



HERMANN BERENS d.ä.

1826–1880

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Konsertouvertyr f-moll

*Concert Overture in F minor*

Källkritisk utgåva av/Critical edition by Cristian Marina

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# Concert-Ouverture

Hermann Berens  
(1826-1880)

Andante maestoso

2 Flauti  
(II. anche Piccolo)

2 Oboi

2 Clarinetti in B

2 Fagotti

4 Corni in F

2 Trombe in Es

3 Tromboni

Timpani B-F

Violini I

Violini II

Viole

Violoncelli

Contrabassi

*soli a 2*

*mf*

*a 2*

*f*

*f*

*f*

*f*

*solo*

*p*

*fp*

*fp*

*fp*

*fp*



12

Fl. I

Picc.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

*fp*

*p*

*a 2*

*p*

*p*



19

Fl. I  
Picc.  
Ob.  
Cl. (B)  
Fag.  
Cor. (F)  
Tr. (F)  
Tbn.  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 19, 20, and 21. The woodwind section includes Flute I, Piccolo, Oboe, Clarinet in B-flat, and Bassoon. The brass section includes Cor Anglais (F), Trumpet (F), Trombone, and Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and timpani are mostly silent or play simple rhythmic patterns. The score is written in a key signature of three flats and a common time signature.

22

Fl. I  
Picc.  
Ob.  
Cl. (B)  
Fag.  
Cor. (F)  
Tr. (F)  
Tbn.  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 22, 23, and 24. The woodwind section includes Flute I (Fl. I), Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes Cor Anglais (F) (Cor. (F)), Trumpet (F) (Tr. (F)), Trombone (Tbn.), and Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and timpani are mostly silent, indicated by rests.



25

Fl. I

Picc.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

*pp*

28

Fl. I

Picc.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

This musical score page contains measures 28, 29, and 30. The woodwind section includes Flute I (Fl. I), Piccolo (Picc.), Oboe (Ob.), Clarinet in B-flat (Cl. (B)), and Bassoon (Fag.). The brass section includes Cor Anglais in F (Cor. (F)), Trumpet in F (Tr. (F)), and Trombone (Tbn.). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vl. I), Violin II (Vl. II), Viola (Vle), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and strings play melodic lines with various articulations and dynamics, while the brass and timpani provide harmonic support.

31

Fl. I

Picc. Fl. Piccolo

Ob. a 2

Cl. (B)

Fag.

Cor. (F) soli p

Tr. (F) ff in F f

Tbn. ff

Timp. solo p ff

Vl. I ff

Vl. II ff

Vle ff

Vc. ff

Cb. arco ff



37

Fl. I *fz* *p*

Picc. *fz* *p*

Ob. *fz* *p*

Cl. (B)

Fag. *a 2* *fz* *p*

Cor. (F) *a 2* *p* *fz* *p*

Tr. (F) *3* *ff*

Tbn. *sol* *p* *fz* *p*

Tbn. *solo* *p* *fz* *p*

Timp. *pp* *fz* *pp*

Vl. I *fz* *p*

Vl. II *fz* *p*

Vle *fz* *p*

Vc. *fz* *p*

Cb. *fz*

40 **Allegro agitato**

Fl. I  
*fz fz fz*

Picc.  
*fz fz fz*

Ob.  
*fz fz fz*

Cl. (B)  
*fz fz fz*

Fag.  
*fz fz fz*

Cor. (F)  
*fz fz fz* *a 2*

Tr. (F)  
*fz fz fz*

Tbn.  
*fz fz fz*

Timp.  
*ff fz*

**Allegro agitato**

Vl. I  
*fz fz fz f p*

Vl. II  
*fz fz fz f p*

Vle  
*fz fz fz f p*

Vc.  
*fz fz fz f pizz. p*

Cb.  
*fz fz fz f pizz. p*

45

Fl. I

Picc.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

*fz* *p* *fz* *p* *fz* *p*





55

Fl. I

Picc.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

60

Fl. I

Picc.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn.

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

64

Fl. I

Picc.

Ob.

