SWEDISH MUSICAL LEVANDE MUSIKARV HERITAGE

CARL LUDVIG LITHANDER

1773-1843

Pianosonat fiss-moll

Piano Sonata in F-sharp minor

Opus 15

Källkritisk utgåva av/Critical edition by Sakari Ylivuori

Levande musikarv och Kungl. Musikaliska Akademien

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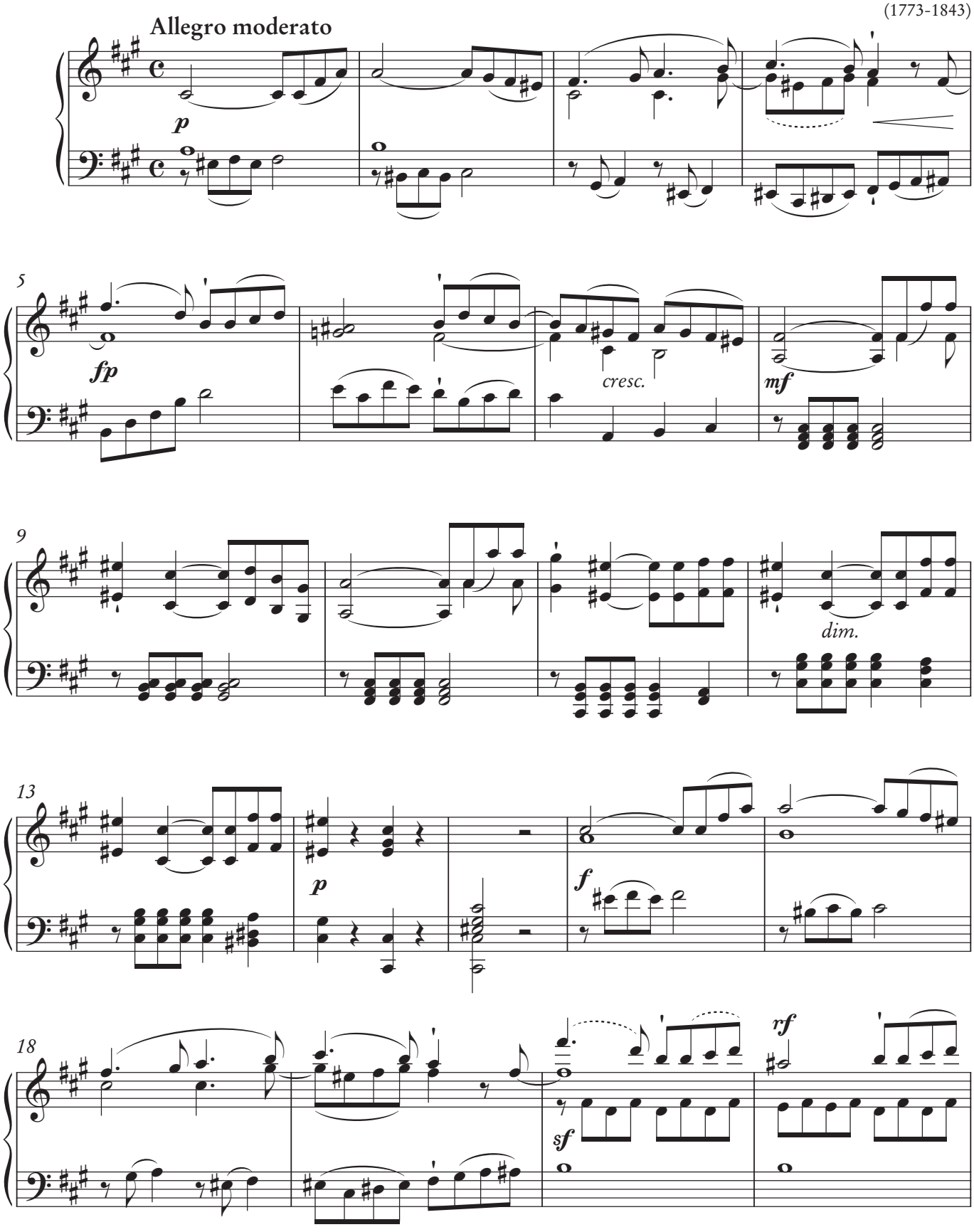
Monsieur de Hauch

Sonate

1

Carl Ludvig Lithander
(1773-1843)



