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CARL LUDVIG LITHANDER

1773-1843

Sonata for the Piano Forte

in which is introduced an Ancient Swedish National Air

Källkritisk utgåva av/Critical edition by Sakari Ylivuori

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Huvudredaktör/Editor-in-chief: Anders Wiklund
Notgrafisk redaktör/Score layout editor: Anders Högstedt
Textredaktör/Text editor: Edward Klingspor

Levande musikarv/Swedish Musical Heritage
Kungl. Musikaliska Akademien/The Royal Swedish Academy of Music
Utgåva nr 1904/Edition no 1904
2017
Notbild/Score: Public domain. Texter/Texts: © Levande musikarv
979-0-66166-539-7

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, Barbro Osher Pro Suecia Foundation, Riksantikvarieämbetet och Kulturdepartementet.
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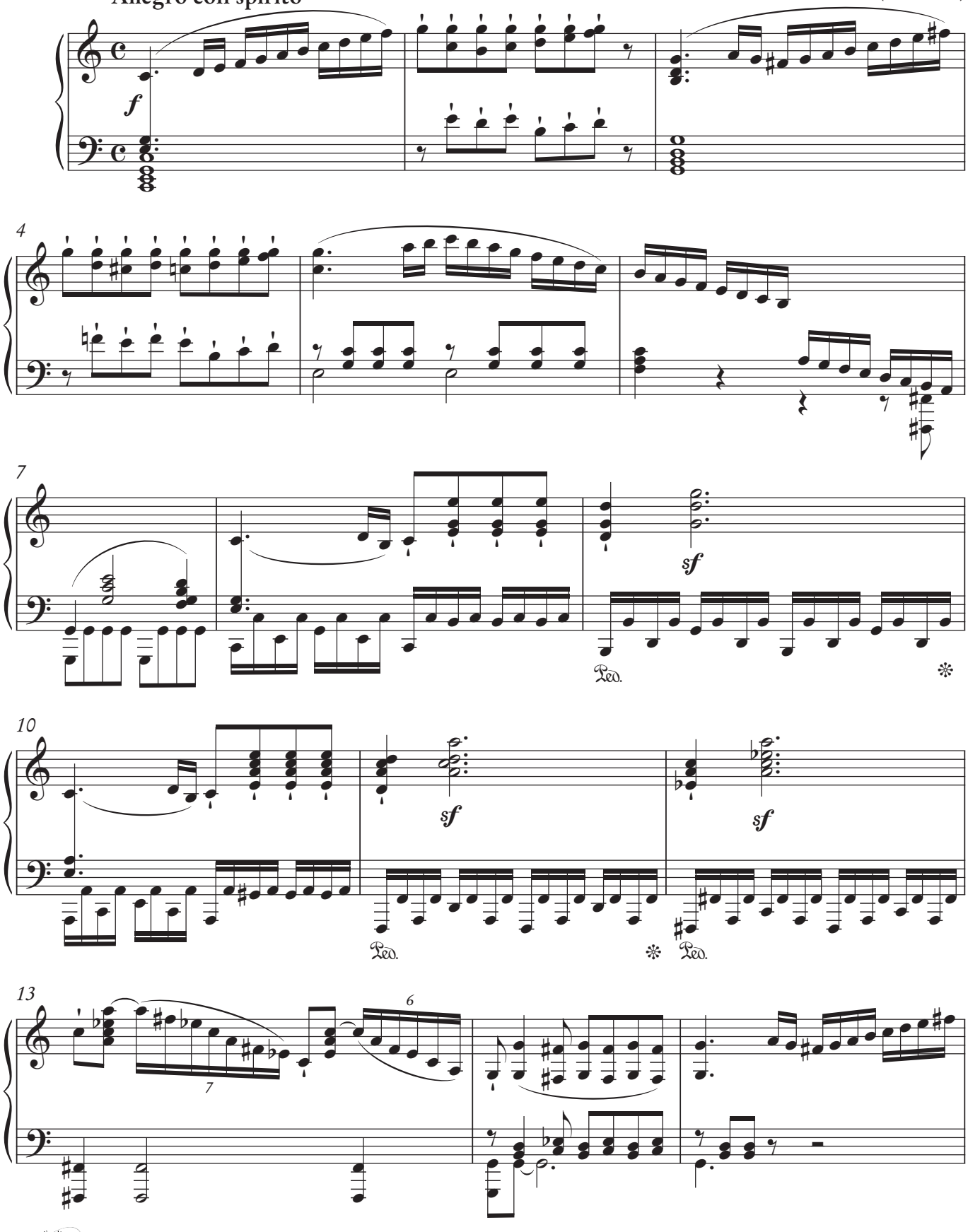
Sonata

for the pianoforte,
in which is introduced an ancient Swedish National Air

1

Carl Ludvig Lithander
(1773-1843)

