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Two Orchestral Embodiments of Three Pieces from op. 54 by Edvard Grieg

Dve orkestrski realizaciji treh skladb iz op. 54 Edvarda Griega

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IZVLEČEK

Lirična suita je orkestrska verzija štirih stavkov iz Griegovih *Liričnih skladb V*, op. 54. Trije od teh štirih stavkov obstajajo v dveh orkestrskih različicah. Cilj pričujoče raziskave je izpostaviti edinstvene lastnosti Griegovega orkestrskega sloga v poznem obdobju skladateljevega življenja, in sicer s primerjavo teh dveh orkestracij.

ABSTRACT

Lyric Suite is an orchestral version of four movements from Grieg's *Lyric Pieces V*, op. 54. Three out of these four movements exist in two orchestral versions. The aim of the current research is to highlight peculiar traits of Grieg's orchestral style in the late period of composer's life by comparing scores of two orchestrators.

Introduction

Lyric Suite and *Old Norwegian Melody with variations*, op. 51 are the last two orchestral works by Edvard Grieg. *Lyric Suite* is an orchestral version of four movements from Grieg's *Lyric Pieces V*, op. 54. Three out of these four movements ("Norwegian March", "Notturno", and "March of the Dwarfs") are the subject of the comparative analysis delivered in the current article. The first orchestral version of these pieces was created in about 1895 by Anton Seidl[1] (1850–1898), an operatic conductor of Austro-Hungarian origin, while Grieg himself created the second version known as *Lyric Suite* in 1904–1905. This is the only work by Grieg which exists in twofold orchestration by the composer and by another orchestrator.[2] Apart from the above mentioned movements, *Lyric Suite* also includes the fourth piece "Shepherd's Boy" which was orchestrated only by Grieg in 1905. The orchestration of this piece is not in the scope of the current research because another version of its score does not exist. The piece "Bell Ringing" was also orchestrated by both Seidl and Grieg, however its exclusive specificity and the fact that this movement has not been included in the ultimate version of the suite conditioned its elimination as a research subject.[3]

This research is not aimed to contrast Grieg's orchestration with the orchestration of Wagnerian traditions (although Seidl undoubtedly was Wagner's follower), but rather to highlight peculiar traits of Grieg's orchestral style in the late period of composer's life by comparing his orchestration with Seidl's orchestration. Thus Seidl's score serves first and foremost as a control version for examination of the peculiarities of Grieg's orchestration manner.[4]

The original manuscript of Seidl's score (1894) is kept in Colombia University, New York. The author of the present article based his research on the score copied by Grieg which is available from the website of Bergen Public Library.[5] Further in this article Seidl's orchestration score copied by Grieg will be referred to as SS (i.e. Seidl's score). Grieg's orchestral version is published in numerous editions; its manuscript is also available from the website of Bergen Public Library.[6] Further Grieg's orchestration score will be referred to as GS (i.e. Grieg's score). All indications of pitches of particular notes in this article are indicated according to Helmholtz system.

1 Anton Seidl (1850–1898) worked in several European theatres, took part in the first Bayreuth festival and was one of Richard Wagner's copyists. Since 1885 Seidl became a conductor of the German opera company in New York. Naturally, the influence of Richard Wagner's music on Seidl was overwhelming.

2 It is regrettable that Grieg did not fulfill his intentions to orchestrate his *Norwegian Dances*, op. 35. This work was orchestrated twice: by Robert Henriques and Hans Sitt. The latter version is performed most often.

3 The comprehensive analysis of a piano version of *The Bell Ringing* is presented in: W. Dean Sutcliffe, "The Linguistic Grieg's Fifth: Battleground of 'Klokkeklang'," *The Musical Quarterly* 80, no. 1 (1996): 161–181, doi:10.1093/mq/80.1.161.

4 The main important features of the differences between two orchestral versions were indicated by Bjarte Engeset in his article "Edvard Grieg's orchestral style – a conductor's point of view" (presentation at the Grieg Conference in Copenhagen August 13, 2011, 1–73).

5 "Lyrisk suite, orkester, op. 54, partitur 1" [Seidl's score], Bergen Offentlige Bibliotek, The Grieg Archives website, Composisjoner, http://brgbib.bergen.folkebibl.no/cgi-bin/websok-grieg?tnr=201859.

6 "Lyrisk suite, orkester, op. 54, partitur 2" [Grieg's score], Bergen Offentlige Bibliotek, The Grieg Archives website, Composisjoner, http://brgbib.bergen.folkebibl.no/cgi-bin/websok-grieg?tnr=222191.

The history of creating the *Lyric Suite*

It can be presumed that Anton Seidl chose to orchestrate op. 54 not incidentally. Many researchers of all time periods assess the pieces of this album as the most successful of Grieg's *Lyric Pieces*, "which show Grieg' at his broadest and best."[7] As early as 1906 in his book *Edvard Grieg* American musicologist Henry Theophilus Fink, among other highly laudatory appreciations of Grieg's piano works, expressively characterised op. 54:

> *the doleful tune of the "Shepherd Boy"; the whirling boisterous "Peasant March"* [...]*; The altogether delightful "March of the Dwarfs", a striking musical embodiment of Norse folklore; the "Notturno"* [...] *with exquisitely dreamy harmonies; and the quaintest and most daring of Grieg's audacities, the "Bell Ringing", a most ingenious imitation on the piano of the shrill overtonal dissonances of a church bell.*[8]

In 1943 Kathleen Dale indicated that Grieg's piano music reached its "pinnacle of expressiveness in op. 54."[9] In 1948 Russian musicologist Boris Asafiev observed that in op. 54 "loveliness of thematic diversity is equal to the loveliness of design of every conception."[10] Asafiev's compatriot Olga Levashova, who wrote a comprehensive Russian-language monograph on Grieg in 1962 (the second edition in 1975) also treated this opus as exceptional and the most integral of all albums both written earlier and later: "The first album of *Lyric Pieces* should be regarded as a peak of the broad cycle created by Grieg. Later collections contain neither such wholeness of the conception nor such power of pictorial portrayal, except several outstanding miniatures."[11] Bennestad and Schjelderup-Ebbe in 1988 straightforwardly declare:

> *Opus 54 is without doubt the best of ten volumes of Lyric Pieces. It surpasses even Opus 43 both in its greater expressiveness and by virtue of a richer development of the material. Grieg has here reached back to that within himself which is most original, to a vitality that flows freely and unfettered. It is as if a sudden rejuvenation has taken place after the stagnation of the preceding years – but at the same time the music is enriched by the reflection that comes only with maturity. The melodic vein has suddenly become fresh and vigorous again. Rhythmically, a kind of "loosening up" is evident in such things as polyrhythmic passages and more advanced forms of syncopation. Harmonically, Grieg's imagination expresses itself more subtly and exuberantly than it had for a long time.*[12]

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7 Erling Dahl, *My Grieg: A Personal Introduction to His Life and Music* (Troldhaugen: Edvard Grieg Museum, 2014), 155.

8 Henry Theophilus Finck, *Edvard Grieg* (New York: John Lane Company, 1906), 105.

9 Kathleen Dale, "Edvard Grieg's Pianoforte Music," *Music & Letters* 24, no. 4 (1943): 198, doi:10.1093/ml/24.4.193.

10 Boris Asafiev, *Grieg* (Leningrad: Muzyka, 1986), 30. Translation by the author of the current article; original quote: "прелесть разнообразия тематики равняется прелести решения каждого замысла."

11 Olga Levashova, *Edvard Grieg* (Moskva: Muzyka, 1975), 460. Translation by the author of the current article; original quote: "Пятую тетрадь 'Лирических пьес' можно считать кульминацией обширного григовского цикла. В позднейших сборниках нет ни той цельности замысла, ни той силы живописного изображения, исключая несколько выдающихся миниатюр."

