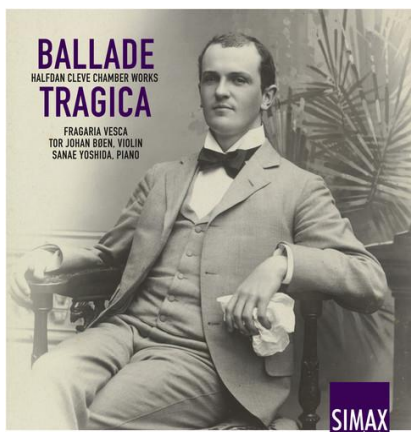


Halfdan Cleve (1879-1951)

Zu seinen Lebzeiten war Cleve nicht nur ein sehr erfolgreicher Komponist, sondern er wurde auch als einer der größten Pianisten im nordischen Raum angesehen. Mit den Scharwenka's bestand ein enger Kontakt. Cleve hat sein Leben lang in einem spätromantischen Stil geschrieben, aber er war auch inspiriert von den neuen und verschiedenen Richtungen, in denen sich die Musikkomposition damals befand. Halfdan Cleves Musik wurde seit fast 70 Jahren vernachlässigt. Einige seiner Kompositionen existierten nur als Manuskripte und es wurden nur minimale Untersuchungen zu seinem Leben und seinen musikalischen Aktivitäten unternommen. Tor Johan Bøen hat es sich zur Aufgabe gemacht, den "vergessenen" Komponisten wieder ins Licht zu rücken und eine der bedeutendsten Komponisten Norwegens einem breiteren Publikum zugänglich zu machen. Seinen Text fügen wir hier am Schluß an.

Die Weltpremiere der Kammermusik von Halfdan Cleve auf CD fand erst 2006 statt, die von Fragarla Vesca (Wild Strawberries), einem norwegischen Kammermusikensemble, realisiert wurde. Es handelt sich um ein Kammermusikensemble, das Musikinstrumente aus verschiedenen Stilen und Epochen (vom Barock bis heute) auf Originalinstrumenten aufführt. Die Projekte des Ensembles sind oft mit neuen musikalischen Forschungsarbeiten verbunden. Tor Johan Boen hat dieses Ensemble 2006 gegründet und als eines der ersten Projekte die fast vergessenen Werke von Cleve ans Licht gebracht und dadurch seine Musik wieder einem breiteren Publikum zugänglich gemacht. Die Mitglieder des Ensembles Fragarla Vesca sind: Tor Johan Bøen (Violine), Sanae Yoshida (Klavier), Alison Rayner (Violine), Benedicte Royer (Bratsche), Aurélienne Brauner (Cello), Cecilie Løken Hesselberg (Flöte).

Die erste CD mit Werken Cleves unter dem Titel: Ballade Tragica: Halfdan Cleve Chamber Works erschien bei Simax am 16.11.2018 !



Sie beinhaltet folgende Werke von Cleve, gespielt von Tor Johan Bøen, Sanae Yoshida, Fragarla Vesca:

- 1 Klavierquintett Es-Dur, Op.9 I. Allegro Energico
- 2 Klavierquintett Es-Dur, Op.9 II. Andante Tranquillo 1
- 3 Klavierquintett Es-Dur, Op.9 III. Scherzo: Allegretto Con Moto
- 4 Klavierquintett Es-Dur, Op.9 IV. Finale. Allegro Comodo
- 5 Sonate in e-Moll für Violine u. Klavier, Op. 21 I. Moderato, Quasi Andantino, Allegretto
- 6 Sonate in e-Moll für Violine und Klavier, Op. 21 II. Lento
- 7 Sonate in e-Moll für Violine und Klavier, Op. 21 III. Allegro
- 8 Ballade Tragica für Violine und Klavier, Op. 22 - Lento, Ma Non Troppo, Allegretto
- 9 Romanze für Violine und Klavier, Op. 27 - Andante Maestoso, Allegretto
- 10 Melodie für Violine und Klavier - Andante Tranquillo
- 11 Perpetuum Mobile für Violine und Klavier, Op. 2 Nr. 3 – Presto

Nachfolgend Text von Tor Johan Bøen u.a. bezüglich der Verbindung Cleves zu Scharwenka, eine Information von Prof. Robert Feigelson, Stanford CA:

In 1886 or 1887 Cleve made his piano debut at the Kongsberg Arbeidersamfunn (Kongsberg Worker Society). On the program were Mozart's Piano Sonata no. 12 in F-Major K.V. 332, and several works by Chopin. The concert made a profound impression on the audience, and an American listener offered to present Cleve as a child prodigy in America, but the offer was declined. Cleve continued to play local concerts and started to act as a substitute for his father at the Kongsberg Church.

