



RICHARD
ANDERSSON
1851-1918

Sonat
för piano i D-dur

Sonata
for piano in D major

Opus 11

Källkritisk utgåva av/Edition by Hans-Erik Goksöyr

Levande Musikarv och Kungl. Musikaliska akademien

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Levande Musikarv/Swedish Musical Heritage
Kungl. Musikaliska akademien/The Royal Swedish Academy of Music
Utgåva nr 34/Edition No. 34
2013
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Huvudredaktör/Editor-in-chief: Anders Wiklund
Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Erik Wallrup

Levande Musikarv finansieras med medel från/Published with financial support from Kungl. Musikaliska akademien, Kungl. Vitterhetsakademien, Marcus och Amalia Wallenbergs Stiftelse, Statens Musikverk, Riksbankens Jubileumsfond, Svenska Litteratursällskapet i Finland och Kulturdepartementet.
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Sonat.

Rich. Andersson.
Komp. 1878.

Piano. {

Andante.

The musical score consists of five staves of music for piano. The first staff shows two measures of piano playing in common time, with dynamic marks 'p' and 'p'. The second staff begins at measure 6, with a 'cresc.' instruction followed by 'e' and 'string.'. The third staff begins at measure 11, with dynamic 'f'. The fourth staff begins at measure 16. The fifth staff begins at measure 21, with 'rit.', 'dim.', and dynamic 'p' markings. The score uses various note heads, stems, and bar lines to indicate the musical progression.

Allegro risoluto.

Musical score for piano, featuring six staves of music. The score consists of two systems of three staves each. The top system starts at measure 2 and ends at measure 34. The bottom system starts at measure 42 and ends at measure 65. The music is in common time, with a key signature of one sharp throughout. The score includes dynamic markings such as *f*, *ff*, *cresc.*, *mf*, *p*, and *dim.*. The first system concludes with a forte dynamic (*ff*) followed by a crescendo (*cresc.*). The second system begins with a piano dynamic (*p*), followed by a forte dynamic (*ff*), and ends with a diminuendo (*dim.*). The music features eighth-note patterns, sixteenth-note chords, and sustained notes with grace notes.

Musical score for piano, page 3, featuring six staves of music. The score consists of two systems of three staves each. Measure 73 starts with a forte dynamic. Measures 74-75 show a transition with dynamics *pp* and *poco cresc.* Measure 76 begins with a melodic line labeled *cantabile*. Measures 77-78 continue this line with *p* and *legato* markings. Measure 79 starts a new section with eighth-note patterns. Measures 80-81 show a return to the melodic line with *cantabile* and *legato*. Measure 82 concludes the first system. The second system begins at measure 87 with eighth-note patterns. Measures 88-89 show a transition with *mf* and *f* dynamics. Measures 90-91 continue the eighth-note patterns. Measure 92 begins a section labeled *tranquillo*. Measures 93-94 show a continuation of this section with *p* dynamics. Measures 95-96 conclude the second system. The final system begins at measure 101 with *mf* dynamics. Measures 102-103 show a continuation of the eighth-note patterns. Measure 104 concludes the piece with *poco* dynamics.

109 *tranquillo*

114 *cresc.*

120

128 *ff*

140 *cresc.*

This musical score page contains six staves of piano music. The key signature is A major (no sharps or flats). Measure 109 starts with a dynamic of *pp* and a tempo of *tranquillo*. The melody is in the treble clef staff, while the bass clef staff provides harmonic support. Measure 114 begins with a dynamic of *ff*, followed by *f* and *p*. Measure 120 is mostly blank, suggesting a pause or a transition. Measures 128 and 140 feature dynamics of *ff* and *cresc.* respectively. The score uses various musical markings such as slurs, grace notes, and dynamic swells to guide the performer.

145 *p*

legato

150 *pp*

cresc.

155 *f string.*

cresc.

ff

165 *pesante*

cresc. rit.

f tranquillo

m.d.

sempre legato

171 *p*

m.d.