12 Fin Benestad and Dag Schjelderup-Ebbe, *Edvard Grieg: The Man and the Artist* (Lincoln and London: University of Nebraska Press, 1988), 317.

Thus op. 54 appears as a climax of the super-cycle containing ten volumes of the *Lyric Pieces*, therefore Seidl's choice to orchestrate this work seems self-explanatory.

The chronology of creating of the *Lyric Suite* is as follows.

1. In 1891 Grieg created *Lyric Pieces V*, op. 54 for piano. This album consists of six movements:
    1) "Shepherd's Boy" ("Gjætergut");
    2) "Norwegian March" ("Gangar");
    3) "March of the Dwarfs" ("Troldtog");
    4) "Notturno";
    5) "Scherzo";
    6) "Bell Ringing" ("Klokkeklang").
2. In about 1895 Anton Seidl orchestrated four movements from *Lyric Pieces V*, op. 54. The orchestrated cycle was named *Norwegian Suite*:
    1) "Norwegian March" (No. 2 in op. 54);
    2) "March of the Dwarfs" (No. 3 in op. 54);
    3) "Notturno" (No. 4 in op. 54);
    4) "Bell Ringing" (No. 6 in op. 54).
3. No later than in 1901 Grieg became aware about the orchestration by Seidl and obtained the score.[13]
4. In 1904 Grieg made his own version of the suite, significantly changing Seidl's orchestration.
5. In 1905 Grieg replaced already orchestrated "Bell Ringing" ("Klokkeklang") with the "Shepherd's Boy" ("Gjætergut") and changed the order of the movements. Consequently, the *Lyric Suite* acquired its contemporary structure:
    1) "Shepherd's Boy" ("Gjætergut");
    2) "Norwegian March" ("Gangar");
    3) "Notturno";
    4) "March of the Dwarfs" ("Troldtog").

The whole suite was published in 1905.

Several questions about the emerging of this new orchestral version can be raised. Why did Grieg decide to re-orchestrate these pieces? Why was he not satisfied with Seidl's orchestration? What elements of orchestration did Grieg change in particular and why? What are the most important features of Grieg's orchestration which the composer chose for the implementing of his artistic ideas?

13 In a letter to American composer Edward MacDowell (the 11th of January, 1902) Grieg wrote: "Would you please do me the great favor of relaying to Seidl's widow my desire that Seidl's orchestration of some of my *Lyric Pieces* – especially "Bell Ringing" – be sent to me for my perusal? I would be very grateful to you for that. I talked to Mr. Finck about it, and he told me of the work the brilliant conductor had undertaken, but perhaps he has totally forgotten about the matter." The letter is quoted from: Finn Benestad and William H. Halverson, eds., *Edvard Grieg: Letters to Colleagues and Friends* (Columbus, Ohio: Peer Gynt Press, 2000), 486. Later, in September 1902, Grieg reminded Henry Theophilus Finck about his request (ibid., 240). Ultimately Grieg obtained the score in 1903, most likely with the help of Daniela Tode who was a daughter of Cosima Liszt and Hans von Bülow, thus a grand-daughter of Franz Liszt. In a book by Finn Benestad and Dag Schjelderup-Ebbe (*Edvard Grieg: The Man and the Artist*, 318) it is (most likely) erroneously indicated that Seidl himself sent the score to Grieg from New York in 1903 (Seidl died in 1898).

It can be presumed that Grieg decided to orchestrate four movements from *Lyric Pieces* op. 54 only because of the existence of Seidl's version and would not have turned to this work if Seidl's score had not been written. Grieg predicted that the suite will be popular and widely performed (and perhaps published), therefore he decided to make his own orchestration in order to prevent the dissemination of Seidl's version which turned out to him as inappropriate to his orchestral style.[14] It seems that Grieg treated the re-orchestration of the *Lyric Suite* as necessary, however regarded it as a retardation of his work on more important subjects. In his letter to Frants Beyer from Christiania (the 17th of November, 1904) Grieg wrote:

> *You can't imagine how much I have to attend to! If only I could get certain orchestral things off my back. Today the score of "Gangar" went to the copyist. I will not leave here until I have heard all four pieces. I have now heard two of them: "Nocturne" and "March of the Dwarfs". "Gangar" and "Bell Ringing" remain. The latter is also ready for the copyist. As you see, I am struggling with "the snows of yesteryear."*[15]

However, Grieg was quite satisfied with the result of his own scoring and its first performance. *Lyric Suite* was premiered in Christiania by the Music Association Orchestra on the 6th of December, 1905. In the subsequent years Grieg included this work in the programmes of his concerts several times (in Prague, Amsterdam, Christiania, London, Copenhagen). According to numerous remarks in Grieg diaries,[16] the performances were always very successful.

"Norwegian March" ("Gangar")

The German title of the movement is "Norwegischer Bauernmarsch" ("Norwegian Peasant March"), yet *gangar* is actually a Norwegian folk dance. The marching character of this piece is mostly manifested in its central section where dynamically and texturally developing image of an approaching procession is presented. The stylized folk character is very distinct, although the theme of the piece (the movement is essentially monothematic and developed by variations) is Grieg's original. The rhythm with a characteristic syncopation is kept throughout the whole composition. The melody is subject to modulations, however it is predominantly diatonic. Daniel Grimley indicated:

> *Structural emphasis is placed on register and dynamic accumulation, rather than on motivic development. Indeed, in the long sequential passages which dominate the middle section of the dance, motivic material is almost entirely liquidated.* [...].

14 Benestad and Schjelderup-Ebbe state that the inducement to re-orchestrate the pieces came to Grieg after listening the rehearsal of Seidl's work directed by Johan Halvorsen in 1904 (ibid.).

15 Benestad and Halverson, *Edvard Grieg: Letters*, 96.

16 Edvard Grieg, "Diary of 1905–07," in *Edvard Grieg: Diaries, Articles, Speeches*, eds. Finn Benestad and William H. Halverson (Columbus: Peer Gynt Press, 2001), 100–197.

Chromatic elements from the opening page which initially supported functional diatonic harmony [...] *are strikingly absent, and the music is almost exclusively based on white-note collections*.[17]

"Gangar" reflects two important spheres of artistic images in Grieg's music: Norwegian landscape and folk life. According to Grimley, "Grieg's diaries and correspondence reveal many instances of his first-hand response to the Norwegian landscape."[18] In the creations of such character "the evocation of a folk idiom is combined with a strikingly diatonic (or triadic) harmonic language and highly rhythmic and repetitive melodic textures."[19] The closer insight into Grieg's orchestration of "Gangar" reveals that the means of instrumental colour also contribute to the overall design of the composition.

Typical Romantic orchestra is used in both scores. Differences of instrumentation are tenuous: SS contains the third flute and glockenspiel which are not used in GS, meanwhile GS contains two kettledrums missing in SS. Grieg changed the key of "Gangar" in the *Lyric Suite*: the original piano piece is written in C-major, meanwhile GS is in D-major.[20] Seidl retained the original key. Orchestration by Seidl is dense and contains multiple doublings, therefore it is not so sensitive to the key: the nuances of different registers of instruments in the mixed timbre are not as noticeable as in case of pure timbres. Grieg chose the key of a major second higher most likely because such shift impacts the overall sounding of his orchestration by emphasizing the individualities of solo instruments. For instance, the better part of the melody initially performed by a solo clarinet is placed in the higher register of the instrument. As a result, this melody becomes brighter in sounding and more convenient for the A clarinet. Also low fifths of the 3rd trombone and tuba (bars 72–77, see Example 4b) are more well-defined and firm when placed a major second higher (it becomes even more important if the part is played by a tenor-bass trombone for which C is the limit of its range).