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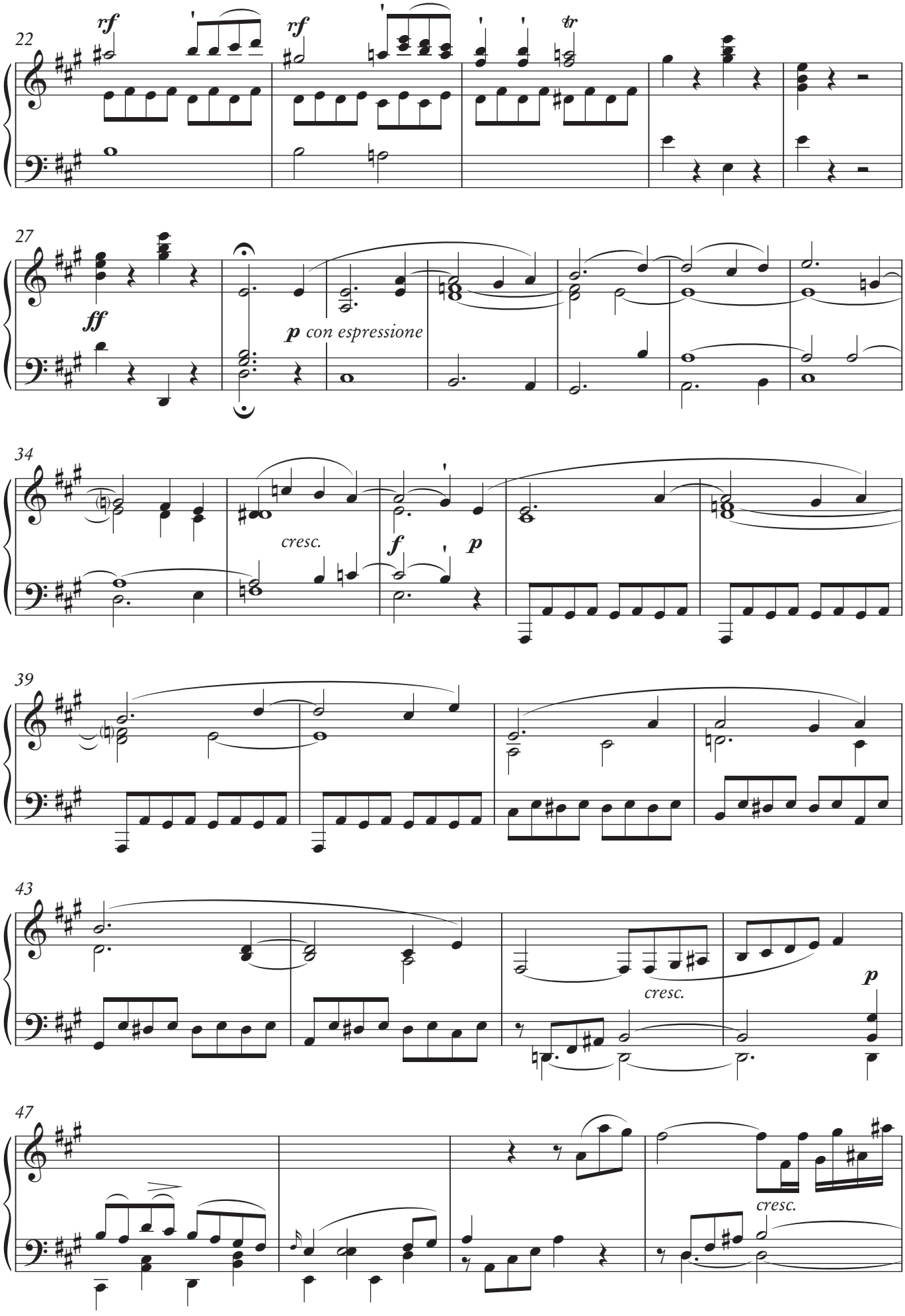
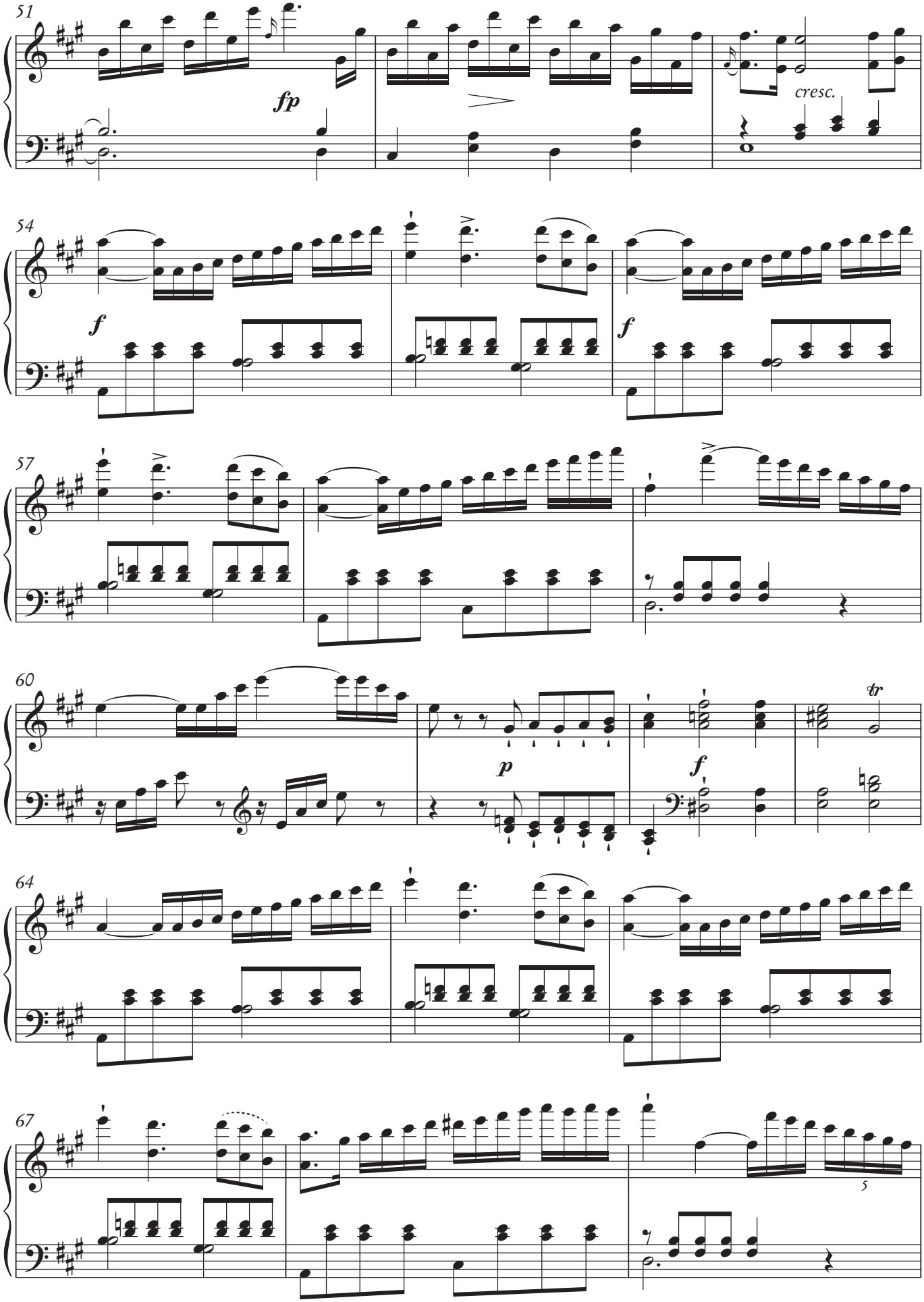