This musical score page contains six staves of piano music. The key signature is mostly A major (three sharps). Measure 145 starts with a dynamic 'p' and a 'legato' instruction. Measure 150 begins with 'pp' and leads into a section with 'cresc.' dynamics. Measure 155 features 'f string.' dynamics. Measure 160 shows a 'cresc.' followed by 'ff'. Measure 165 is marked with 'pesante' and includes 'cresc. rit.', 'f tranquillo', 'm.d.', and 'sempre legato' instructions. The final staff, measure 171, ends with a dynamic 'p' and 'm.d.'. The score uses standard musical notation with stems, beams, and rests.

177

185

193

a tempo

ri-te-nu-do

p

200

mf *poco marcato*

206

f

211

pp

Musical score for piano, page 7, featuring six staves of music. The score consists of two systems of three staves each. Measure 216 starts with a forte dynamic (**f**) and a tempo marking of *sempre marcato*. Measure 222 begins with a dynamic of *cresc.* followed by a forte dynamic (**f**). Measure 228 features a dynamic of *fz*. Measure 236 includes dynamics of *f* and *cresc.*. Measure 244 is marked *dolce*. Measure 252 concludes with a dynamic of *pp*.

216 8
più **f**
sempre marcato

222 8
cresc. 8
f

228 8
fz

236 8
f *cresc.*

244 8
dolce

252 8
mf **pp**

260

cresc.

f

cresc.

ff

poco pesante

dim.

p

poco rit.

a tempo

p

legato

cantabile

281

286

mf

292

f

A musical score for piano, featuring five staves of music. The score consists of two systems of measures, each starting with a treble clef and a key signature of three sharps. Measure 297 begins with a dynamic of p . Measures 302 and 307 show a transition, with measure 302 marked *mf* and measure 307 marked *pp* followed by *cresc.* Measure 312 features a dynamic of *ff*. Measure 318 concludes the first system with a dynamic of *p*. The second system begins at measure 326 with a dynamic of *ff*.

297

302

307

312

318

326

10

332

sempre pesante

338 fff ffz

343 energico tranquillo ff sempre rit.

349 Vivo legato accelerando al Fine.

354 cresc.

359 fff

This musical score for piano consists of six staves of music. The first three staves begin with measure 10, featuring dynamic markings like 'sempre pesante' and 'fff'. The fourth staff begins at measure 343 with 'energico' and 'tranquillo' dynamics. The fifth staff begins at measure 349 with 'Vivo' and 'accelerando' dynamics, leading to a 'Fine.'. The sixth staff begins at measure 354 with a 'cresc.' dynamic. The score includes various articulations such as hammer-ons, slurs, and grace notes, along with performance instructions like 'sempre rit.' and 'al Fine.'

Andante sostenuto.

sempre legato

11

Andante sostenuto.

sempre legato

11

ten.

12

poco rit.

13

con anima

dolce imitando

14

poco rit.

tranquillo

pp

15

cresc.

16

f

dim.

p

29

33

37

41

45

49

53

poco stringendo

57 8

ff sostenuto rit. a tempo p

61 poco pesante sempr. dim.

pp f

65 L'istesso tempo ma tranquillo. legato pp rit. sempre sostenuto e cantabile p espressivo

L'istesso tempo ma tranquillo. legato pp rit. sempre sostenuto e cantabile p espressivo

68

pp p

72

pp rit. pp rit.

76 *a tempo*

79

82

85

88

91

f

dim.

94

pp

dim.

rit. *p*

a tempo

98

103

mf

p

108

cresc.

f

113

117

120

123

128

Allegro ma non troppo.

leggiero ma poco accentato

7

marcato

13

cresc.

ff.

18

mf

23

p

29

cresc.

stretto

ff

tranquillo

p

Meno Allegro.*leggiero*

36 *p* *ben cantando* *mf*

40 *8*

44 *f* *p*

48 *f* *dim*

52 *p* *cresc.* *s.*

57 *ff* *dim.*

The sheet music consists of six staves of musical notation for piano. The first staff shows a treble clef, a key signature of one flat, and a tempo marking of 'Meno Allegro.' with 'leggiero' above it. The second staff shows a bass clef. Measure 36 starts with a dynamic 'p' and a instruction 'ben cantando'. Measure 40 features a eighth-note pattern with a dynamic 'mf'. Measure 44 begins with a forte dynamic 'f'. Measure 48 starts with a forte dynamic 'f' and ends with a dynamic 'dim'. Measure 52 starts with a piano dynamic 'p' and a crescendo instruction 'cresc.'. Measure 57 starts with a forte dynamic 'ff' and ends with a dynamic 'dim.'. Various slurs and grace notes are present throughout the piece.