The manuscript of Seidl's orchestration copied by Grieg (SS) in Bergen Public Library contains two layers of markings. Grieg copied Seidl's text in ink, but the outline of his own new orchestral version is written in pencil on the same manuscript (pencil markings are discernible in Example 1). This outline generally coincides with the contemporary orchestration of the *Lyric Suite*, even though some details of the pencil sketch differ from the final version of the work. It is most likely that all pencil markings were made by Grieg personally. In comparing the two scores it can be seen that all indications must have been made by the same hand. The comparison of hand-writing leads to the conclusion that all indications (both in pencil and ink) in both scores are definitely written by Grieg.

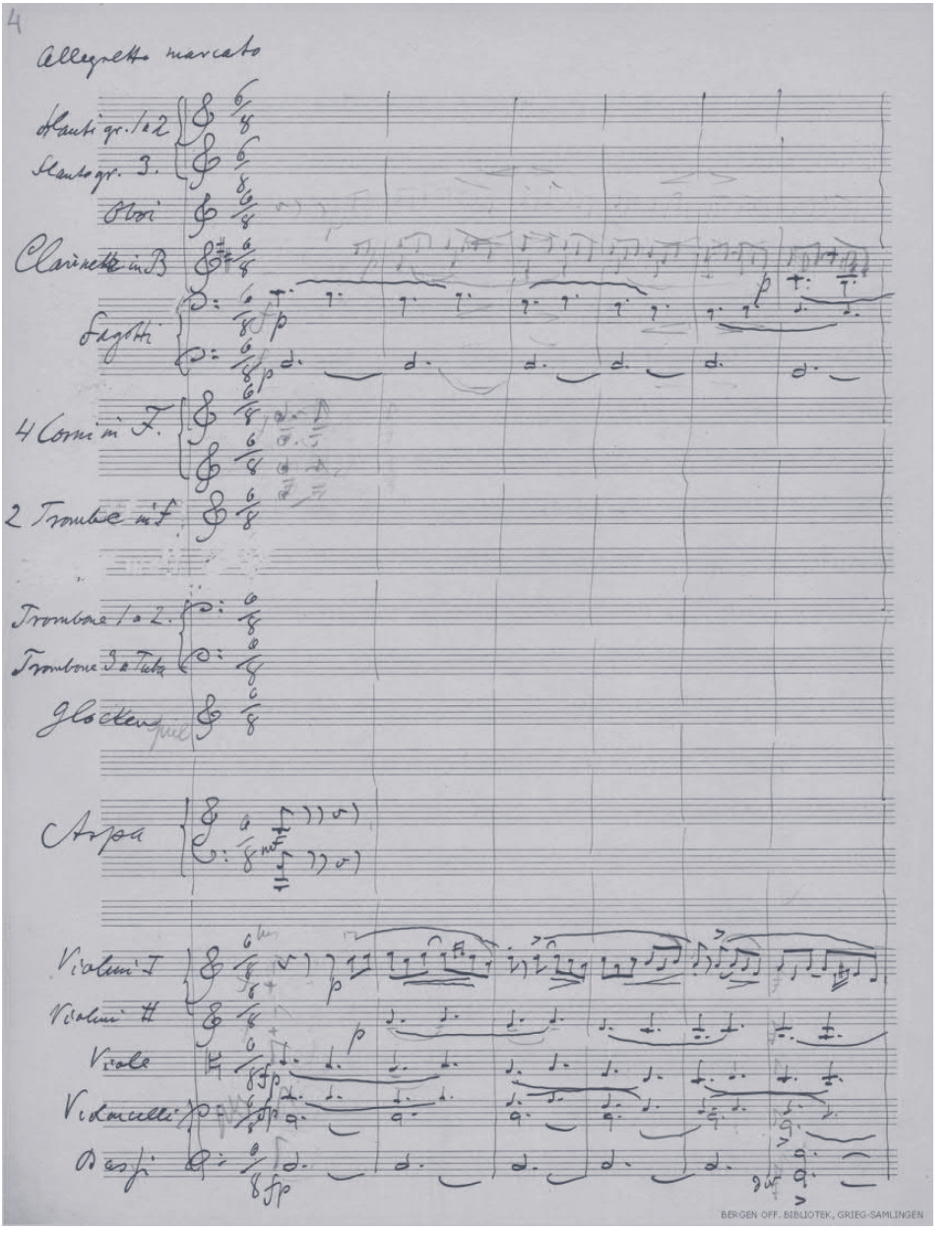
It seems that Grieg's pencil markings in SS contain two sub-layers inscribed in different times. Probably Grieg at first intended only to revise Seidl's score slightly: the

17 Daniel M. Grimley, *Grieg: Music, Landscape and Norwegian Identity* (Woodbridge: The Boydell Press, 2006), 77.
18 Ibid., 69.
19 Ibid., 71.
20 The key of the first movement "Shepherd's Boy" (which is not analysed in this article) is also changed from G minor to A minor.

change of articulation to portato (mezzo staccato) in parts of the second violins and violas shows this intention. It could happen that this change of articulation was made before Grieg heard the rehearsal of Seidl's version performed by Johan Halvorsen and before he decided to reconsider Seidl's orchestration. Meanwhile the overall pencil sketch which corresponds to the contemporary orchestral version of GS (melody in the clarinet, etc.) presumably appeared after that rehearsal and before Grieg prepared his own new score in ink (Example 1a).[21]

The first exposition of the theme in GS (Example 1b) is conveyed by the individual sound of the solo clarinet. Timbre of the clarinet is a leading melodic timbre in "Gangar". Its appearance at the beginning of the piece reminds of a certain folk wind instrument and immediately leads the listener into the atmosphere of a characteristic folk environment. Meanwhile Seidl begins with rather uniform, general and relatively neutral sound of full string section giving the melody to the first violins. The second exposition of the the violin melody in SS (from bar 10 with anacrusis) is doubled with the first clarinet thus adding very little timbre variation in comparison with the initial exposition (Example 1a). Grieg spares strings for the second exposition of the theme, yet he does not double the melody with the clarinet and the accompaniment with woodwinds (he stroke the clarinets and bassoons parts with pencil in SS). Thus he leaves the melody and accompaniment for strings alone. Grieg also made the texture more light and transparent by refusing a bourdon of the horns fifths and by adding more material for the harp (Example 1b). The first seventeen bars remind of numerous similar episodes from Grieg's earlier orchestral compositions: monologue, dialogue or polylogue of individual woodwind(s) is ultimately generalized in a less individual timbre of the violins (e.g. outer sections of the *Symphonic Dances* Nos. 1 and 2, middle section of No. 4).

21 The copy by Grieg contains some inconsistent marking of articulation (omitted staccato at some of the note heads, etc.). The author of this article inserted the lacking markings only in cases when their presence seemed obviously necessary.