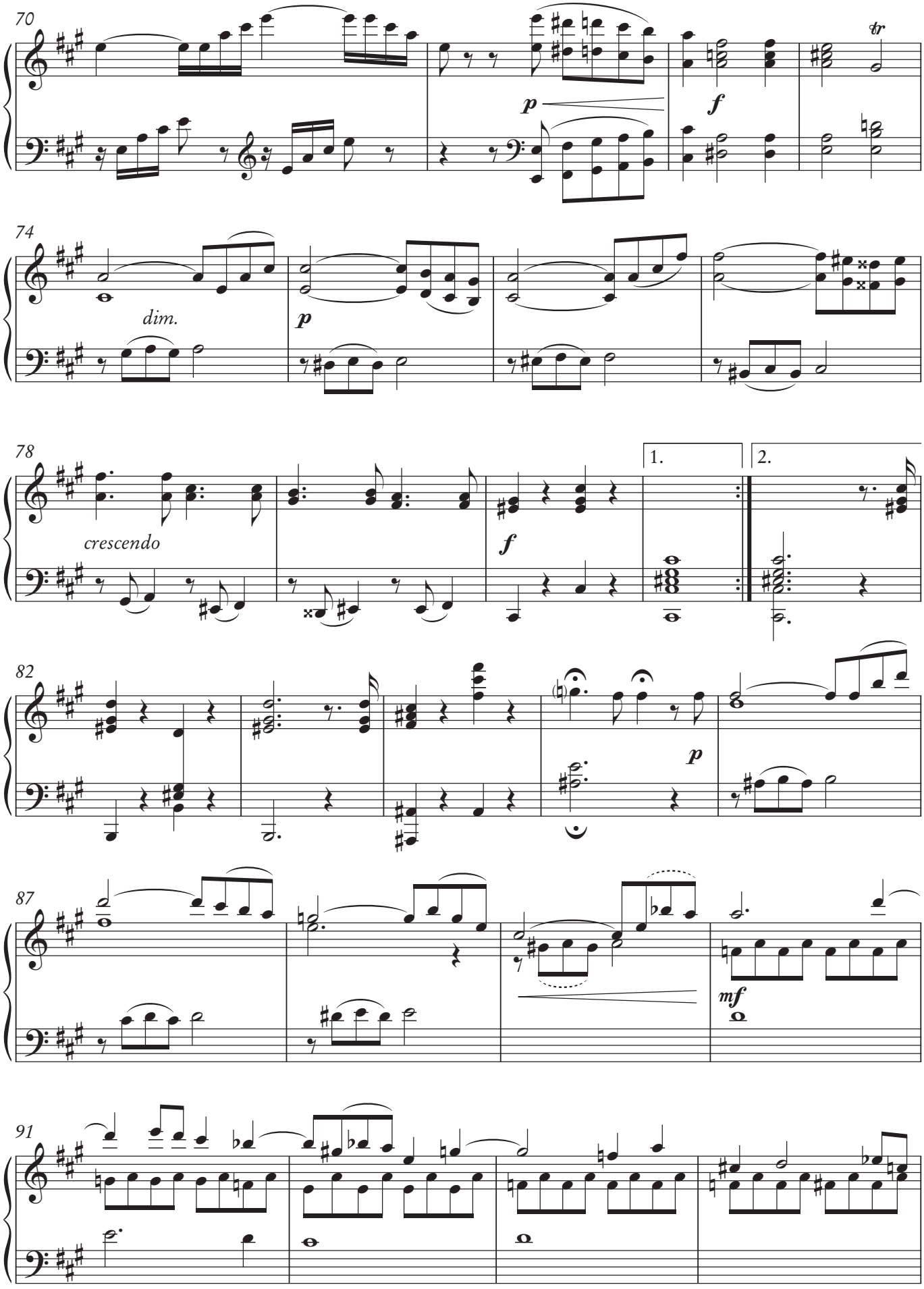
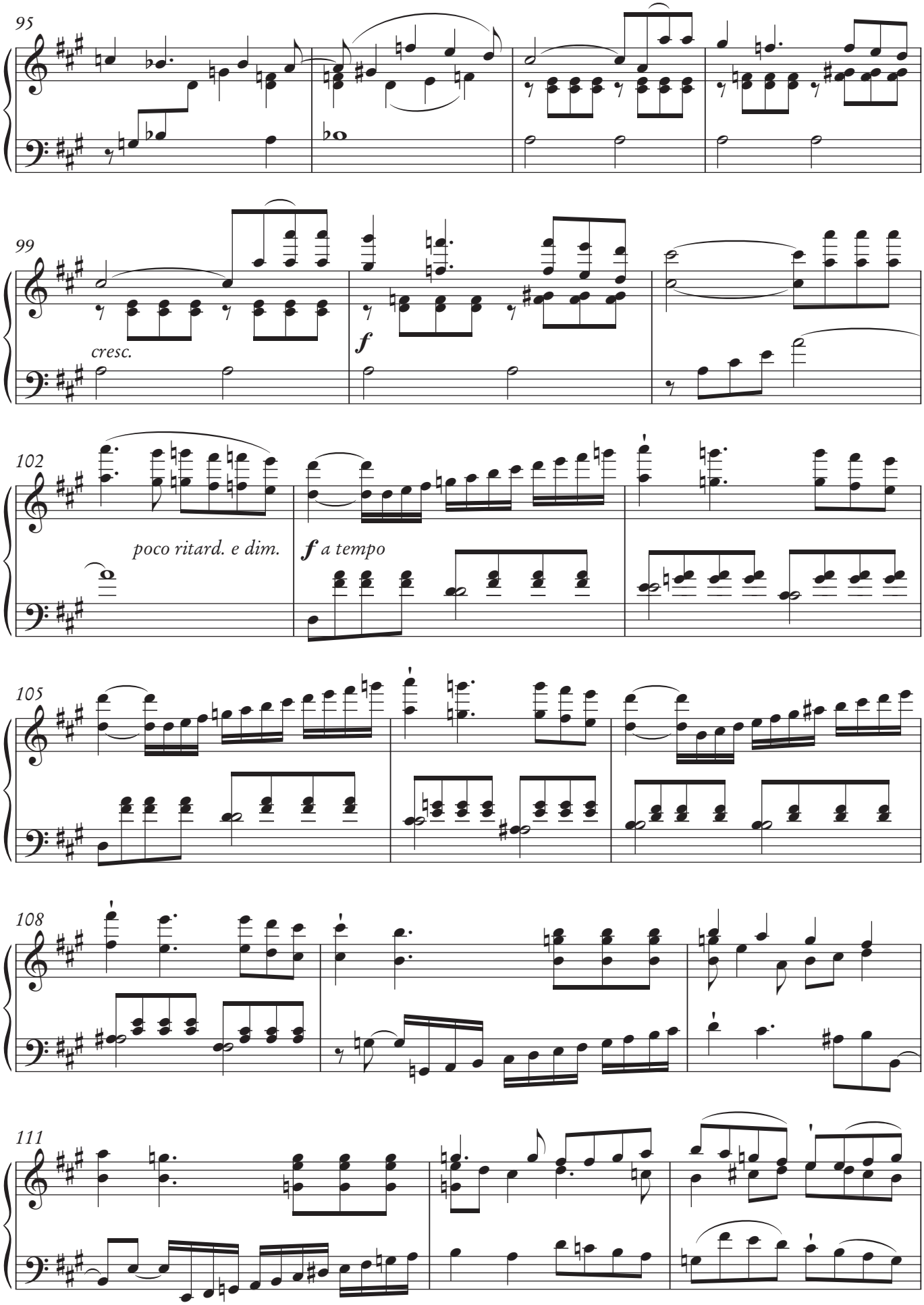
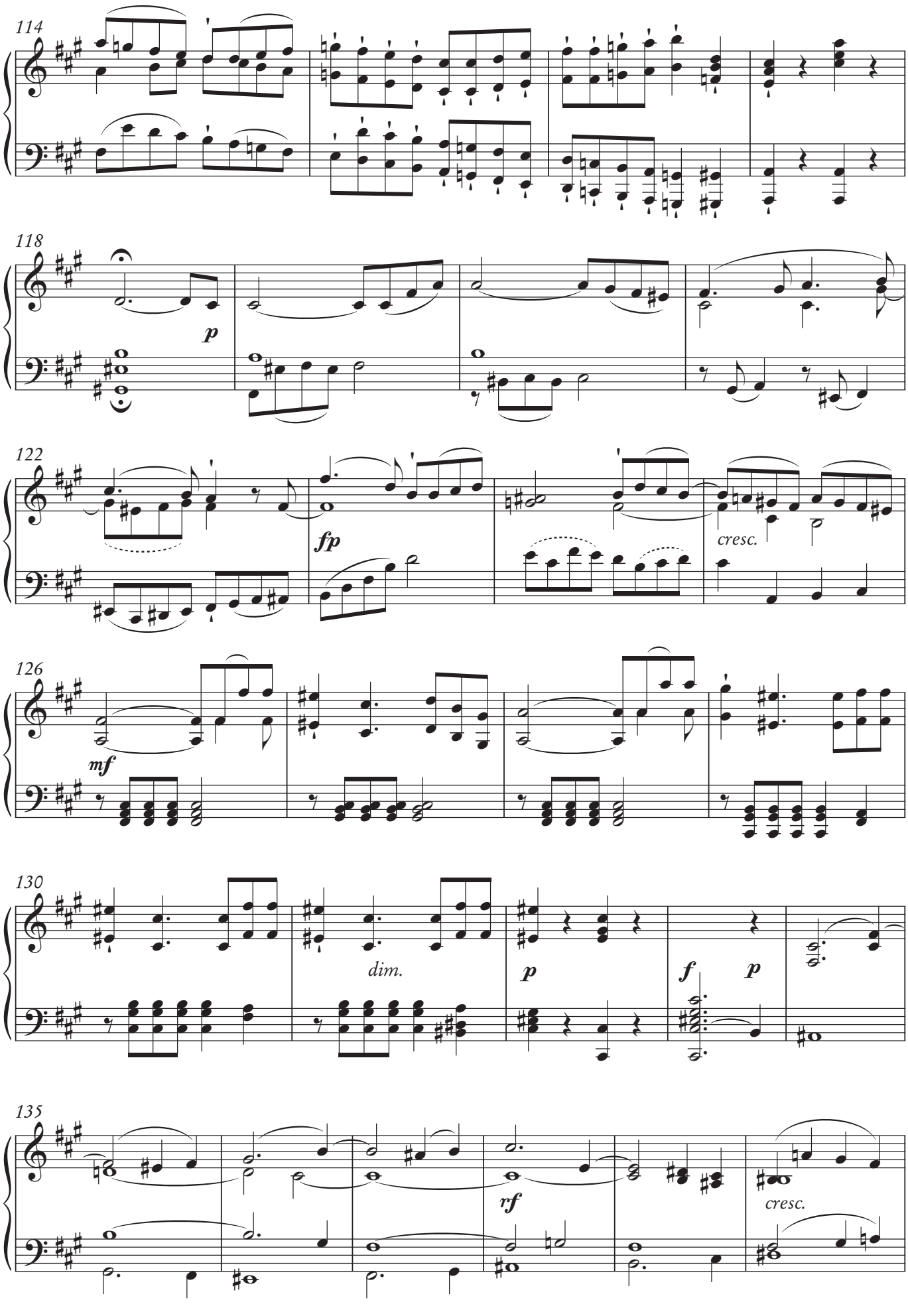
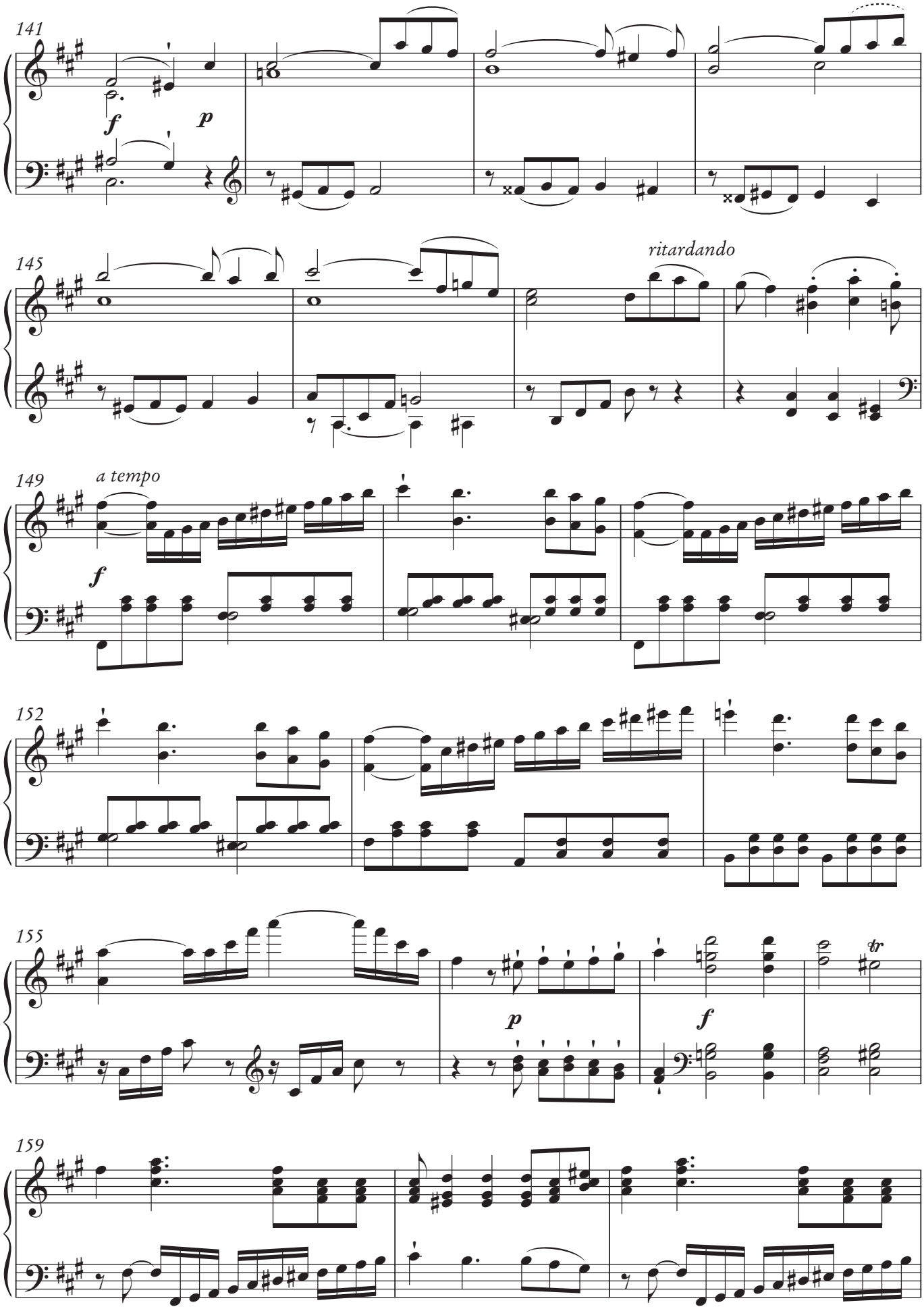