Musical score for piano, page 19, featuring six staves of music. The score consists of two systems of three staves each. Measure 61 starts with a treble clef, a key signature of one flat, and a tempo of 8. The first staff has eighth-note patterns. The second staff begins with a bass clef and a key signature of one sharp. Measure 62 continues with eighth-note patterns. Measure 63 starts with a treble clef and a key signature of one sharp. Measure 64 starts with a bass clef and a key signature of one sharp. Measure 65 starts with a treble clef and a key signature of one sharp. Measure 66 starts with a bass clef and a key signature of one sharp. Measure 67 starts with a treble clef and a key signature of one sharp. Measure 68 starts with a bass clef and a key signature of one sharp. Measure 69 starts with a treble clef and a key signature of one sharp. Measure 70 starts with a bass clef and a key signature of one sharp. Measure 71 starts with a treble clef and a key signature of one sharp. Measure 72 starts with a bass clef and a key signature of one sharp. Measure 73 starts with a treble clef and a key signature of one sharp. Measure 74 starts with a bass clef and a key signature of one sharp. Measure 75 starts with a treble clef and a key signature of one sharp. Measure 76 starts with a bass clef and a key signature of one sharp. Measure 77 starts with a treble clef and a key signature of one sharp. Measure 78 starts with a bass clef and a key signature of one sharp. Measure 79 starts with a treble clef and a key signature of one sharp. Measure 80 starts with a bass clef and a key signature of one sharp. Measure 81 starts with a treble clef and a key signature of one sharp. Measure 82 starts with a bass clef and a key signature of one sharp.

61 8

65 *p*

69 *fz* *pp*

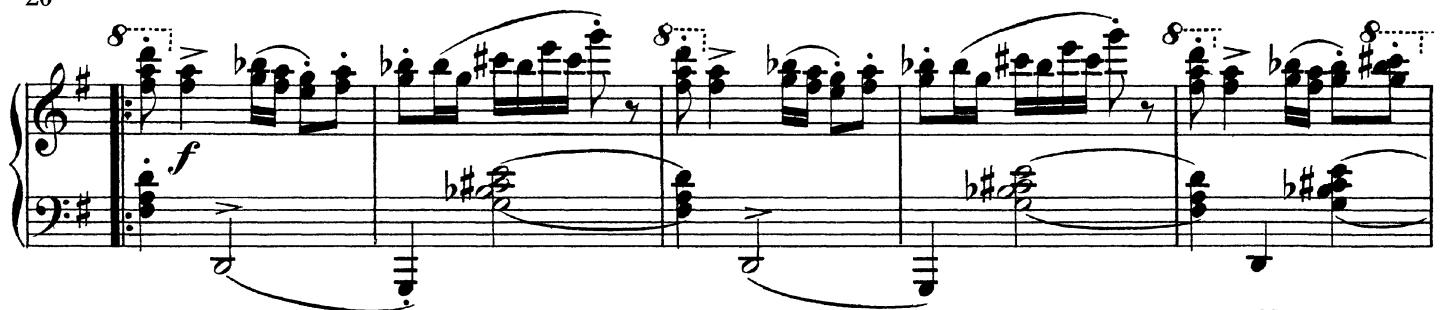
73 *dim.*

77 *leggierissimo* *giocoso*

con sordini *p*

82

20



91

Continuation of the musical score. Measure 12 begins with a bass note followed by a fermata. Measure 13 starts with a dynamic *f*. Measure 14 ends with a bass note followed by a fermata. Measure 15 ends with a bass note followed by a fermata.

95

Continuation of the musical score. Measure 16 begins with a bass note followed by a fermata. Measure 17 starts with a dynamic *pp* and a tempo marking *a tempo*. Measure 18 ends with a bass note followed by a fermata. Measure 19 ends with a bass note followed by a fermata.