4
Allegretto marcato
Flauti gr. 1 e 2
Flauto gr. 3.
Oboi
Clarinetti in B
Fagotti
4 Corni in F.
2 Trombe in F.
Trombone 1 e 2.
Trombone 3 e Tuba
Glockenspiel
Arpa
Violini I
Violini II
Viole
Violoncelli
Bassi
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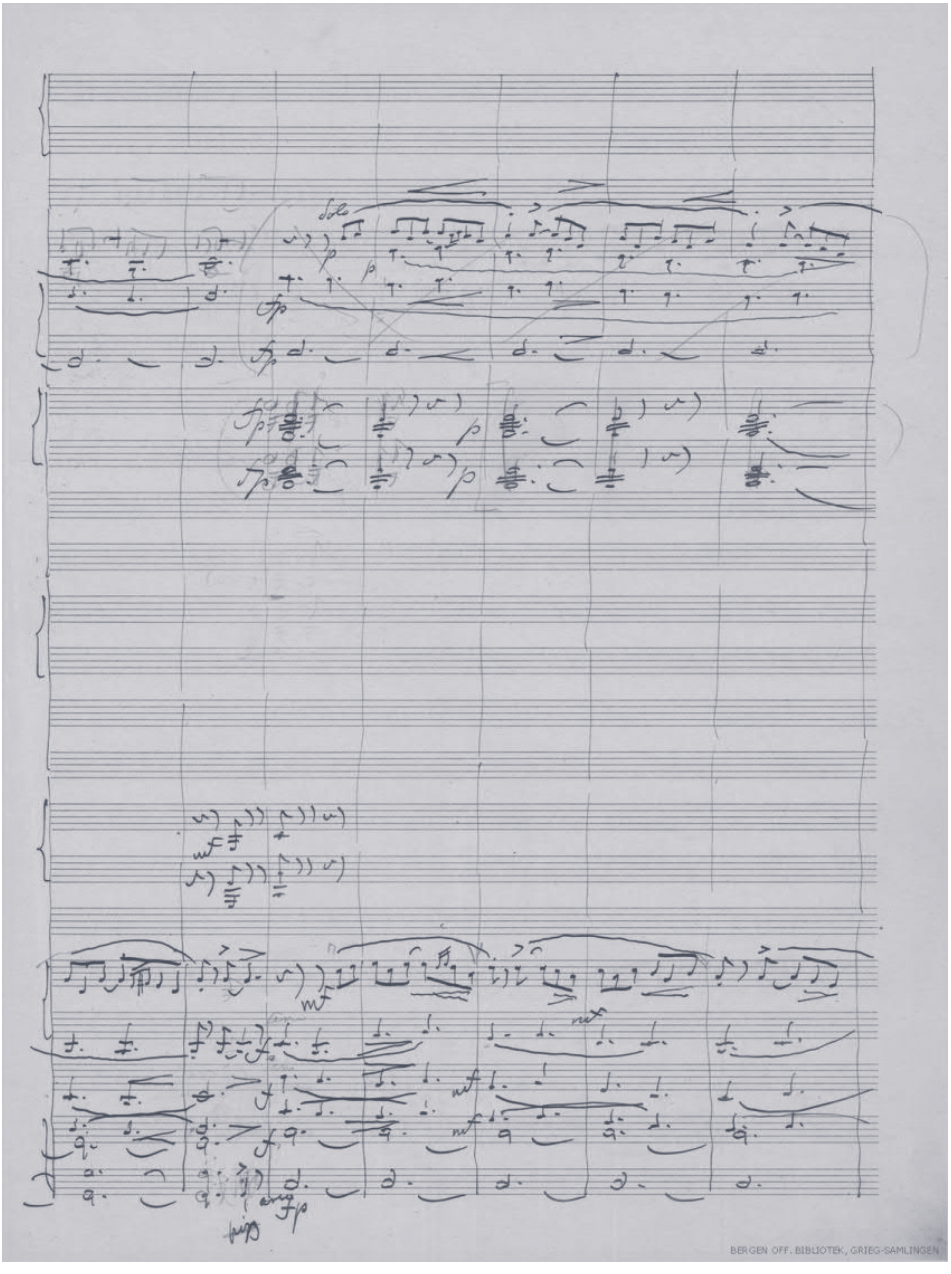
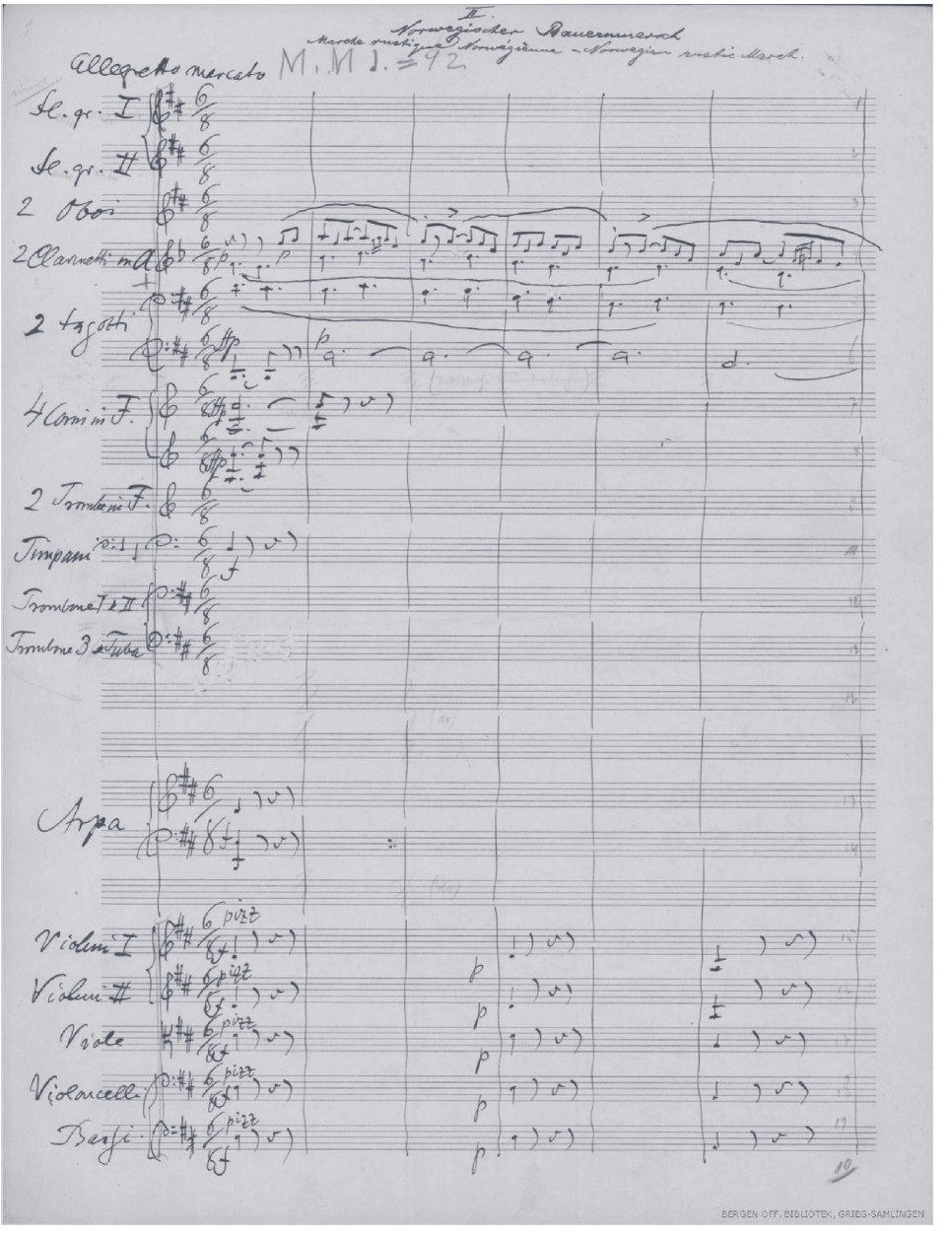


Example 1a: Seidl's score of "Gangar", bars 1–13, source: Bergen Offentlige Bibliotek, The Grieg Archives website.