Allegro con spirito



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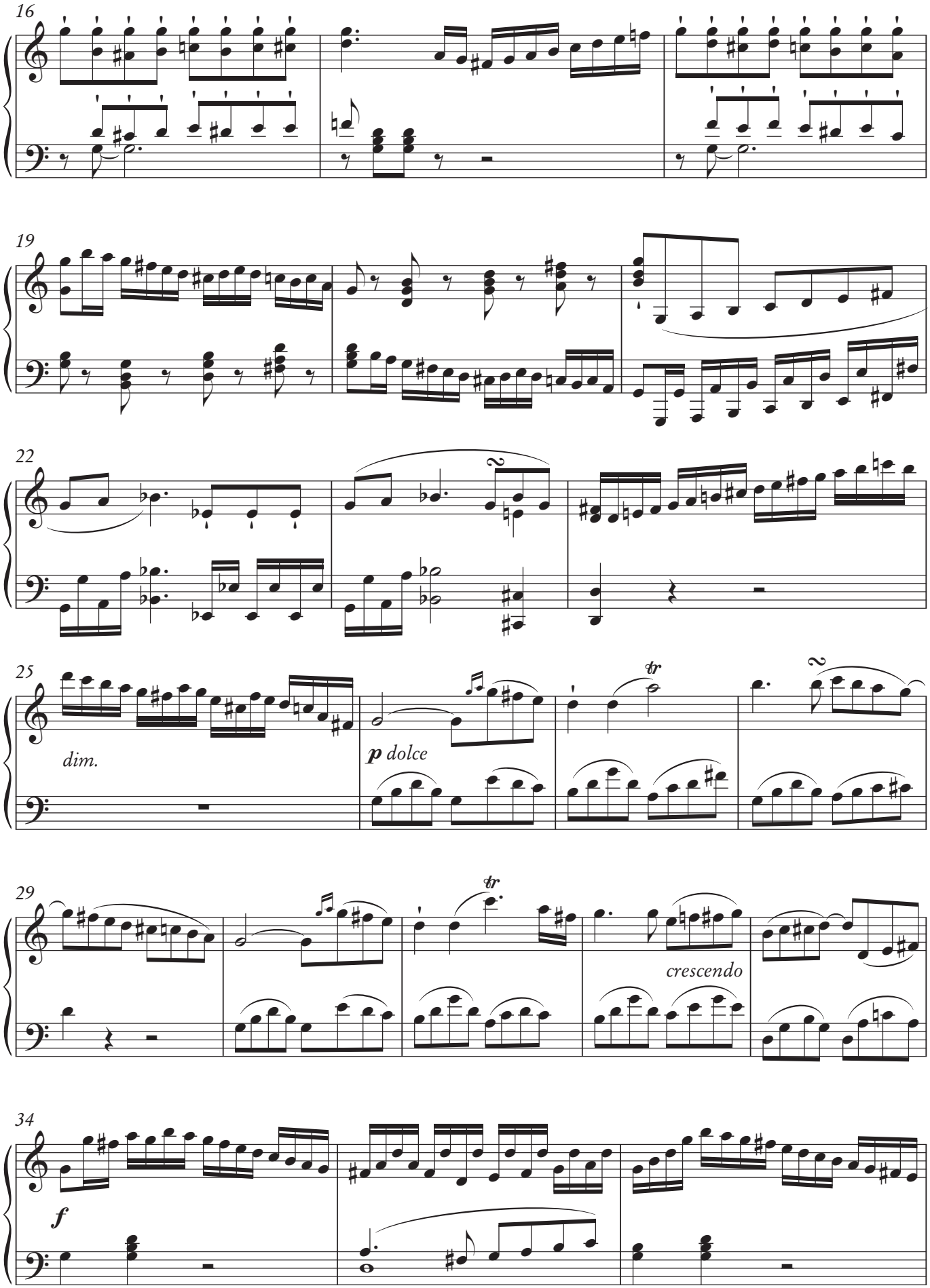
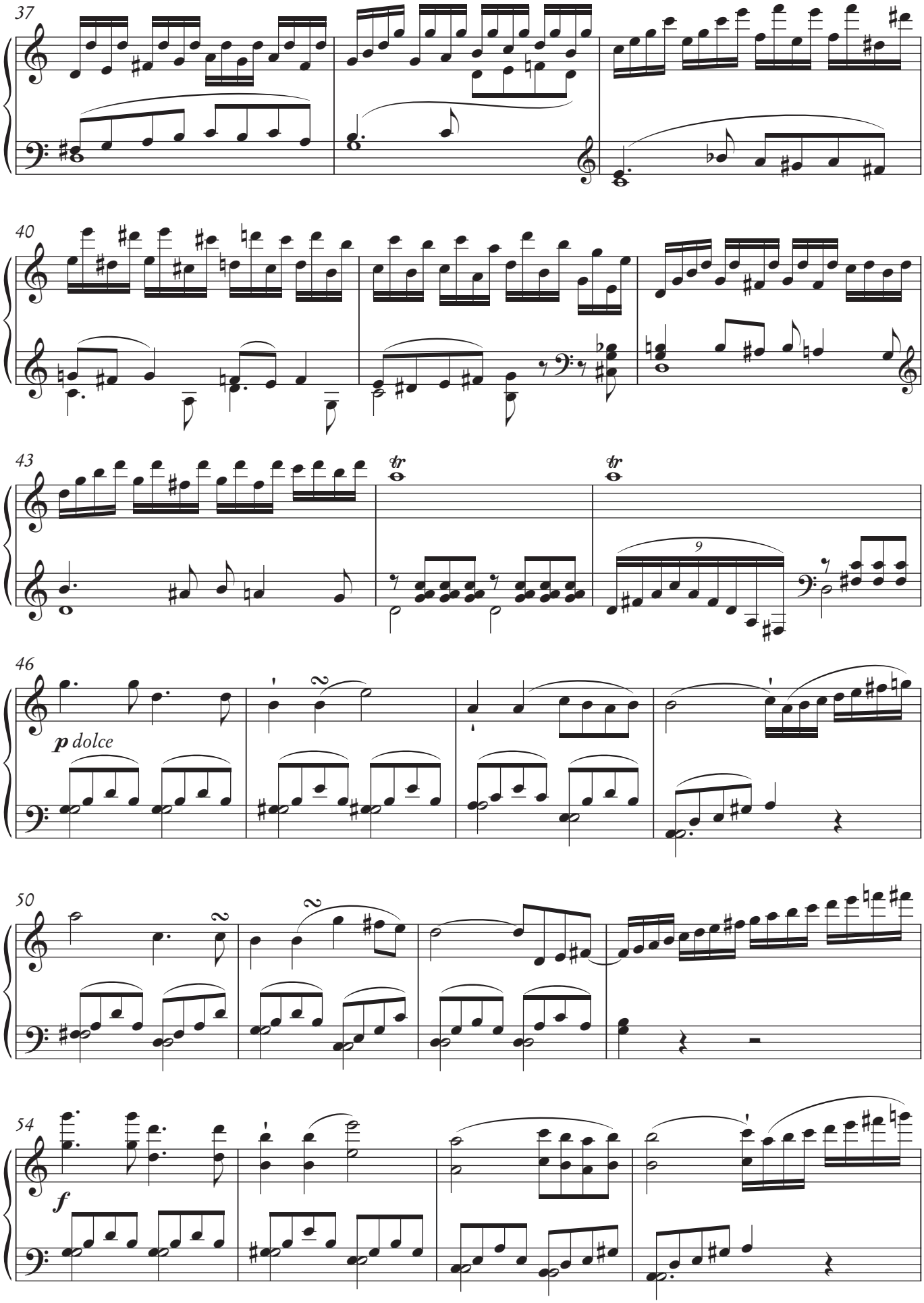
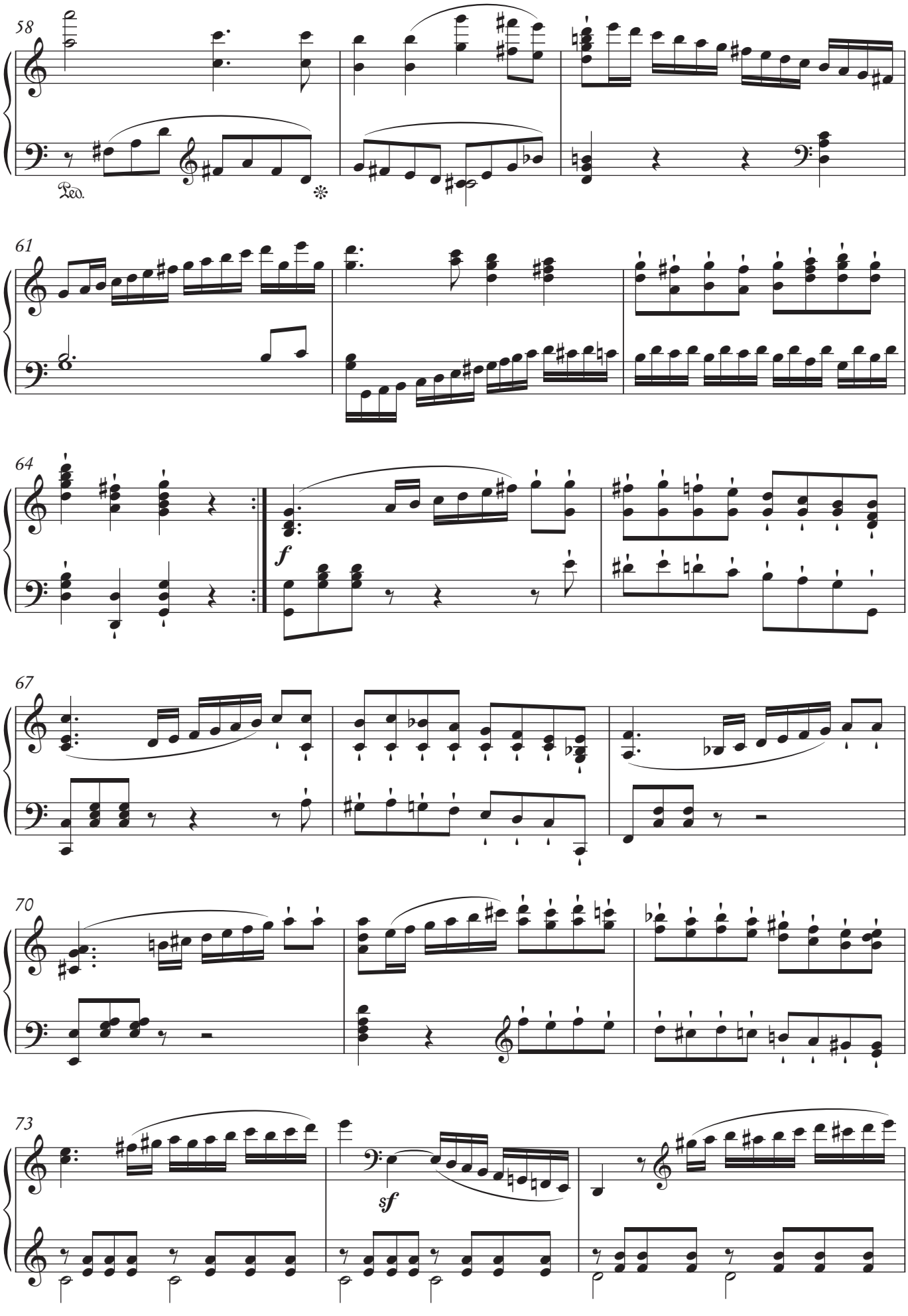
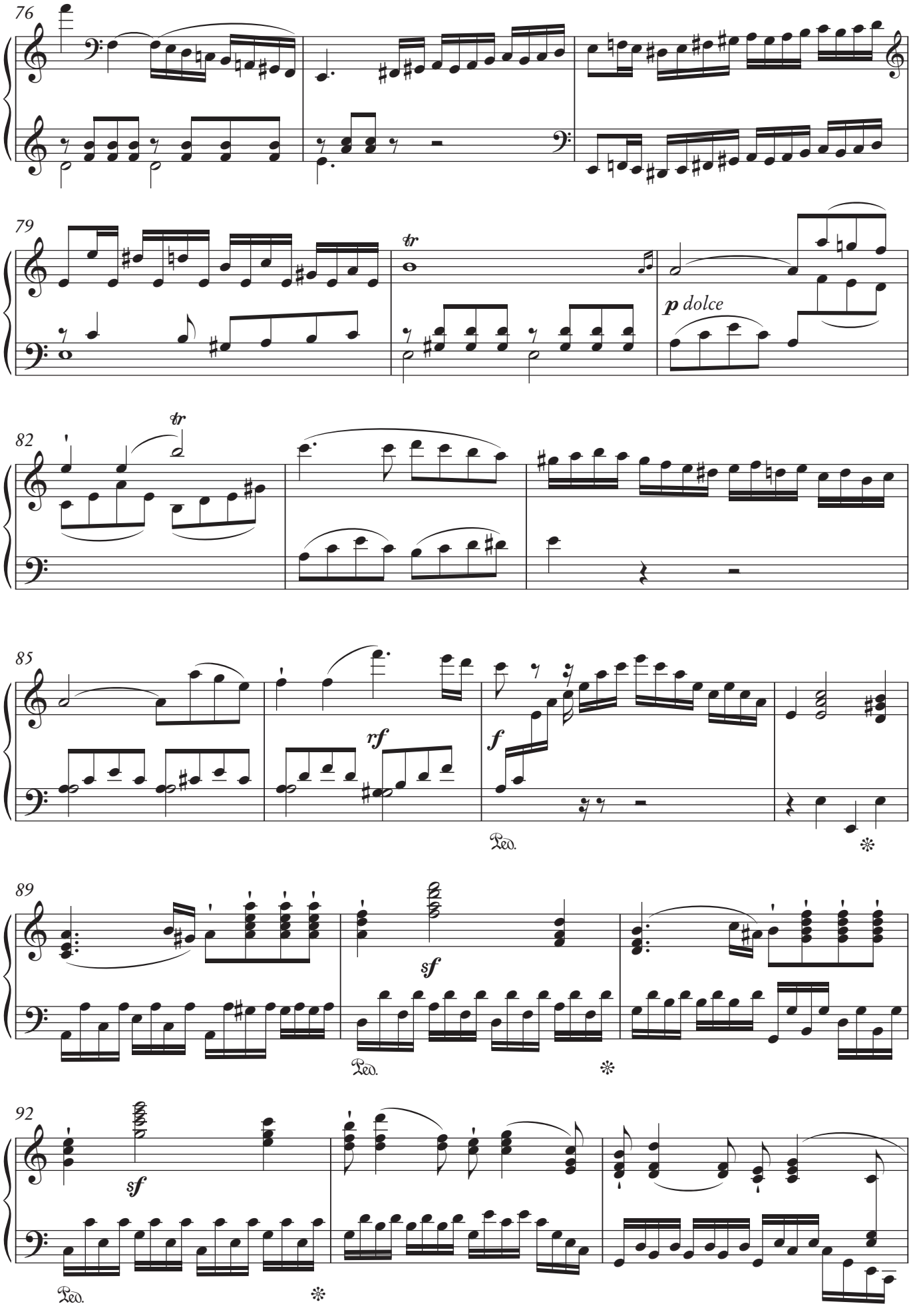
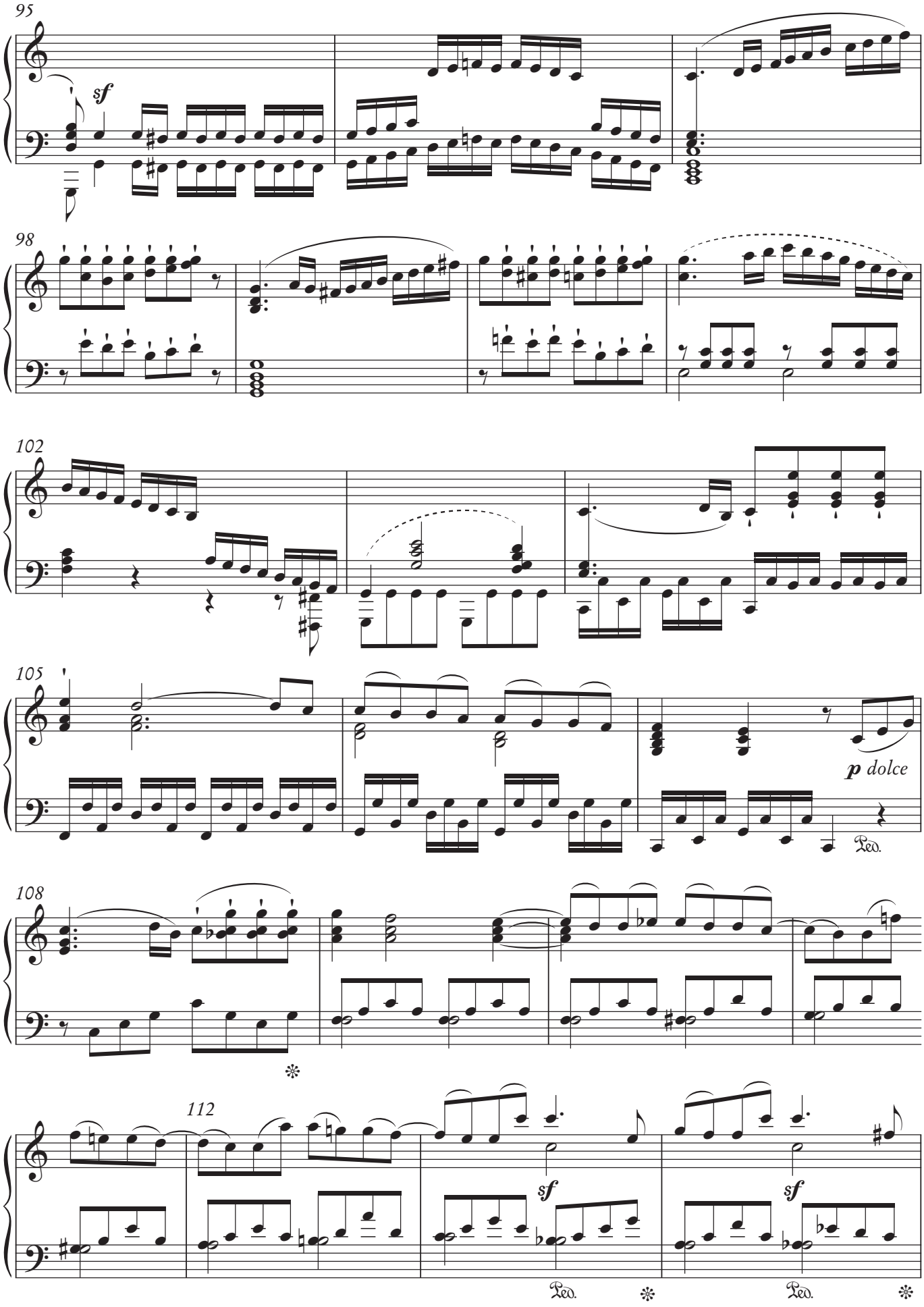
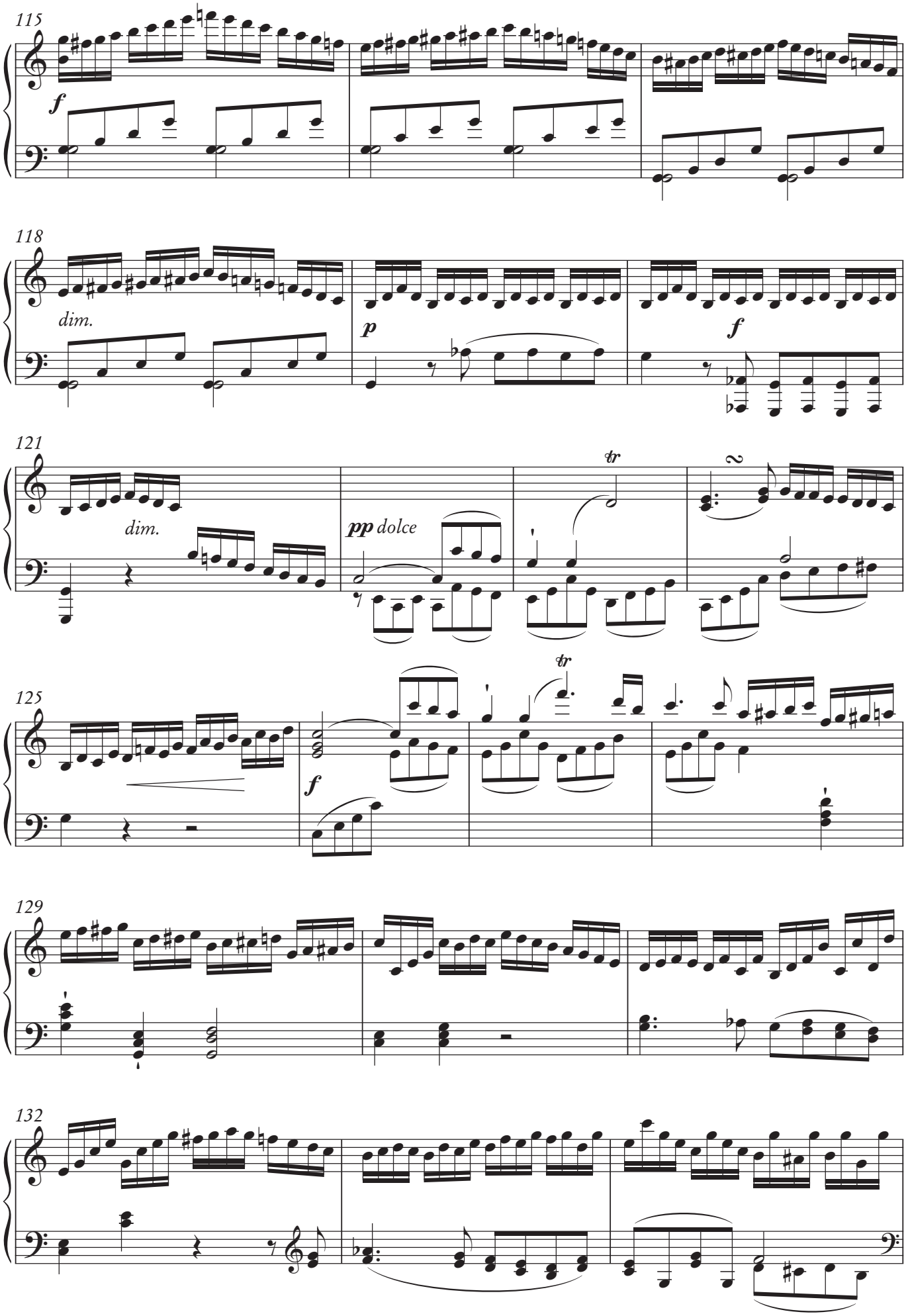