Cl. (B)

Fag. *a 2*

Cor. (F)

Tr. (F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

69 **B**

Fl. I *p* *ff*

Picc. *ff*

Ob. *ff* *a 2*

Cl. (B) *p* *ff*

Fag. *p* *ff* *a 2*

Cor. (F) *p* *a 2* *ff*

Tr. (F) *ff*

Tbn. *ff*

Timp. *p* *ff*

Vl. I *p* *ff*

Vl. II *p* *ff*

Vle *p* *ff*

Vc. *p* *ff*

Cb. *p* *ff*







89

Fl. I

Picc.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

*p*

*dolce*

*p*

*p*

*pp*

*pp*

*pp*

*p*

*pizz.*

*arco*

*pp*

Detailed description: This page of a musical score, numbered 89, contains staves for various instruments. The woodwind section includes Flute I, Piccolo, Oboe, Clarinet in B-flat, Bassoon, and Cor Anglais in F. The brass section includes Trumpet in F and Trombone. The percussion section includes Timpani. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score shows measures 89 through 92. Dynamics include piano (*p*), fortissimo (*pp*), and *dolce*. Performance instructions include *pizz.* and *arco*. The key signature has three flats, and the time signature is 3/4.



94

Fl. I  
Picc.  
Ob.  
Cl. (B)  
Fag.  
Cor. (F)  
Tr. (F)  
Tbn.  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

Detailed description: This page of a musical score, numbered 94, features a woodwind section with Flute I, Piccolo, Oboe, Clarinet in B-flat, and Bassoon. The woodwinds play a melodic line with a triplet in the fifth measure. The brass section, including Cor Anglais (F), Trumpet (F), Trombone, and Timpani, is mostly silent. The string section, consisting of Violin I, Violin II, Viola, Violoncello, and Contrabass, provides a harmonic accompaniment with sustained notes and a rhythmic pattern in the cello and double bass.

100

Fl. I

Picc.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

*f* *p* *f*

*pp* *f*

*f* *p* *f*

*f* *p* *f*

*f* *f*



112 **D**

Fl. I

Picc.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn.

Timp.

VI. I

VI. II

Vle

Vc.

Cb.

*p*

*pp*

III. IV.

117

Fl. I

Picc.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

*p*

*p*

*p*

122

Fl. I  
Picc.  
Ob.  
Cl. (B)  
Fag.  
Cor. (F)  
Tr. (F)  
Tbn.  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

*f* *p* *f* *f* *f*  
*f* *p* *f* *ff* *ff*  
*f* *p* *f* *ff* *ff*  
*f* *p* *f* *ff* *ff*  
*f* *p* *f* *ff* *ff*  
*f* *p* *f* *ff* *ff*  
*f* *p* *f* *ff* *ff*  
*f* *p* *f* *ff* *ff*  
*f* *p* *f* *ff* *ff*  
*f* *p* *f* *ff* *ff*  
*f* *p* *f* *ff* *ff*

Detailed description: This page of a musical score covers measures 122 to 126. The woodwind section (Flute I, Piccolo, Oboe, Clarinet in B, Bassoon) features melodic lines with dynamic markings of *f*, *p*, and *ff*. The brass section (Coronet in F, Trumpet in F, Trombone) provides harmonic support, with dynamics ranging from *f* to *ff*. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) plays a rhythmic accompaniment, primarily in *f* and *p* dynamics. The timpani part is mostly silent. The score is in a key with three flats and a common time signature.







137 **E**

Fl. I

Picc.

Ob. *a 2*

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn.

Timp.

Vl. I **E**

Vl. II

Vle

Vc.

Cb.

Detailed description of the musical score: The score is for page 31, starting at measure 137. It features a key signature of three flats (B-flat major or D-flat minor). The instruments are arranged in a standard orchestral layout. The woodwinds (Fl. I, Picc., Ob., Cl. (B), Fag.) and brass (Cor. (F), Tr. (F), Tbn.) parts are primarily melodic and harmonic, with some woodwinds playing sustained notes. The strings (Vl. I, Vl. II, Vle, Vc., Cb.) provide a rhythmic and harmonic foundation. The percussion (Timp.) has a simple rhythmic pattern. A box containing the letter 'E' is placed above the first measure of the Fl. I part. The score includes various musical notations such as slurs, accents, and dynamic markings like 'a 2' for the Oboe.