He discovered early his modest nature, and his solitary fishing trips and walks in the mountains on the west side of the town became a treasured memory later in his life: "It was a wonderful rest for my thoughts. There I found my inspiration. No agitation, worries, silly vanity, mean narrow-mindedness, lies, envy or spite. The forest is comforting as the birds' song. Everything is delightful, even rain and storm, even the snow in winter. I prefer the solitude to all the intricate folly that is the subject of the conversations in the salons." His contact with nature was a comfort and inspiration that nurtured his artistic work throughout his life.

In the fall of 1895 Cleve moved to Kristiania (now Oslo), and from 1895-98 he studied piano and composition in private with Otto Winther-Hjelm, and music theory and organ at Lindeman's Conservatory of Music. Winther-Hjelm wanted him to continue his studies in

Germany and with financial support from Olaf Schou, an important patron of the arts, Cleve studied piano and composition with Oscar Raif at the Academy of Music in Berlin from 1898-1899, and with the brothers Franz Xaver (piano) and Philipp Scharwenka (composition) at the Klindworth-Scharwenka Conservatory of Music in Berlin from 1899-ca. 1905. Cleve received support from Schou, who also supported the Norwegian painters Harriet Backer and Edvard Munch, until 1912. In Berlin he met the pianist Berit Winderen (1879-1964), and they married in 1902. The musical environment in Berlin provided new inspiration for Cleve, and he became known as a remarkable composer and pianist. Within few years he had composed his first three piano concertos, and several collections of piano pieces that were published by Breitkopf & Härtel in Leipzig. By instinct he composed in a late romantic musical language. His work had integrity and he was not tempted to compose in a more popular style.

Cleve made a successful concert debut at the Singverein in Berlin, performing his Piano Concerto no. 1 op. 3 with the Berliner Tonkünstler-Orchester conducted by Xaver Scharwenka, on 21 March 1902. Bruno Schrader wrote in his review in *Musik- und Theaterwelt, Berlin*: "At last it seems obvious to us, that with Mr. Halfdan Cleve we are dealing with a talent that under the prevailing conditions will develop to become by far one of the foremost musical revelations in

Scandinavia. Our composer showed himself this evening also as a virtuoso from his best side."

The Norwegian composer Christian Sinding wrote with great enthusiasm to Cleve 1 January 1905: "You are apparently among the fortunate who from birth are endowed with a great technique, and simply don't notice that difficulties exist where others struggle. Thus you begin where most others arrive. God knows how far you will go in this world." Cleve's concert performances and early compositions, published by Breitkopf & Härtel, created a growing interest in his art. On 14 October 1905 the Berlin Philharmonic Orchestra gave a concert dedicated to his works. Cleve performed his Piano Concertos no. 1 op. 3 and no. 2 op. 6 with Xaver Scharwenka as conductor. The rest of the program consisted of his Ballade and Etude from Four Piano Pieces op. 4, and the Etude in B-Major op. 5. The following years he played concerts in Europe, often with his own works on the program. He was regarded as Scandinavia's leading pianist and one of its most important composers.

Cleve felt early that it was difficult to divide his time between being a composer and a performer on the highest level. At times it made him uneasy about performing in public. He told his wife: "If I am going to be a concert pianist, the creative art will suffer, and I can't refrain from composing when the ideas come."

Piano Quintet in E-flat Major op. 9

Halfdan Cleve's Piano Quintet in E-flat Major op. 9 was composed in 1905-06. In a letter to Cleve of 1 December 1905, Breitkopf & Härtel write: "We are glad to hear that you have been offered a position as music director in Danzig [...] We have also heard with great interest that you are working on a piano quintet." The letters from Breitkopf & Härtel to Halfdan are preserved, but the letters from Halfdan to the publisher were destroyed in World War II. During the compositional process the quintet was performed privately on several occasions, but its official premier performance did not take place until a decade later.

On the first page of the manuscript full score the composer has written "Fertig komponiert 20/1-1906" (completed 20/1-1906.) In a letter to Cleve of 24 February 1906 Breitkopf & Härtel write: "We are gladly awaiting the shipment of your quintet." In a letter of 4 March 1906 Philipp Scharwenka writes: "The earliest that I can arrange a rehearsal for your quintet is March 15th or 16th. Please send me the string parts as soon as possible." The letters from Cleve to Scharwenka are lost, because the early archive of the Klindworth-Scharwenka Conservatory was destroyed during World War II.

Breitkopf & Härtel had received the manuscripts for the piano quintet and were ready to print the work. In a letter of 8 May the publisher writes: "We cannot

avoid expressing our astonishment at the transformations that your op. 9 has made in regards to form. First a piano quintet, then a composition for strings with piano accompaniment, and currently a concert piece for piano and orchestra. In its present form, won't the orchestra drown out the solo piano? You are the one who must know which form of the work is best suited for publication. At your request we again return your manuscript to you."