99

Continuation of the musical score. Measure 20 begins with a bass note followed by a fermata. Measure 21 ends with a bass note followed by a fermata. Measure 22 ends with a bass note followed by a fermata.

104

Continuation of the musical score. Measure 23 begins with a bass note followed by a fermata. Measure 24 starts with a dynamic *sempre pianissimo*. Measure 25 ends with a bass note followed by a fermata.

108

Continuation of the musical score. Measure 26 begins with a bass note followed by a fermata. Measure 27 ends with a bass note followed by a fermata. Measure 28 ends with a bass note followed by a fermata.

Musical score for piano, featuring six staves of music. The score includes dynamic markings such as *sempre dim.*, *rit.*, *ff a tempo stretto senza sordini*, *dim.*, *cresc.*, *sempre*, *stretto*, *ffz*, *p*, *Tempo I.*, *fz*, *f*, *fz*, *fz*, *fz*, *cresc.*, and *eresc.*. Articulation marks like 3 and 5 are also present. The score consists of six staves of music, each with a different key signature and time signature, separated by measure numbers 112, 117, 121, 126, 134, and 141.

146

151

mf

155

f

161

stretto e sempre cresc.

Poco più mosso.

167

rit.

ff suono

legato

173

177

181

185

189

rit.

ff sempre più mosso e furioso

sempre ff e pesante

195

201

This block contains six staves of musical notation for a piano. The first three staves begin at measure 177, the next two at 189, and the final one at 201. Measure 177 starts with a treble clef, a key signature of one flat, and a common time signature. Measures 181 and 185 follow. Measure 189 begins with a dynamic of *rit.* (ritardando). The instruction *ff sempre più mosso e furioso* (fortissimo, always more moving and furious) appears above the staff. Measure 195 starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 201 follows. The music features various note values, rests, and dynamic markings like *ff*, *rit.*, and *pesante*.

207 *più furioso ed accelerando al Fine*

212 *cresc.*

217 *ffz*

223 *ff legato* *stretto*

228 *s.*

233 *fz* *f.* *sfz*

Allegro.

Musical score for piano, page 25, featuring six staves of music. The score is in 2/4 time and consists of six systems of music. The first system (measures 1-6) starts with a dynamic of *mf*, followed by *frit.*, *m.s.*, and *p a tempo*. The second system (measures 7-12) shows eighth-note patterns. The third system (measures 13-18) includes a dynamic of *cresc.* The fourth system (measures 19-24) shows eighth-note patterns. The fifth system (measures 25-30) includes a dynamic of *dim.* The sixth system (measures 31-36) shows eighth-note patterns. Measure 36 begins a new section. Measures 47-51 show eighth-note patterns, with a dynamic of *p* at the beginning of measure 47.

A musical score for piano, consisting of six staves of music. The score is in common time and uses a treble clef for the top staff and a bass clef for the bottom staff. The key signature changes frequently, indicated by sharp and double sharp symbols. Various dynamics are marked throughout the score, including *p* (piano), *f* (forte), *dolce*, *mf*, *dim.*, *cresc.*, and *poco stretto*. Articulation marks like dots and dashes are also present. The music includes sustained notes, eighth-note patterns, and sixteenth-note chords. Measure numbers 57, 67, 76, 85, 95, 104, and 114 are visible at the beginning of each staff.

123

134

145

pp

rit.

mf

a tempo

Il Basso poco marcato

156

165

cresc.

ff

fz

174

184

mf

This block contains six staves of musical notation. The first three staves (measures 123-145) focus on dynamics (ff, p, pp) and rhythmic patterns (eighth notes). The next three staves (measures 156-184) show more complex harmonic and rhythmic structures, including a crescendo (cresc.), fortississimo (ff), and fz dynamic. Measure 174 includes a bass clef change.