146

Fl. I *fz p* solo

Picc. *fz*

Ob. *fz*

Cl. (B) *fz p* solo

Fag. *fz p* solo

Cor. (F) *fz p* I. solo

Tr. (F) *fz p*

Tbn. *fz*

Timp. *fz*

Vl. I *fz p*

Vl. II *fz p*

Vle *fz p*

Vc. *fz p*

Cb. *fz p*

151

Fl. I

Picc.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

*fp*

*p*

*fp*

*pizz.*

*pizz.*

156

Fl. I

Picc.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

*fp*

*f*

*p*

*ff*

*arco*

*soli*

3









176

Fl. I

Picc.

Ob.

Cl.  
(B)

Fag.

Cor.  
(F)

Tr.  
(F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

*fz* *p* *fz* *p*





191

Fl. I

Picc.

Ob. a 2

Cl. (B)

Fag. a 2

Cor. (F) fz

Tr. (F)

Tbn.

Timp. *tr*

Vl. I

Vl. II

Vle

Vc. ff

Cb. ff

G

a 2

ff

ff

Detailed description: This page of a musical score covers measures 191 to 195. The key signature is three flats (B-flat major or D-flat minor). The woodwind section includes Flute I, Piccolo, Oboe (a 2), Clarinet in B-flat, and Bassoon (a 2). The brass section includes Cor Anglais (F), Trumpet (F), and Trombone. The percussion section features Timpani with trill markings. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Dynamics include *fz* (for horns), *ff* (for strings), and *f* (for timpani). A 'G' box is present in measures 191 and 195. The score is written in a standard orchestral layout with staves for each instrument.





205

Fl. I

Picc.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

*p*

*ff*

*pp*

*a2*





215

Fl. I

Picc.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

solo

*p*

solo

*pp*

solo

*pp*

solo

*pp*

I. solo

*pp*

*p*

*p*

*p dolce*

*p dolce*

*p*

*p*

arco

*p*

H

H

220

Fl. I  
Picc.  
Ob.  
Cl. (B)  
Fag.  
Cor. (F)  
Tr. (F)  
Tbn.  
Timp.  
Vl. I  
Vl. II  
Vle  
Vc.  
Cb.

Detailed description: This page of a musical score covers measures 220 through 225. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwind section (Flute I, Piccolo, Oboe, Clarinet in B, Bassoon) is mostly silent, with rests. The Bassoon part has some activity in measures 220-225, including a triplet in measure 225. The brass section (Coronet in F, Trumpet in F, Trombone) is also mostly silent. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) is active throughout. The Violin I and II parts feature a melodic line with a triplet in measure 225. The Viola part has a melodic line with a triplet in measure 225. The Violoncello and Contrabass parts have a rhythmic accompaniment of eighth notes.



rallentando

233

Fl. I

Picc.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn.

Timp.

rallentando

VI. I

VI. II

Vle

Vc.

Cb.

a tempo

239

Fl. I

Picc.

Ob.

Cl. (B)

Fag.

Cor. (F) (I. II.)

Tr. (F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

*p*

*a tempo*

Detailed description: This page of a musical score, page 51, contains measures 239 through 243. The tempo is marked 'a tempo' and the dynamic is 'p' (piano). The score is arranged in a system with 14 staves. The instruments and their parts are: Fl. I (Flute I) with a melodic line of half notes; Picc. (Piccolo) with a whole rest; Ob. (Oboe) with a melodic line of half notes; Cl. (B) (Clarinet in B) with a melodic line of half notes; Fag. (Bassoon) with a melodic line of half notes; Cor. (F) (Horn in F) with a melodic line of half notes; Tr. (F) (Trumpet in F) with a rhythmic pattern of eighth notes and rests; Tbn. (Tuba) with a rhythmic pattern of eighth notes and rests; Timp. (Timpani) with a rhythmic pattern of eighth notes and rests; Vl. I (Violin I) with a melodic line of eighth notes; Vl. II (Violin II) with a melodic line of half notes; Vle (Viola) with a melodic line of eighth notes; Vc. (Violoncello) with a melodic line of half notes; and Cb. (Cello) with a melodic line of half notes. The score includes various musical notations such as slurs, dynamics, and articulation marks.