16
19
22
25
dim.
p dolce
tr
29
tr
crescendo
34
f

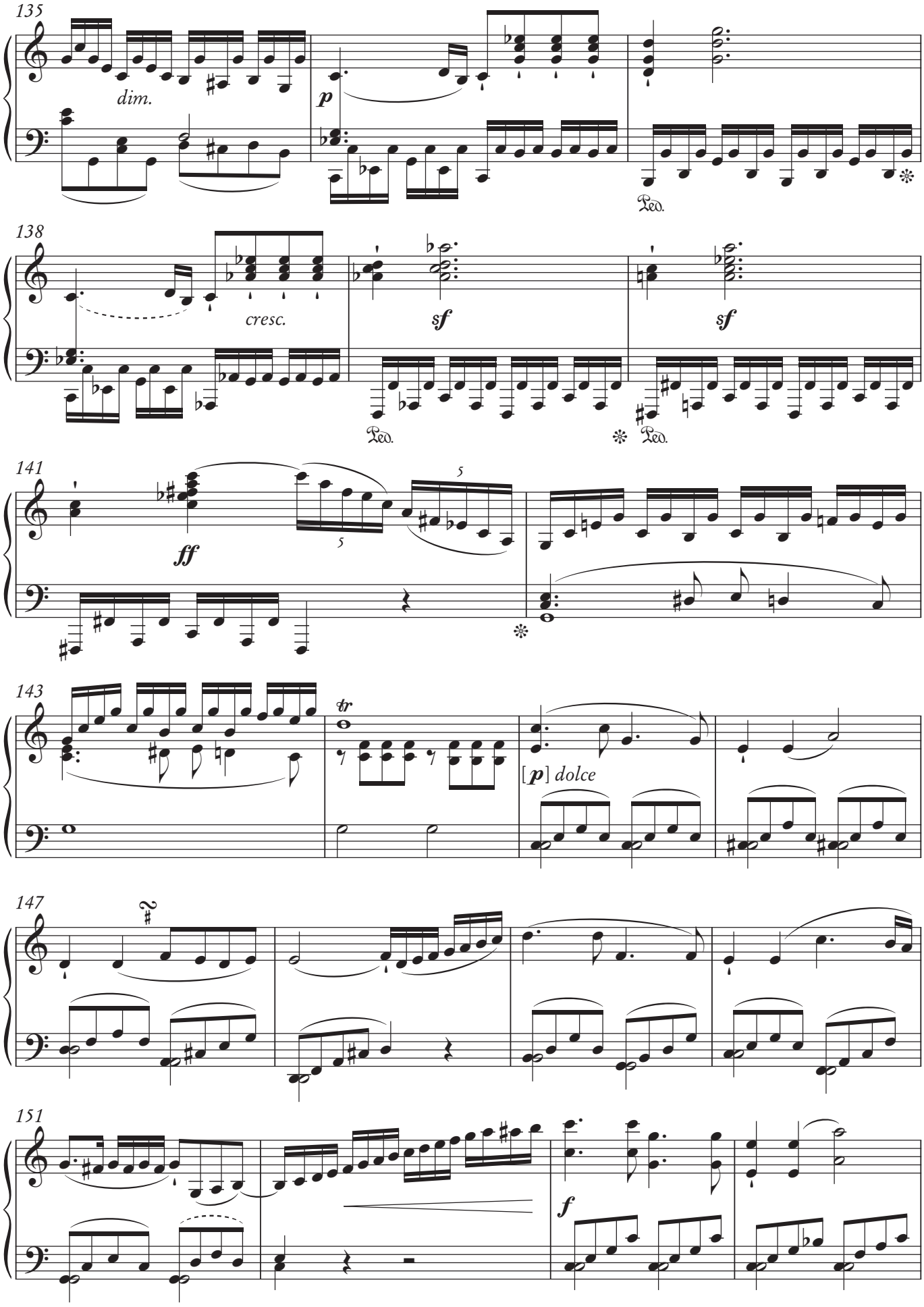

37
40
43
tr
tr
9
46
p dolce
50
54
f

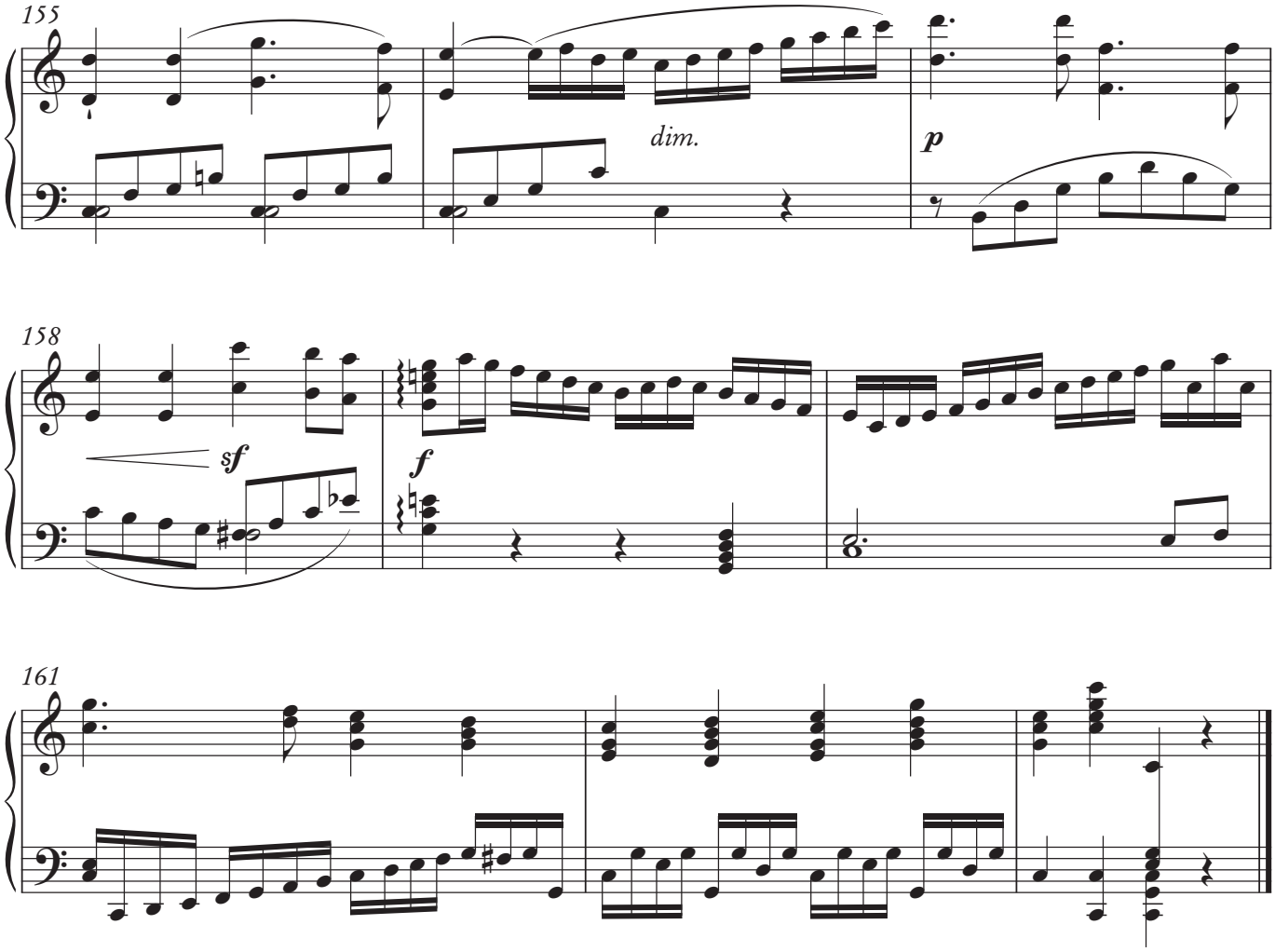

58
Ped.
61
64
f
67
70
73
sf


76
79
tr
p dolce
82
tr
85
rf
f
Ped.
89
sf
Ped.
92
sf
Ped.


95
sf
98
102
105
p dolce
Ped.
108
112
sf
sf
Ped.
Ped.