II.
Norwegischer Bauernmarsch
Marche rustique norvégienne – Norwegian rustic March
Allegretto mercato M. M. ♩. = 92
Fl. gr. I
Fl. gr. II
2 Oboi
2 Clarinetti in A
2 Fagotti
4 Corni in F.
2 Trombe in F.
Timpani
Trombone I e II
Trombone 3 e Tuba
Arpa
Violini I
Violini II
Viole
Violoncelli
Bassi
pizz
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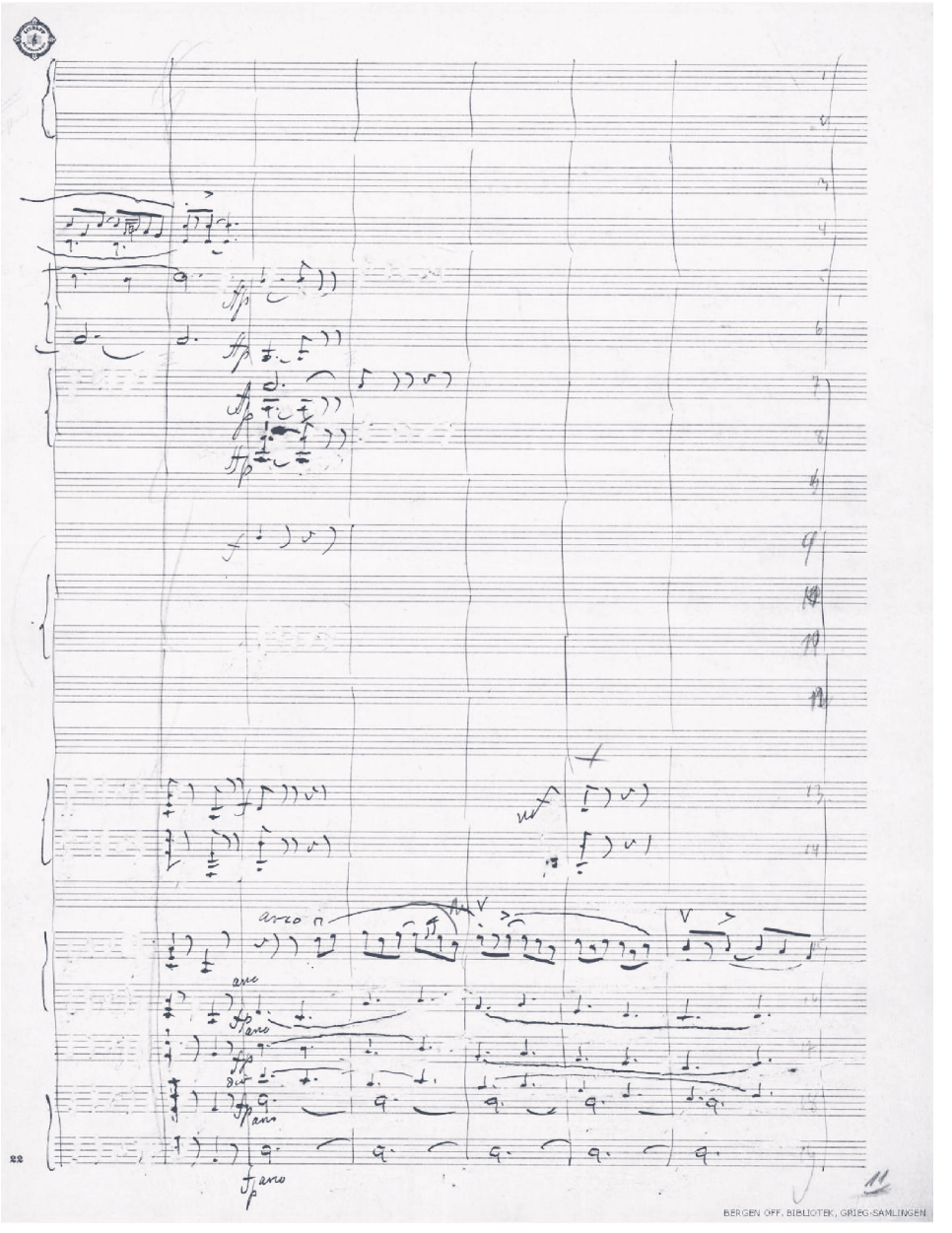


Example 1b: Grieg's score of "Gangar", bars 1–13, source: Bergen Offentlige Bibliotek, The Grieg Archives website.

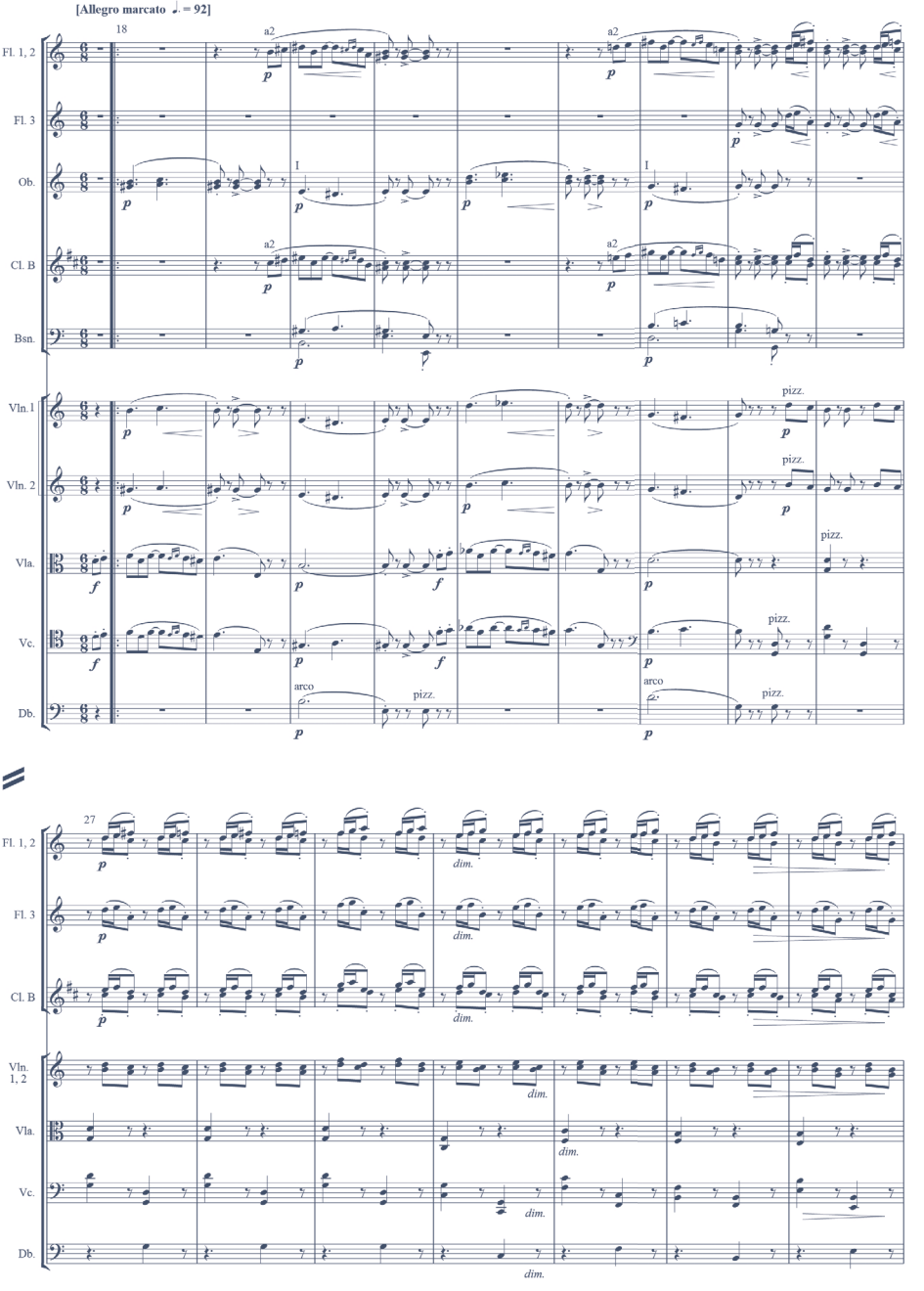
Beginning with the anacrusis in bar 17 a contrast in the dialog between different two-bar phrases is emphasized by a complex of means: *forte* versus *piano*, accentuated and staccato notes versus legato, minor versus major and chromatic versus diatonic. This episode alludes to the stereotypical contrast in dance music for differentiating active, valiant male and soft, subtle female groups of dancers. Violas and cellos are the only melody conveyers in *forte* passages (bars 18–19 and 22–23, Example 2a) of SS. In GS bassoons and horns are added. Horns do not merely enhance the volume of the passage but also tinge the melody with the characteristic crepitating bravura of the *forte* horns.[22] Besides, Grieg disjointed the sounds of melody and replaced legato with staccato. Both *piano* passages in GS (bars 20–21 and 24–25, Example 2b) create more significant contrast to the *forte* passages: Grieg gave the melody to solo instruments (the clarinet and the oboe) instead of the unison of two flutes and two clarinets in SS thus creating the juxtaposition not only between loud and soft but also between generality and individuality.

