtig sats, der ligesom fejer alt det foregående til side. Tværtimod er stemningen her ikke meget forskellig fra første sats. Også her genfinder vi Emil Hartmanns fine melodiske åre og et vemodfuldt udtryk, måske præget lidt af biedermeier. Til slut gør Hartmann det nævnte til skamme, idet en frisk coda sætter ind og afslutter værket med glans.

Har kvartetten i a-mol et venligt, mildt præg, så er **Strygekvartetten i c-mol, op. 37** anderledes ulmende og dramatisk. Over de første takter har Emil Hartmann på latin skrevet: "Tenax propositi", hvilket betyder "som holder fast ved sit forsæt" eller "urokkelig". Den fasthed og sikkerhed, som dette motto udsiger, bliver i høj grad efterlevet i kvartetten.

Førstesatsen indledes med, hvad man kunne kalde, et initial, en kort indledningsfrase, som straks slår en højtidelig og alvorlig tone an. Hovedtemaet er dramatisk og har stor fremdrift. Til gengæld folder sidetemaet i førsteviolinen sig ud i et roligt livsbekræftende forløb, hvor også celloen bidrager. I gennemføringen vender stemningen fra hovedtemadelen tilbage. I Emil Hartmanns egenhændige nedskrift af værket finder man ikke de sædvanlige repetitionstegn efter ekspositionsdelen. Selvfølgelig kan det være en forglemmelse, men man kunne i stedet vælge at tage det som udtryk for, at især hovedtemaet er så vægtigt, at det ikke behøver at blive gentaget.

Som stærk kontrast til den nervøse, fremstormende førstesats står den langsomme sats med sin serafiske udstråling af skønhed og harmoni. Som satsens korte midterdel er anbragt et klangligt raffineret afsnit. Ganske ejendommeligt forekommer det, at Hartmann i dette værk har

valgt at genbruge idéer fra menuetsatsen fra strygekvartetten i a-mol. Men valget forekommer heldigt, dels fordi menuetten er en smuk og karakterfuld sats, dels fordi den på fineste måde kontrasterer til de to omgivende satser.

Tre så velskrevne satser kræver en virkelig fin og profileret finale. Og det har Hartmann da formodentlig også fornemmet. Finalen åbner ligesom førstesatsen med det omtalte initial, hvorefter det livfulde hovedtema sætter ind. Et fint og sangbart sidetema følger, hvorefter hovedtemaet bliver bearbejdet i gennemføringsdelen. I satsen benytter Hartmann i øvrigt pizzicato med stor virkning. Med denne smukt formede og meget varierede strygekvartet markerer Emil Hartmann sig fint i samtidens danske kvartetproduktion. Hans far J.P.E. Hartmann havde ikke nævneværdigt held inden for denne væsentlige genre, men det havde Emils svoger Niels W. Gade til gengæld. Det er da også Gades kvartetter, som c-mol-kvartetten slægter mest på, men samtidig er den et stærkt og personligt bud i den genre, som komponister i det 19. århundrede gerne brugte som kompositorisk målestok.

Andante og Allegro i a-mol, op. 12 er i modsætning til de øvrige værker på dette album udgivet. Hartmann har her benyttet forlaget Fr. Kistner i Leipzig – som også Niels W. Gade. Værket i a-mol har karakter af en fantasi, som indledes med et relativt langt klaverforspil. Der er ikke udpræget stoffællesskab mellem forspillet (*Andante*) og hoveddelen (*Allegro*). Hele værket har et vist improvisatorisk præg, som giver sig udtryk i et kadenceforløb for violinen indlagt mellem Andanten og Allegroen, og senere omtrent midt i Allegroen har først klaveret dernæst violinen en lille kadence. Ud over de mere udadvendte, virtuose passager rummer værket korte afsnit af en sødmefuld karakter. Det temmelig personlige udtryk, som præger værket, kommer ikke som nogen overraskelse, når man ser, at det er dedikeret til Niels W. Gade.

Claus Røllum-Larsen, seniorforsker ved Det Kgl. Bibliotek, 2019

MEDVIRKENDE

Elisabeth Zeuthen Schneider studerede på Det Kongelige Danske Musikkonservatorium hos professor Milan Vitek og professor Endre Wolf med videre studier i USA. Hun har modtaget mange store danske legater og priser, blandt andre Carl Nielsen Fondens og Sonning Fondens

Rejselegater. Hun har været solist med alle danske symfoniorkestre og var i en årrække assisterende koncertmester i Det Kgl. Kapel og Radiosymfoniorkestret. Elisabeth Zeuthen Schneider har turneret i Frankrig, Tyskland, Belgien, Island, USA og kombinerer nu sin stilling som docent i violin og kammermusik ved konservatoriet i København med koncerter, foredrag og projekter. Hun har indspillet en lang række cd'er.