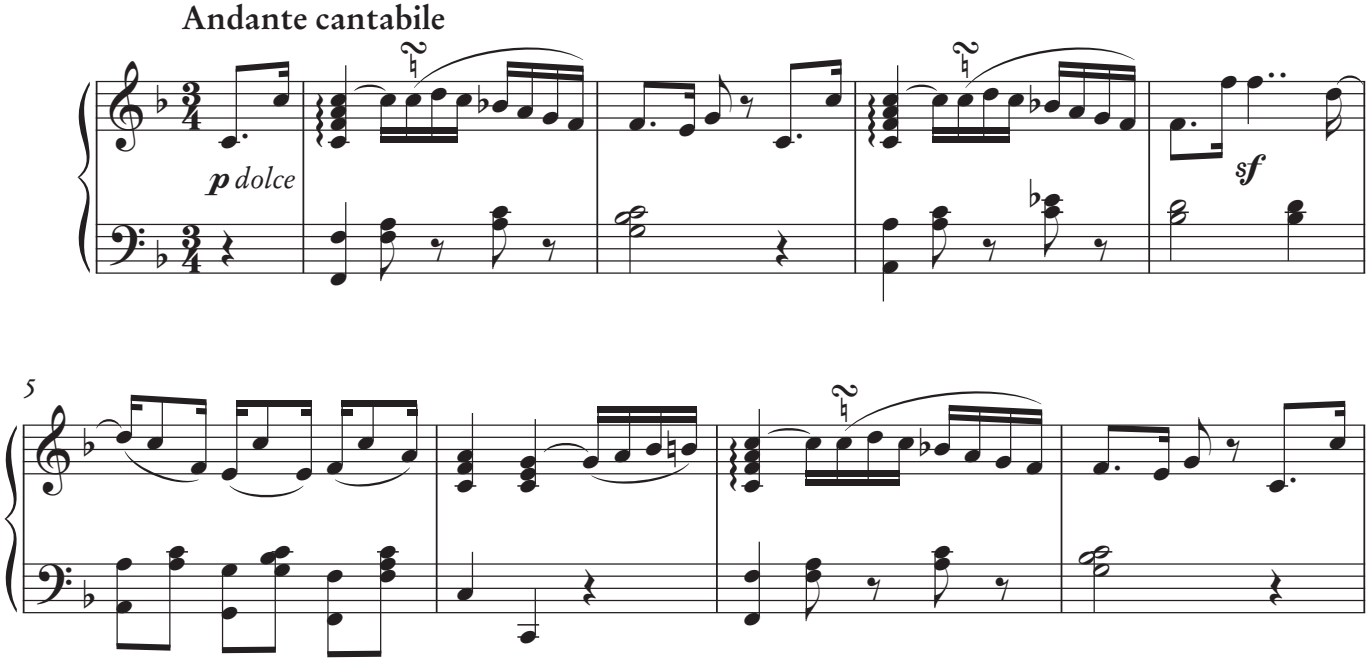

115
f
118
dim.
p
f
121
dim.
pp dolce
tr
2
125
f
tr
129
132

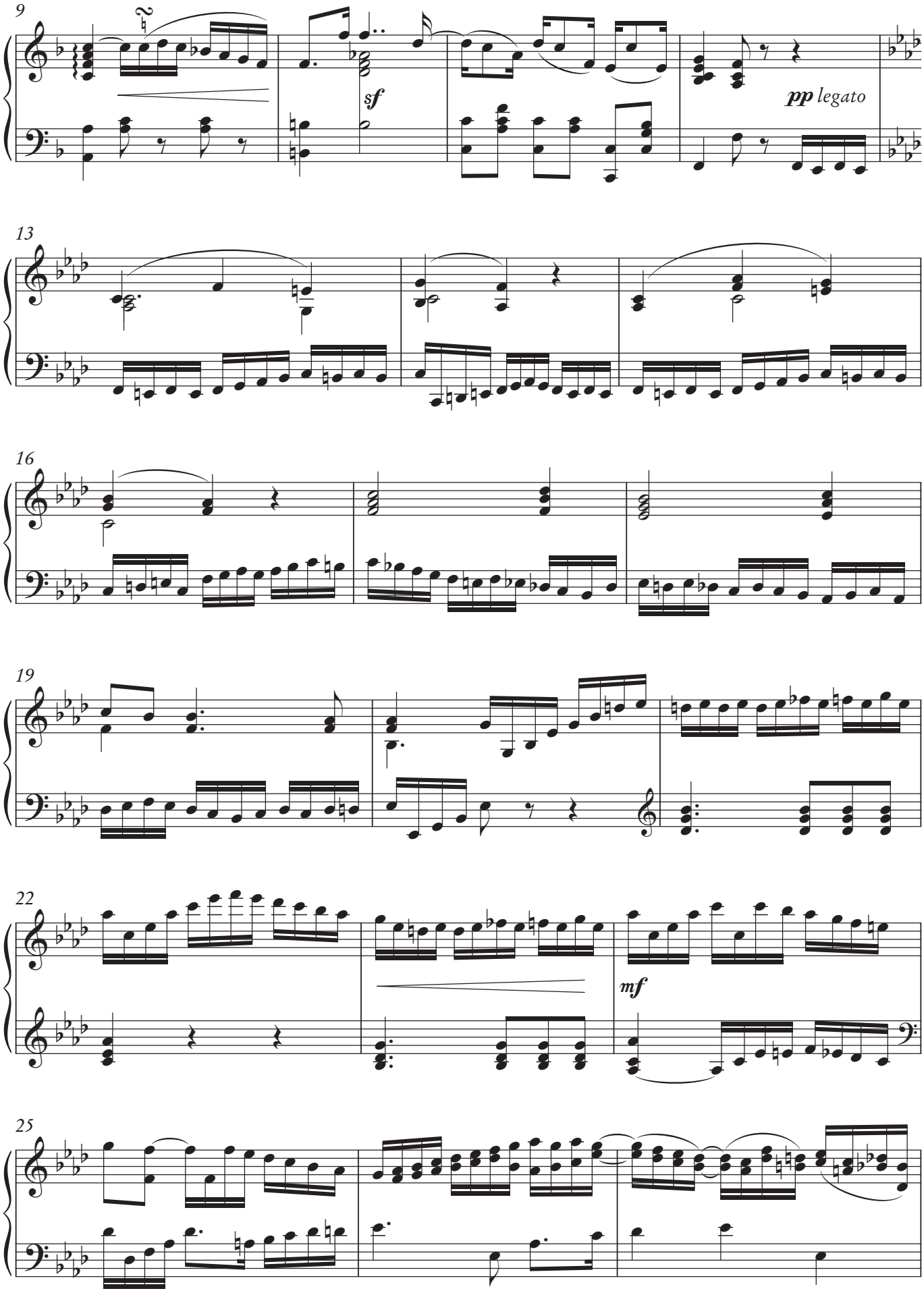

135
dim.
p
Ped.
138
cresc.
sf
sf
Ped.
Ped.
141
ff
5
5
143
tr
[p] dolce
147
151
f

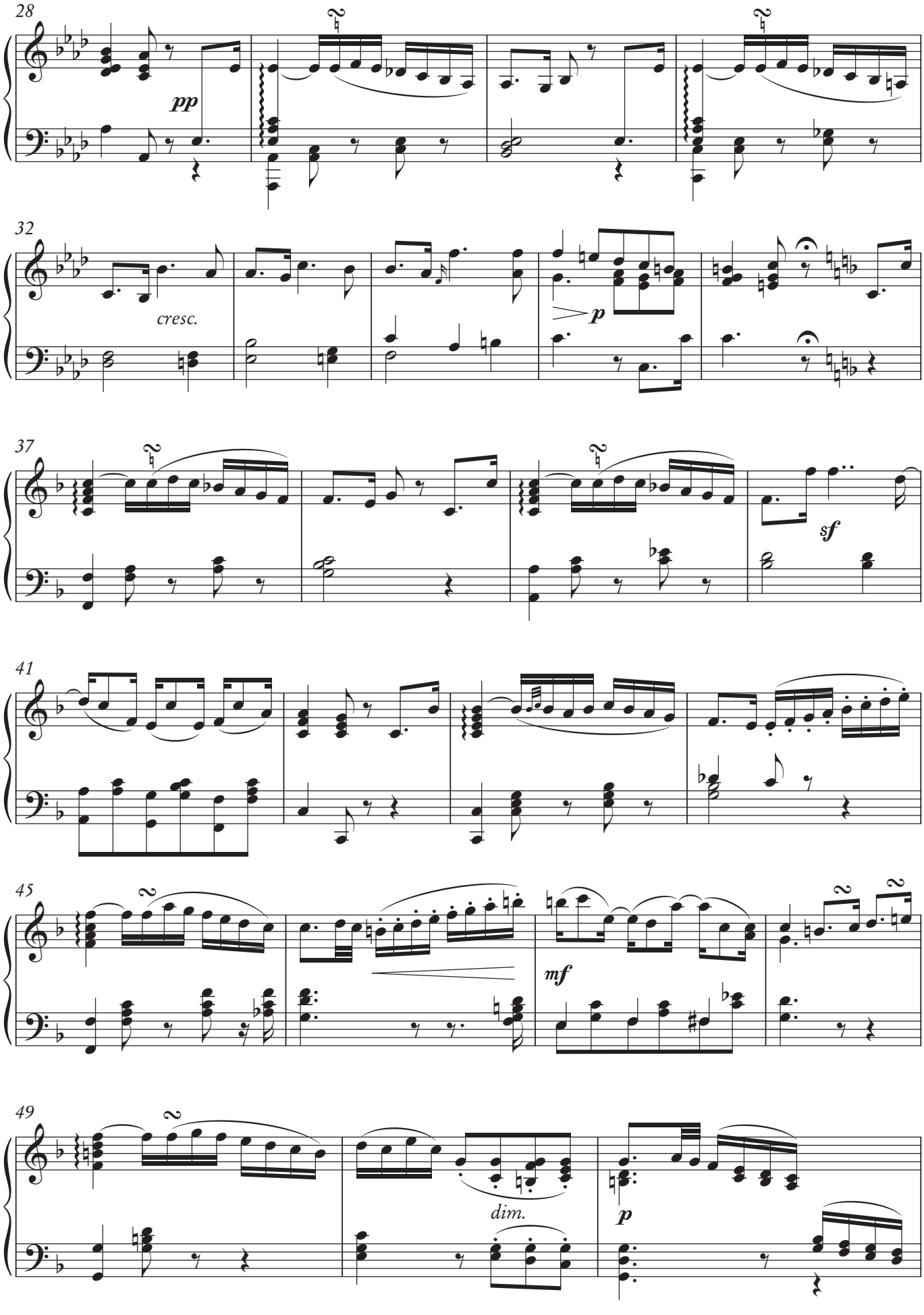


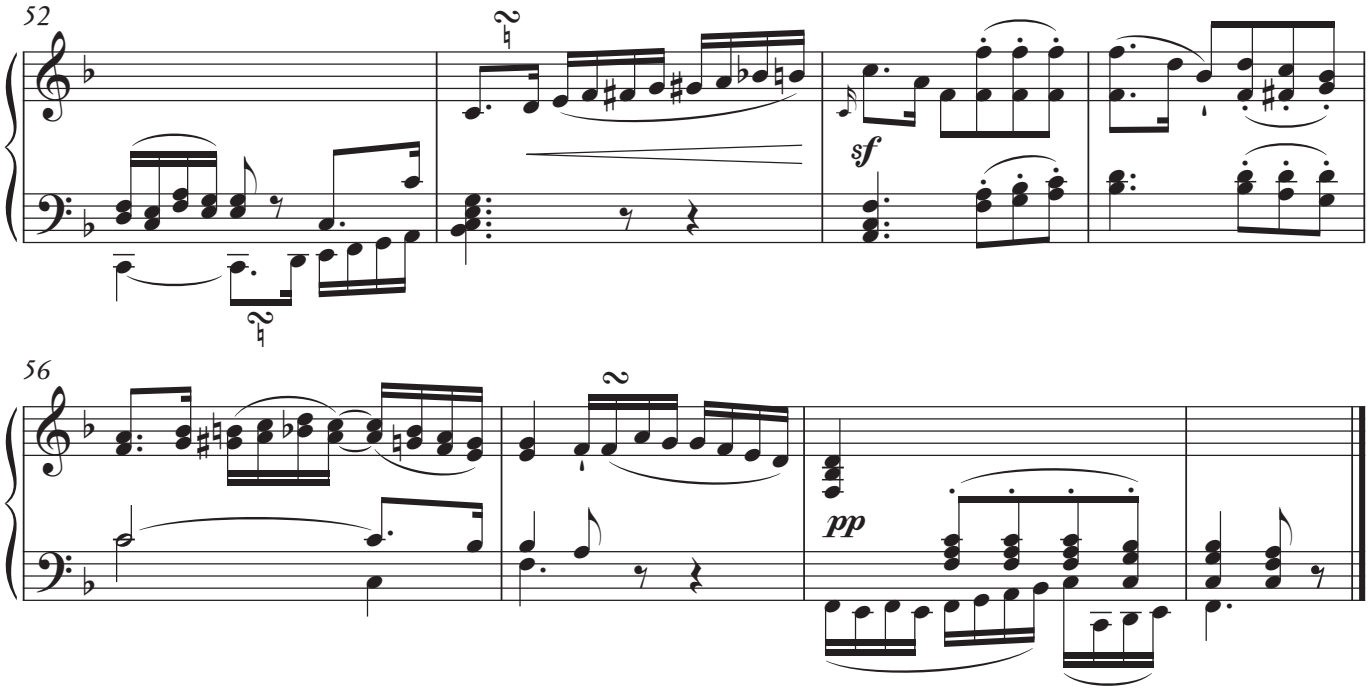
2

Andante cantabile




9
