SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

HERMANN BERENS

1826–1880

Trio

för piano, violin och cello

Trio

for piano, violin and cello

Opus 95/2

Emenderad utgåva/Emended edition

Levande Musikarv och Kungl. Musikaliska akademien

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Swedish Musical Heritage and The Royal Swedish Academy of Music

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Fräulein Caroline Magner gewidmet.

TRIO.

Herm. Berens, Op. 95. Nº 2.

Allegro.

VIOLINO.

VIOLONCELLO

PIANO.

Allegro.

10

calando

17

con espressione

a tempo

25

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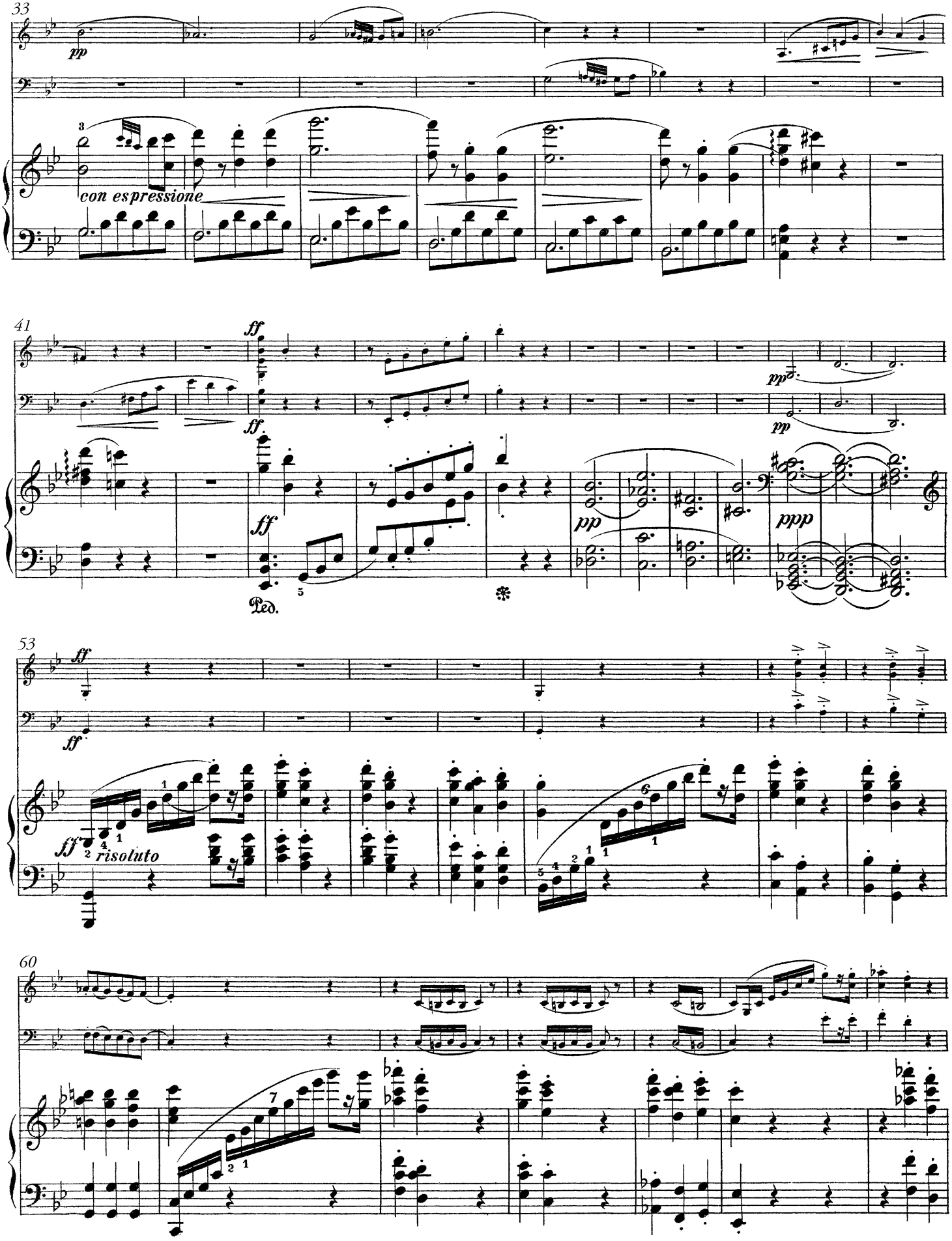
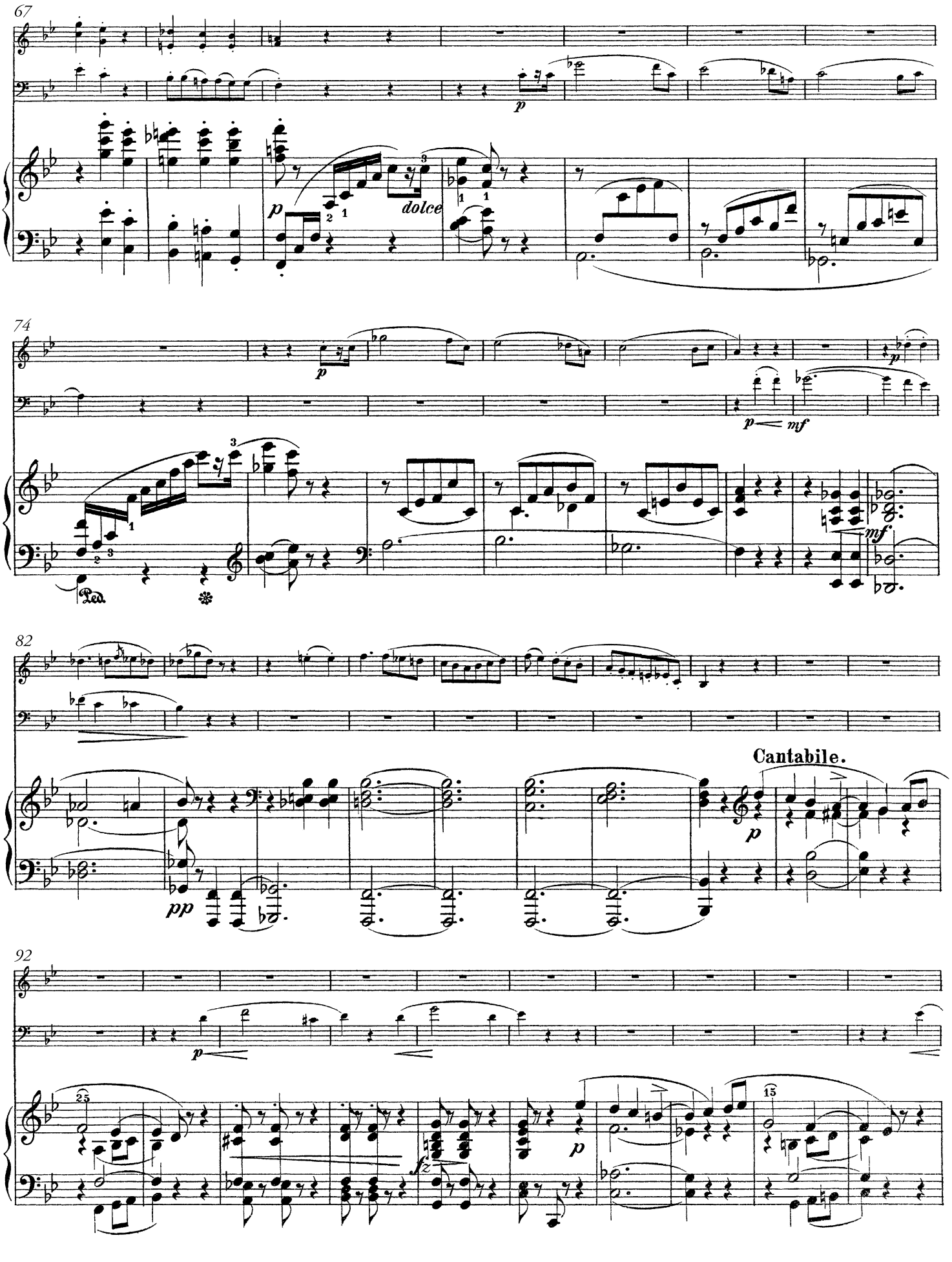
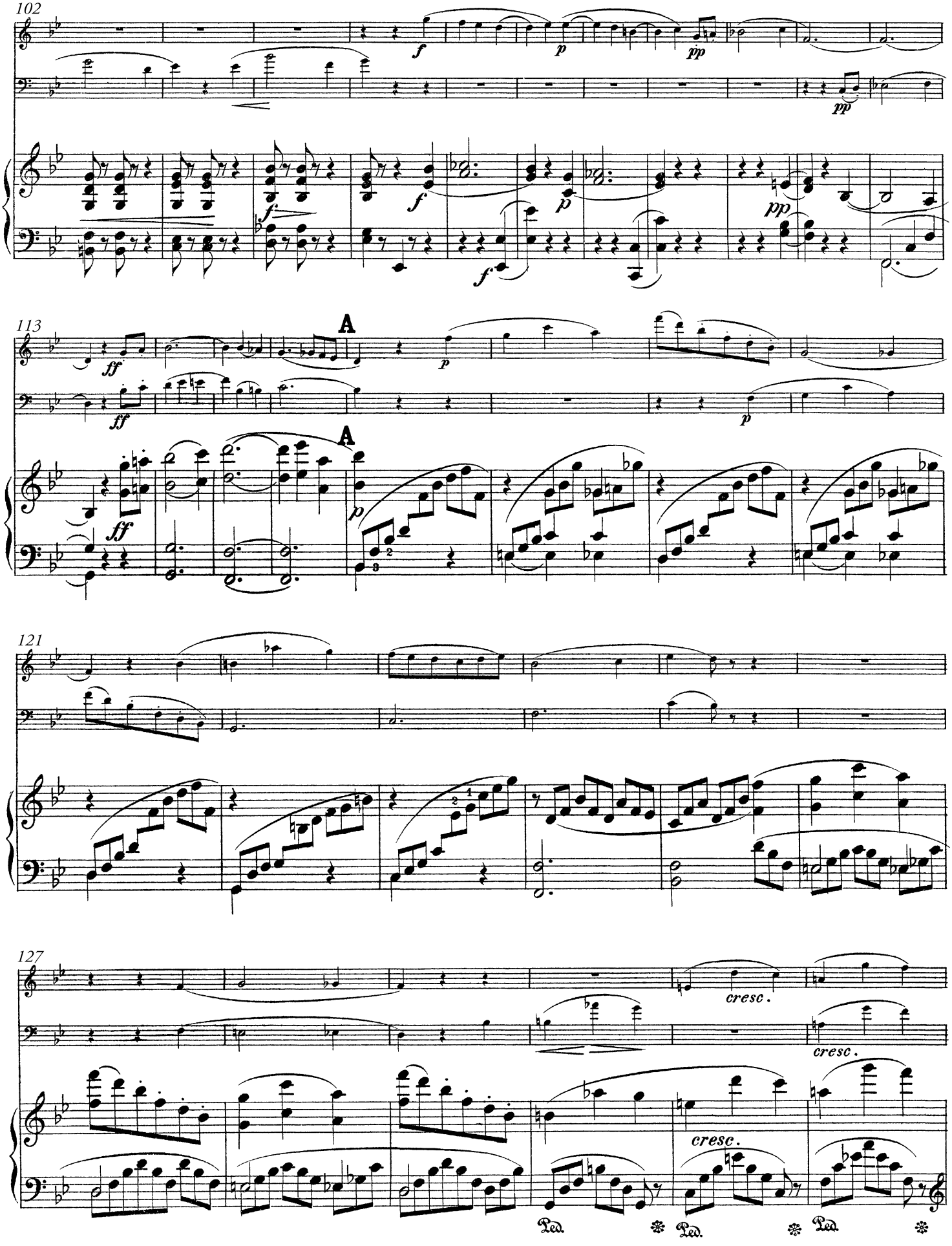
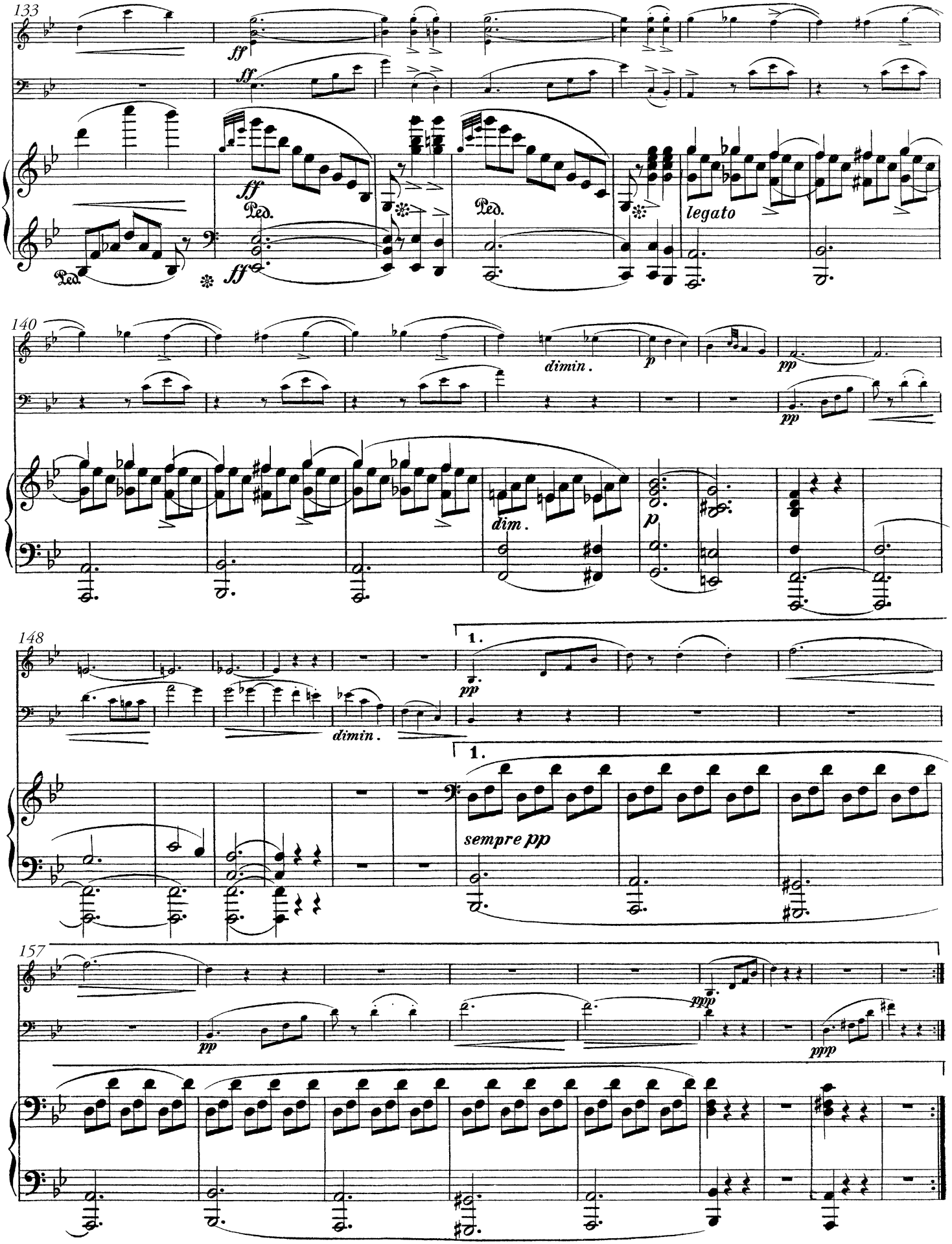
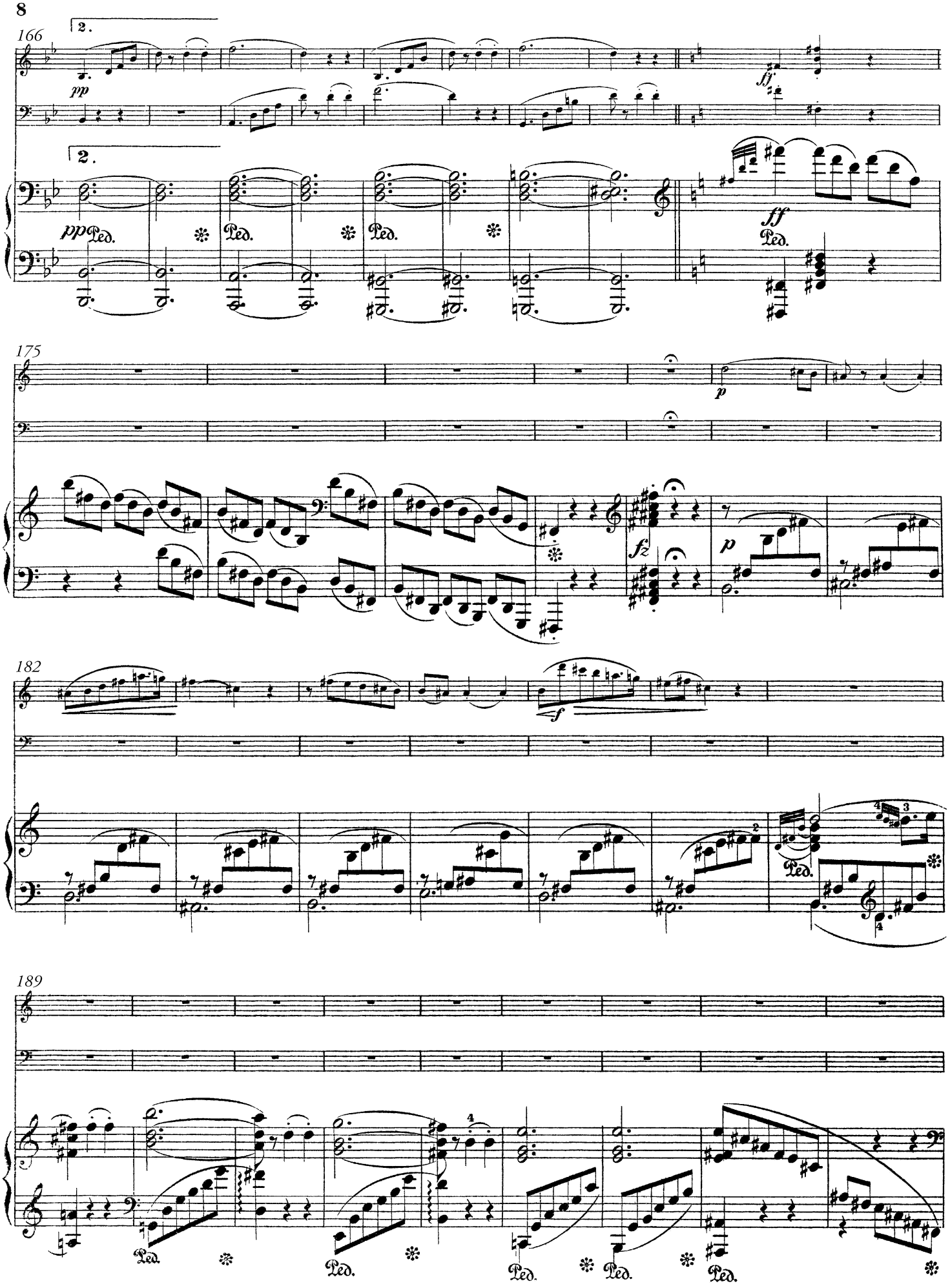
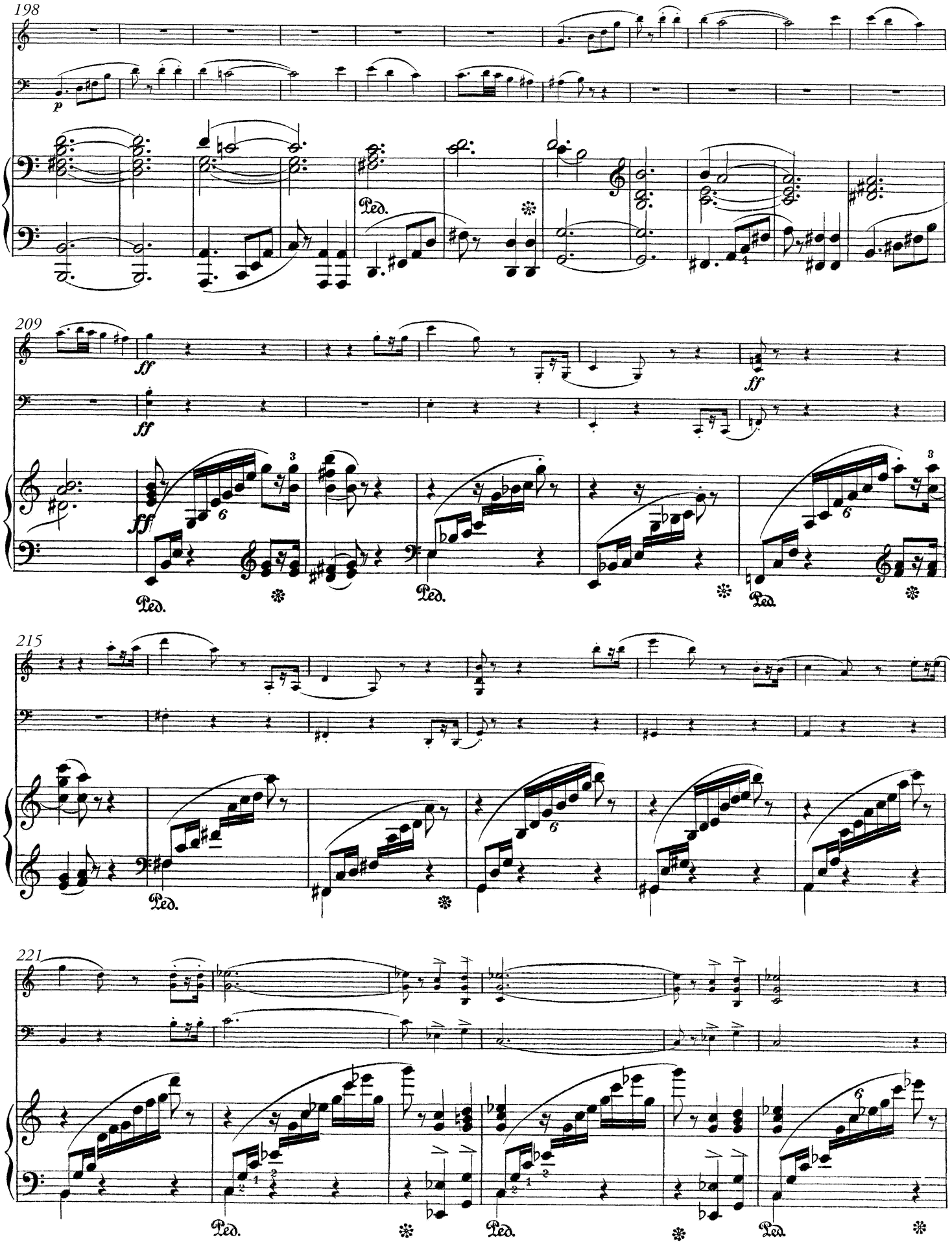