264

Fl. I

Picc.

Ob.

Cl. (B)

Fag.

Cor. (F)

Tr. (F)

Tbn.

Timp.

Vl. I

Vl. II

Vle

Vc.

Cb.

*cresc.*

*ff*

*p*

*a 2*















## 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 bärning 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 opera-sångerska Marietta Alboni.

Den ambulering tillvaron som pianist bör ha fortsatt, även om källorna tigger. 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 anlätades 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.

Hermann Berens invaldes som ledamot i Kungl. Musikaliska akademien 1864. Han avled i Stockholm 1880.

## Konsertouvertyr f-moll

Konsertouvertyren är en 1800-talsgenre som uppstod i det expanderande offentliga musiklivet under århundradets första decennier. På många håll i Europa blev det snart brukligt att programlägga opera-, teater- och konsertouvertyrer vid varje musikframförande som inbegrep en orkester. Till formen liknar konsertouvertyren ofta inledningssatsen i en klassisk symfoni. I allmänhet har den dock mindre av genomförings- och överledningspartier och ett snabbare förlopp än symfonisatsen. Tonsättaren och musikskriftställaren Eduard Sobolewski liknar 1855 skillnaden mellan de båda satstyperna vid skillnaden mellan att ”åka ångvagn och vandra genom samma trakt. Overtyren måste rusa mot målet, medan symfonin rör sig långsamt och eftertänksamt, dröjande vid njutningen av enskildheter” (*Neue Zeitschrift für Musik* 26/1 1855)\*. Under början och mitten av 1800-talet lockades åtskilliga kompositörer av konsertouvertyrgenren, i synnerhet på tyskspråkig mark.

Den Hamburg-bördige Hermann Berens färdigställde sin Konsertouvertyr i f-moll i Stockholm i början av februari 1848 – samma månad som hans stråkkvartett uruppfördes. Tonsättaren var vid denna tid 21 år gammal och nyligen inflyttad till Sverige. Overtyrens tonspråk är orienterat i klassicistisk riktning och verket saknar programmatisk eller tonmålerisk titel av det slag som Berens tidigare använt till orkesterstycket *En sjöfarandes nöjen och försakelser*. Efter *Andante maestoso*-introduktionen följer ett *Allegro agitato* i sonatform. En rytmisk idé – tre korta notvärden utmynnande i en längre ton – genomsyrar såväl inledningsmusiken som allegrot. Både brassfanfaren i öppningen och sonatsatsens huvudtema uppvisar varianter av denna idé. Berens har också integrerat de båda delarna genom att låta ett kort utsnitt från introduktionen dyka upp i ouvertyrens mittpunkt strax före huvudtemats återtagning. Det kontrasterande sidotemat, som i expositionen presenteras i Dess-dur, tar i reprisdelen omvägen över E-dur innan det landar i den F-durtonart som avslutar stycket i festligt stämningsslag.

Konsertouvertyren tillägnades Jean Meyer som var violinist i Kungl. Hovkapellet och vid verkets tillkomst medverkade i den pianokvartett som Berens tillhörde under sin första tid i Sverige. Vid en konsert i Meyers regi den 29 mars 1849 (och eventuellt 24 mars) framfördes kompositionen av Hovkapellet anförda av Johan Fredrik Berwald. Av allt att döma var detta ouvertyrens uruppförande. Tonsättaren torde ha varit tämligen nöjd med resultatet då stycket kom att spelas offentligt åtminstone sex gånger till under de följande decennierna – två gånger av Mindre teaterns orkester dirigerad av Bernhard Fexer och fyra gånger i arrangemang för Livregementets husarkår under Berens egen ledning.

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\* *Neue Zeitschrift für Musik*, bd. 42 nr 5, 26 jan. 1855, s. 45.

# Kritisk kommentar

## Källmaterial

Utgåvan grundar sig på partituret i autograf (**A**) samt handskrivna stämmorna till Cor 3-4 (**St**).

De exemplar som använts som förlaga återfinns hos *Musik- och teaterbiblioteket* i Stockholm.