22
rf
rf
tr
27
ff
p con espressione
34
cresc.
f
p
39
43
cresc.
p
47
cresc.

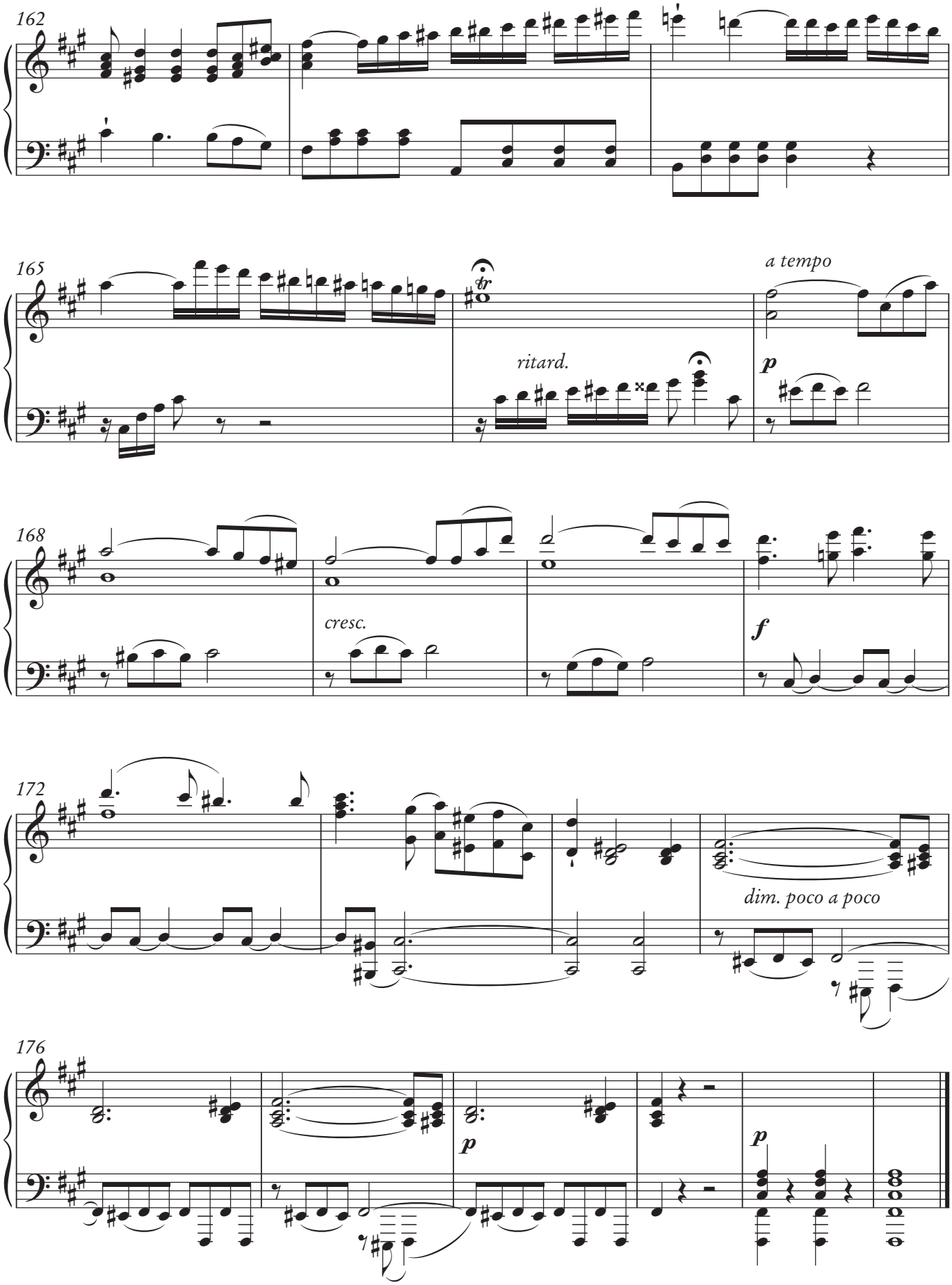

51
fp
cresc.
54
f
f
57
60
p
f
tr
64
67
5


70
p
f
tr
74
dim.
p
78
crescendo
f
1.
2.
82
p
87
mf
91

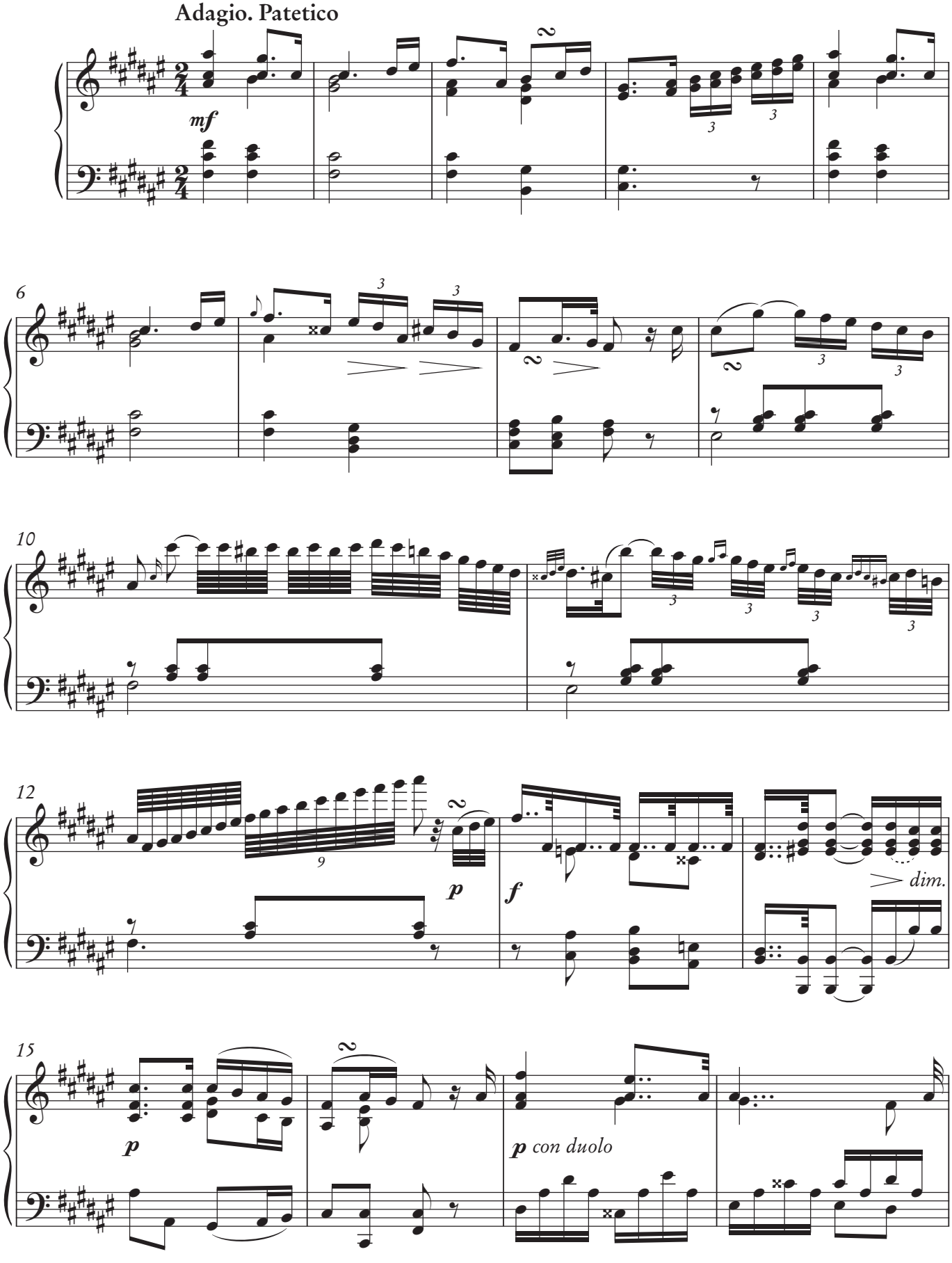

95
99
cresc.
f
102
poco ritard. e dim.
f a tempo
105
108
111

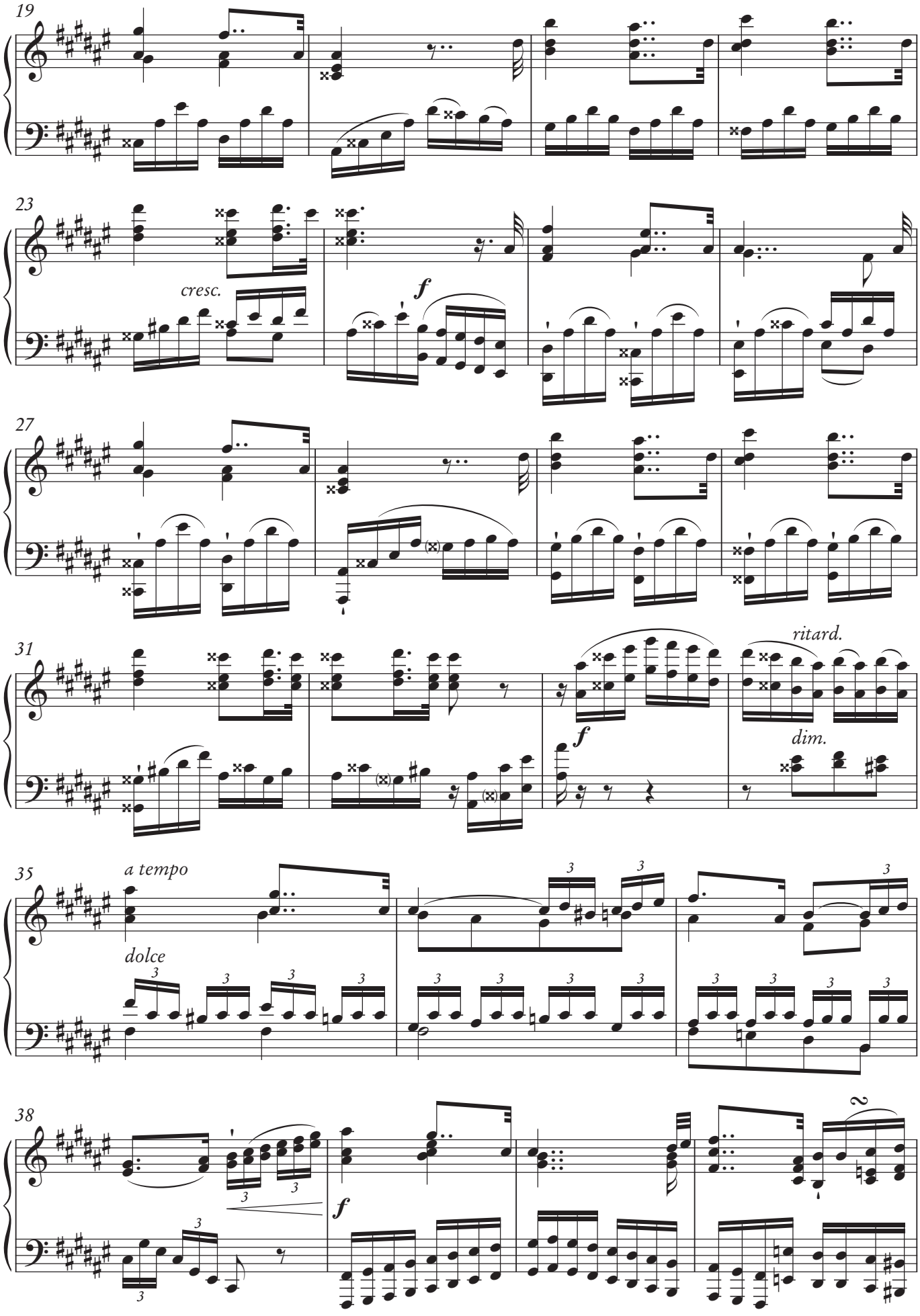

114
118
p
122
fp
cresc.
126
mf
130
dim.
p
f
p
135
rf
cresc.