33
pp
con espressione
41
ff
ff
ff
Ped.
pp
pp
ppp
53
ff
ff
ff
risoluto
60

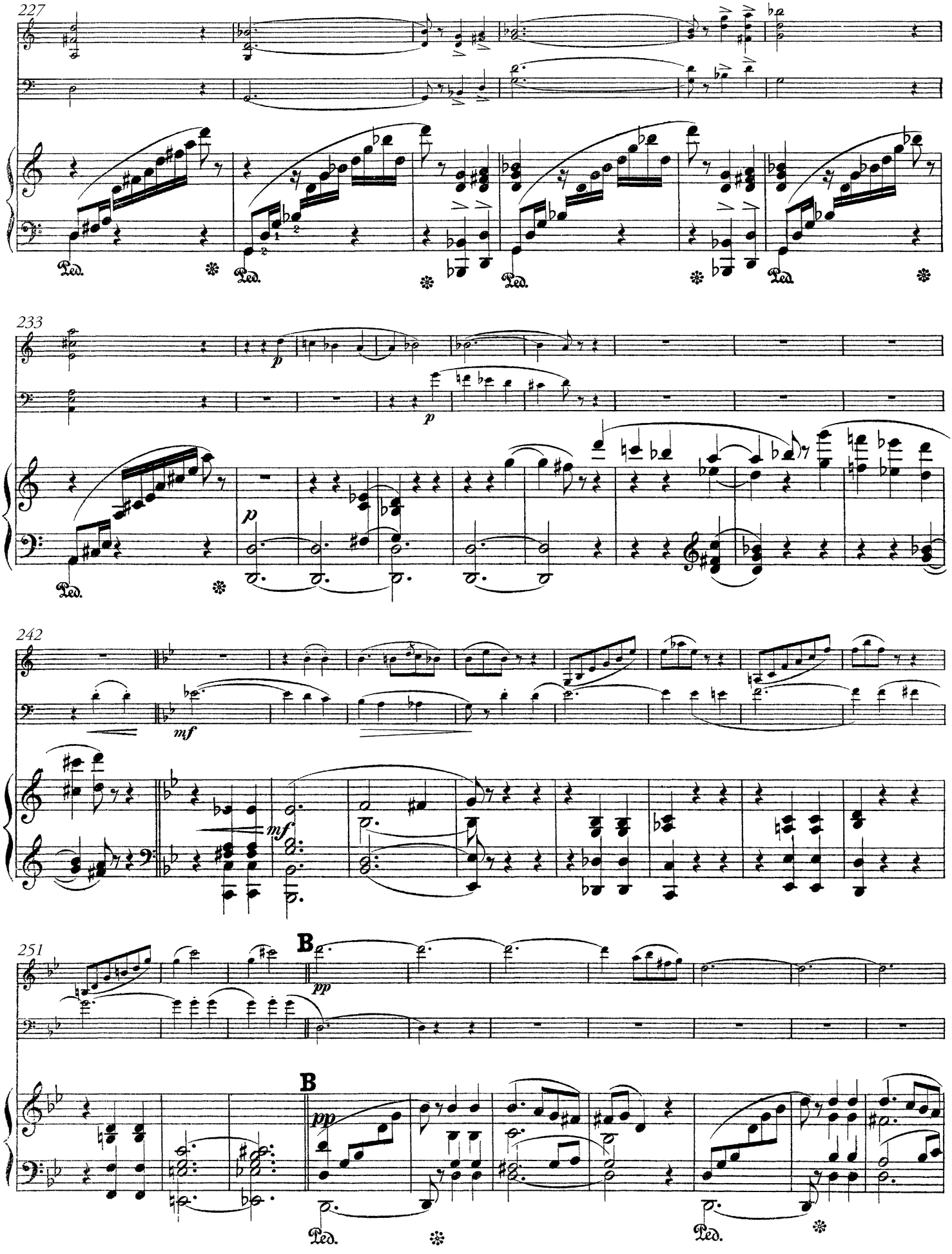

67
p
dolce
74
p
mf
Ped.
82
pp
Cantabile.
92
25
15

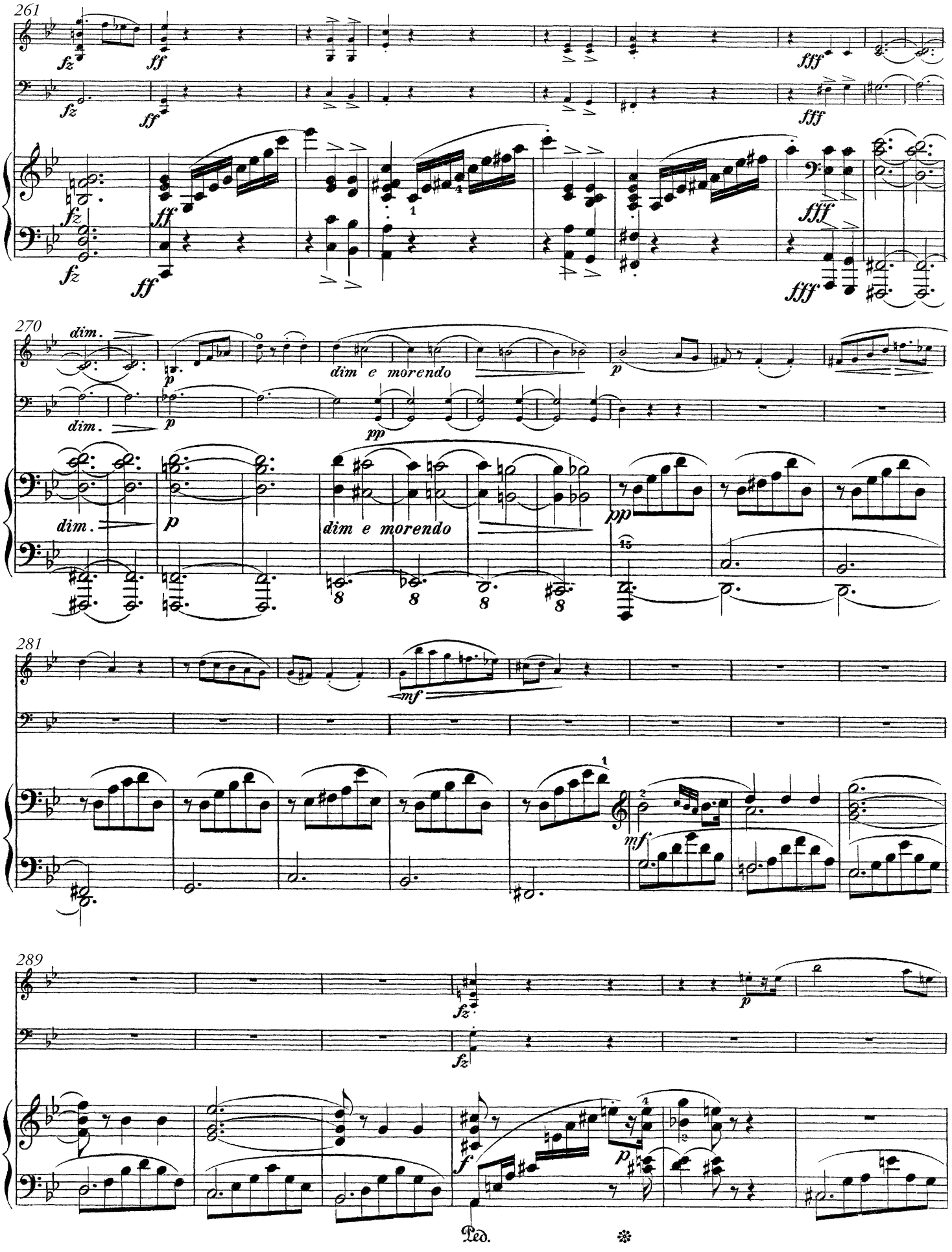

102
113
A
A
121
127
cresc.
cresc.
cresc.
Ped.
Ped.
Ped.

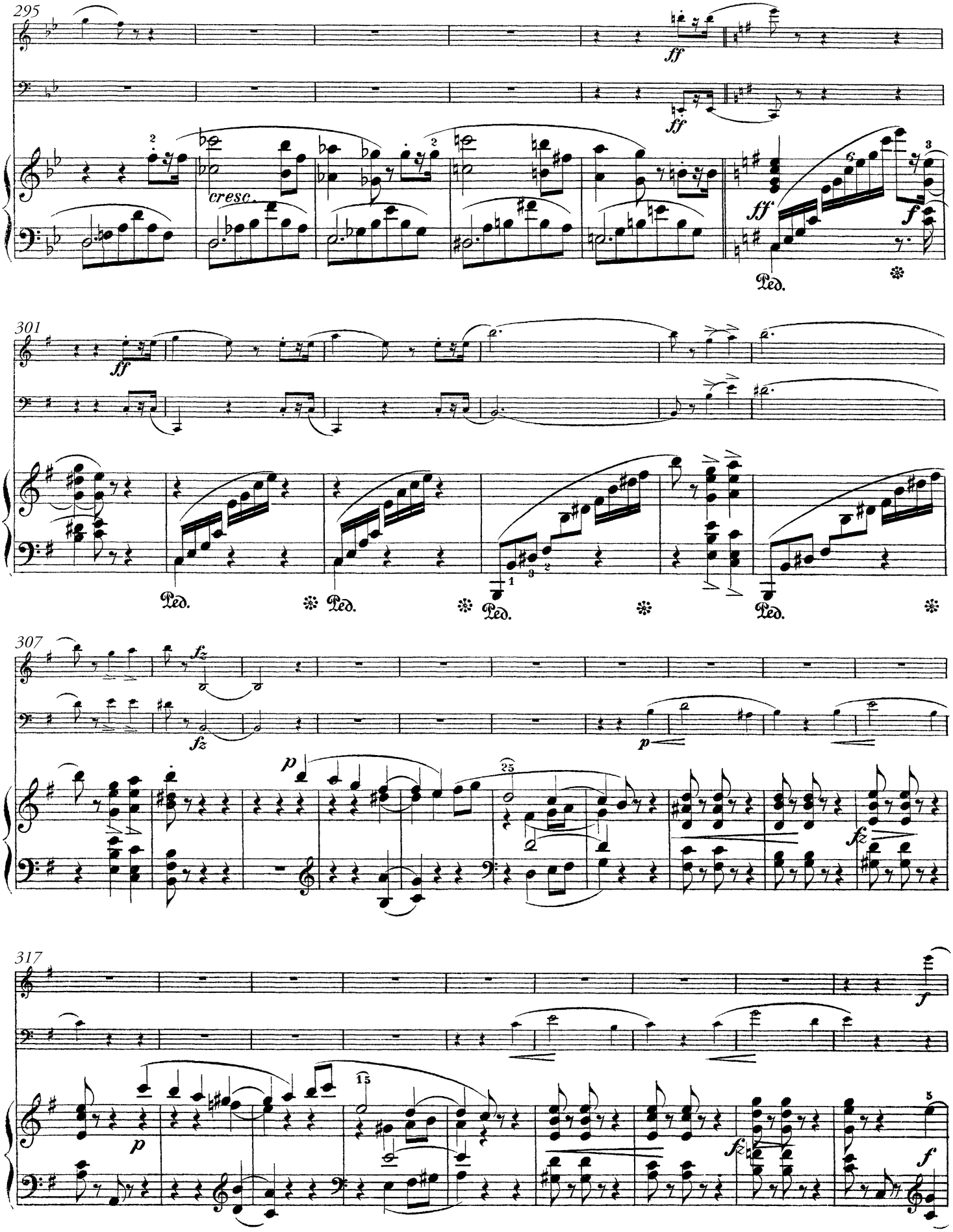

133
ff
ff
Ped.
ff
Ped.
Ped.
legato
140
dimin.
p
pp
pp
dim.
p
148
1.
pp
dimin.
1.
sempre pp
157
pp
ppp
ppp

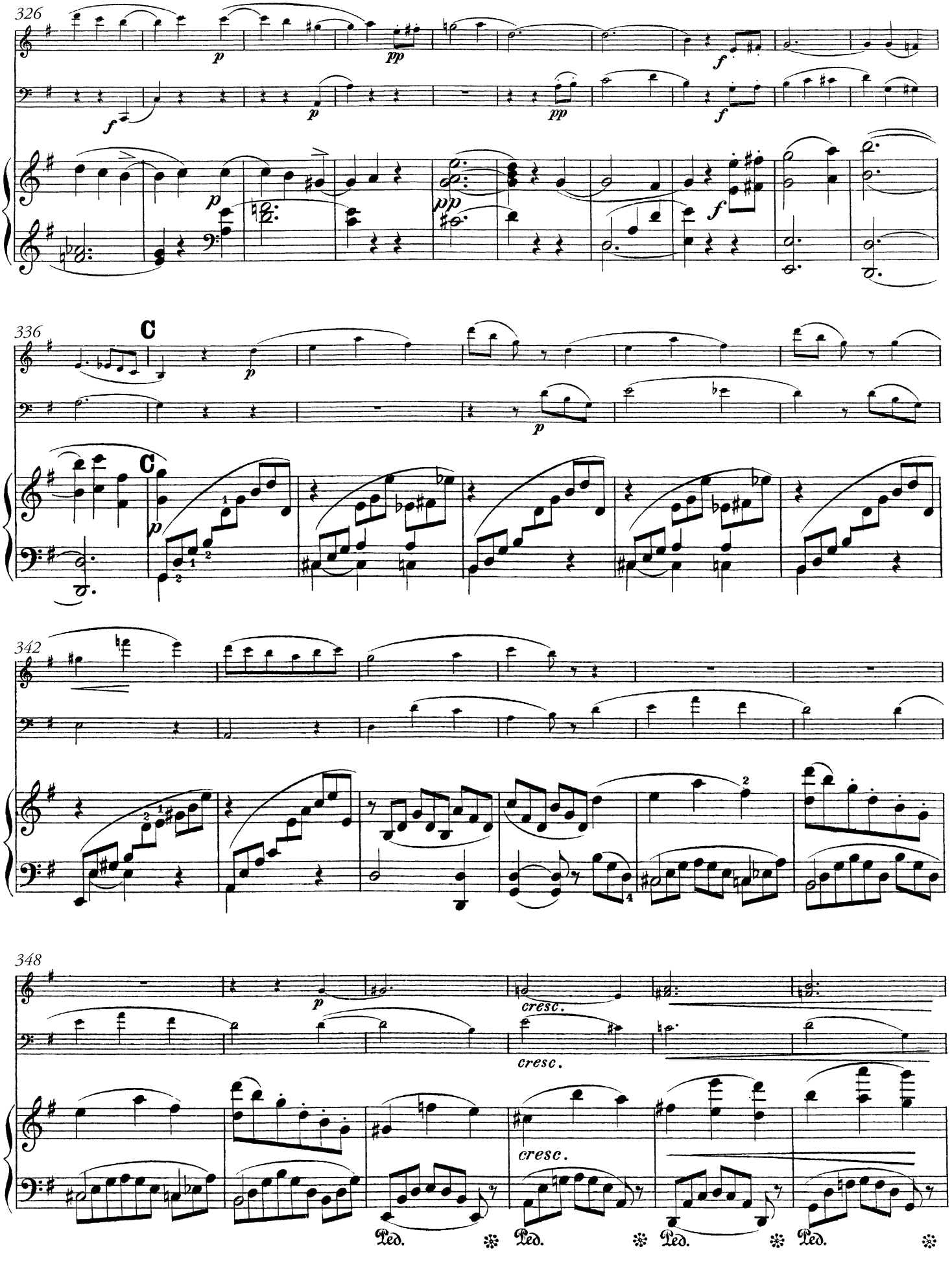

166
2.
pp
fff
2.
pp
Ped.
Ped.
Ped.
ff
Ped.
175
p
fz
p
182
f
Ped.
189
Ped.
Ped.
Ped.
Ped.
Ped.

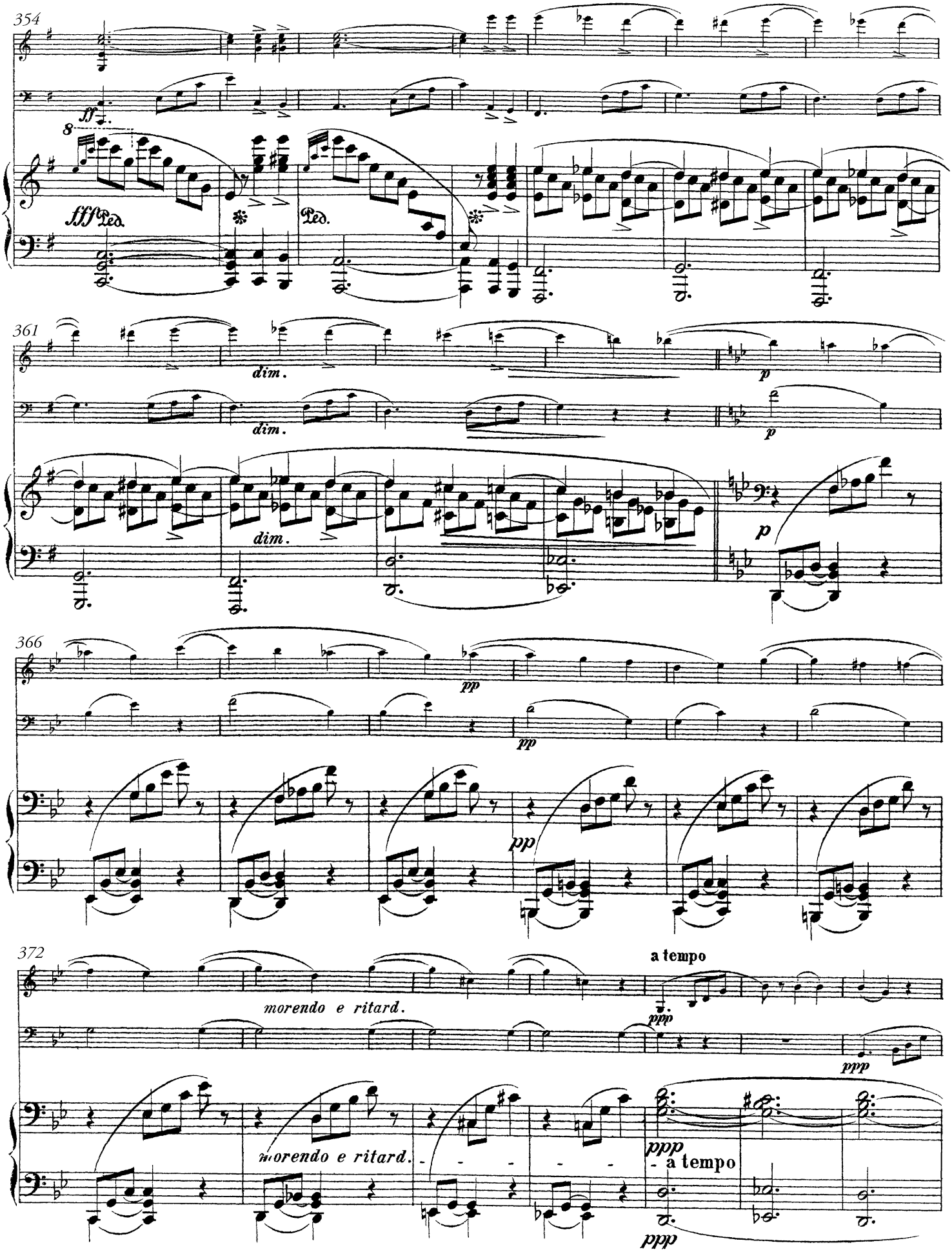

198
p
Ped.
209
ff
fff
Ped.
215
Ped.
221
Ped.
Ped.
Ped.