Nicolas Dupont (Belgien) begyndte at studere violin hos Dejan Mijajev i en alder af fire. Han fortsatte sine studier hos Yuzuko Horigome (Koninklijk Conservatorium i Bruxelles), Rodney Friend (Royal Academy of Music i London) og Itamar Golan (kammermusik på Conservatoire de Paris). Som medlem af Kugoni Trio, Malibrant Quartet, Urban Piano Quartet, Argenta Trio og Duo Andaluza har Nicolas bestilt over halvtreds værker, indspillet otte cd'er og lavet optagelser til belgisk, hollandsk, italiensk, schweizisk og britisk radio og fjernsyn. Ensembleerne har optrådt på spillesteder som Wigmore Hall, St Martin-in-the-Fields, BOZAR, Flagey, AMUZ og deSingel. Nicolas Dupont går lidenskabeligt til undervisningsgerningen, og efter at have undervist i violin i to år på King's College i London virker han som assistent for fru Yuzuko Horigome i Bruxelles.

Bratschisten **Tony Nys** (Belgien) begyndte i en alder af fem år med violinundervisning hos Tomiko Shida. Senere fortsatte han med studier på Koninklijk Conservatorium i Bruxelles hos Clemens Quatacker og Philippe Hirschhorn. Mellem 1994-97 var han førstevioliner fra Fétis Strygekvartetten, hvor han deltog i masterclass hos Alban Berg-kvartetten, Borodin-kvartetten og Amadeus-kvartetten. Siden da har kammermusikken været hans specialitet. Som bratschist i Danel-kvartetten fra 1998-2005 har Tony Nys optrådt på på adskillige festivaler, indspilninger og opførelser af nykomponerede værker. Tony Nys nærer en særlig interesse for moderne musik og har arbejdet med komponister som Helmut Lachenmann, Wolfgang Rihm og Pascal Dusapin.

Justus Grimm er født i Hamborg og begyndte at spille cello i en alder af fem. Først under sin fars vejledning, senere i Saarbrücken hos Ulrich Voss og i Köln hos Claus Kanngiesser og Frans Helmerson. Justus Grimm har vundet førstepriser ved Maria Canals International Music Competition og Deutscher Musikwettbewerb. I 1993 debuterede han som solist med Hamburger Staatsorchester med Matthias Pintschers cellokoncert *La Metamorfofi di Narciso*. Justus Grimm



Justus Grimm, Elisabeth Zeuthen Schneider, Nicolas Dupont, Daniel Blumenthal, Tony Nys

har derudover været solist med en række førende europæiske orkestre, heriblandt The English Chamber Orchestra, The London Chamber Orchestra, Orchestre Royal de Wallonie og Brandenburgisches Staatsorchester Frankfurt.

Pianisten **Daniel Blumenthal** er født i Landstuhl (Tyskland) og er af amerikansk oprindelse. Han begyndte sine musikstudier, kort efter han fyldte fem år. Blumenthal har en kandidatgrad fra University of Michigan (Bachelor of Music) og Juilliard School i New York (Master of Music, Doctor of Musical Arts). Han har vundet flere internationale konkurrencer: Sydney og Leeds i 1981, Genève og Busoni i 1982 og Dronning Elisabeth-konkurrencen i 1983, og nyder internationalt ry som solist, koncertmusiker og kammermusiker. Daniel Blumenthal er klaverprofessor på Koninklijk Conservatorium i Bruxelles. I 1995 sad han i juryen for Dronning Elisabeth-klaverkonkurrencen. Han har indspillet over 80 cd'er og er æresmedlem og musikalsk rådgiver for non-profit-foreningen Icons of Europe.

DDD

Recorded at the Krzysztof Penderecki European Centre for Music, on 3-8 December 2018

Recording Producer: Viggo Mangor

Sound Engineer: Viggo Mangor

Editing, mix and mastering: Viggo Mangor

© & © 2019 Dacapo Records, Copenhagen

Liner notes: Claus Røllum-Larsen

Proofreader: Svend Ravnkilde

Photo, p. 5: © Toon Coussement

Photo, p. 22: © Elisabeth Zeuthen Schneider

Cover design: Denise Burt, www.elevator-design.dk

The recording was generously supported by Weyse Fonden and Augustinus Fonden

This release has been recorded in cooperation with the Royal Danish Academy of Music, Copenhagen



DACAPO

8.226183

**DANMARKS NATIONALE
MUSIKANTOLOGI**

Dacapo Records, Denmark's national record label, was founded in 1989 with the purpose of releasing the best of Danish music past and present. The majority of our recordings are world premieres, and we are dedicated to producing music of the highest international standards.