The episode from bar 18 to 37 manifests a conceptual difference between two scores. This episode in GS is fully based on a dialogic principle which is represented in SS only partially. In bars 20–21 of GS melody is performed by the clarinet, further in bars 24–25 it is replaced by the oboe. The dialog of these two instruments proceeds in the consequent bars (beginning with bar 25): short motives of two ascending semiquavers and one quaver moves sequentially downwards. Seidl gives this sequence to flutes and the clarinet in unison thus creating a long row of these motives in a uniform mixed colour. Grieg extends the clarinet-oboe dialog (firstly in unison, later solo) up to its final depleting in bar 37. Thus, while in SS dialogic principle is implemented only in two "male-female" contrapositions (bars 18–23), in GS the dialog is extended with a help of interchanging motives between two instruments (the clarinet and the oboe) in "female" temperament up to the end of the passage. As a result, the whole episode from bar 18 to 37 appears in a different light in comparison with SS and piano original thus changing the concept of this episode and affecting the dramaturgy of the whole piece (Example 2b).

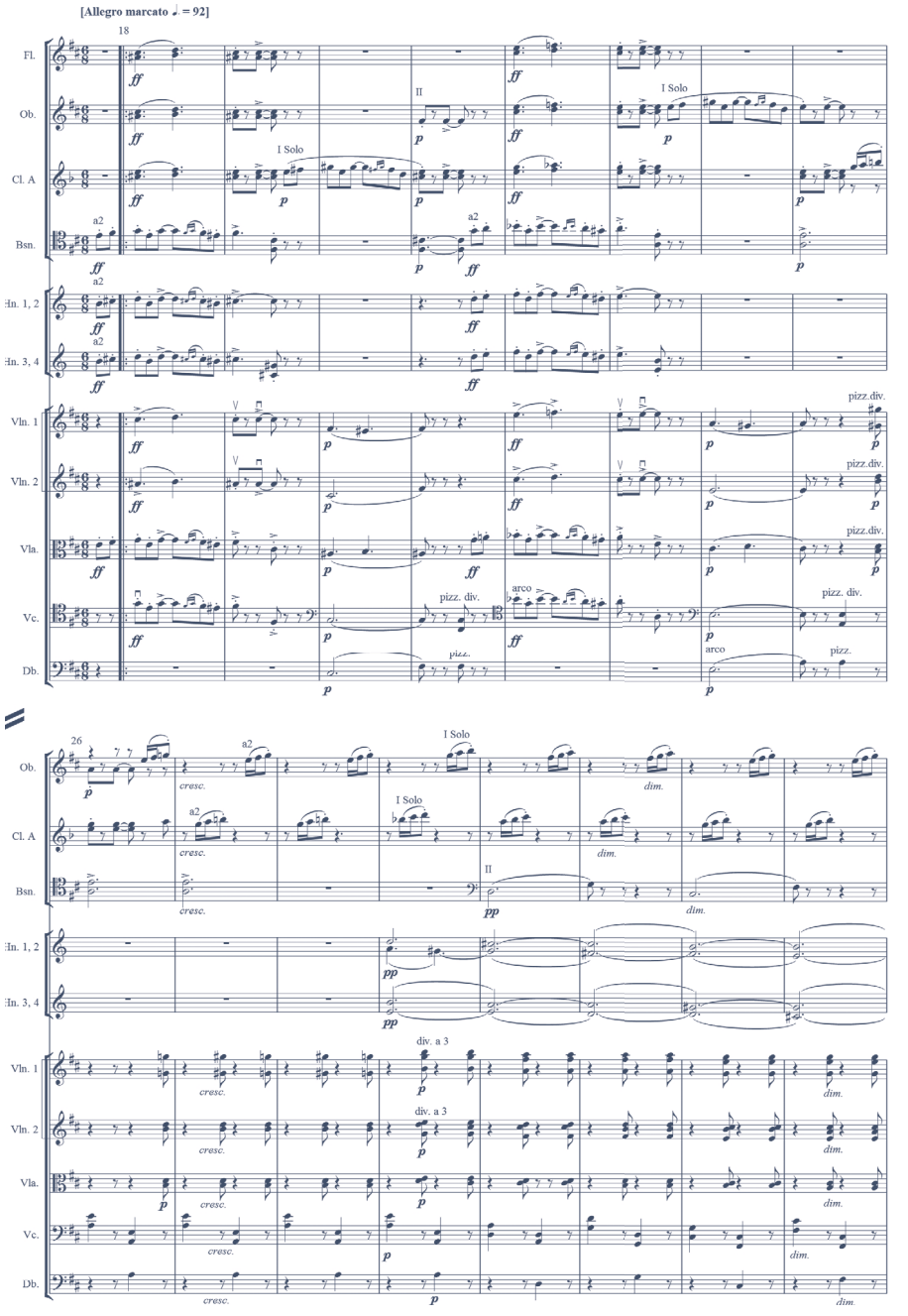
The accompaniment for this episode in SS is a light pizzicato by full string section. The overall impression reminds of the waltz-like character of "Anitra's Dance" from *Peer Gynt*. Grieg was apparently not satisfied with such treatment and left pizzicato chord of all violins and violas only on the third quaver of the 3/8 rhythmic pattern. Seidl achieved this harmony by awkwardly spreading the unison of flutes and clarinets into three-voice chord (Example 2, bars 26–33).

Measures 41–79 encompass a long descending sequence of the theme from the heights of the flute and violins piano to tutti fortissimo. This gradual descending and increasing of the volume in GS mostly corresponds to the SS score up to the climatic episode, however some differences can be observed (Example 3). In SS the glockenspiel

22 It is interesting that "male" passages in SS are written using the differentiated dynamic levels: melodic instruments (violas and cellos) play *forte* while accompanying clarinets and violins are indicated *piano*. Grieg did not retain such differentiation and relied upon the well-calculated balance of all participating instruments in *forte*. It is likely that the composer rejected Seidl's concept deliberately not because such principle was strange to him: *piano* for accompaniment and *forte* for melody (cellos) were used by Grieg in "Air" of his *Holberg Suite* for string orchestra (1885).

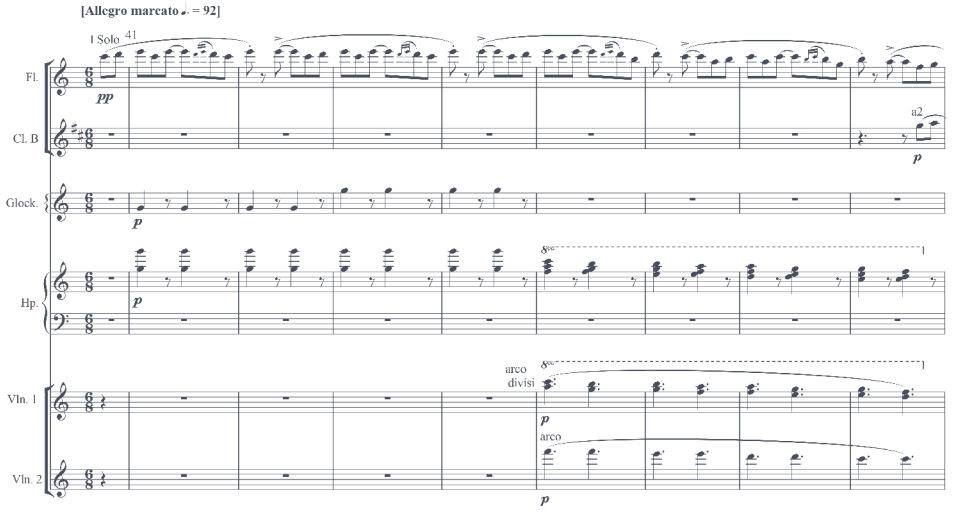


Example 2a: Seidl's score of "Gangar", bars 18–33. Empty staves are omitted. All parts except of melodic instruments are eliminated from the anacrusis bar.