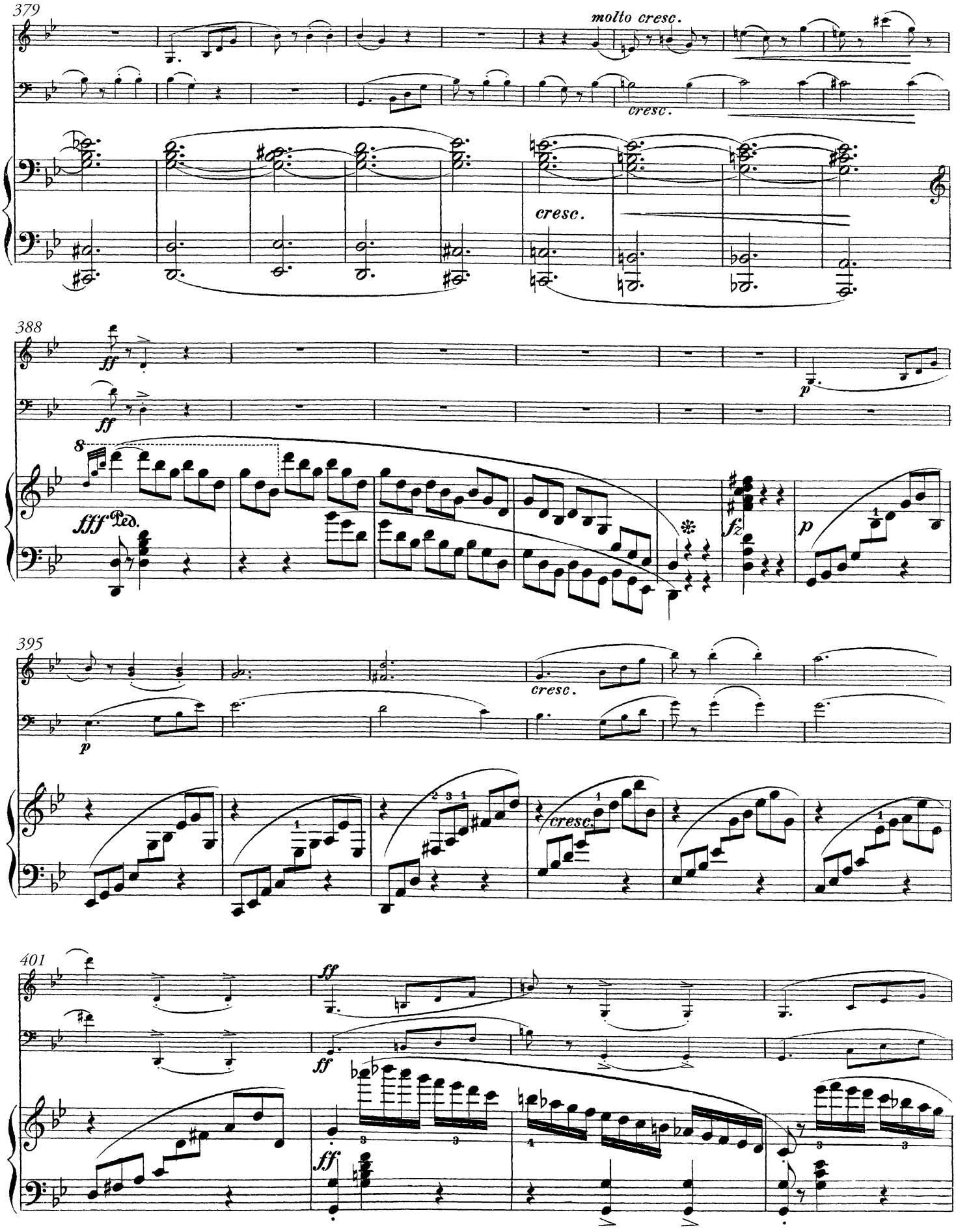

227
Ped.
233
p
242
mf
251
B
pp

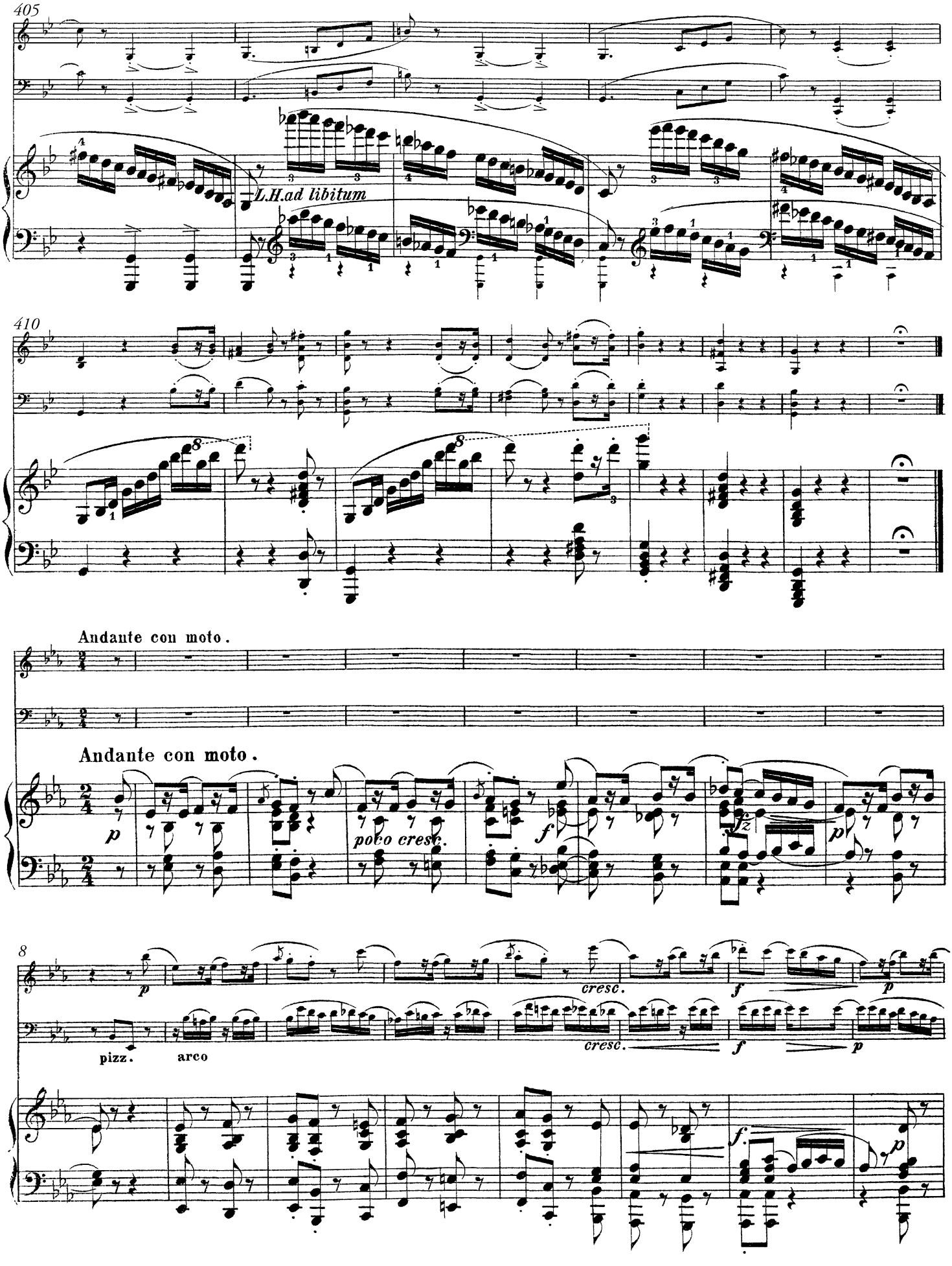

261
fz
ff
fff
270
dim.
p
dim e morendo
pp
281
mf
289
fz
f
Ped.

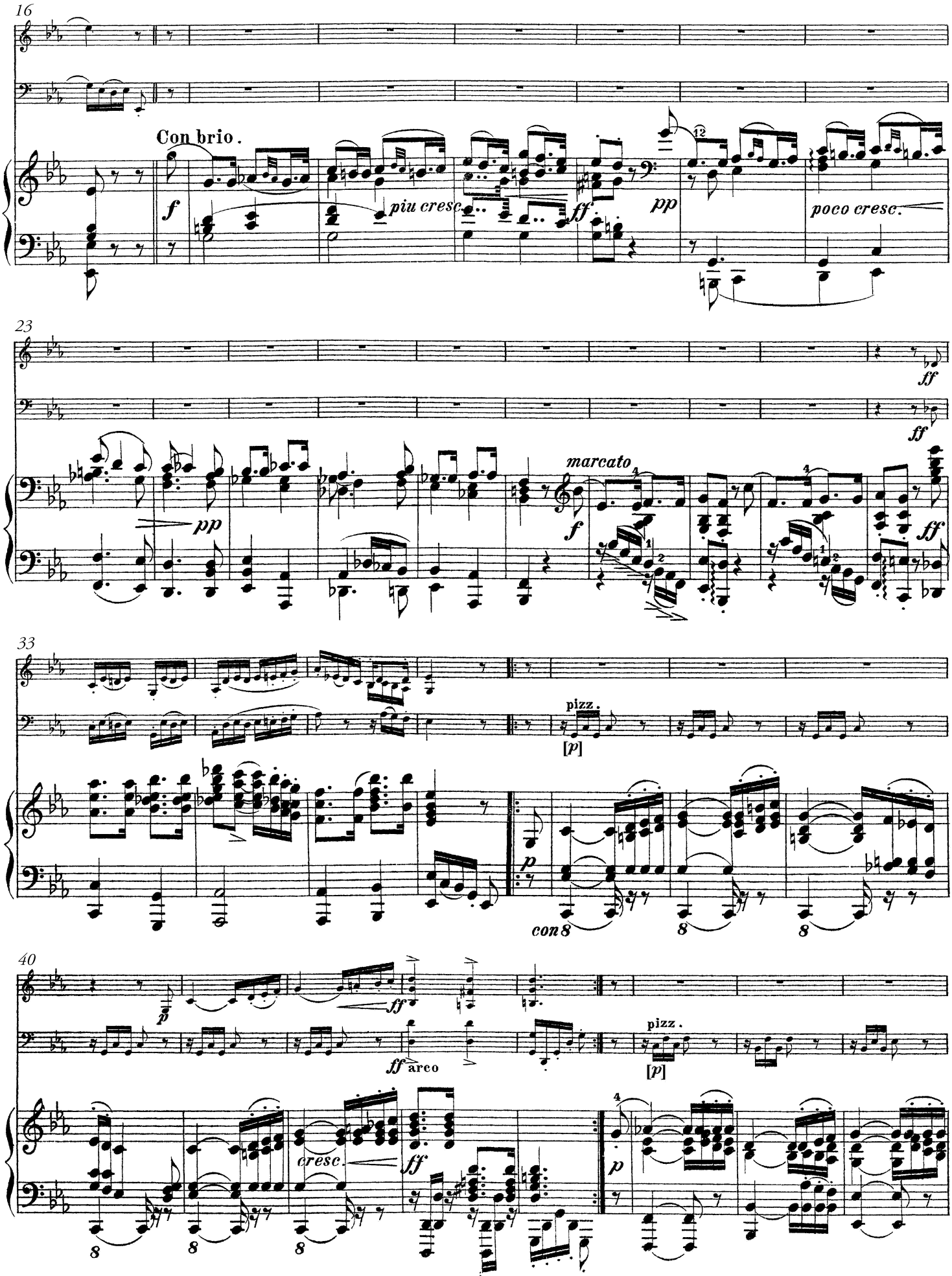

295
ff
ff
cresc.
ff
f
Ped.
301
ff
Ped.
Ped.
Ped.
Ped.
307
fz
fz
p
p
fz
317
p
fz
f
f