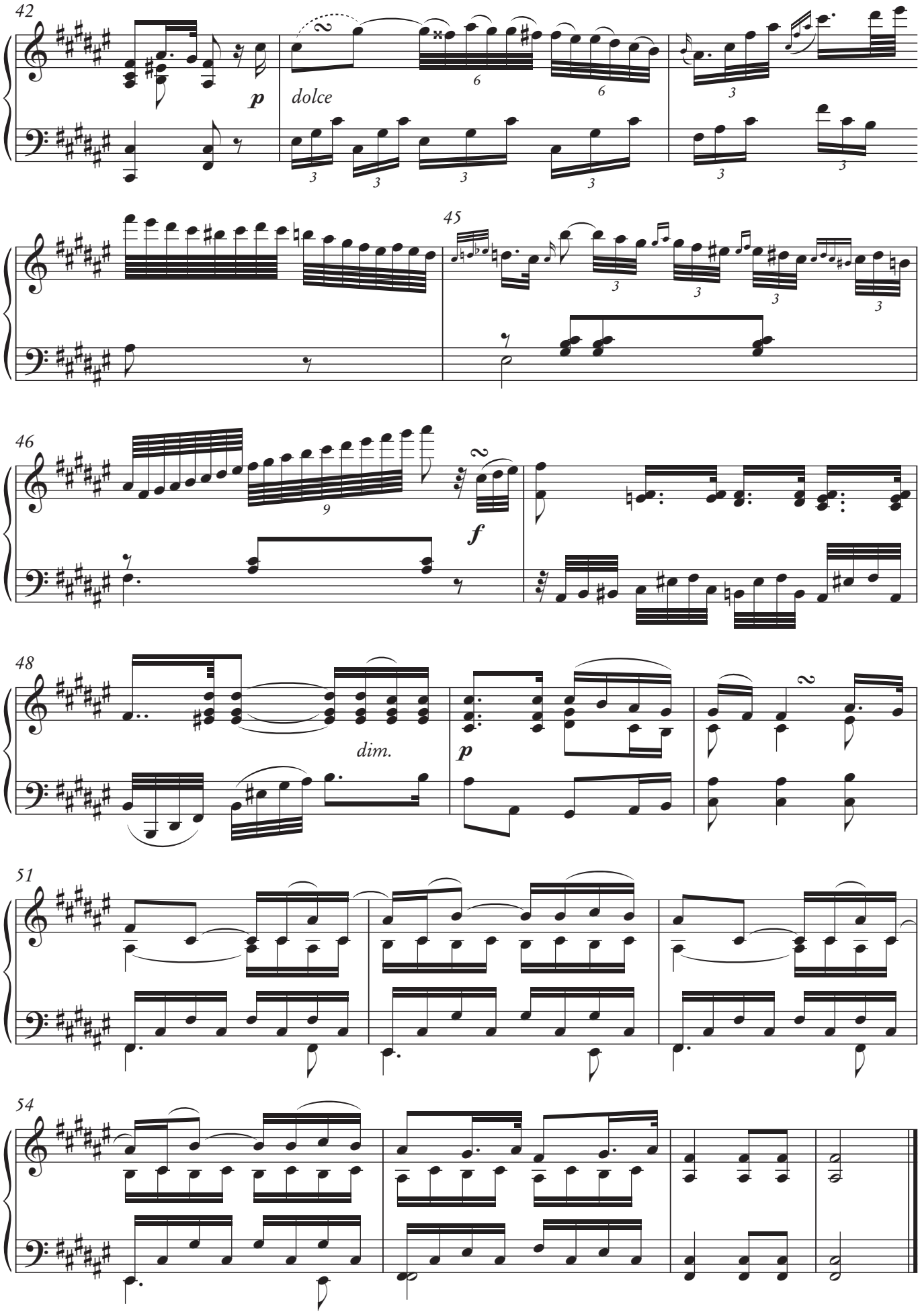

141
f
p
145
ritardando
149
a tempo
f
152
155
p
f
tr
159


162
165
ritard.
a tempo
p
168
cresc.
f
172
dim. poco a poco
176
p
p

2

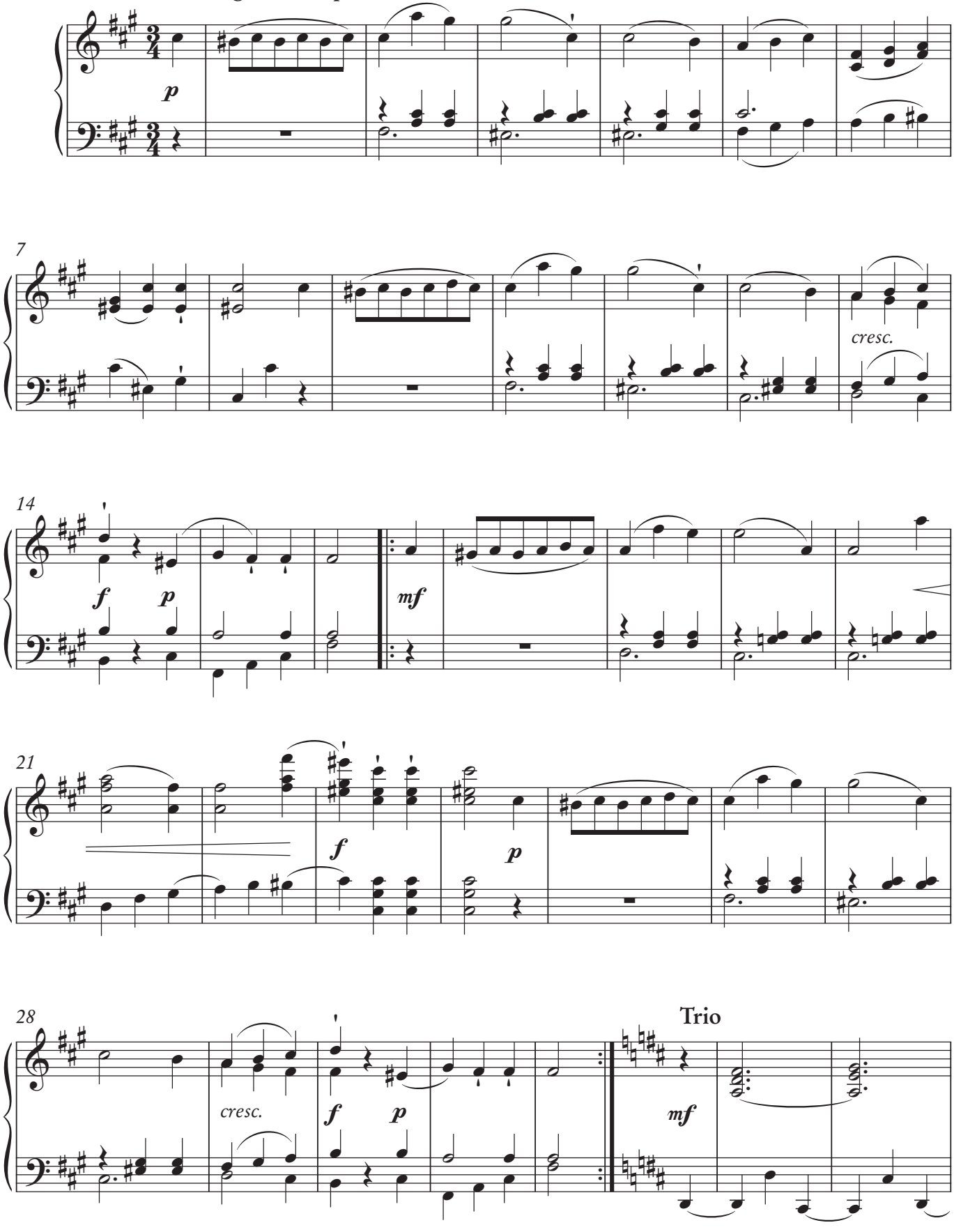


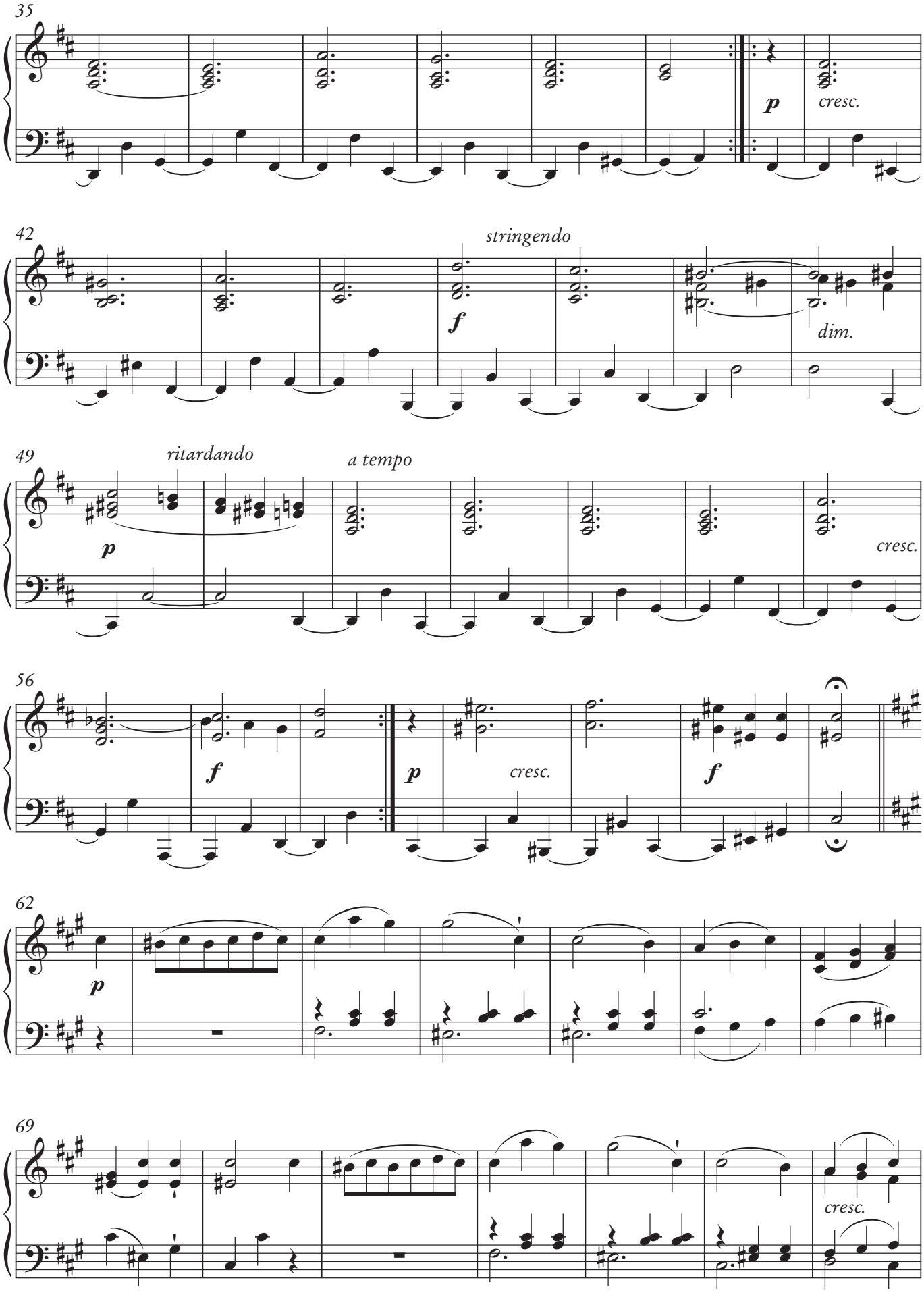

19
23
cresc.
f
27
31
f
ritard.
dim.
35
a tempo
dolce
38
f

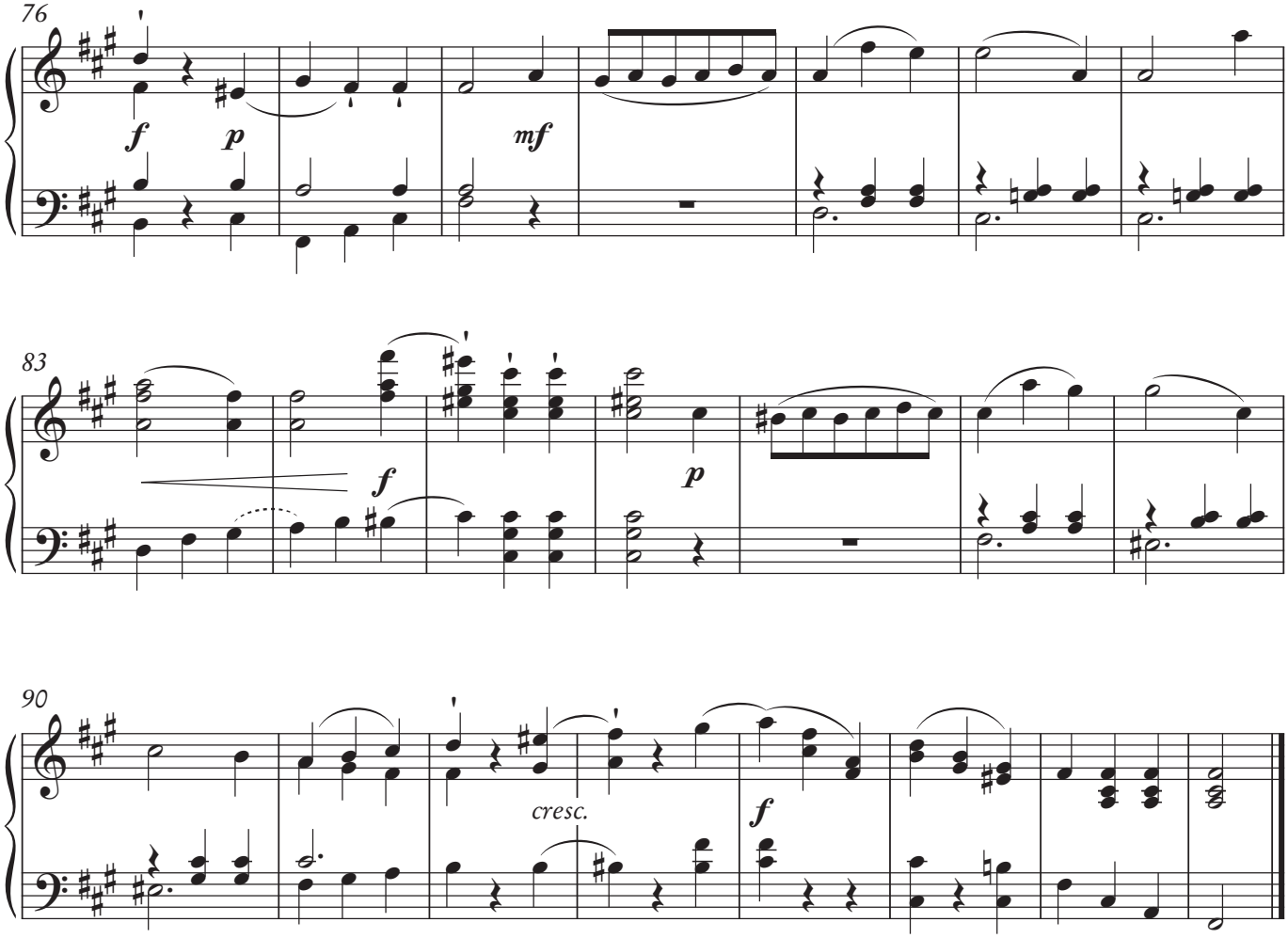

42
p
dolce
45
46
f
48
dim.
p
51
54

3

Menuetto
Non allegro con espressione




35
p
cresc.
42
stringendo
f
dim.
49
ritardando
a tempo
p
cresc.
56
f
p
cresc.
f
62
p
69
cresc.