From the middle of May to the end of July Cleve made a new version of the work, this time as a concerto for piano and string orchestra. Based on the original manuscript score he revised the cello part and added a double bass part. The new title was Concerto no. 3 op. 9 for Piano and String Orchestra, and it was dedicated to Philipp Scharwenka. When he had finished the new version of the work he sent a manuscript full score to his colleague Ferruccio Busoni. Busoni was familiar with Cleve's compositions, and Cleve's Etude op. 5 was dedicated to him. Busoni sent his comments to Halfdan in a letter of 11 September 1906, in which he concluded: "At last, the work is still a quintet and not a concerto, and a formal play without psychological content."

The new version as Piano Concerto no. 3 was given its premier performance in Logens store sal in Kristiania on 6 October 1906. The composer was the soloist with the Musikforeningen (Oslo Musikforeningen) conducted by Iver

Holter. Edvard Grieg attended the rehearsal on 5 October and wrote in his diary the same day: "Musikforeningen's rehearsal. Cleve played his concerto with string orchestra, a work that is written as a quintet for piano and strings. In its current version I have the impression of something indeterminable, which harms the many beautiful moments. It is a pity for Cleve that "Berlinereri" (Berlinerei) runs through his art. His art is serious, full of energy and flight. As a pianist he is unparalleled in Norway. He is unique. He is the new (Edmund) Neupert with whom he has a lot in common, the architectural vision in particular." The composer Fartein Valen attended the concert and wrote to Jeanette Mohr on 25 October: "Originally it was conceived as a piano quintet, and one sometimes feel that its form is bursting: at times the piano is too prominent, and at times, in the sections with lighter piano accompaniment, the strings are a bit too massive. But it is a very charming and good sounding work, not without the influence from Grieg and I believe Schumann-one thing is a blessing for the work: one does not lose interest all the time, the inspiration is fresh all the way through the work."

In Halfdan Cleve's handwritten opus list the original version as piano quintet exists as an independent work with opus number 9. The manuscripts for the quintet were preserved, and Cleve wanted to make a separate edition of the original version. The German musicologist Wilhelm

Altmann wrote to Cleve in a letter of 10 December 1906: "Is the piano quintet finally finished?" Cleve turned his personal copy of Breitkopf & Härtel's edition of the Piano Concerto no. 3 into a quintet based on his manuscripts. He wished that the quintet later could be published, but his wish has not been fulfilled. This premier recording of the piano quintet has been made from a new critical edition based on Cleve's manuscripts and his revised copy of the piano concerto. Cleve made original arrangements of several of his other works for different combinations of instruments. His father, Andreas, did the same with several of his own works around 1880.

The piano quintet was given its premier performance at a concert in the Hals brothers' concert hall in Kristiania on 11 November 1915. The program was dedicated to works by Halfdan Cleve and the quintet was performed by Berit Cleve, piano, Hans Hansen, violin, Ernst Solberg, violin, Olaf Erichsen, viola, and Otto Buschmann, cello. The title in the program was Piano Concerto No. 3, E-flat Major, Op. 9. With String orchestra. Arranged as piano quintet.

The quintet was performed by Berit Cleve and the Johan Halvorsen Quartet at the Hals brothers' concert hall 19 November 1917. This time the title in the program was Quintet for piano, 2 violins, viola and cello. Op. 9 in E-flat Major. The other works on the program were Alf Hørum's String Quartet Op. 6 in A-Major and Johan

Svendsen's String Quartet op. 1 in a-minor. The composer and music critic Hjalmar Borgstrøm wrote in the newspaper *Aftenposten* on 20 November 1917: "At the end Halfdan Cleve's Quintet op. 9 with Mrs. Berit Cleve playing the piano part. Fresh vitality reigned. With youthful confidence the composer proceeds, and yet his musical speech is wisely weighed. In contrast with most young Norwegian composers, Cleve knows his craft. He has not shunned the work that is needed for thorough knowledge. Thus his talent is thriving in ever-increasing splendor. Already this quintet, which I believe was composed more than a decade ago, registers a strong and engaging artistic physiognomy." The quintet was later performed at the Quartet Society in Kristiania on 19 April 1918 with the title Op. 9 Quintet in E-flat Major, and at the 5. Nordiska musikfesten (the 5. Nordic music festival) in Stockholm on 3 May 1927 where the title in the program was Piano Quintet.

After living in Berlin for ten years Cleve wanted to move home to Norway. After a stay in Copenhagen Cleve and his family moved back to Norway in 1909, but Halfdan stayed in Berlin for extended periods the following years. The family settled in Kristiania and in 1912 Berit Cleve purchased the farm Vestreim in the village of Dagali (Buskerud County). Several of Halfdan Cleve's new compositions were composed during the summers at Vestreim. The nature in Dagali was a great