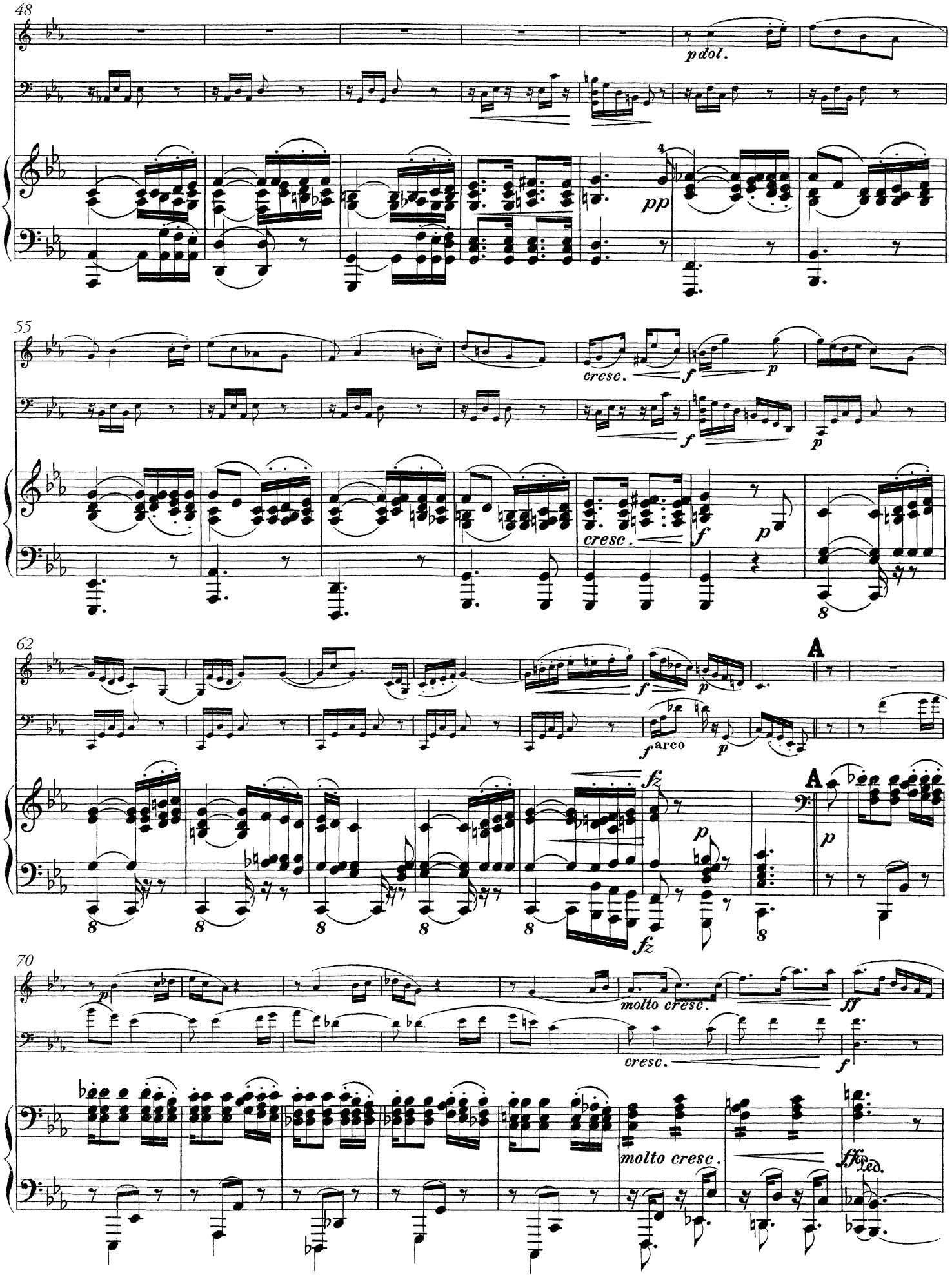

326
336
C
342
348
cresc.
Ped.

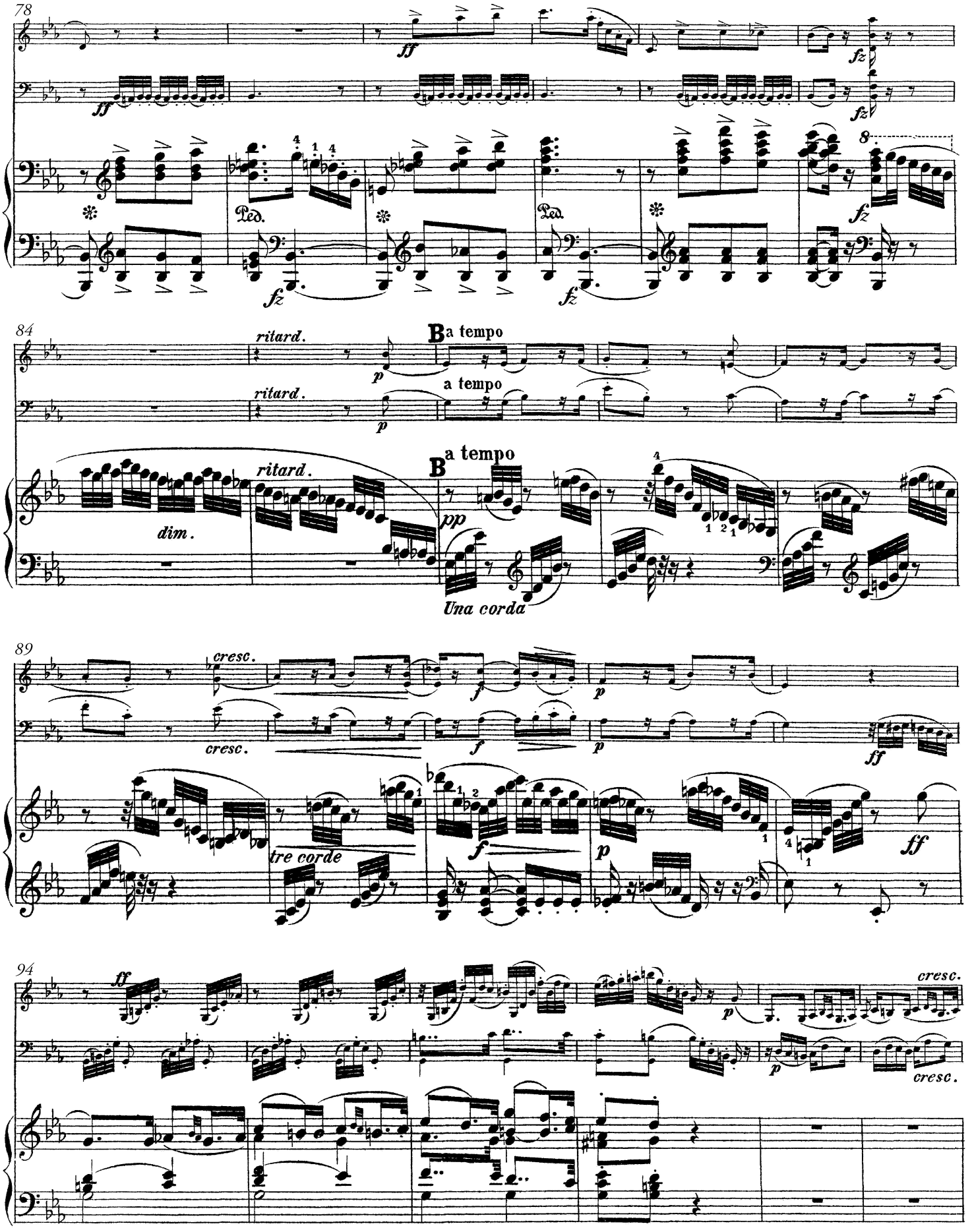

354
fff
8
fff Ped.
Ped.
361
dim.
dim.
p
p
366
pp
pp
pp
372
morendo e ritard.
a tempo
ppp
ppp
morendo e ritard.
ppp
a tempo
ppp

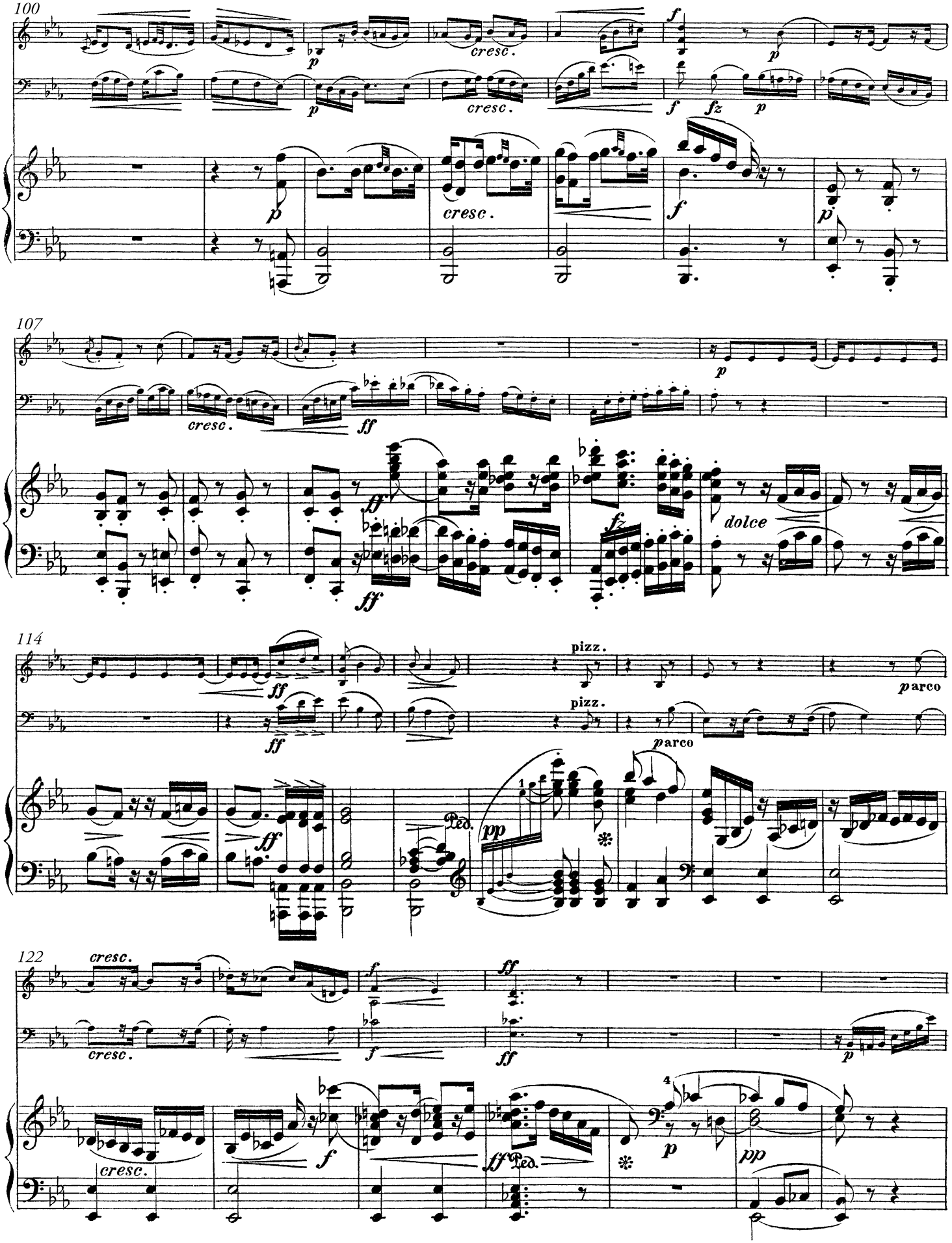

379
molto cresc.
cresc.
cresc.
388
ff
ff
p
8
fff
Ped.
fz
p
395
cresc.
p
cresc.
401
ff
ff
ff