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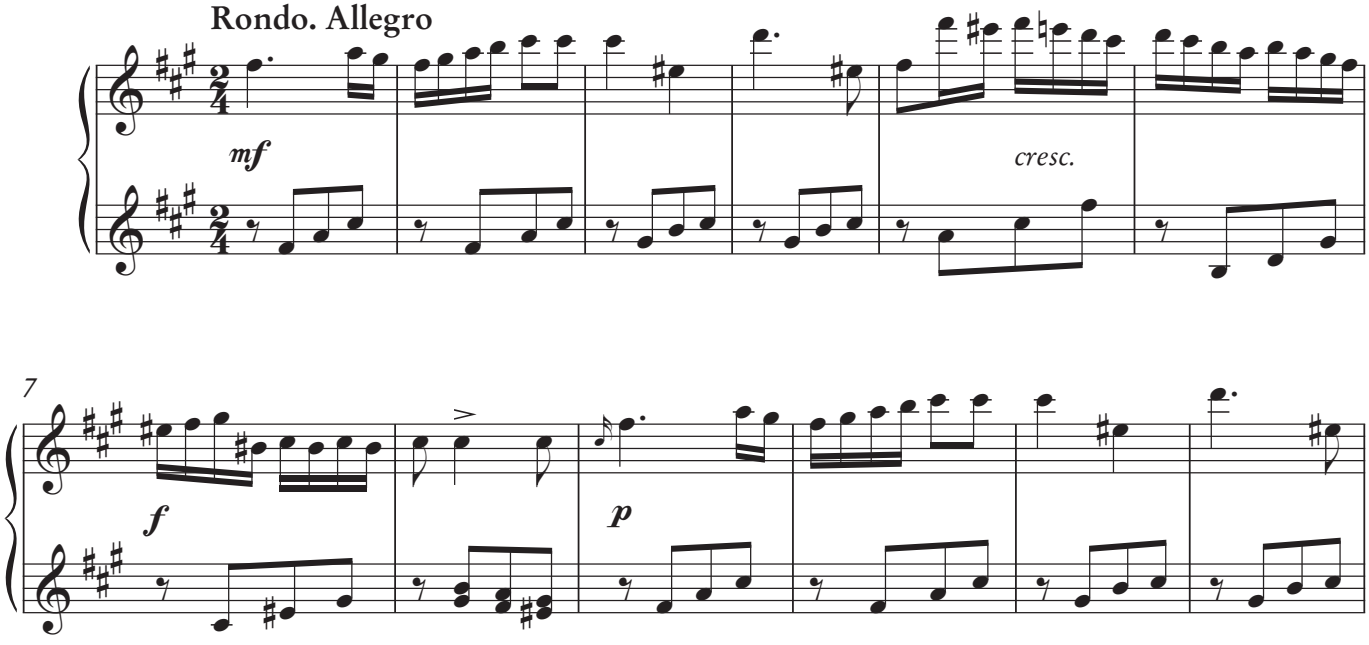
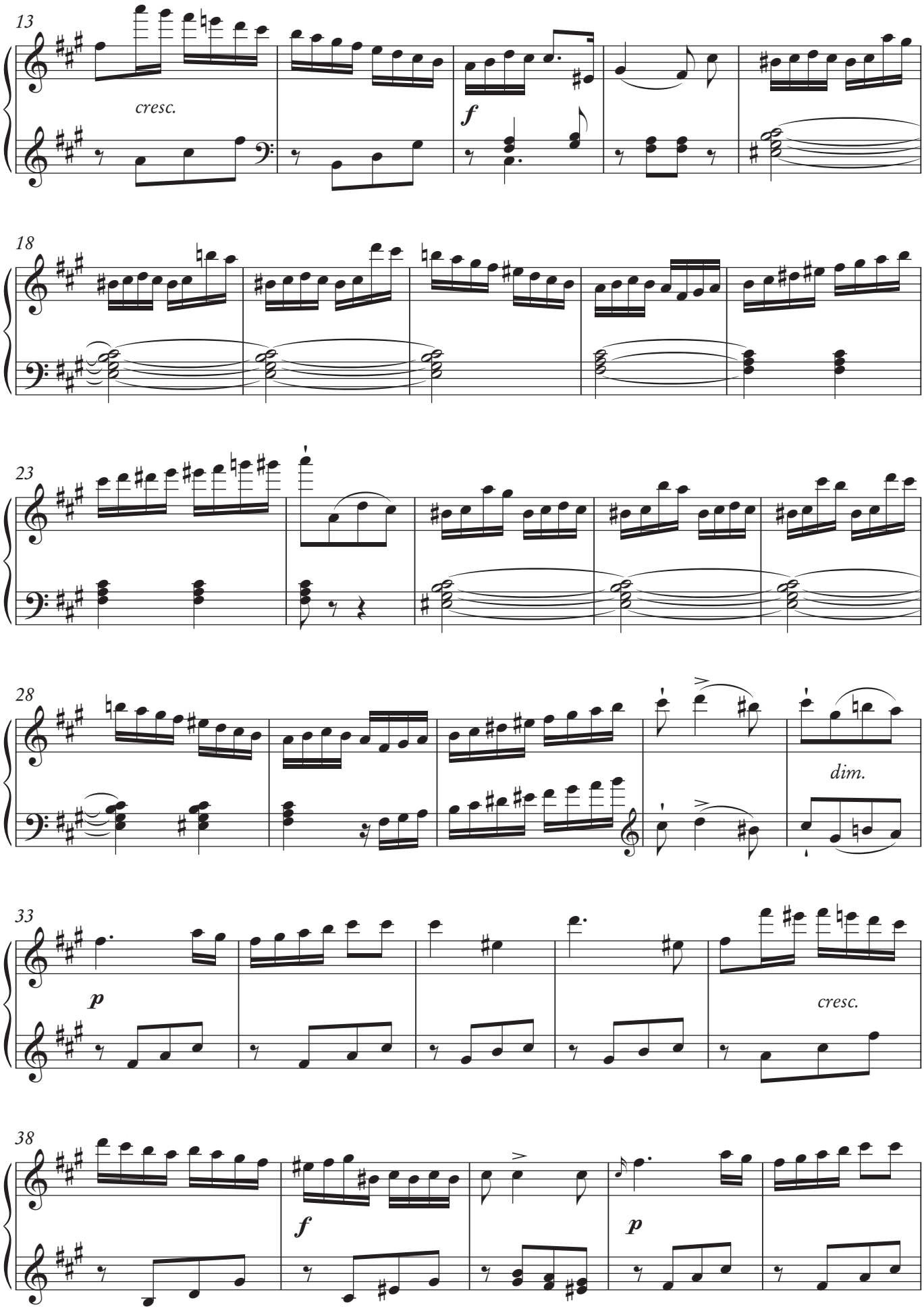