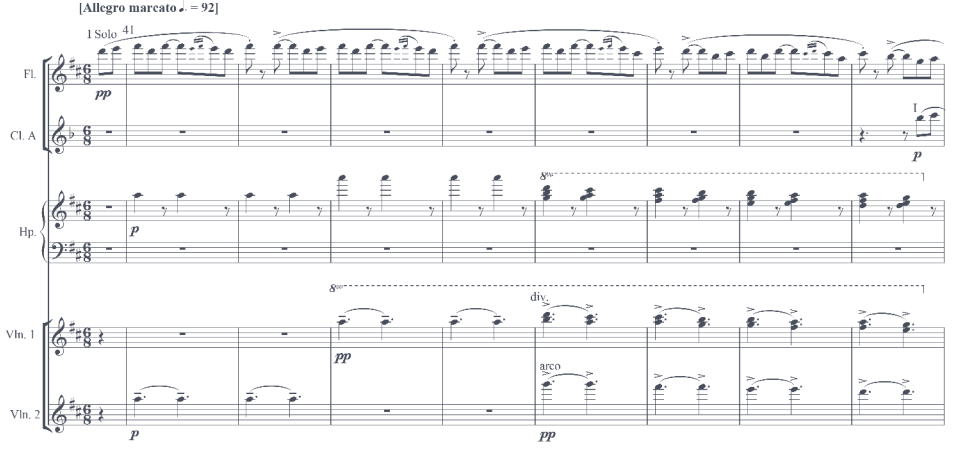


Example 2b: Grieg's score of "Gangar", bars 18–33. Empty staves are omitted. All parts except of melodic instruments are eliminated from the anacrusis bar.

seizes to sound abruptly after four bars and passes the melody to violins in a rather inconsequent way. Grieg did not include the glockenspiel but exploited the harp in a corresponding role and applied violins consequently from the beginning. Also the accompanying parts of high violins in GS are indicated marcato (instead of legato in SS). Different articulation of woodwinds and violins helps to segregate layers of texture which are both in a high tessitura. In later development growing dynamic of a descending melody in both scores is successfully achieved by adding instruments which are



Example 3a: Seidl's score of "Gangar", bars 41–48. Empty staves are omitted.



Example 3b: Grieg's score of "Gangar", bars 41–48. Empty staves are omitted.

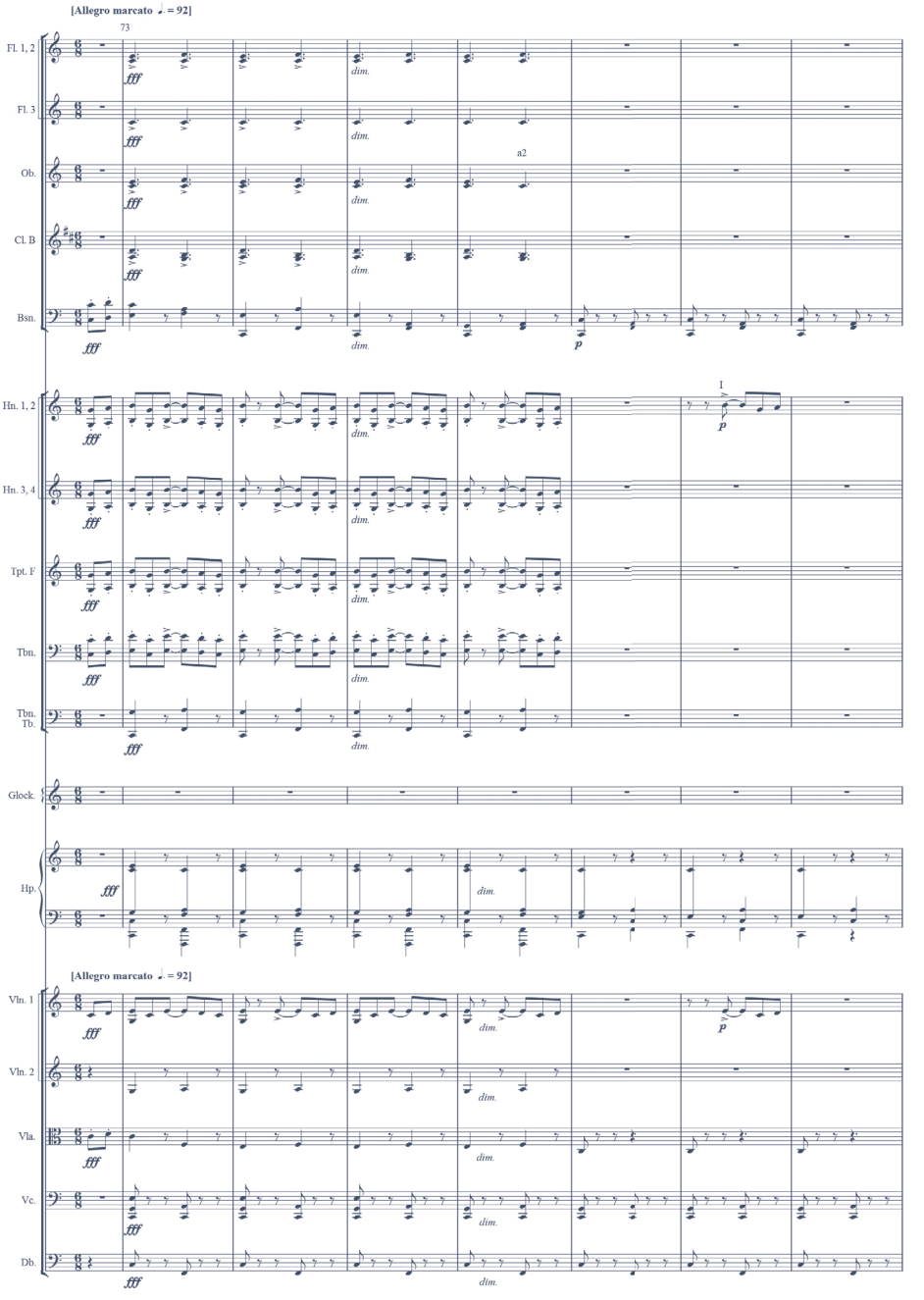
sufficiently powerful in lower tessituras. The timbres are especially accurately calculated: the solo flute is complemented with unobtrusive entrance of solo (*a due* in SS) clarinet. Later the melody is strengthened with all high woodwinds while violas are added only in the last bars: their entrance just reinforces the dynamic level without actual supplement to the colour.

Yet the climax of the episode (bars 73–79) in both versions is scored differently (Example 4). The comparison of the orchestration features is presented in Table 1.