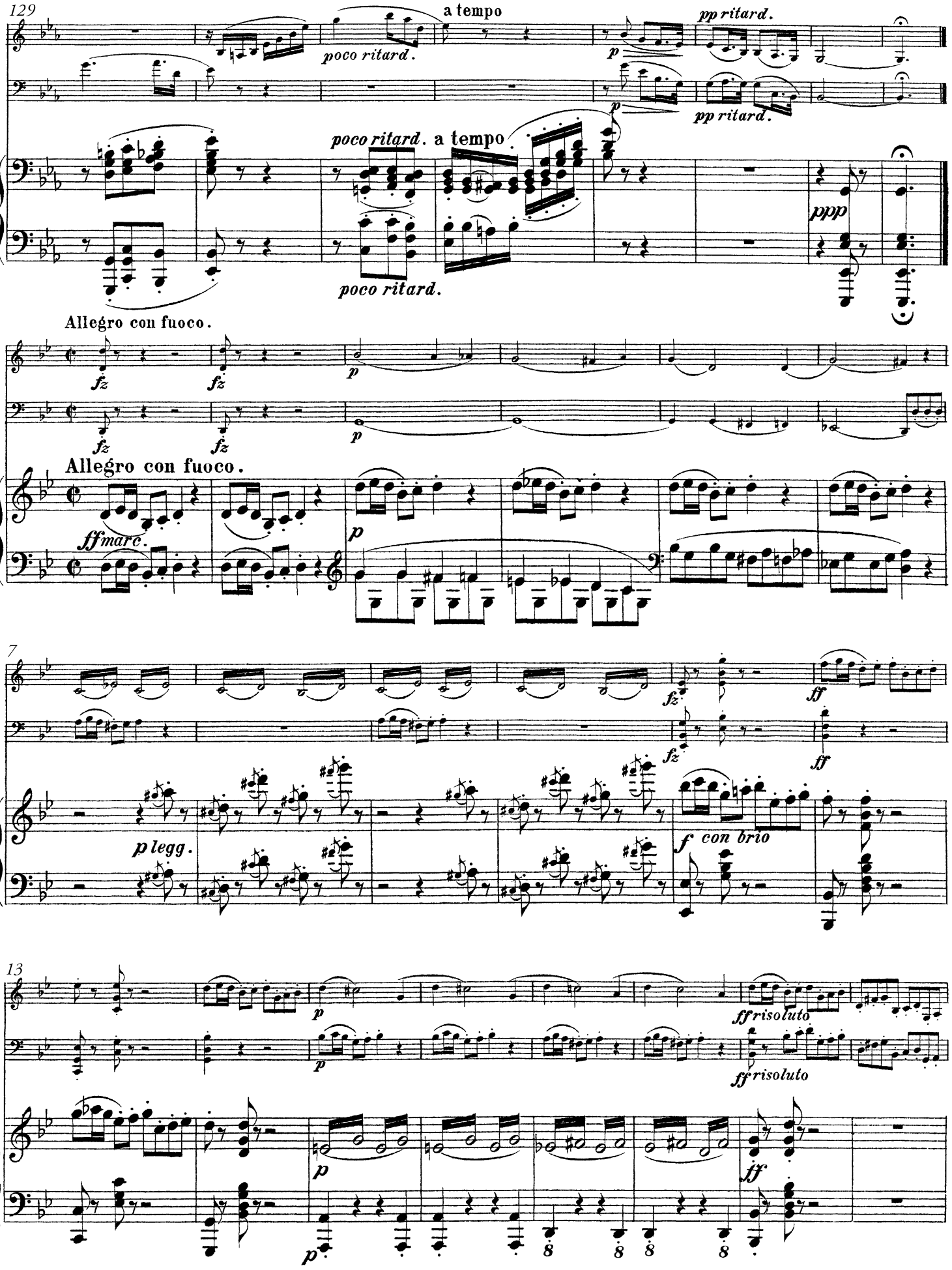

405
L.H.ad libitum
410
Andante con moto.
Andante con moto.
poco cresc.
cresc.
pizz.
arco
8

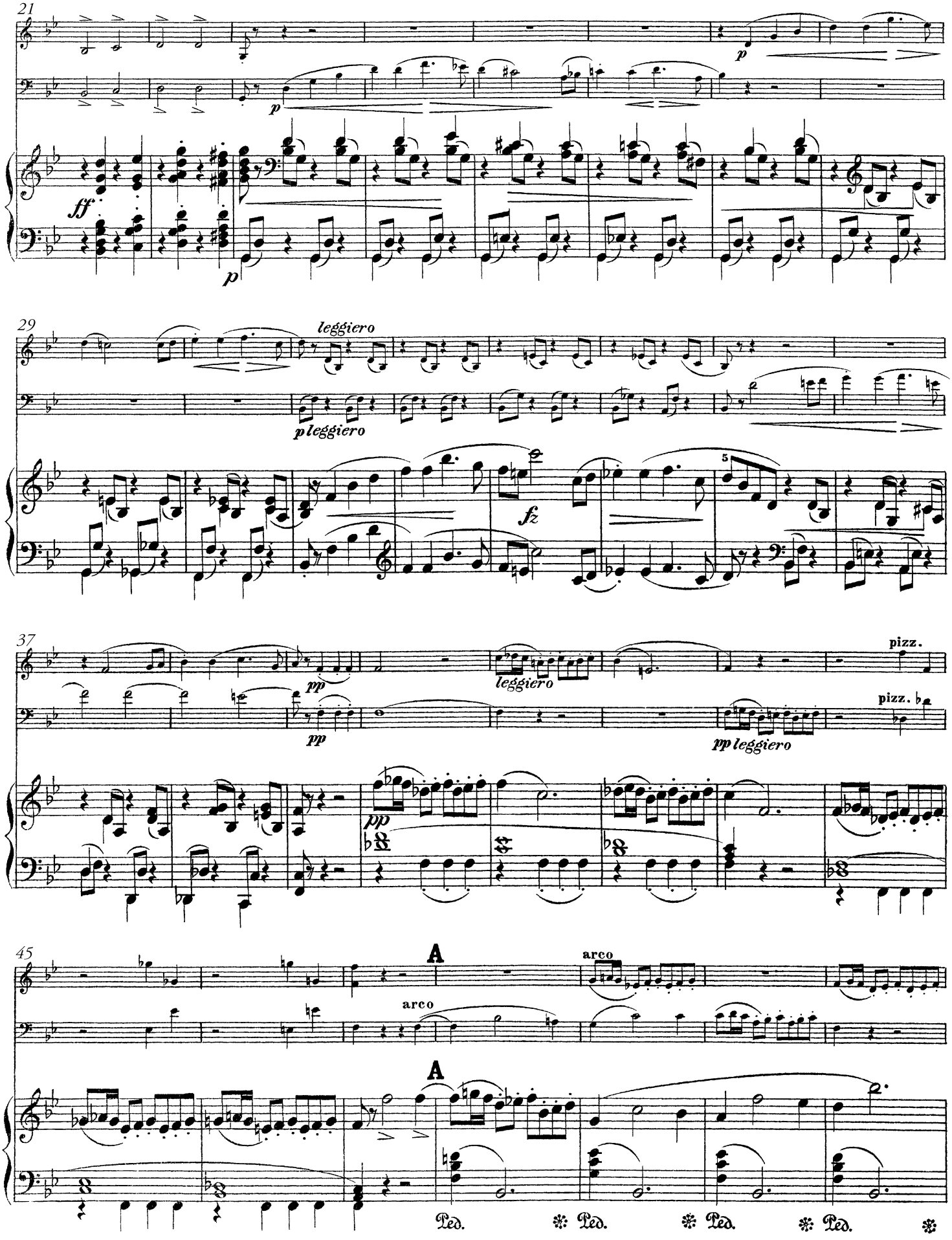

16
Con brio.
f
piu cresc.
ff
pp
poco cresc.
23
ff
ff
pp
marcato
f
ff
33
pizz.
[p]
p
con 8
8
8
40
p
ff
ff
arco
pizz.
[p]
cresc.
ff
8
8
8
p

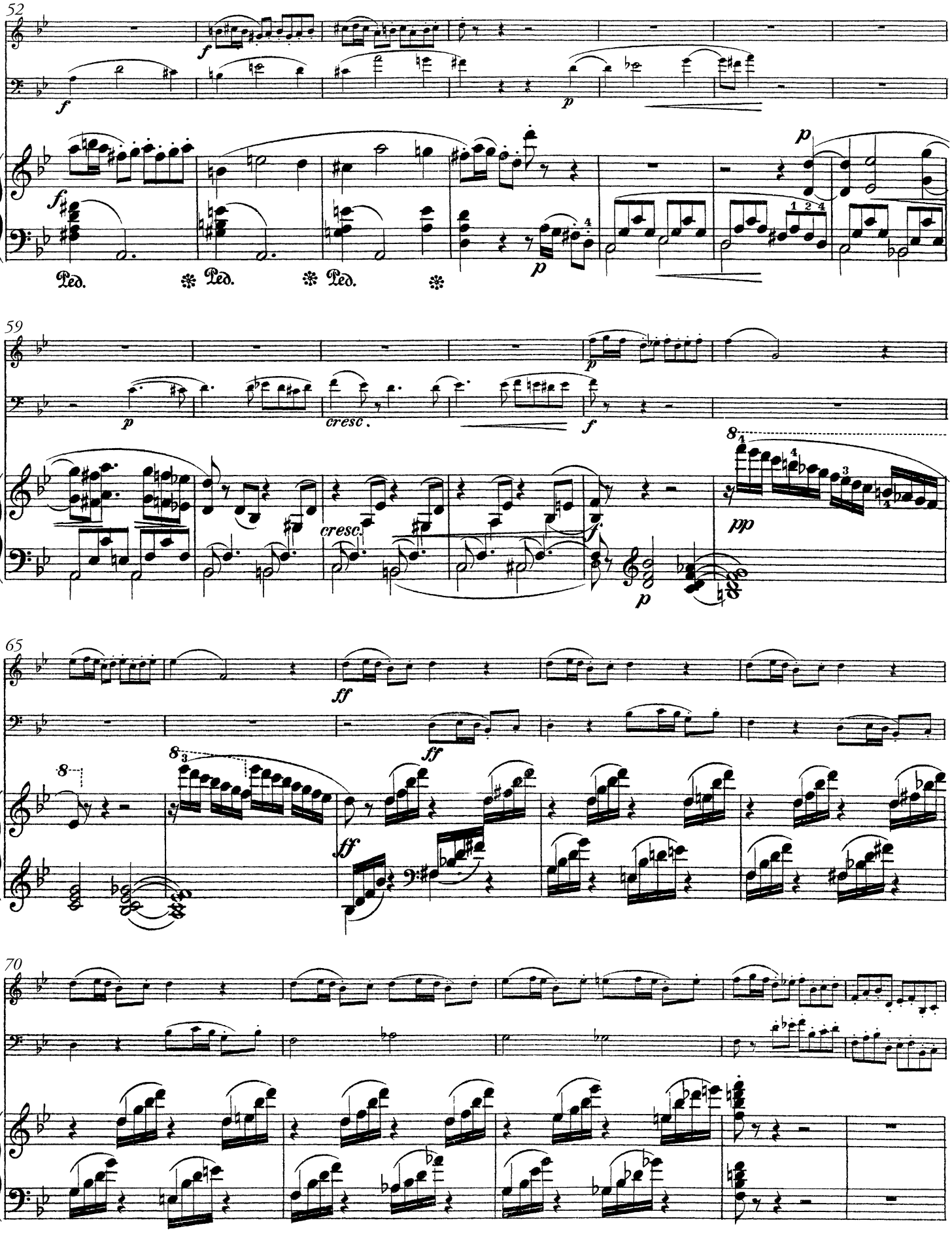

48
p dol.
pp
55
cresc.
f
p
cresc.
f
p
62
f
p
f arco
p
A
fz
p
fz
A
p
70
p
molto cresc.
ff
cresc.
f
molto cresc.
ff Ped.

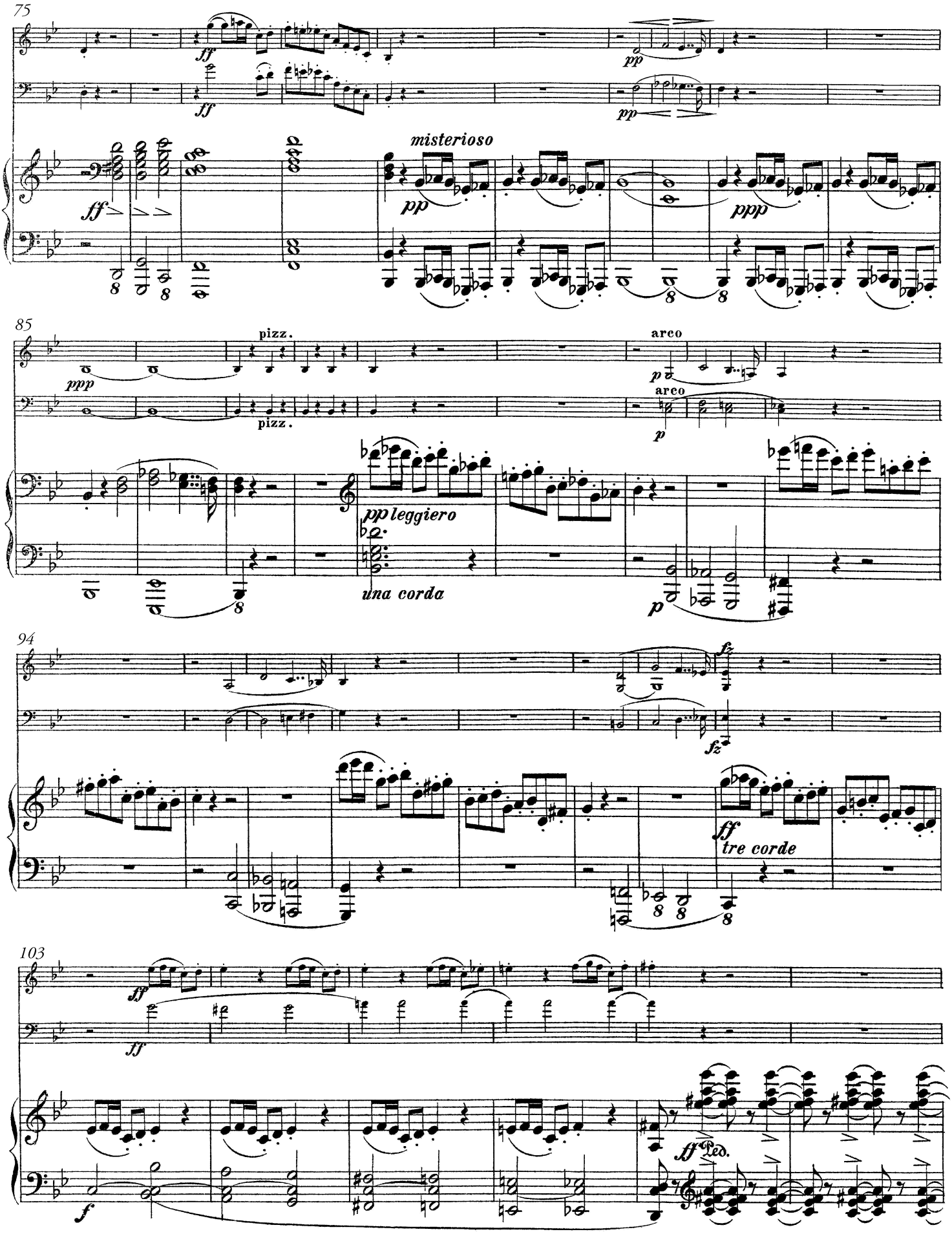

78
ff
fz
Ped.
8
84
ritard.
p
B a tempo
dim.
pp
Una corda
89
cresc.
f
tre corde
94
cresc.