Musical score for piano, page 28, featuring eight staves of music. The score consists of two systems of four staves each. Measure 193 starts with a dynamic of p and a tempo of 193 . Measure 194 begins with a dynamic of $dim.$. Measure 195 starts with a dynamic of p and a tempo of 205 , with markings *legato* and *cresc.* Measure 196 begins with a dynamic of f . Measure 197 begins with a dynamic of $dim.$. Measure 198 starts with a dynamic of p and a tempo of 215 . Measure 199 begins with a dynamic of f and a tempo of 226 , with markings *cresc.* and *marcato*. Measure 200 begins with a dynamic of f . Measure 201 begins with a dynamic of p and a tempo of 237 . Measure 202 begins with a dynamic of p . Measure 203 begins with a dynamic of p and a tempo of 248 . Measure 204 begins with a dynamic of f . Measure 205 begins with a dynamic of ff .

270

281

292

304

315

324

334

A musical score page featuring six staves of music. The key signature is A major (three sharps). Measure 343 starts with a forte dynamic and a crescendo. Measure 352 shows a diminuendo (dim.) and a piano dynamic (p) leading to a legato dynamic (legg.). Measure 363 includes a dynamic marking (mf). Measure 374 features a forte dynamic (f) followed by a piano dynamic (p). Measure 387 consists entirely of eighth-note patterns. Measure 397 includes a dynamic marking (mf). Measure 407 ends with a forte dynamic (f), a diminuendo (dim.), and a piano dynamic (p).

A musical score for piano, consisting of eight staves of music. The score is in common time and uses a key signature of two sharps. The dynamics and markings include:

- Staff 1: Measure 418, dynamic *p*; Measure 420, dynamic *mf*.
- Staff 2: Measure 429, dynamic *dim.*; Measure 430, dynamic *p*; Measure 431, dynamic *dim.*
- Staff 3: Measure 440, dynamic *cresc.*
- Staff 4: Measure 451, dynamic *dim.*; Measure 452, dynamic *pp*.
- Staff 5: Measure 464.
- Staff 6: Measure 476, dynamic *pp*.
- Staff 7: Measure 488, dynamic *dim.*; Measure 490, dynamic *mf*.

501 *leggiero*
rit. *mf a tempo*

511 *Il Basso poco marcato*

518 *cresc.*

526 *ff fz* *p*

535 *cresc.*

544 *f* *ff*

553 *fff con fuoco*

564

rit.

sempre pesante

ff

rit.

Tempo vivo.

con & v

più vivo.

ff stretto

pesante

fff

ff

ff

ff

Richard Andersson

I historieskrivningen är Richard Andersson (1851–1918) allra mest omtalad för sin musikskola som onekligen var betydelsefull och som dessutom fortsatte sin framgångsrika verksamhet i många år efter hans bortgång. Richard Anderssons musikskola som den hette grundades i Stockholm 1886. Den var inte bara en mottagare av elever som senare skulle bli viktiga gestalter i svenska musikliv (Astrid Berwald, Wilhelm Stenhammar, m.fl.), utan bildade med sitt lysande lärarkollegium också en givande miljö (Tor Aulin, Lars Zetterqvist, Emil Sjögren, m.fl.).

Ändå var Richard Andersson först och främst pianist. Han utbildade sig vid Musikkonservatoriet för bland annat Ludvig Norman, debuterade 21 år gammal. Andersson fortsatte sina studier i Berlin, där han fick Clara Schumann som pianolärare. Samtidigt studerade han kontrapunkt och komposition. Redan under åren i Berlin började han undervisa i piano. Efter hemkomsten till Stockholm 1884 kombinerade han pianospelandet med att vara pedagog. Han blev lärare vid Musikkonservatoriet 1904, men slutade efter två år – den egna musikskolan krävde hans engagemang.

Richard Andersson komponerade främst för sitt instrument, men skrev också sånger. Som efterfrågad pianist och hängiven pedagog blev han hans möjligheter att komponera allt mindre. Merparten verk kom därför till under hans yngre dagar.

Invald i Kungl. Musikaliska akademien den 17 december 1890, som ledamot nr 482.

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Sonat för piano i D-dur opus 11

Från början av sin karriär föreföll Richard Andersson ha haft tonsät-tarambitioner. Som efterfrågad pianist och sedanmera hängiven pedagog blev hans möjligheter att komponera av naturliga skäl begränsade. Merparten av hans kompositioner skrevs därför under studieåren från 1867 fram till 1884 då den pianistiska och pedagogiska verksamheten tog överhanden. Fjorton av de nitton opusnumrerade verken skrevs under denna period liksom de flesta utan opus.