sf
pp legato
13
16
19
22
mf
25


28
pp
32
cresc.
p
37
sf
41
45
mf
49
dim.
p



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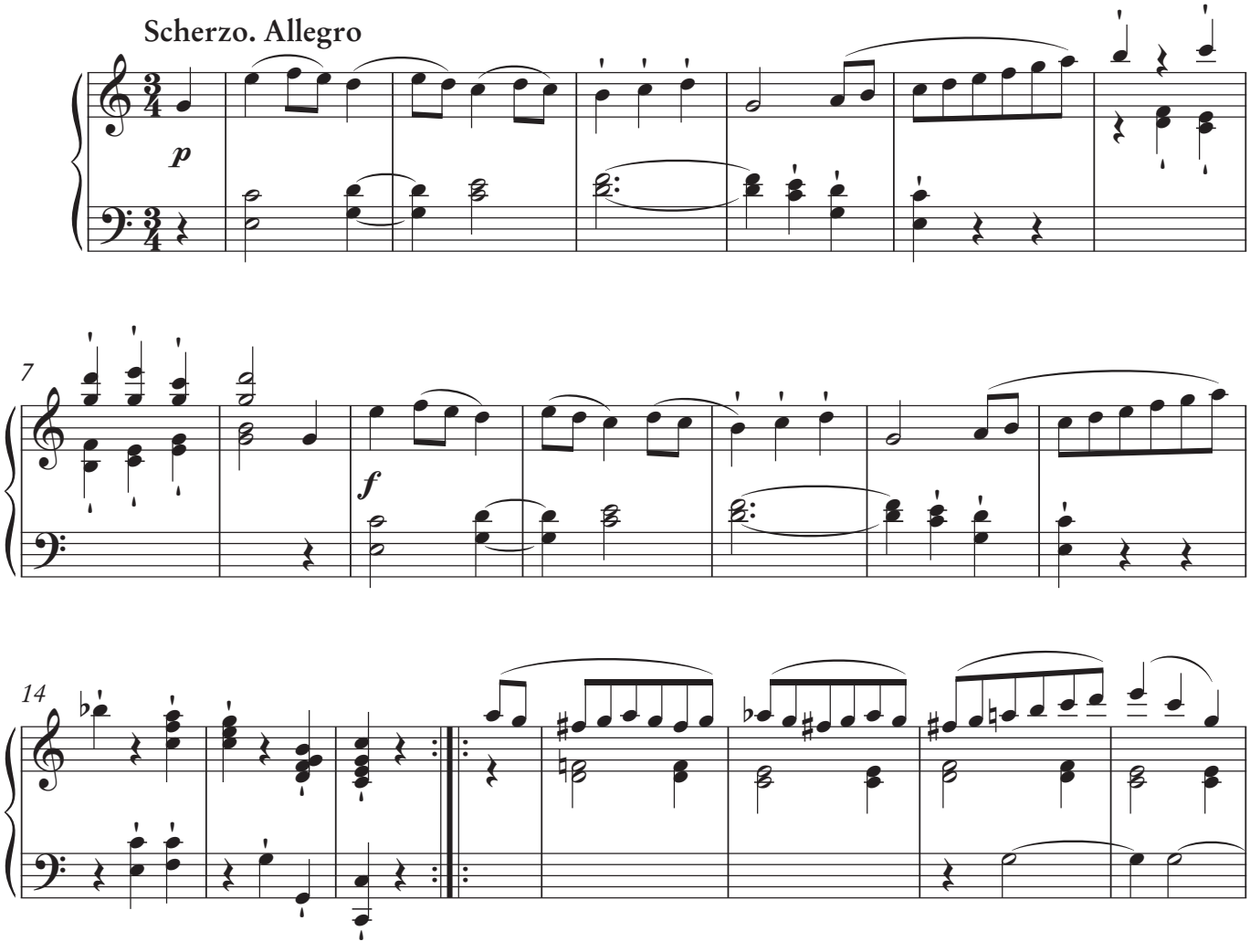
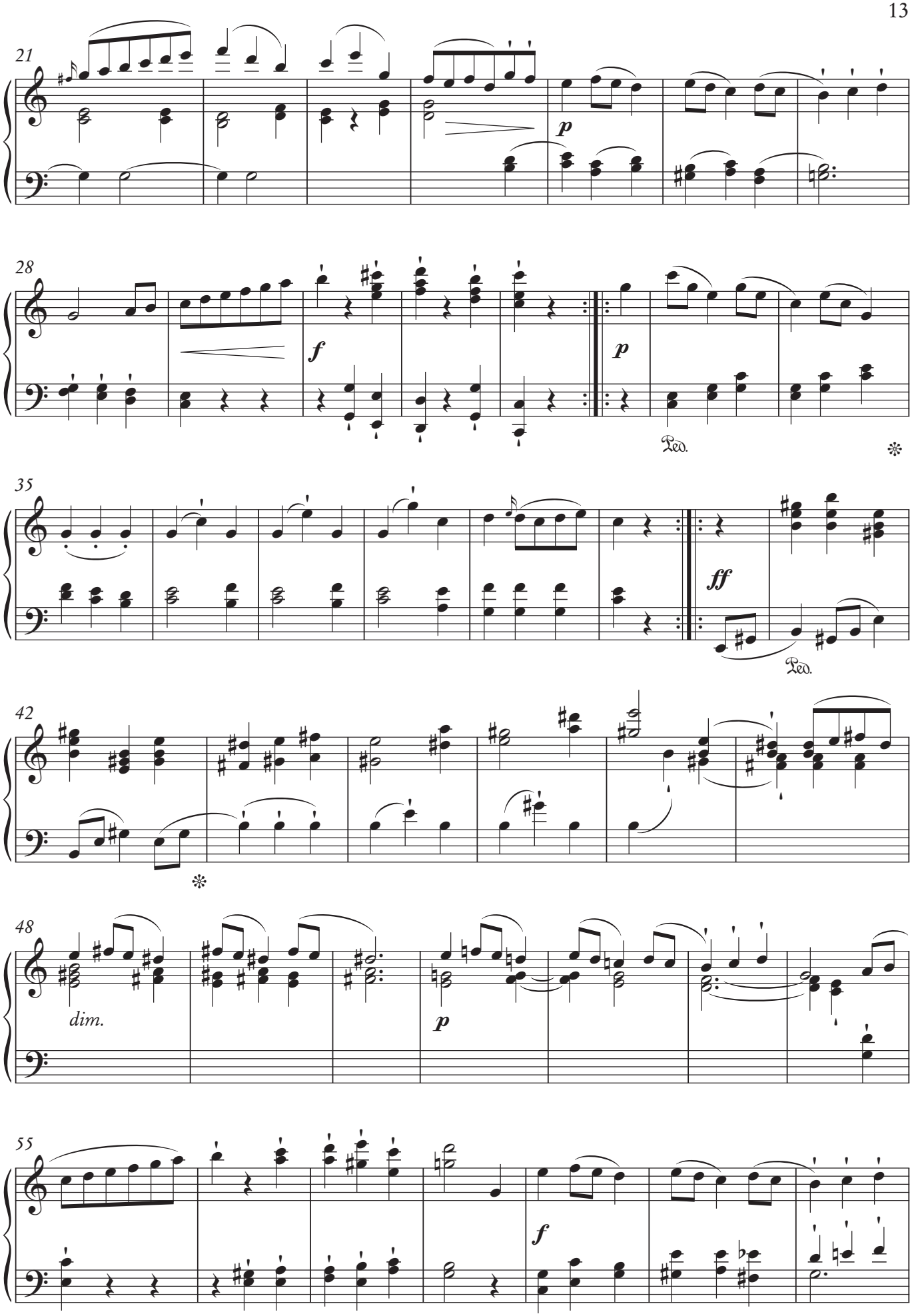
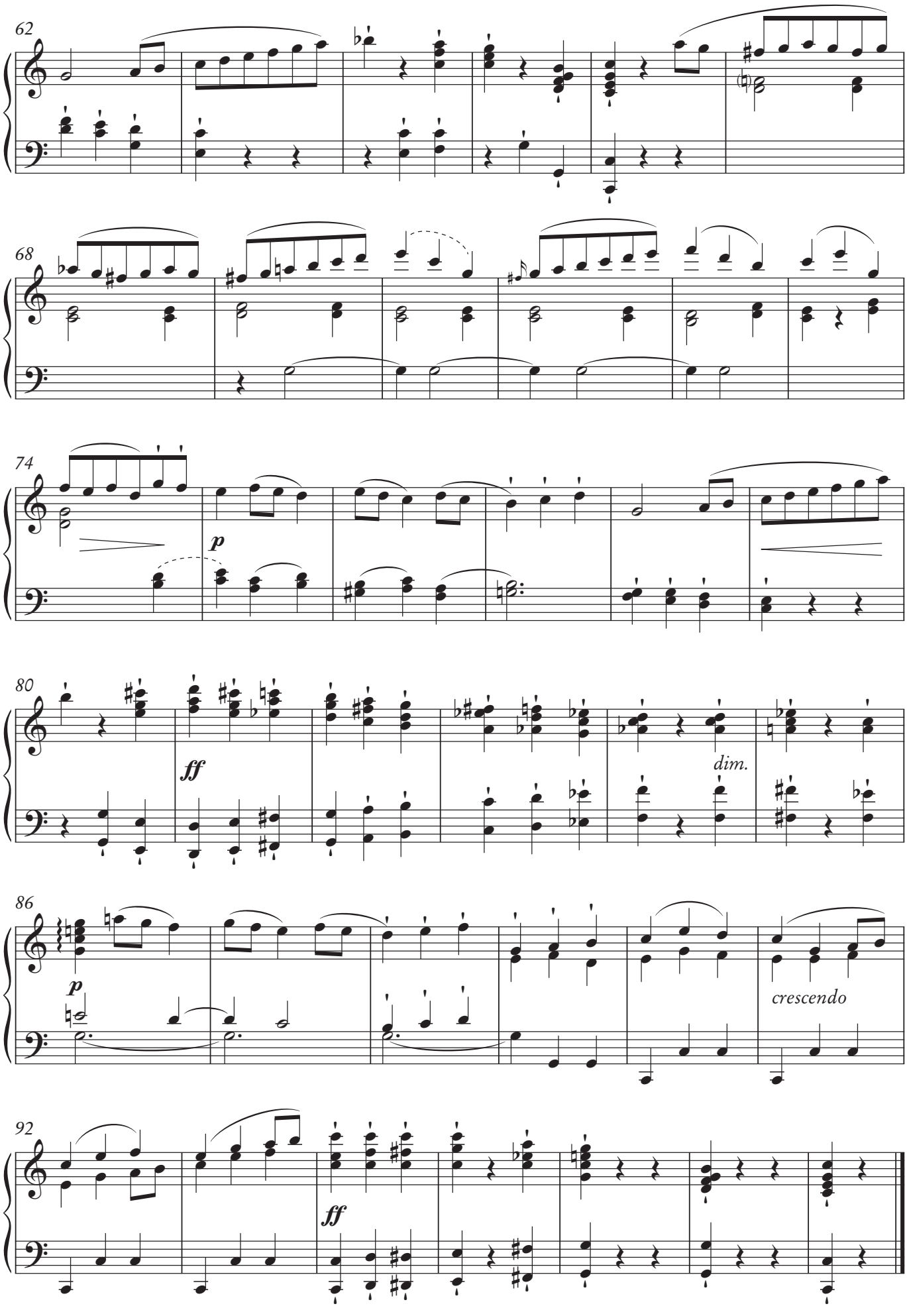
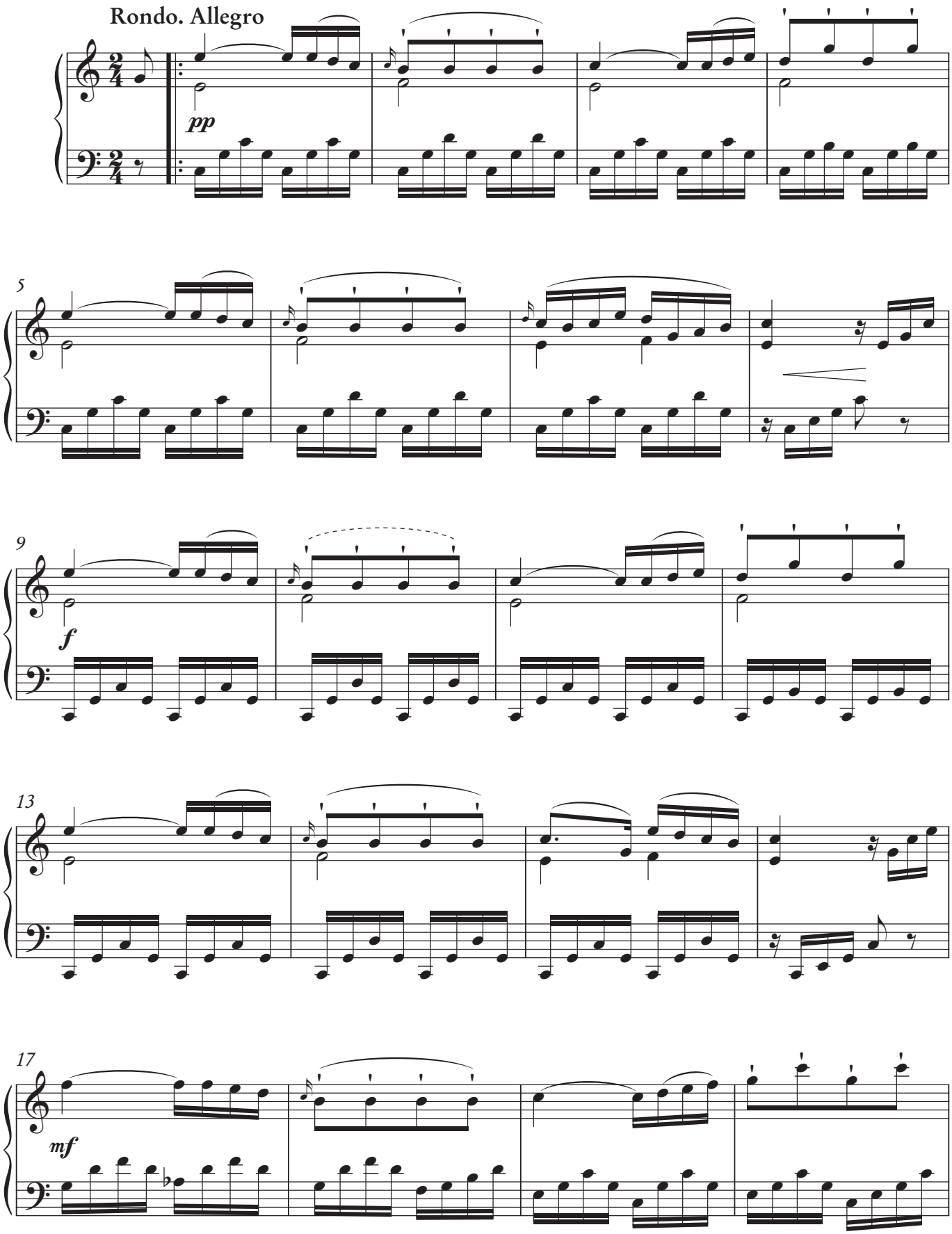
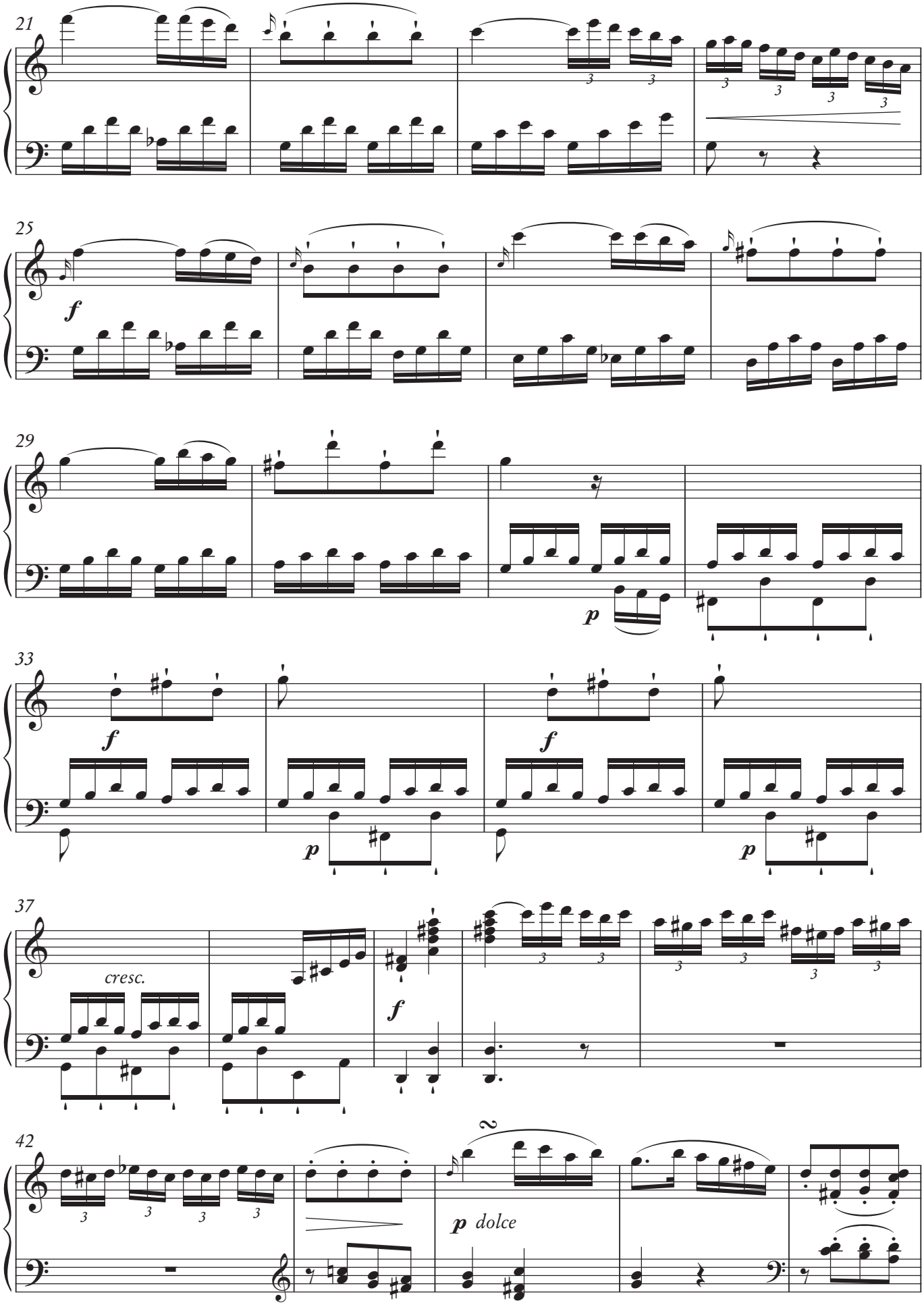