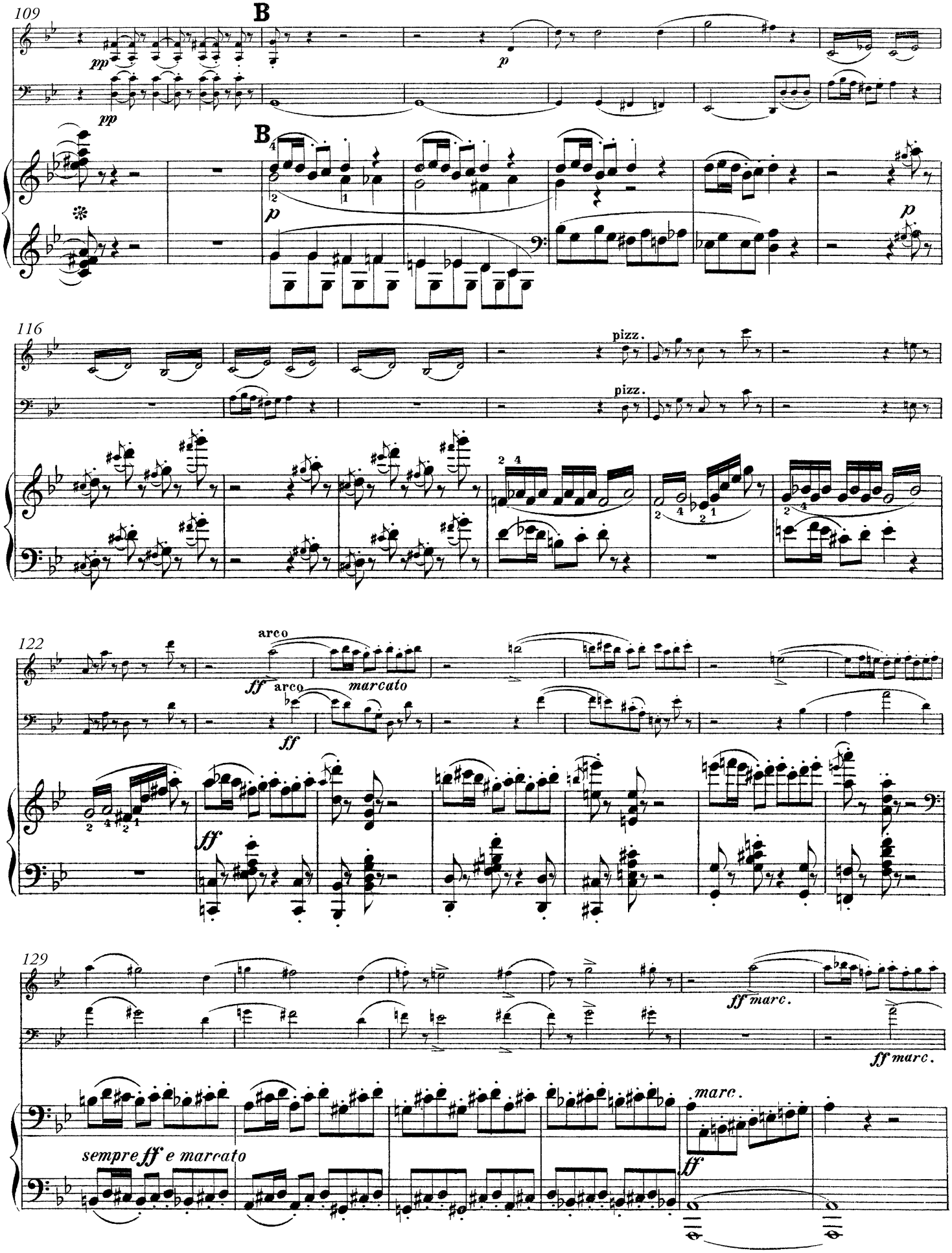

100
cresc.
107
cresc.
dolce
114
pizz.
parco
122
cresc.

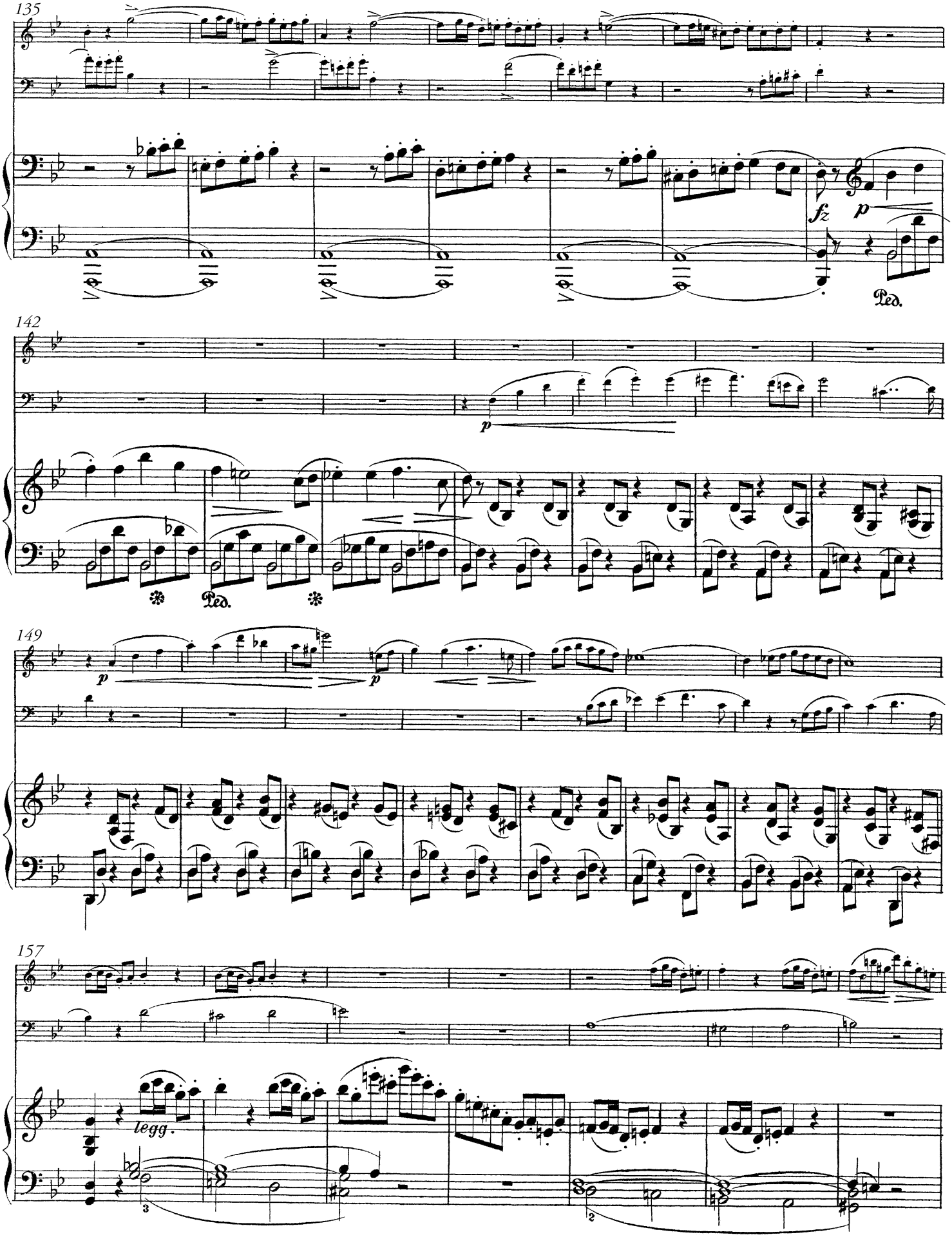

129
a tempo
poco ritard.
pp ritard.
p
poco ritard.
a tempo
ppp
Allegro con fuoco.
fz
p
ffmarc.
7
ff
p legg.
f con brio
13
ff risoluto
8


21
ff
p
p
29
leggiero
p leggiero
fz
5
37
pp
pp
leggiero
pizz.
pizz.
pp leggiero
pp
45
A
arco
arco
A
Ped.
Ped.
Ped.
Ped.


52
59
65
70
Ped.
cresc.
pp
ff


75
misterioso
85
pizz.
arco
pp leggiero
una corda
94
tre corde
103
Ped.