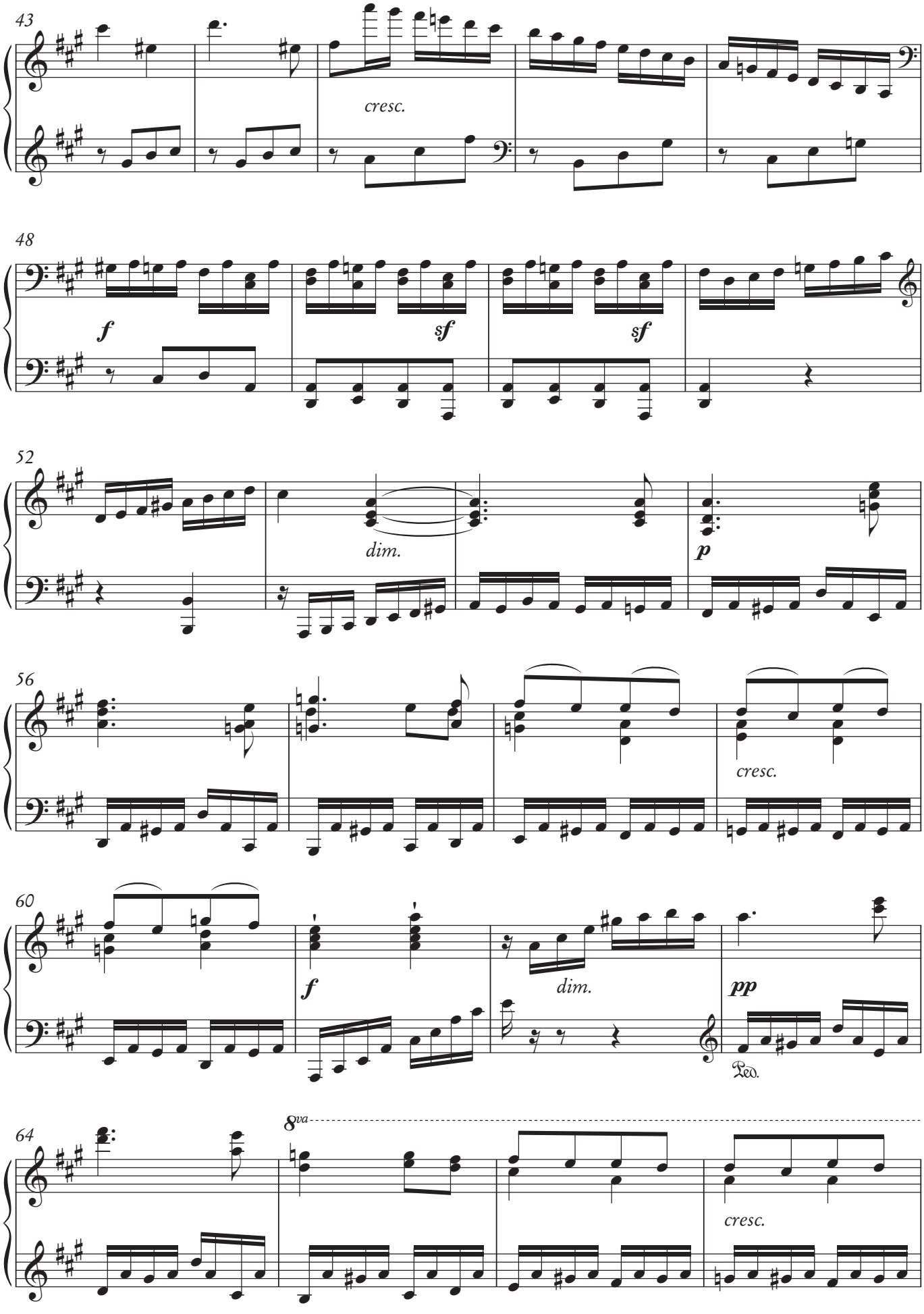
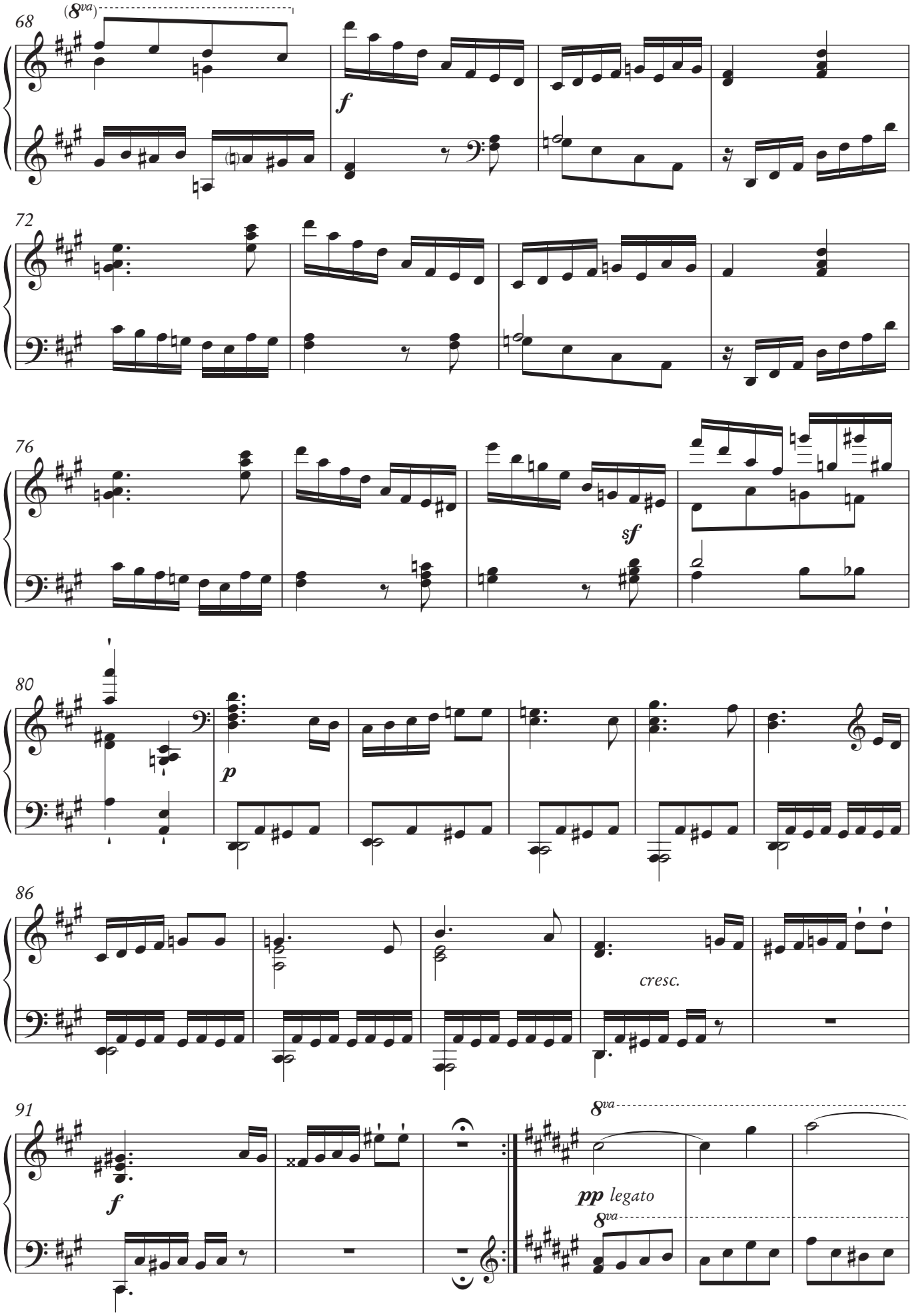
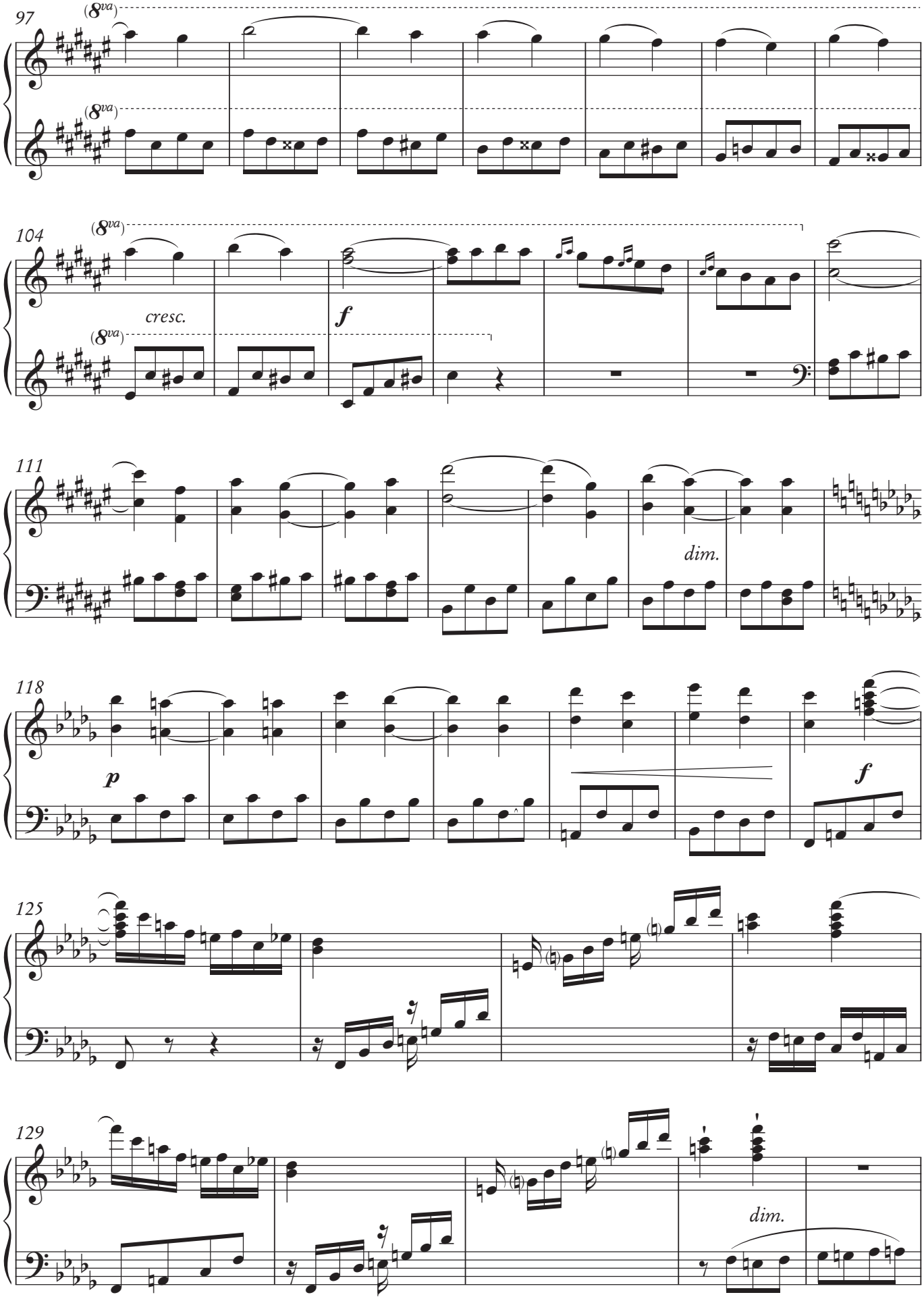
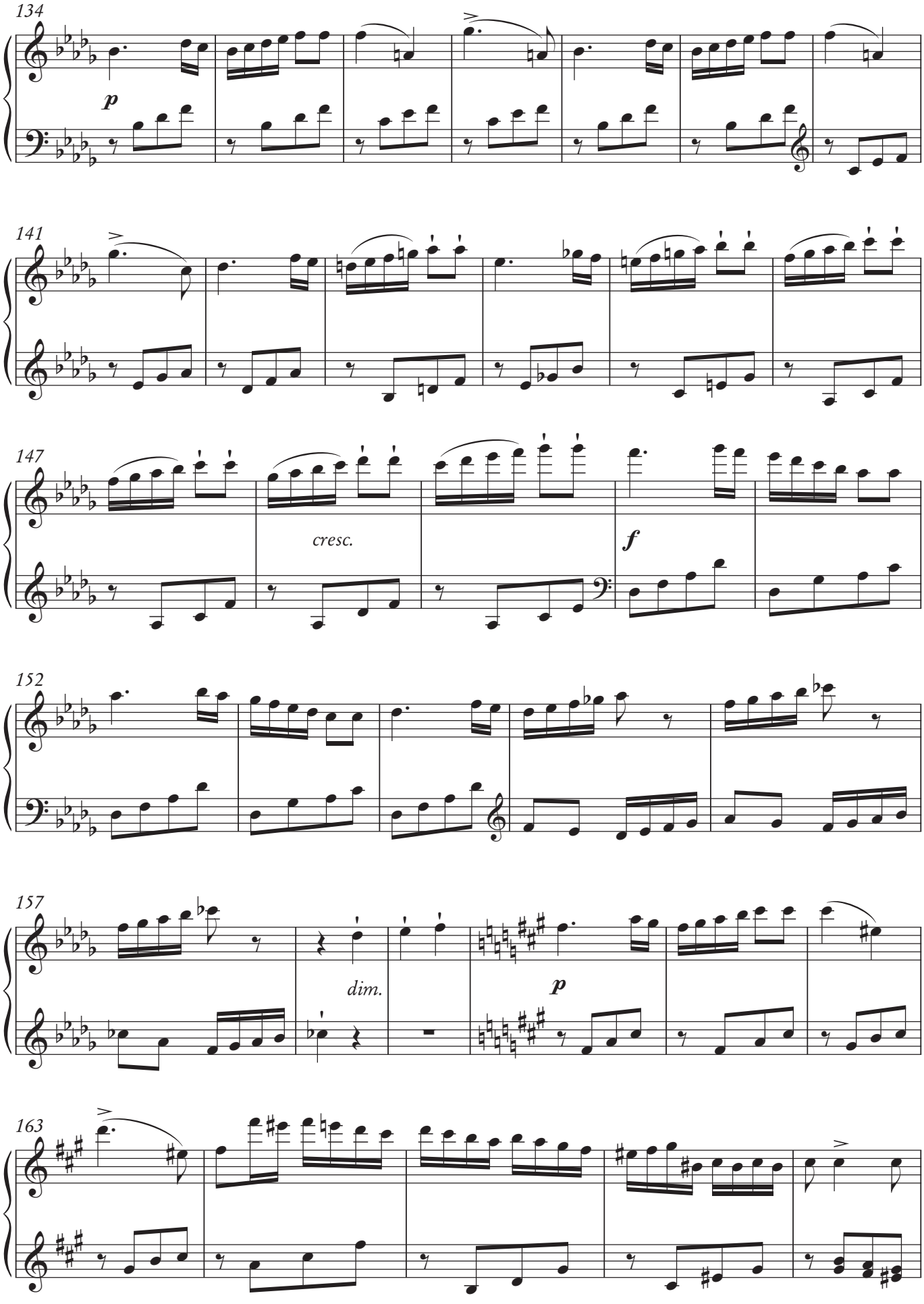