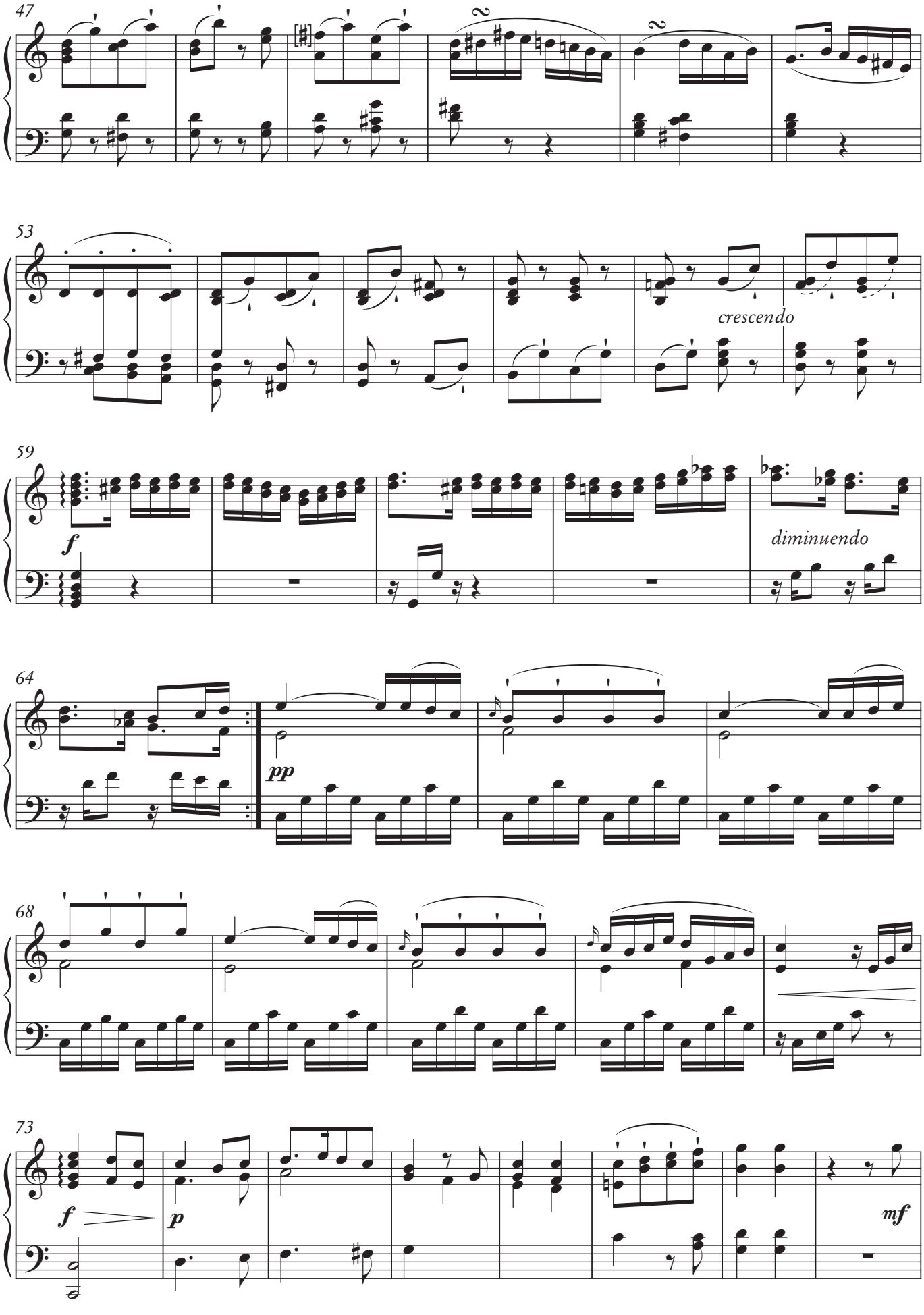

21
p
28
f
p
Ped.
35
ff
Ped.
42
48
dim.
p
55
f

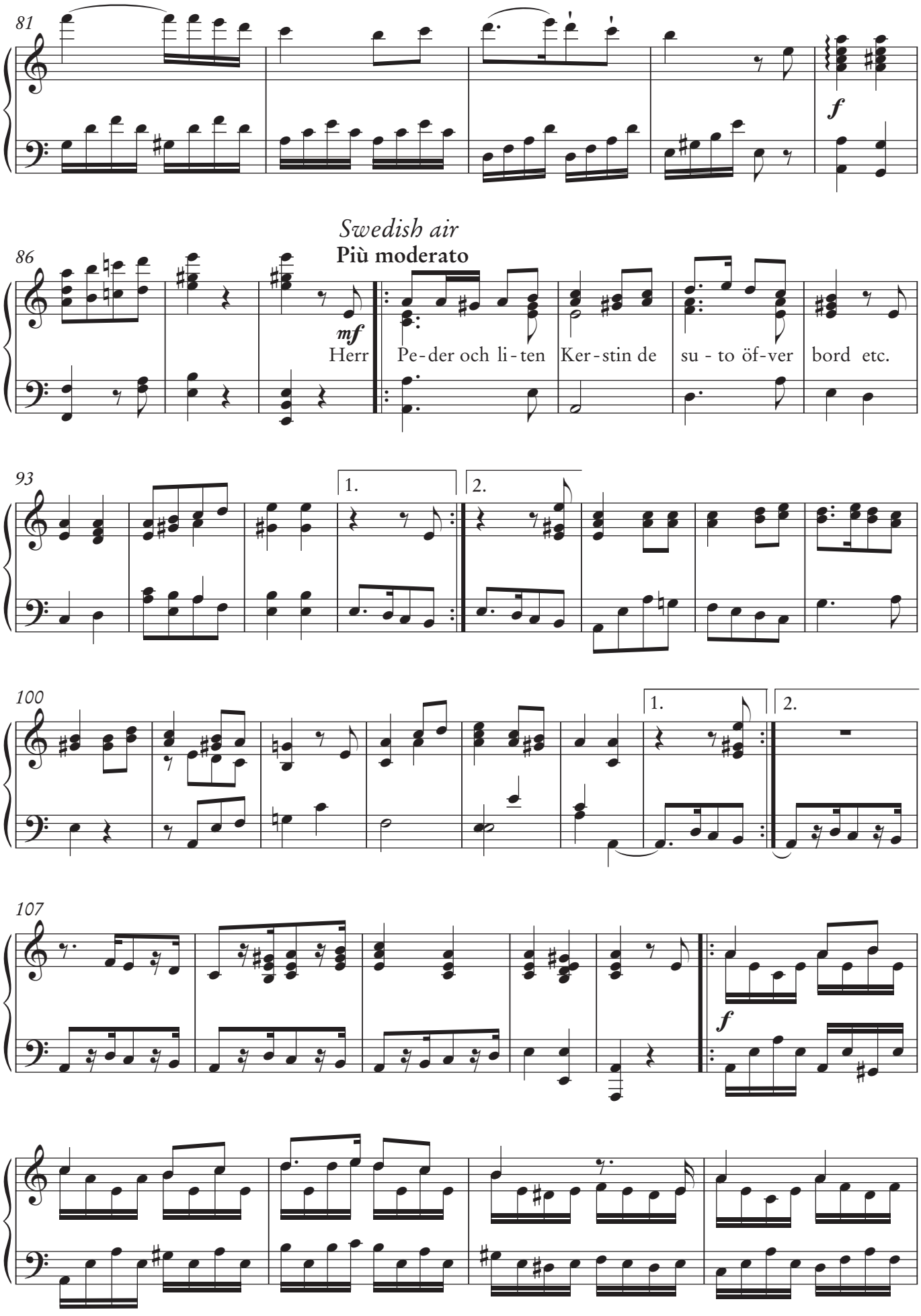

62
68
74
p
80
ff
dim.
86
p
crescendo
92
ff

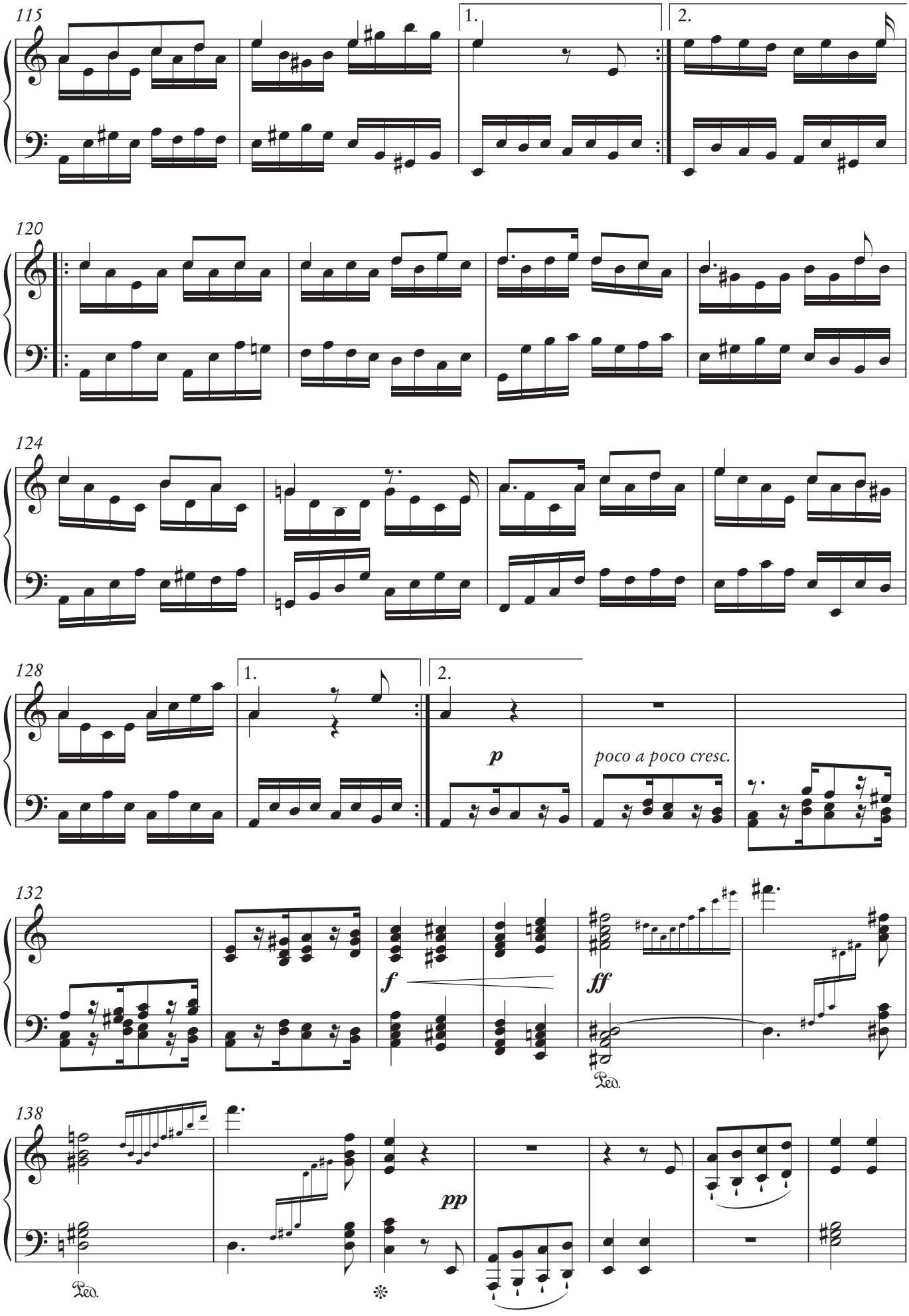
4

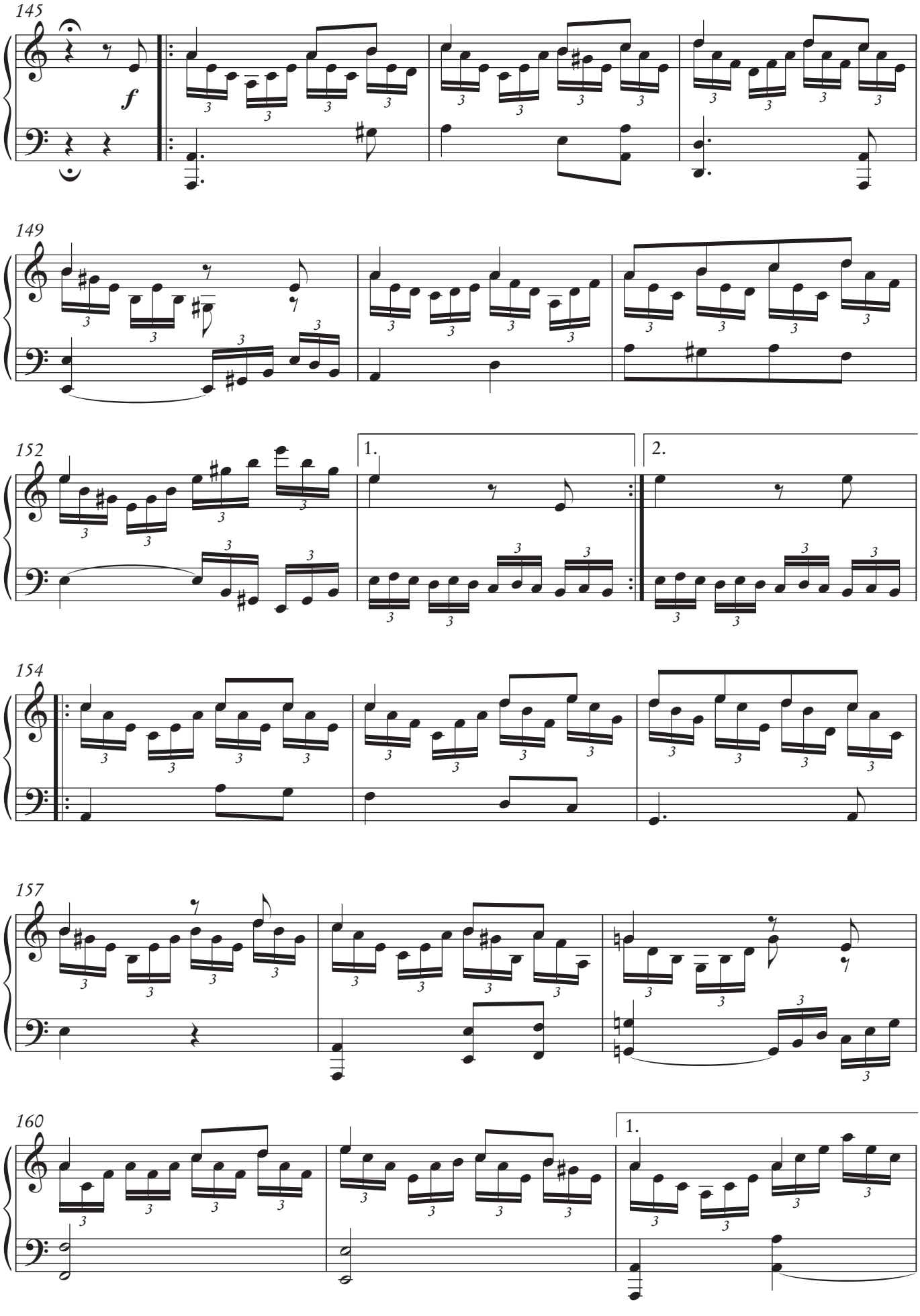


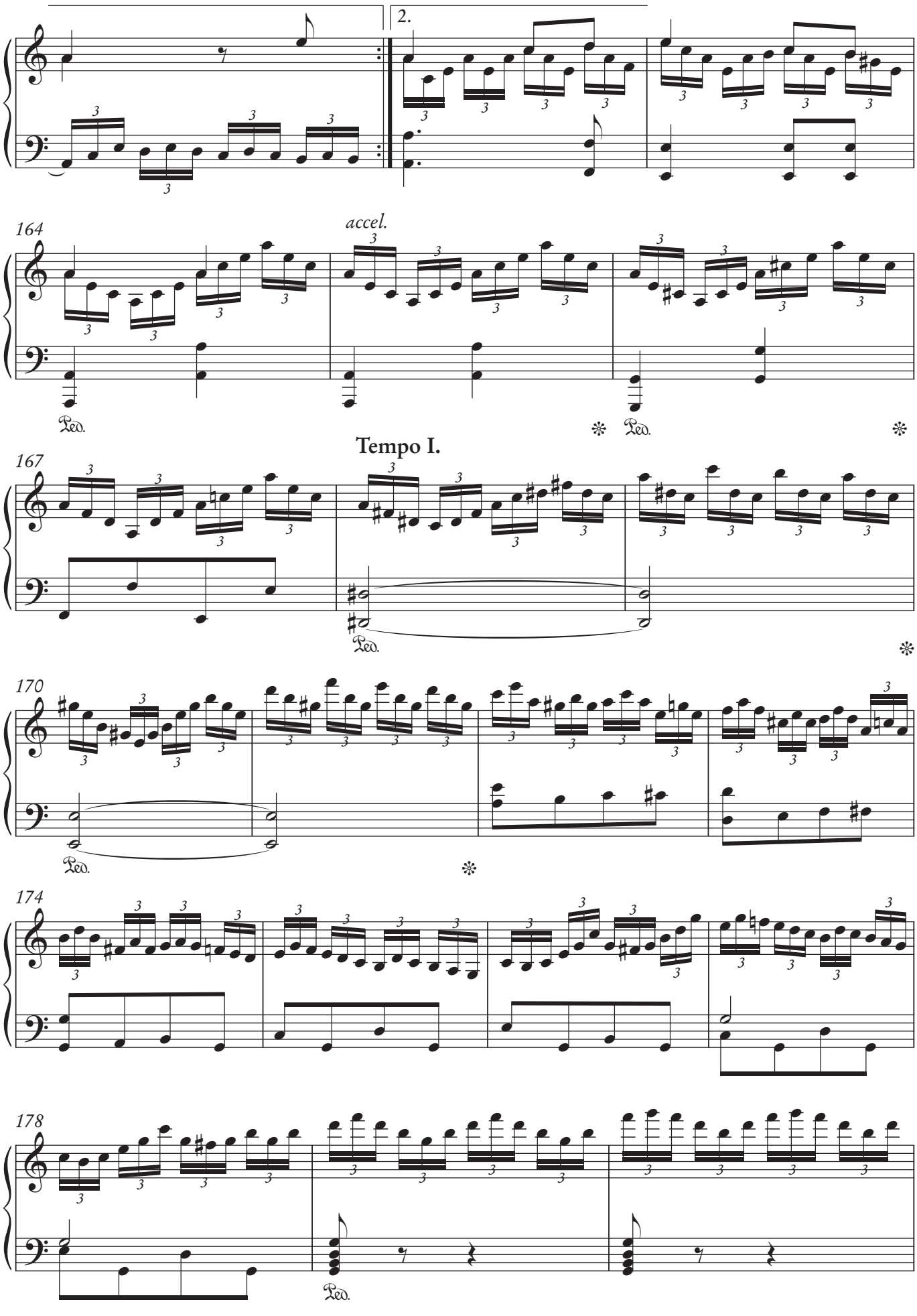