109
B
pp
p
116
pizz.
122
arco
ff
marcato
129
ff marc.
marc.
sempre ff e marcato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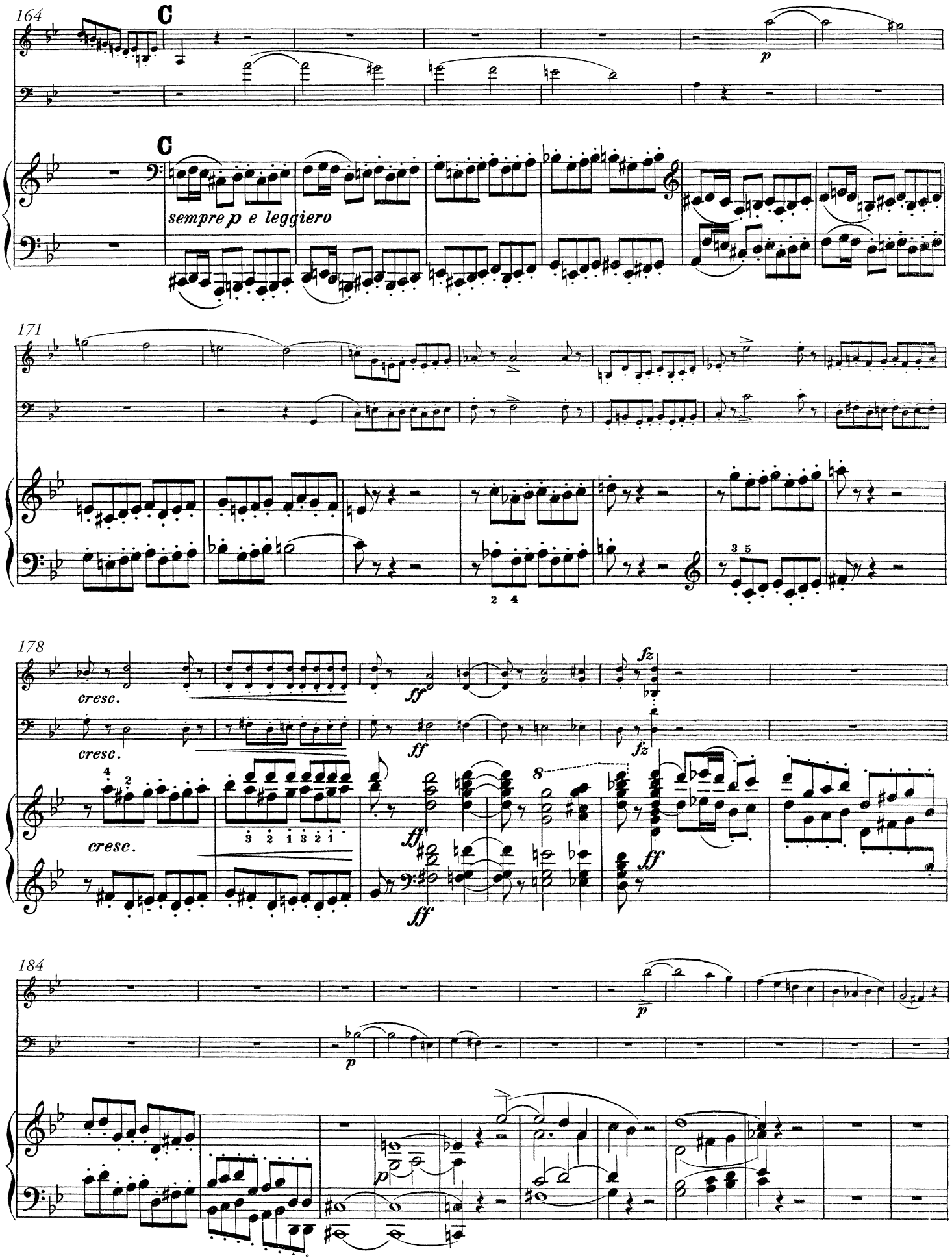
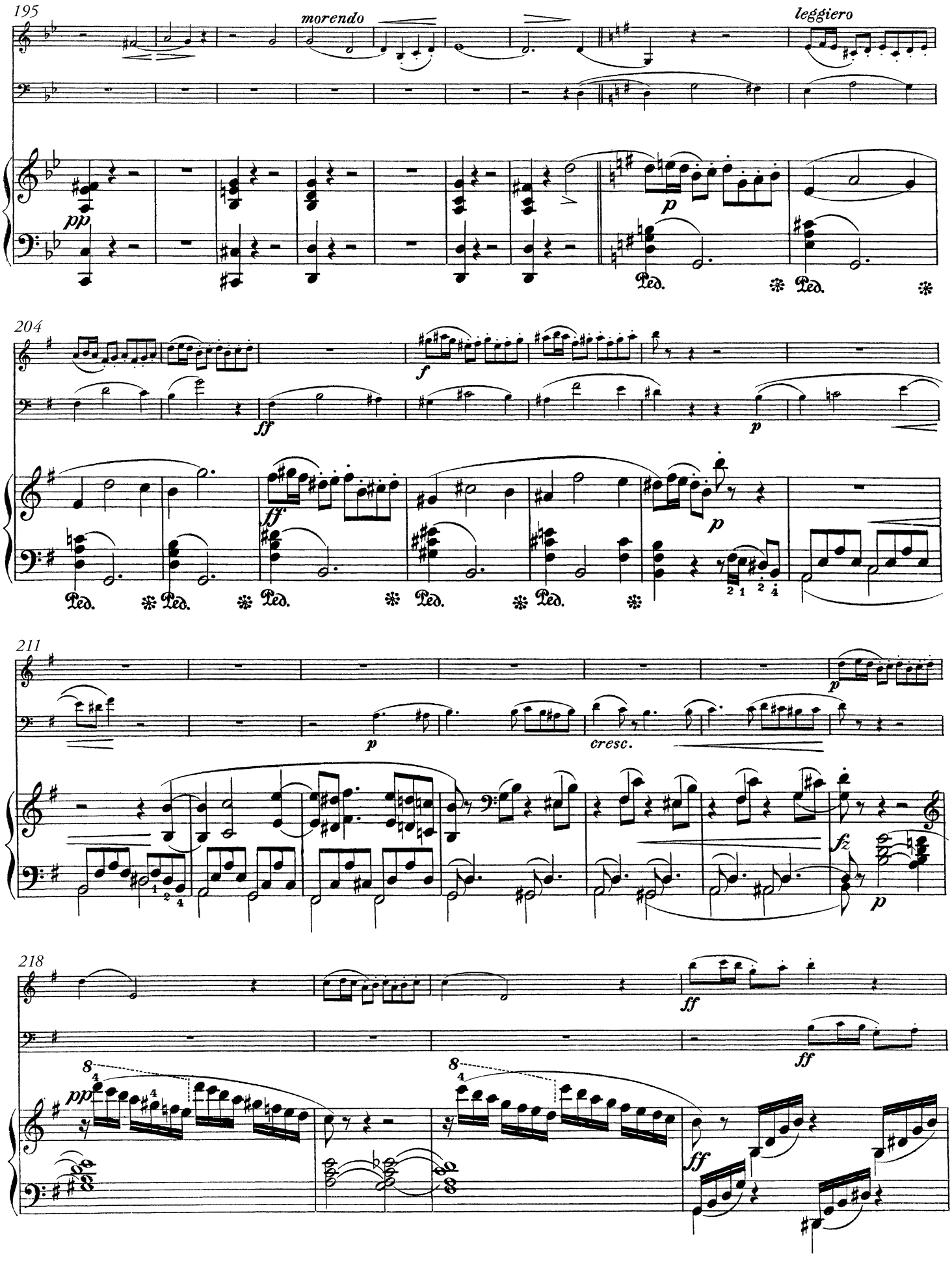
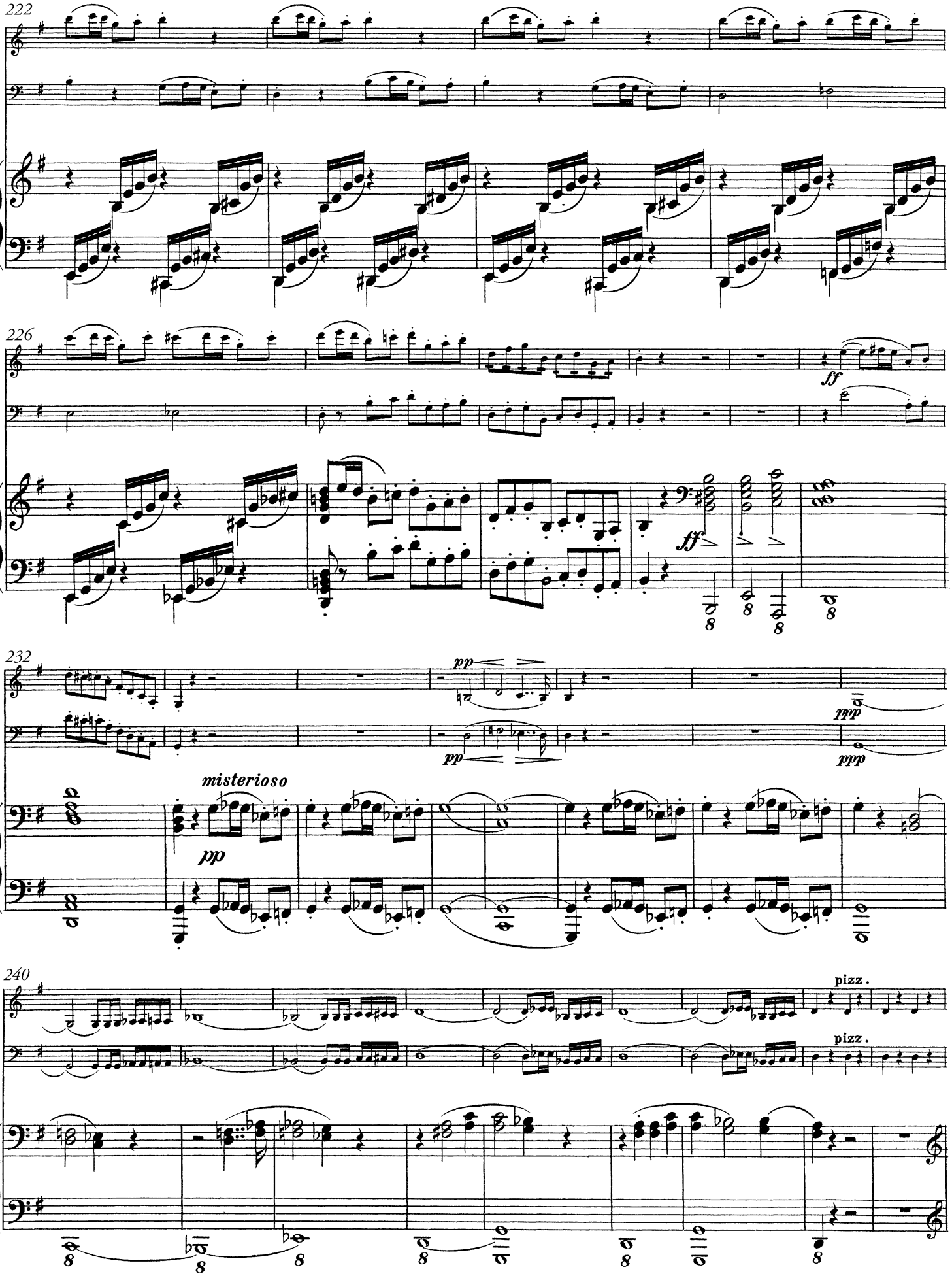
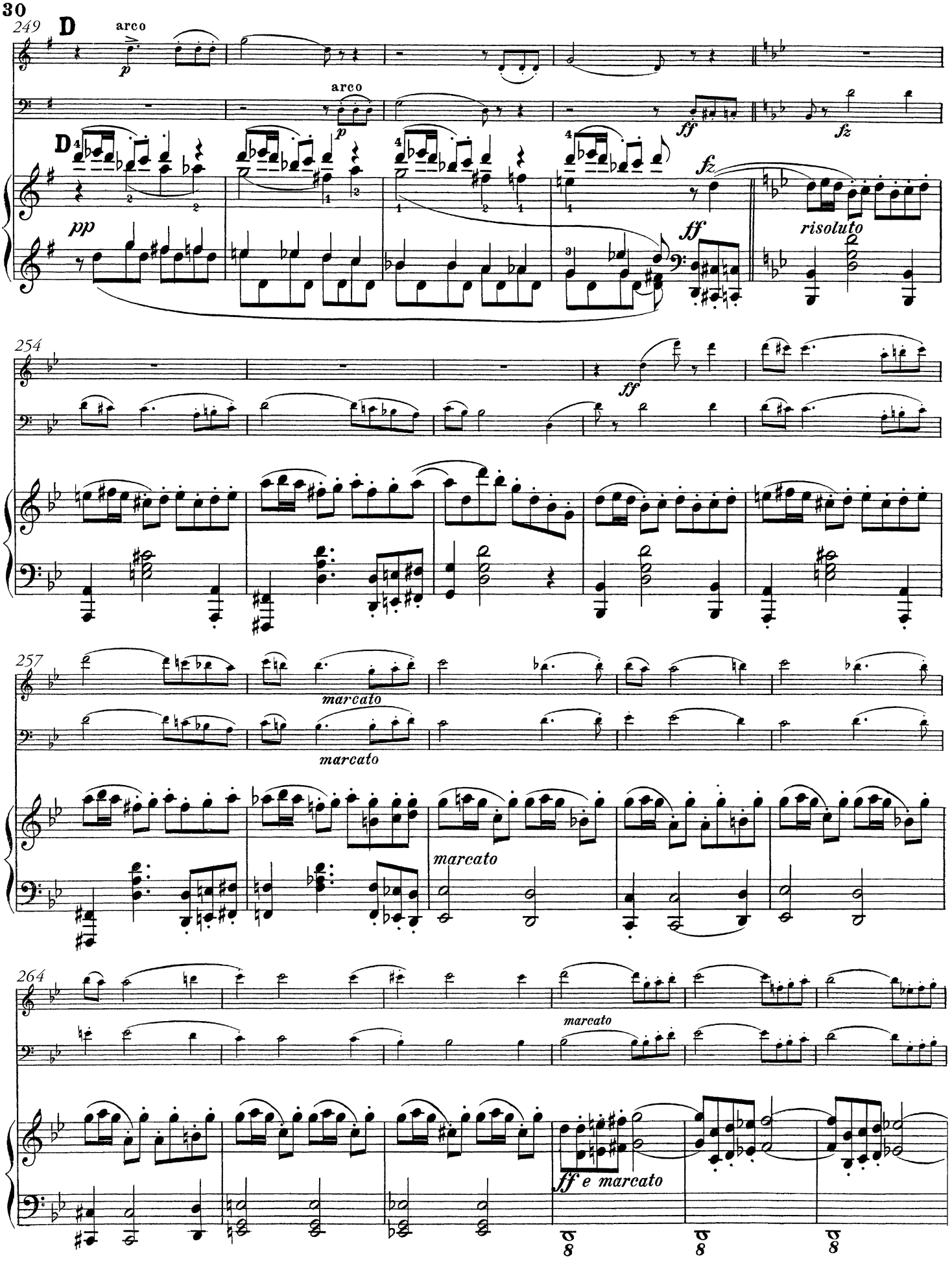
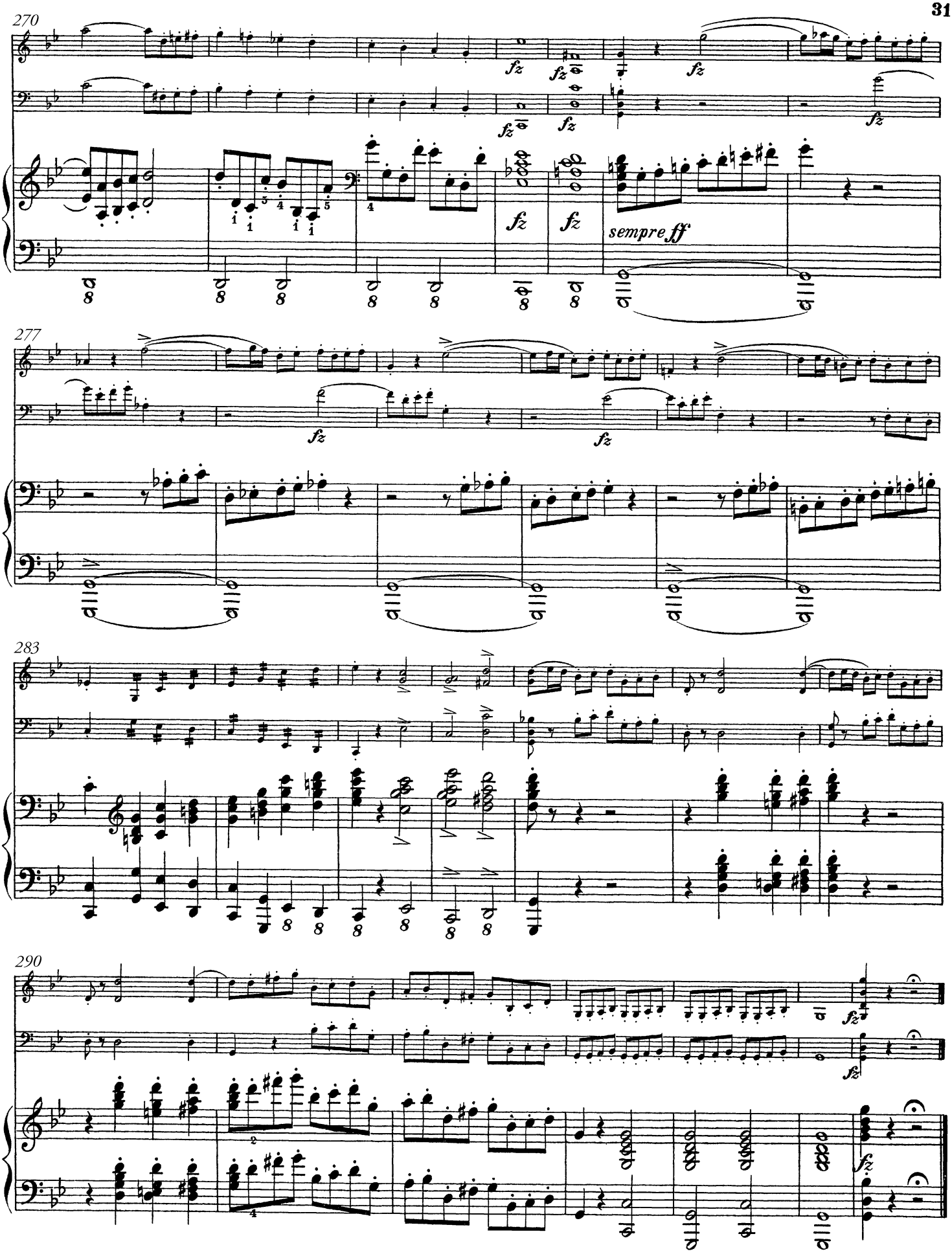
fz
p
Ped.
142
p
Ped.
149
p
p
157
legg.


164
C
C
p
sempre p e leggiero
171
178
cresc.
cresc.
cresc.
ff
fz
184
p


195
morendo
leggiero
pp
p
Ped.
204
f
ff
p
Ped.
211
p
cresc.
fz
218
ff
pp


222
226
ff
ff
232
pp
pp
ppp
ppp
misterioso
pp
240
pizz.
pizz.


249
D
arco
p
arco
p
ff
fz
fz
D
pp
ff
risoluto
254
ff
257
marcato
marcato
marcato
264
marcato
ff e marcato


270
fz
fz
fz
fz
fz
fz
fz
sempre ff
277
fz
fz
283
290
fz
fz
fz

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. 23 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.

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

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Om utgåvan

Levande Musikarvs emenderade utgåvor är redaktionellt genomsedda och korrigerade utgåvor av tidigare tryck med kommentarer rörande rättelser och ändringar införda i form av fotnoter. Justeringar av bågar, förtecken, accenter och artikulation som inte har medfört förändrad läsart har utförts utan kommentar.

Förlagan är utgiven av Otto Forberg, Leipzig, nr 105.

På omslaget står: ”Drei Trios / für / Pianoforte / Violine und Violoncell / componirt von / Hermann Berens / Op. 95 / No. 1 F-dur / No. 2 G-moll / No. 3 D-dur / Otto Forberg / (vormals Thiemer's Verlag) / Leipzig”.

Tryckår: 1876.

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 23 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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