Flertalet av Richard Anderssons pianostycken ansluter sig till romantikens karaktärsstycke och är kortare verk av måttlig svårighetsgrad uppenbarligen skrivna för pedagogiska syften. Det rör sig om parafraser av folkdanser och folkmelodier från skilda länder samt olika stämningsbilder, och styckena är utformade som ett slags genremässiga arketyper. I Schumannsk efterföljd kan samlingarna också framföras som sammanhållna enheter. Han lade i sin undervisning stor tonvikt vid att finna och gestalta innehållet i varje enskilt stycke. Av de ofta noggrant inskrivna föredragsanvisningarna att döma låg mycket av detta sökande i att hitta musikens karaktär. Pianostyckena kan ses som övningar i att hitta karaktärsegenheterna hos de individuella numren.

Richard Anderssons enda större verk för piano är pianosonaten i D-

dur från 1878, också den komponerad under studietiden i Berlin. Den frysatsiga sonaten har en klassisk traditionell utformning med första satsen i sonatform uppbyggd på en långsam inledning och två kontrasterande teman. Det första temat har i sin rytmiska framtoning likheter med finalen i Schumanns Symphonische Etüden op 13. Sidotemata har folkviseanknytning och uppenbara likheter med motsvarande tema i Stenhammars första pianokonsert. Andra satsen har i sin huvuddel en likartad satsfaktur som "Romance" i sviten Skizzen. 7 Clavierstücke. I satsens mellandel kan en eventuell rysk influens skönjas. Högerhandens dubbelgreppsteknik och vänsterhandens melodibildning har likheter med Anton Rubinstein's populära salongsstycke "Kommeno Ostrow". Samma typ av satsfaktur använder Andersson också i sången "Der Gondolier" op. 3 från 1872.

Sonaten utgavs av Musikaliska konstföreningen 1889 och framfördes av tonsättaren vid en konsert 1891. Den har också framförts vid musikskolans offentliga konserter (1907 av Astrid Berwald) och den spelades så sent som på 1960-talet i Rom av en av Anderssons utländska elever, Manorita de Andauga. Stefan Lindgren har spelat in den på skiva.

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Källkritisk kommentar

Richard Andersson: *Sonat för piano D-dur, opus 11*

Källmaterial

Denna utgåva av Richard Anderssons Sonat för piano baserar sig på följande primärkälla (**T**): ett nottryck publicerat av Musikaliska Konstföreningen 1889 som återfinns hos Musik- och teaterbiblioteket i Stockholm (signum 96/260). Texten på titelsidan lyder: "Till / Professor Heinrich Barth. / Sonat / för / Piano / af / Richard Andersson / Op. 11. / Musikaliska Konstföreningen / STOCKHOLM / M. K. 45. / Lith. Anst.v. C. G. Röder, Leipzig." Texten på omslaget har information om tryckår: "MUSIKALISKA KONSTFÖRENINGEN. / SONAT / FÖR PIANO / AF / RICHARD ANDERSSON. / STOCKHOLM, 1889."

Som sekundärkällor har anlitats två ofullständiga autografer till sats 1 (**A** och **B**). Dessa har endast konsulterats i sådana passager där musiken i trycket korresponderar mot musiken i autograferna. **A** omfattar endast de första 89 takterna av sats 1 men överensstämmer här ganska väl med den tryckta versionen. **B** omfattar hela sats 1 utom inledningen (takt 1–26 i **T**). **B** skiljer sig på många ställen avsevärt från den tryckta utgåvan och är troligen en tidigare version av denna sats. **A** och **B** återfinns sammanbundna i Richard Anderssons arkiv på Musik- och teaterbiblioteket. **A** utgör notsidorna 1–2, **B** finns på notsidorna 3–11. Där finns även skisser som inte har kommit till användning under arbetet med denna utgåva. Till autograferna hör tre titelsidor med identisk information. Den andra av dem lyder: "Sonate / für / Piano-Forte / componiert / Op. [11 ofullst.] / von / Richard Andersson / Berlin / Nov.-Dec. 1878". (Opusnumret är inte ifyllt av Andersson. Informationen inom hakparenteserna är bibliotekets anteckning.)