21
25
f
29
p
33
f
p
f
p
37
cresc.
f
42
p dolce

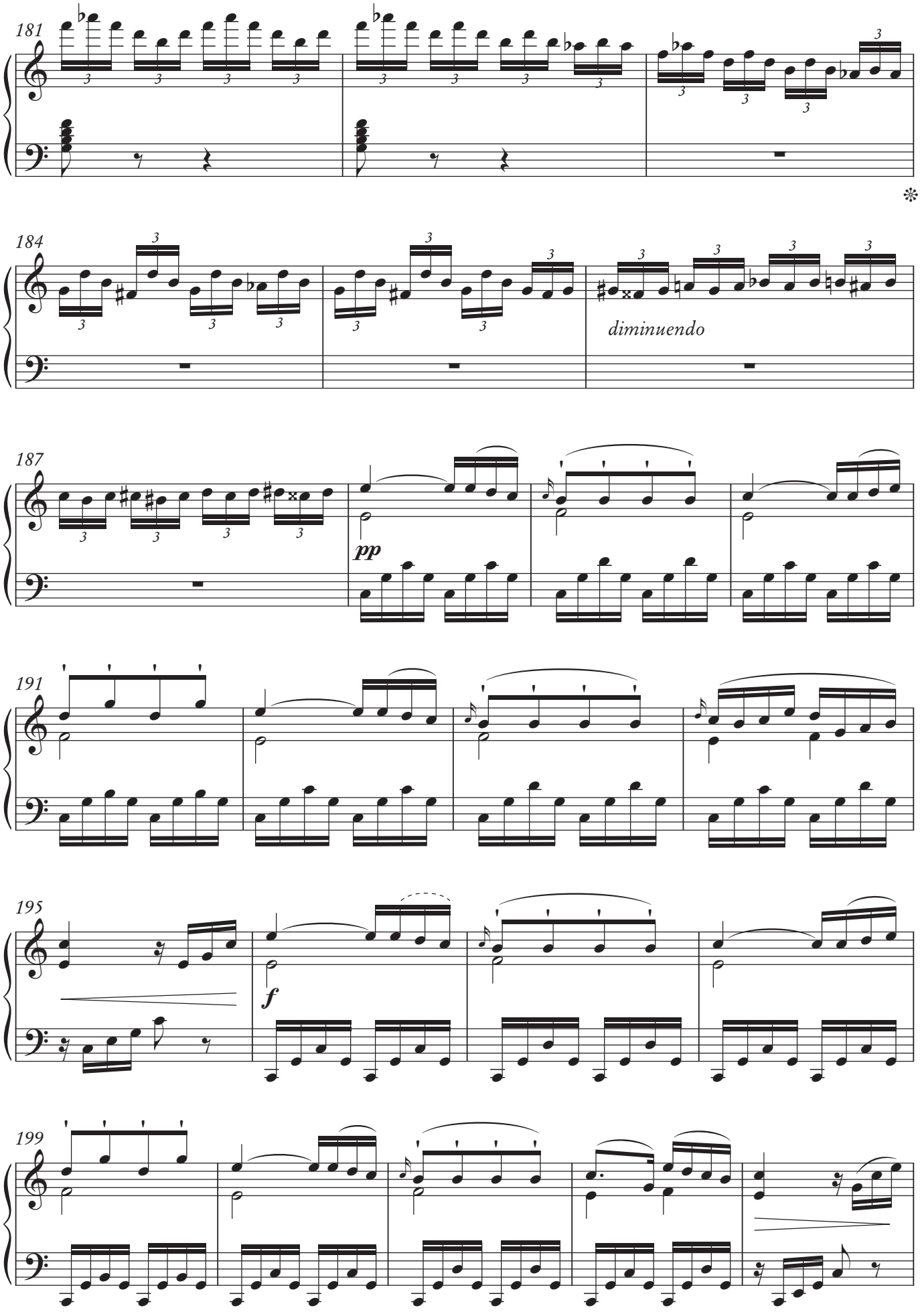

47
53
crescendo
59
f
diminuendo
64
pp
68
73
f
p
mf

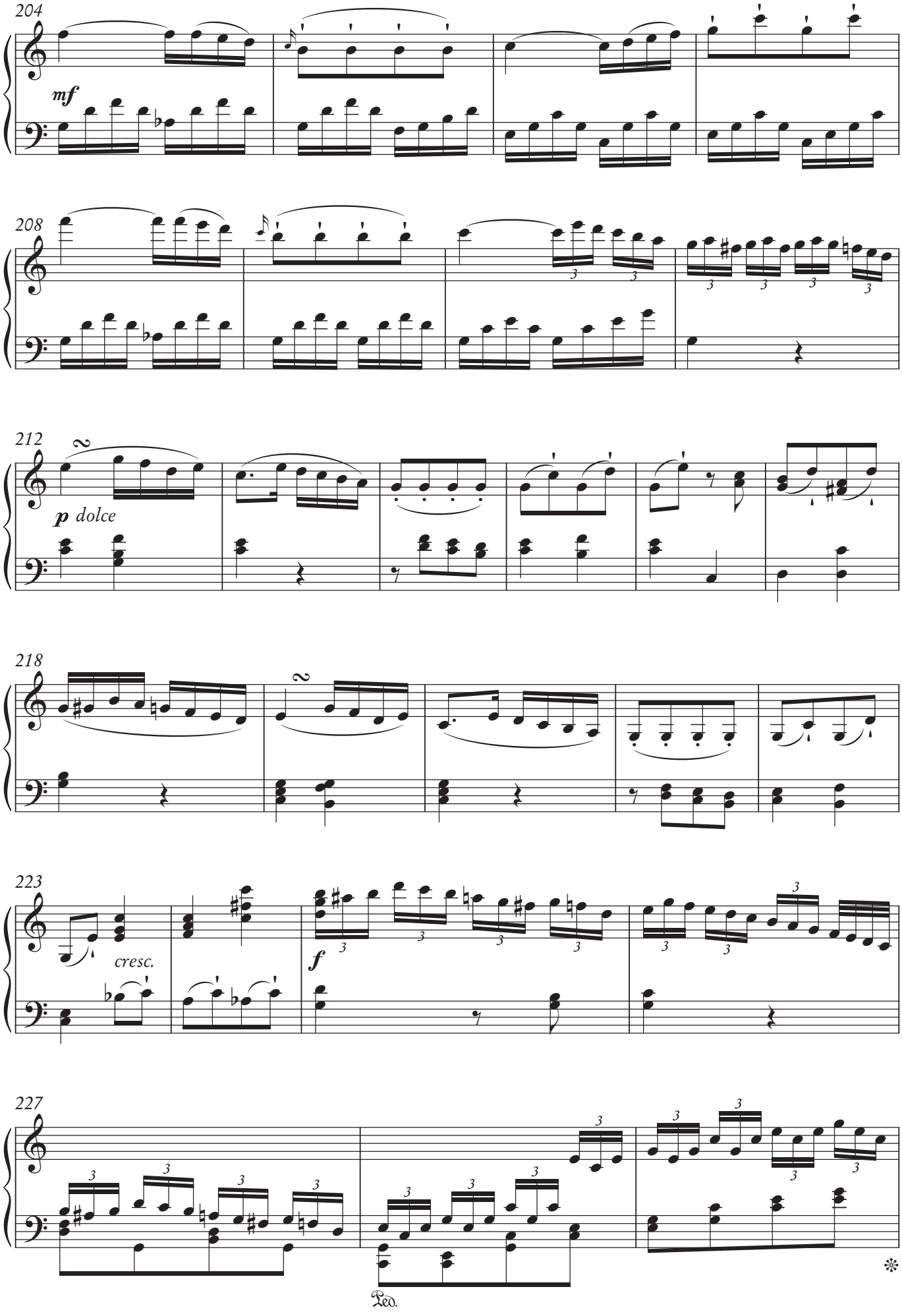

81
f
Swedish air
Più moderato
86
mf
Herr Pe-der och li-ten Ker-stin de su-to öf-ver bord etc.
93
1.
2.
100
1.
2.
107
f