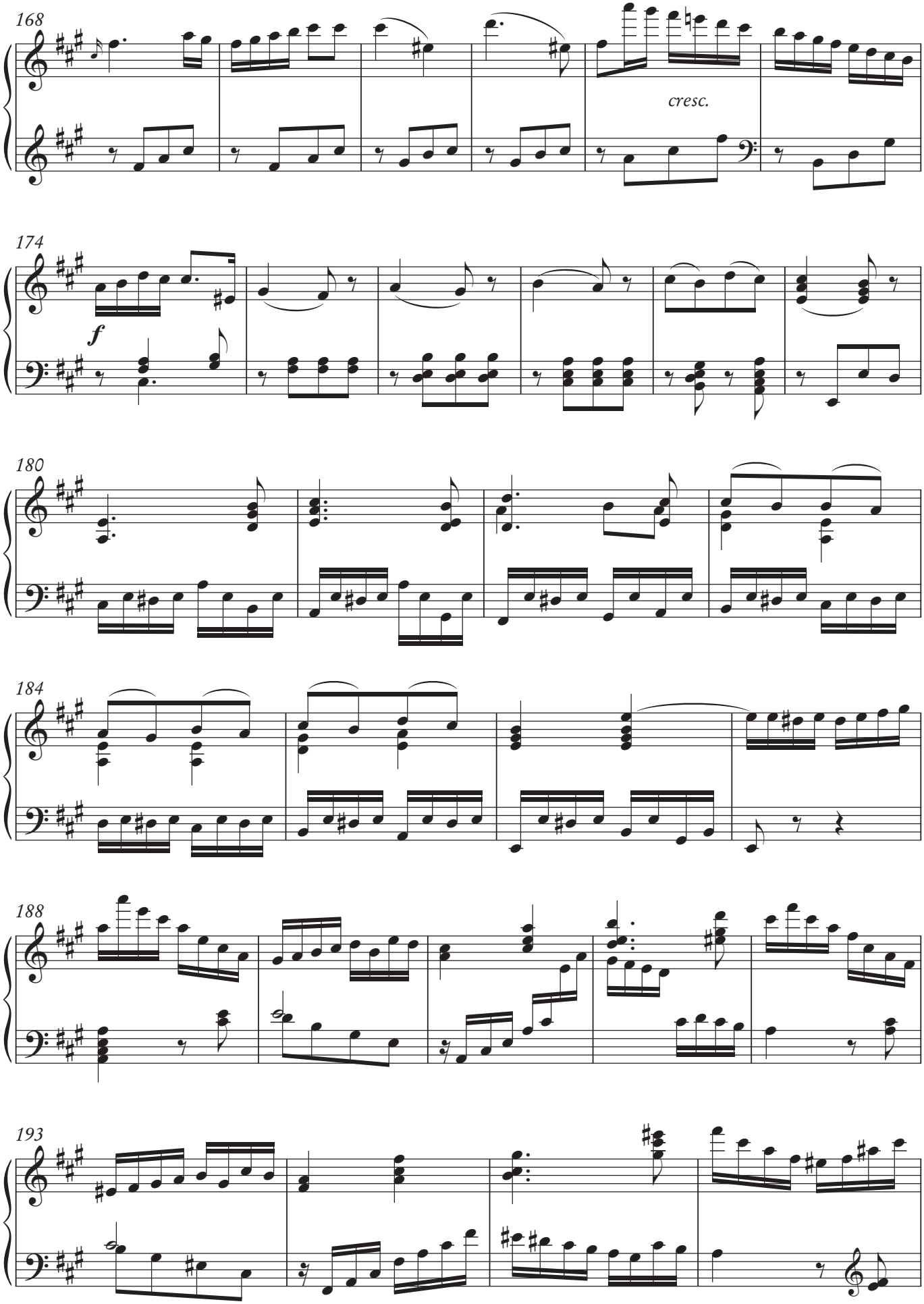

13
cresc.
f
18
23
28
dim.
33
p
cresc.
38
f
p

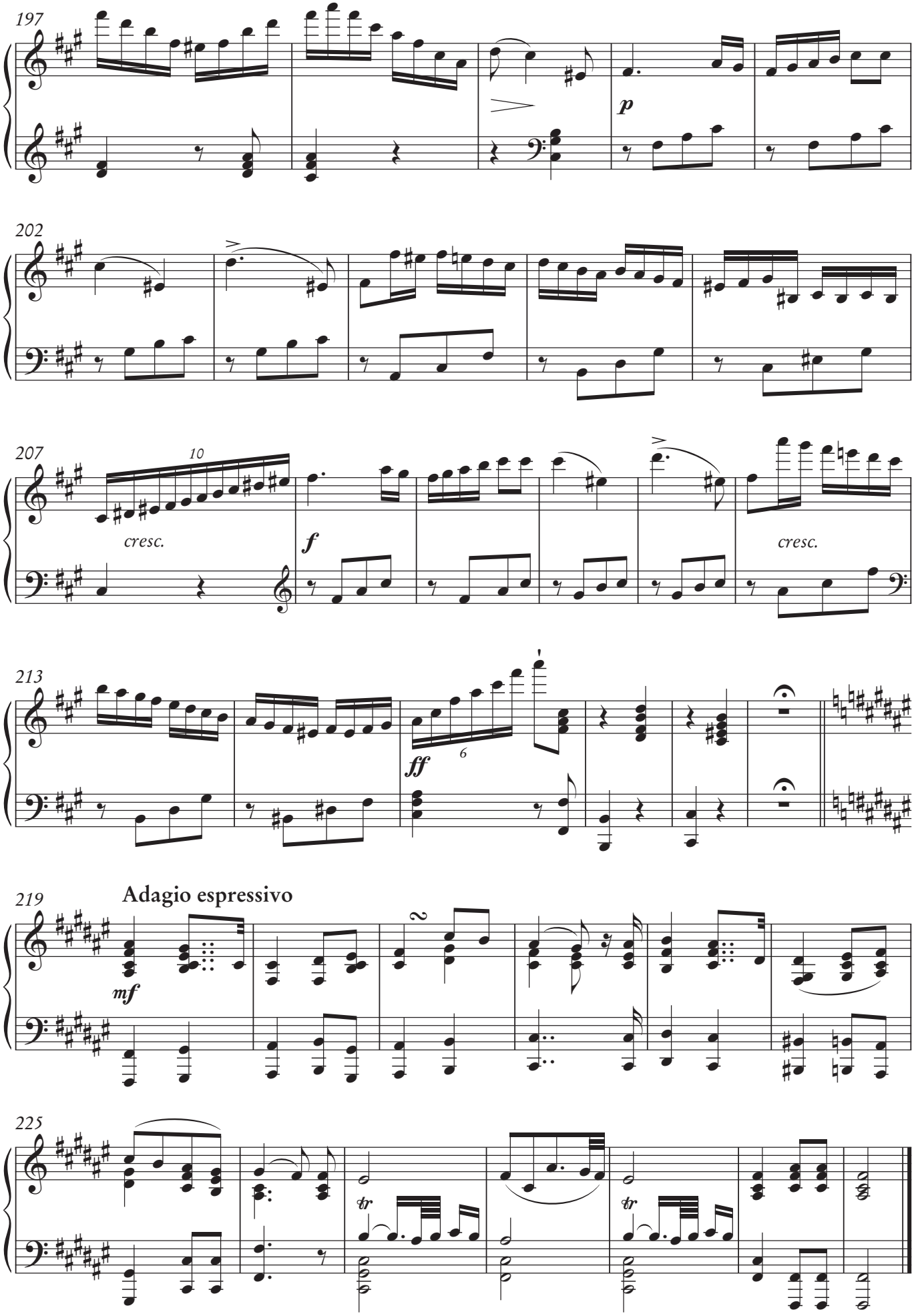

43
cresc.
48
f
sf
sf
52
dim.
p
56
cresc.
60
f
dim.
pp
Ped.
64
8va
cresc.


68
(8va)
f
72
76
sf
80
p
86
cresc.
91
f
8va
pp legato
8va


97
(8va)
(8va)
104
(8va)
cresc.
f
(8va)
111
dim.
118
p
f
125
129
dim.


134
p
141
147
cresc.
f
152
157
dim.
p
163


168
cresc.
174
f
180
184
188
193


197
p
202
207
10
cresc.
f
cresc.
213
ff
6
219
Adagio espressivo
mf
225
tr
tr

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

Pianosonat fiss-moll op. 15.

Sonate pour le Pianoforte composée et dediée très humblement à son Excellence Monseiur Hauch Grand Maréchal de la Cour de Copenhague etc. etc. par C.L. Lithander

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.

Den andra sonaten, i fiss-moll, från 1822 skrevs under en vistelse i Berlin 1821–24. Sonaten har mindre av yttre virtuositet och mer av känslosamma stildrag än C-dursonaten och är präglad av tysk förromantisk *Sturm und Drang*-stil med förhållningar, spänningsladdade ackord och retoriska drag.

I första satsen – *Allegro moderato* – har de olika temana och överledningspartierna en hög grad av självständighet i satsfakturen. Polyfona och homofona drag omväxlar med varandra utan att avbryta det musikaliska flödet. Andra satsens beteckning *patetico* är mer adekvat för den här satsen (eller för sonaten i sin helhet). Sats 2 – *Adagio patetico* – är mer högstämd eller hymnisk till sin karaktär och det ”hummelska” figurationsverket i diskanten förstärks ytterligare i första temats återkomst. Sats 3 – M*enuetto non allegro, con espressio*ne – har vals- snarare än menuett- eller scherzokaraktär. Satsens triodel bygger på en rytmisk föruttagning i basen av efterföljande ackord i högerhanden. Finalsatsen – *Rondo Allegro* – har som ett episodavsnitt en för tiden spektakulär satsfaktur högt uppe i två och trestrukna oktaven. Sonaten avrundas med att andra satsens första tema återkommer, här med den kanske för satsen mer adekvata föredragsbeteckningen *Adagio espressivo.*

© *Bertil Wikman,* Levande musikarv

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

Piano Sonata in F-sharp minor op. 15.

Sonata for the pianoforte composed and dedicated, very humbly, to His Excellency Monseiur Hauch Grand Marshal of the Court of Copenhagen, by C.L. Lithander

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 second sonata, in F-sharp minor, from 1822, was written during a stay in Berlin, 1821–1824. This sonata has a less virtuosic and more of an emotional stylistic feel to it than the C major sonata and is characterized by pre-romantic German *Sturm und Drang* style with suspensions, tension-charged chords and rhetorical elements.

In the first movement – *Allegro moderato* – the different themes and the connecting passages have a high degree of independence. Polyphonic and homophonic elements alternate with each other without interrupting the musical flow. The designation of *patetico* for the second movement is more appropriate for this first movement (or perhaps for the sonata as a whole). Movement 2 – *Adagio patetico* – is instead more elevated or hymnic in character and the "Hummel-like" figurations in the treble is further reinforced in the recapitulation of the first theme. The third movement – *Menuetto non allegro, con espressione* – has a waltz rather than a Minuet or scherzo character. The trio part of the movement is built upon the rhythmic anticipation in the bass of subsequent chords in the right hand. The final movement – *Rondo Allegro* – has as an incidental section with a spectacular pianistic facture high up in octaves two

and three, unusual for its time. The sonata is rounded off with the recurrence of the first theme of the second movement, here with the perhaps more appropriate musical instruction, *Adagio espressivo*.

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Trans. Jill Ann Johnson

Critical commentary

General: the long accent on a single note has been changed to a short accent.

First movement

4 the slur has been added by analogy with b. 19.
9 the wedge has been added by analogy with b. 125.
12 the difference in the last chord in comparison to b. 130 has been retained due to lack of further evidence.
20 the tie (from b. 19), slurs and the wedge have added by analogy with b. 123.
61–62 the left hand also on the upper staff, thus no separate wedges for the left-hand notes. The wedges have been added due to the change of stave.
67 the slur has been added by analogy with b. 65.
85 no accidental; it has been given in parenthesis based on the harmonic context.
89 the slur has been added by analogy with the previous bars.
97 the slur on three last notes; it has been shortened by analogy with the follo wing bars (and similar bars elsewhere)
103 the last accidental has been added based on the harmonic context.
122 the slur has been added by analogy with b. 19.
122-123 a slur from the last note in b. 122 to the first note in b. 123 has been removed by analogy with bb. 19–20.
124 the first slur missing. The second slur on four notes; it has been shortened by analogy with b.21. Also, no wedge. The second slur on the upper staff begins between first and second note; it has been interpreted as three-note-slur.
144 the slur has been added by analogy with previous bars.
156 no wedges on the lower staff; however, a wedge appears in the following bar also on the lower staff. Wedges have been added for that reason. Cf. the remark for bb. 61–62.
166 at the second last notes in the lower staff, the erroneous augmentation dots have been removed.
169 whether there is a stem for a is unclear in the source. No stem has been printed as it does not appear in the surrounding bars (cf. b in b. 168 and e in b. 170).
180-181 the lowest octave indicated by eights below the notes.

The second movement

14 the slur has been added by analogy with b. 48 (and the lower staff).
28 no accidental on 2/4.
32 two accidentals have been added based on the harmonic context.
42 the flag at 2/8 (downward stem on upper stave) missing.
43 the slur has been added by analogy with b. 9.

47 the accidental at 2/4 (h) on the lower staff added due to the harmonic context.

The third movement

28 the slur has not been added as it does not appear in the analogous b. 90.
83–84 the slur has been added by analogy with bb. 21–22.

The fourth movement

68 the accidental has been added based on the harmonic context.
126,131 the accidentals have been added based on the harmonic context.
140-141 the slurs have been added by analogy with b. 136-137.
143-149 the articulation in two bars only. Other markings (including the wedges) have been added.

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