Kommentarer

Nottexten i föreliggande utgåva utgör en reproduktion av notbilden i T, där utgivarens emendationer har förts in. Justeringar av förtecken och tonlängder som inte har medfört förändrad läsart har utförts utan kommentar. I övrigt anförs nedanstående anmärkningar.

Sats 1

Takt/ System

47 / övre

Anmärkning

Det andra ackordet lyder i **A f1+a1+c2**.

266 / övre

T har **e1+g1+h1** på den sista 8-delen;
B har **e1+giss1+h1**, vilket införts här.

267 / övre

T har **g1+h1** på det andra ackordet;
B har **giss1+h1**, vilket införts här.

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Richard Andersson

Richard Andersson (1851–1918) is most remembered for his school of music, which was undeniably important and also continued its successful activities for many years after his death. Richard Andersson's School of Music was founded in Stockholm in 1886. It not only received students who would later become important figures in Swedish musical life (Astrid Berwald, Wilhelm Stenhammar and others), but also provided a fruitful environment through its brilliant board (Tor Aulin, Lars Zetterqvist, Emil Sjögren and others).

Nevertheless, Richard Andersson was first and foremost a pianist. He studied at the Conservatory for Ludvig Norman among others, making his debut at 21. Andersson continued his studies in Berlin, where Clara Schumann was his piano teacher. He also studied counterpoint and composition. He began teaching piano during his years in Berlin. After returning home to Stockholm in 1884, he combined performing and teaching. He became a teacher at the Conservatory in 1904, but stopped after two years, as his own music school required his attention.

Richard Andersson mainly composed for his own instrument, but also wrote songs. As a pianist in demand and dedicated educator, his opportunities for composition diminished. Most of his work, therefore, was written in his younger days.

On December 17, 1890, he was elected to the Royal Academy of Music as member No. 482.

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Transl. Martin Thomson

Sonata for Piano in D major Opus 11

From the beginning of his career, Richard Andersson, appears to have had ambitions to become a composer. In demand as a pianist, and later a devoted teacher, his opportunities to compose were thus somewhat limited. Most of his compositions were therefore written during his time as a student, from 1867 until 1884, after which his pianistic and pedagogical activities began to take precedence. Fourteen of the nineteen opus-numbered works were written during this period, as were many of those without opus numbers.

The majority of Richard Andersson's piano works adhere to the Romantic character piece, together with shorter works of moderate difficulty, which were more obviously written for educational purposes. These involve paraphrases of folk dances and folk songs from a number of countries, portraying a range of atmospheric impressions, with the pieces designed as different kinds of genre archetypes. In imitation of Schumann, the collections can also be presented as cohesive units. In his teaching, he placed emphasis on finding and shaping the content of each individual piece. Carefully inscribed performance directions are therefore often included, which assist with the pursuit of identifying the music's character. His piano pieces can thus be seen as exercises in identifying the characteristic idiosyncrasies within the individual works.

Richard Andersson's only major work for piano is the Piano Sonata in D Major from 1878, also composed whilst studying in Berlin. This four-movement sonata has a classic, traditional design with a first movement in sonata form, built from a gradual opening and two contrasting themes. The primary theme displays, in its rhythmical appearance, similarities to the finale of the Schumann Symphonische Etüden op 13. Whilst the secondary theme is folk-influenced, having obvious similarities with the corresponding theme in Stenhammar's First Piano Concerto. The main section of the second movement has a similar texture as the "Romance" section in the suite entitled Skizzen. 7 Clavierstücke. In the movement's central section, a possible Russian influence is discernible. The right-hand double-stop technique and the left hand melodic formation show similarities with Anton Rubinstein's popular salon piece 'Kommenoï Ostrow'. Andersson also utilises a similar textural form in the song "Der Gondolier" op. 3 from 1872.

The Sonata was published by the Musical Arts Society in 1889 and was performed by the composer at a concert in 1891. It was also performed at the music school's public concerts (in 1907 by Astrid Berwald), and was furthermore played, as late as the 1960s, in Rome by one of Andersson's foreign students, Manorita de Andauga. Stefan Lindgren has recorded the work.