På sista partitursidan står det: "Stockholm. Februar 1-4.1848. Hermann Berens."

## Kommentarer

Stämman Corno 3 och 4 förekommer i **A** endast på första partitursidan och anges som "anhang" (bilaga) till partituret.

Eftersom denna bilaga saknas har **St** använts för att komplettera denna utgåva.

Corno 3-4 noteras i **St** i Dess men har i utgåvan transponerats till F.

T. 42, metronomangivelse ( $\text{♩} =$ ) ofullständig i **A**, borttagen i utgåvan.

TAKT	INSTR.	ANM.
3	cor., tr.	f tillagt i analogi med tbni
11	tbni	första tonen: 4-del ändrad till 8-del i a m övriga instrument
42 uppt.	vle, vc., cb.	ff ändrat till f i a m vlvi
53	ottoni, archi	4:e slaget tillagt stacc i a m legni
54	fl., ob., cl., fag.	stacc borttaget i a m övr. instr.
70	cor.	p tillagt i a m t.74
74	fag.	legatobåge börjar på 2:a slaget i a m t.70 (se även vc cb)
112	vl.II, vle, bassi	p tillagt i a m vl.I t.111
146	cor.3	i <b>St</b> , fel ton ass, ändrad i utgåv. till f i a m tr 1
187	legni, cor.	accent borttagen i a m övr. instr.
277	cor.1-2	p tillagt i a m övr. instr.
277	tr.	p tillagt i a m tutti; ff flyttat till t.278 i a m övr. blåsinstr.
277	vlvi I-II	accent tillagd på halvnot i a m träblåset

## 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.

## Concert Overture in F-minor

The concert overture is a 19th-century genre that emerged during the expanding public music scene in the first decades of the century. It soon became customary in many parts of Europe to offer opera, theatre and concert overtures at every musical performance that included an orchestra. The form of the concert overture is often similar to the introductory movement of a classical symphony. In general, however, it contains fewer recurring and connecting sections and a faster paced development than the symphony movement. In 1855 composer and music journalist, Eduard Sobolewski likened the difference between the two types of movements to the difference between 'riding in a steam-driven carriage and walking through the same area. The overture must race towards the goal, while the symphony moves slowly and thoughtfully, lingering in the enjoyment of the details' (*Neue Zeitschrift für Musik* 26/1 1855)\*. During the early and mid-1800s, a great number of composers were drawn to the concert overture genre, especially in German-speaking regions.

The Hamburg-born Hermann Berens completed his Concert overture in F minor in Stockholm in early February 1848 – the same month that his string quartet was premiered. At this time, the composer was 21 years old and had recently moved to Sweden. The overture's tonal language is oriented towards classicism and the work lacks a title of a programmatic or tone-painting nature that Berens previously used for the piece 'En sjöfarandes nöjen och försakelser'. After the *Andante maestoso* introduction, an *Allegro agitato* follows in sonata form. One rhythmic idea – three short notes resulting in a longer tone – permeates both the introductory music and the allegro. Both the brass fanfare in the opening and the main theme of the sonata movement show variants of this idea. Berens has also integrated the two parts by allowing a short excerpt from the introduction to appear in the middle of the overture just before the return of the main theme. The contrasting secondary theme, presented in the exposition in D-flat major, takes a detour in the reprise through E major before landing in the key of F major that concludes the piece in a festive mood.

The concert overture was dedicated to violinist Jean Meyer, a member of the Royal Court Orchestra who, at the time of the work's creation, played in the piano quartet that Berens belonged to during his first time in Sweden. At a concert produced by Meyer on March 29, 1849 (and possibly on March 24th), the composition was performed by the Royal Court Orchestra led by Johan Fredrik Berwald. By all accounts, this was the premier of the overture. The composer must have been reasonably satisfied with the result as the piece was played publicly at least six more times in the following decades – twice by the Mindre theatern orchestra conducted by Bernhard Fexer and four times in arrangement for the Royal Life Regiment Hussar Corps under Berens' own direction.

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\* *Neue Zeitschrift für Musik*, Vol. 42 no. 5, 26 jan. 1855, p. 45.