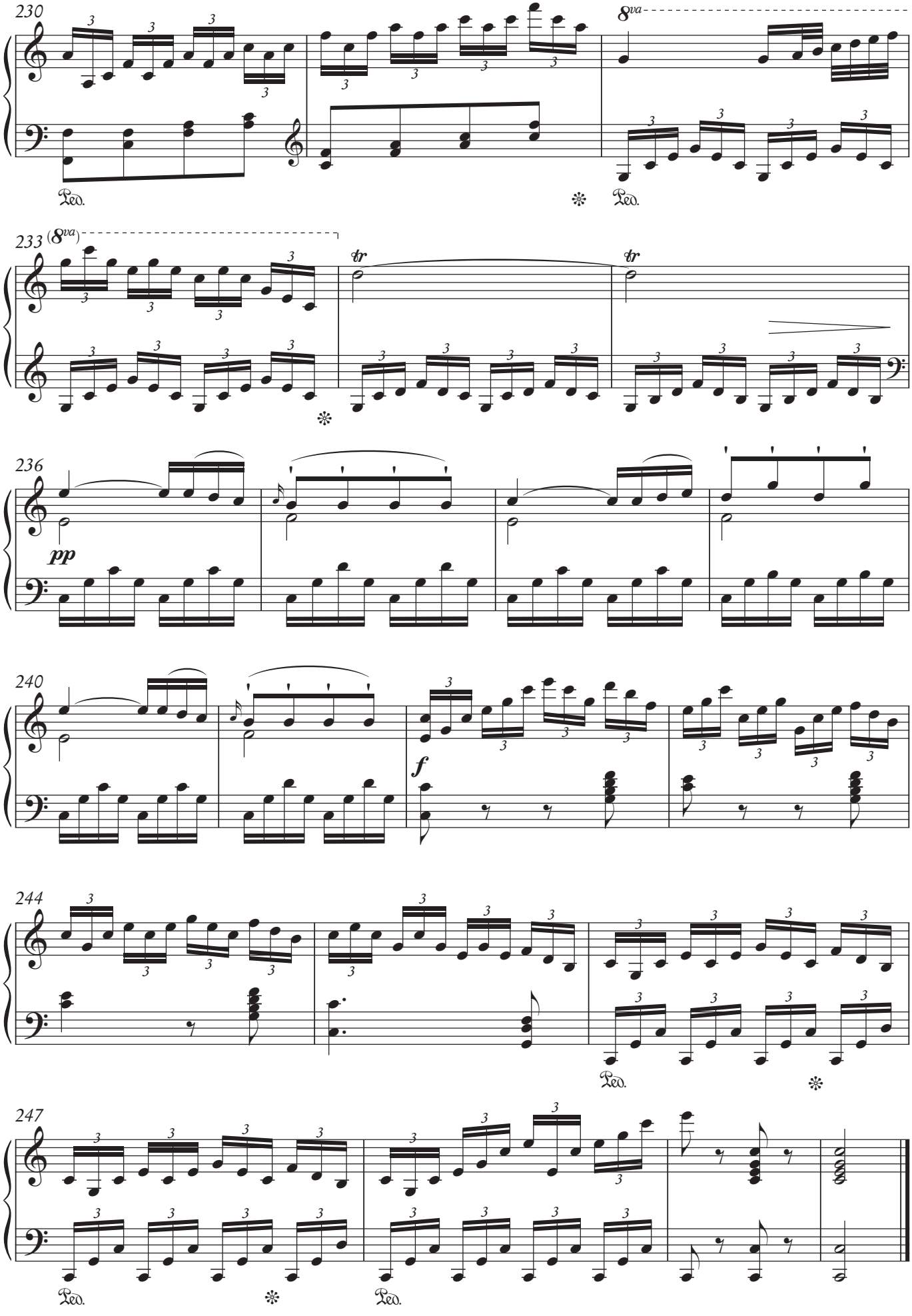

115
1.
2.
120
124
128
1.
2.
p
poco a poco cresc.
132
f
ff
Ped.
138
pp
Ped.


145
f
149
152
1.
2.
154
157
160
1.


2.
164
accel.
Ped.
Ped.
Tempo I.
167
Ped.
170
Ped.
174
178
Ped.


181
184
diminuendo
187
pp
191
195
f
199


204
mf
208
212
p dolce
218
223
cresc.
f
227
Ped.


230
8va
Ped.
233
(8va)
tr
tr
236
pp
240
f
244
Ped.
247
Ped.
Ped.

Carl Ludvig Lithander

Tonsättaren och pianisten Carl Ludvig Lithander föddes på Dagö år 1773. Lithander inledde i början av 1790-talet en militär karriär i Stockholm, och arbetade vid Krigsakademien i Karlberg. Han tog också tidigt musiklektioner för Abbé Vogler och Johann Christian Friedrich Haeffner som båda kunde förmedla kännedom om tysk musik och musikliv.

1801–1814 tjänstgjorde Lithander som organist i S:ta Clara kyrka i Stockholm. 1814 bröt han upp från tillvaron i Stockholm och reste med sin familj till London för ett par år, där han var verksam som pianolärare och samtidigt gav ut egna verk. Av Lithanders verk finns nästan bara tryckta källor bevarade. Han är skicklig och driven i sitt komponerande, och en stor del av hans musik är troligtvis tänkt för hem och salonger.

Han utnämndes år 1824 till organist i S:t Nicolaikyrkan i Greifswald. Där fortsatte han att komponera, bland annat en kantat till invigningen av kyrkans nya orgel 1833. Carl Ludvig Lithander avled i Greifswald 1843.

© Levande musikarv

Sonata for the Piano Forte in which is introduced an Ancient Swedish national Air composed & dedicated to Muzio Clementi Esq By C.L.Lithander (tr. Clementi London)

Carl Ludvig Lithanders två pianosonater tillhör epokens *minor classics*, pianistiskt tacksamma, välklingande, formellt elegant utformade med en publikvänlig framtoning. Sonaterna är fyrsatsiga med en likartad och traditionell klassisk formuppbyggnad. I båda sonaterna är första satsen i sonatform, den sista i rondoform och mellansatserna är tredelade där återtagningsdelen byggts ut och/eller varieras. Sonaterna är dock olika till sin uttrycksmässiga karaktär vilket reflekterar platsen för deras tillkomst i London respektive Berlin.

Sonaten i C-dur skrevs under Lithanders vistelse i London 1814–18. Stilen är här högklassicistisk i Haydns, den tidige Beethovens och framför allt Clementis stil. Den sistnämnde tillägnades också verket och gav själv ut den på sitt eget förlag. På titelbladet markeras att verket presenterar en svensk gammal folkmelodi.

C-dursonatens första sats – *Allegro con spirito* – har inbyggd kontrastverkan i första temat, treklangsbunden melodik, sångbara sido- och slutgruppstemata samt pianistiskt virtuosa överledningspartier. Andra satsen – *Andante cantabile* – är uttrycksfullt högstämd i sin huvuddel medan mellandelen i moll bygger på en vandrande basmelodi där bas och diskant efter hand byter plats. Tredje satsen – *Scherzo allegro* – utmärks av en pikant rytmik där temata i de båda formdelarna är av furiant-karaktär, d.v.s. en växling mellan två-och tretakt. Fjärde satsen – *Rondo Allegro* – är sonatens mest utvecklade. Temat har en folklig lira- eller musette-karaktär med liggande orgelpunkt. Efter virtuosa episodavsnitt och en retorisk kadensering i a-moll, presenteras den svenska folkvisan ”Herr Peder och liten Kerstin de sutto öfver bord”. Lithander,

precis som sin gode vän Edmond Passy, använde folkmelodier i flera av sina variationsverk, ofta hämtade från Geijer–Afzelius *Svenska folkvisor*. Folkvisan varieras två gånger med allt snabbare brutna treklangsfigurationer. Mellan temat och variationerna fungerar som överledning en punkterad satsfaktur som byggs ut, sista gången med en kort kadens som leder över till rondotemats presentation en sista gång.

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Carl Ludvig Lithander

Composer and pianist Carl Ludvig Lithander was born on Dagö in 1773. Lithander embarked on a military career in Stockholm at the beginning of the 1790s and worked at the Military Academy in Karlberg. Early on, he also took music lessons for Abbé Vogler and Johann Christian Friedrich Haeffner, who both passed on a knowledge of German music and musical life.

From 1801–1814 Lithander served as organist in Klara Church in Stockholm. In 1814 he uprooted his life in Stockholm and moved with his family to London for a few years, where he was active as a piano teacher, while also publishing his own works. Of these, there is almost only printed material extant. Lithander is skilled and driven in his composing, and a large share of his music is likely meant for the home or salons.

In 1824 he was named organist at St. Nikolai Church in Greifswald. There he continued to compose works, including a cantata for the inauguration of the church's new organ in 1833. Carl Ludvig Lithander died in Greifswald in 1843.

© Levande musikarv. Trans. Nicole Vickers

Sonata for the Piano Forte in which is introduced an Ancient Swedish national Air composed & dedicated to Muzio Clementi Esq By C.L.Lithander (tr. Clementi London)

Carl Ludvig Lithander's two piano sonatas belong to the minor classics of the era, pianistically rewarding, pleasing to the ear, elegant in form with an audience-friendly charm. The sonatas have four movements with similar and traditionally classical constructions. In both of the sonatas, the first movements are in sonata form, the last movements are in rondo form, and the middle two movements are divided into three sections in which the recurring parts are expanded and/or varied. However, the sonatas are different in their expressive character, each reflecting their place of origin – London and Berlin, respectively.

The sonata in C major was written during Lithander's stay in London, 1814–18. The piece is written with a high classical character in Haydn's, then early Beethoven's

and, above all, in Clementi's style. The work was also dedicated to Clementi who published it at his own publishing house. On the title page it says that the work presents an old Swedish folk tune.

The first movement of the C major sonata – *Allegro con spirito* – includes built-in contrasts in the first theme, a triadic melodic line, melodious second and closing themes as well as pianistically virtuosic connecting passages. The second movement – *Andante cantabile* – is expressively sublime in the main part while the middle part in minor is built on a wandering bass melody in which the bass and the treble gradually change places. The third movement – *Scherzo allegro* – is characterized by a piquant rhythmic theme where the two forms of the themes are of a *furiant* dance nature, alternating between duple and triple time. The fourth movement – *Rondo Allegro* – is the sonata's most developed. The theme has the quality of a hurdy-gurdy or a musette with a sustained pedal point. After a virtuosic interlude and a rhetorical cadence in A minor, the Swedish folk song, "Herr Peder och liten Kerstin de sutto öfver bord", is introduced. Lithander, exactly like his good friend, Edmond Passy, used folk melodies in several of his variations, often taken from the songbook, *Svenska folkvisor,* collected by Geijer and Afzelius. The folk song is presented in two variations with ever-quickening arpeggiated triadic configurations. A dotted passage, acting as a bridge between the theme and the variations, is expanded, the last time with a short cadence that leads, one final time, to the appearance of the rondo's theme.

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Critical commentary

First movement

101 the slur has been added by analogy with b. 5.
103 the slur has been added by analogy with b. 7.
146 p has been added by analogy with b. 46.
152 the slur has been added by analogy with previous bars.

Second movement

5, 41 the different beams have been retained due to lack of further evidence.

Third movement

28–29 two consecutive slurs have been unified by analogy with similar bars (e.g., 4–5).
70 the slur has been added by analogy with b. 20.
74–75 the slur has been added by analogy with bb. 24–25.

Fourth movement

10 the slur has been added by analogy with similar bars.
58 the slurs have been added by analogy with b. 54.
191 the slur has been removed by analogy with similar bars.
196 the slur has been added by analogy with similar bars.

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