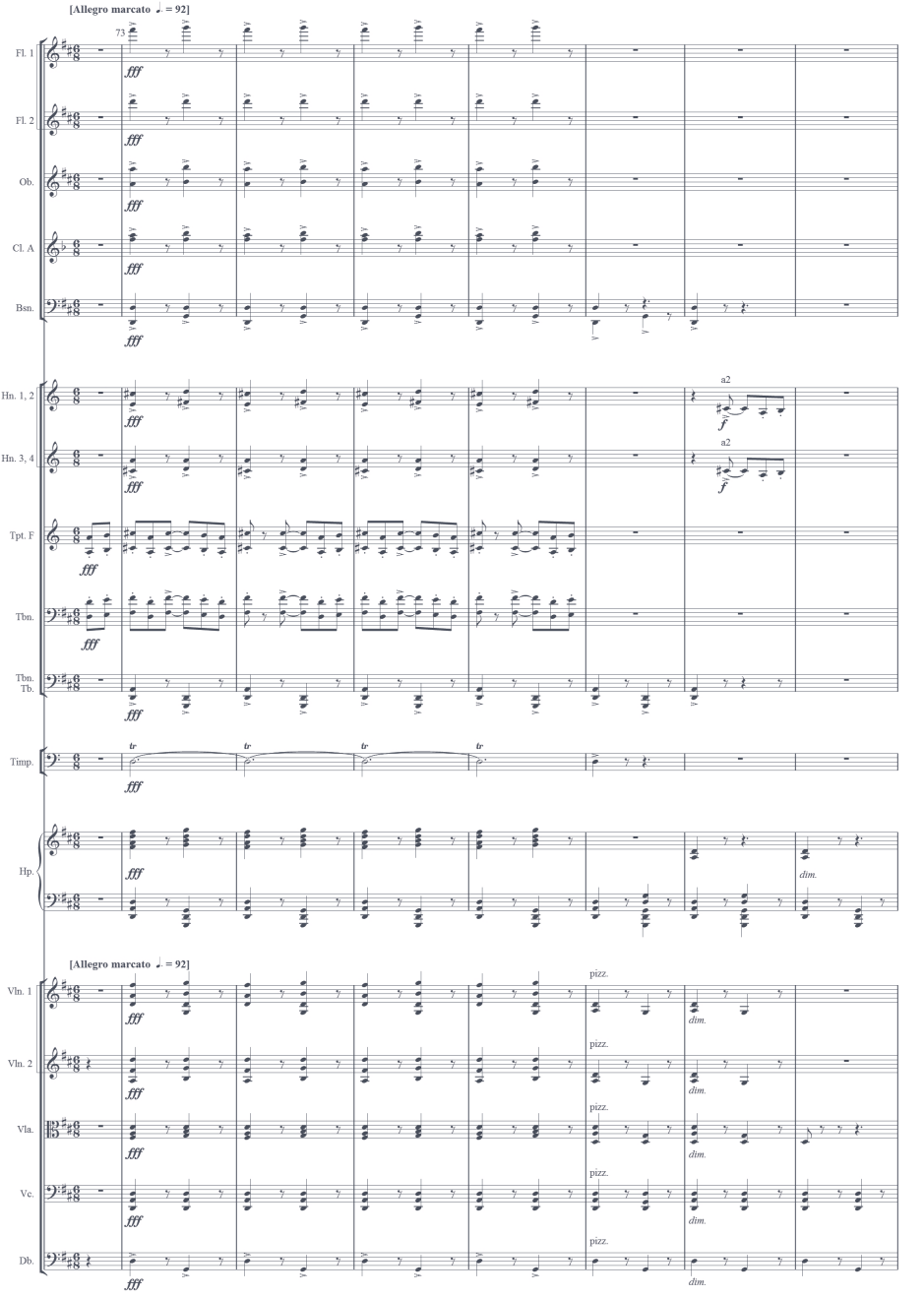
Table 1: "Gangar". The comparison of climactic episodes (bars 73–78): Seidl's and Grieg's scores

Seidl's score	**Grieg's score**
String instruments perform chords in quavers, except the first violins which double the melody.	String instruments, including the first violins, perform chords in crotchets thus achieving extended string harmony and more sonorous sound.
Woodwind instruments perform chords in low, dark and fairly weak registers (flutes here are especially inefficient).	Woodwind instruments (except bassoons) perform in high registers thus adding brightness and prominence to the accompaniment.
Horns perform melody in unison with trumpets and two trombones; melody becomes especially prominent and overshadows other elements of the texture.	Horns perform chords filling up the harmony in lower tessitura, thus making the accompaniment more balanced with the melody.
The third trombone performs one of the sounds of harmonic voices; the tuba performs bass part alternating between tonic and subdominant in ascending direction (contrariwise to the direction of the piano original).	The third trombone and tuba perform bass part in fifths (the characteristic harmonic colour of the whole piece) alternating between tonic and subdominant in descending direction (similarly to the direction in the piano original). Their prominence is especially evident in bar 77 where woodwinds and higher brass seize to play.
Chords of the harp are in its middle and low registers; they are limited with 4–5 notes per chord.	Chords of the right hand of the harp are in a higher register; in *fortissimo* the chord of the harp encompasses 7 notes and reinforces the bass fifths.
No percussion instruments are involved.	The kettledrum performs tonic organ point.

The brass melody in SS is doubled with the first violins and covered with the woodwinds chords thus making a thick concentration of different instruments in the same tessitura. The chords of woodwinds consist of sounds in low registers which in *forte*



Example 4a: Seidl's score of "Gangar", bars 73–79. All parts except of melodic instruments are eliminated from the anacrusis bar.



Example 4b: Seidl's score of "Gangar", bars 73–79. All parts except of melodic instruments are eliminated from the anacrusis bar.

are unfavourable even for accompaniment. The best traits of instruments groups are not revealed, thus the sound of this episode most likely would be dark and blurry, except for the very prominent brass melody. Meanwhile Grieg made the best of all of the orchestral groups: while leaving the melody in brass instruments, he placed woodwinds in bright high registers and wrote chords for all strings including first violins. This distribution of orchestral forces allows achieving a powerful but clear and proportional sounding of all groups.

There is a symptomatic change in instrumental colour in the last bars of "Gangar": in bar 90 Seidl gave a leit-rhythmic figure for two oboes while Grieg preferred clarinets. This *prima facie* insignificant detail confirms that the clarinet timbre is a predominant colour in the dramaturgy of the whole piece. In the closing episode clarinets create links with the opening bars and other episodes of the piece which are coloured in clarinet timbre. It can be even stated that the clarinet here can be considered as an anonymous personification of a certain actor who is recognized by the listeners as a main personage of the musical event. Such personifications are frequent in Grieg's orchestral works (many manifestations of this principle might be observed in the *Symphonic Dances*).

"Notturno"

"Notturno" is considered as one of the most impressive landscapes created by Grieg. The character of sound painting there is almost impressionistic:

> *With "Nocturne" the mystery of night is expressed in muffled sounds, with the aura of mystery further strengthened by unusual rhythmic refinements. The chords are very colourful; the short and agitated midsection is remarkably similar to a passage in Debussy's "Clair de lune", which was composed in the same year.*[23]

All elements of musical expression in "Notturno" are well-balanced and the structure of the piece – significantly enriched by means of orchestral dramaturgy – is well-proportioned. Markings in pencil in SS show Grieg's intentions to modify the score, although some small details of these markings differ from the manuscript of GS.

Grieg changed the metre of the piece from 9/8 in the original piano score to 3/4 in the orchestral score, meanwhile Seidl kept the original 9/8 metre. Seidl's choice here seems more reasoned than Grieg's, because most of the material (accompaniment first of all) is presented in triplets and only part of the melodic line is based on duplets. GS does not contain parts of trumpets, trombones and the tuba: the composer decided not to attract heavy brass for depicting such a subtle landscape.

Seidl exposes the initial theme in the oboe part accompanied by strings. Grieg applies a broad sound of all violins as melody conveyers from the beginning, leaving the phrases and dialogs of different solo instruments for the later part of the piece.

23 Benestad and Schjelderup-Ebbe, *Edvard Grieg: The Man and the Artist*, 318.

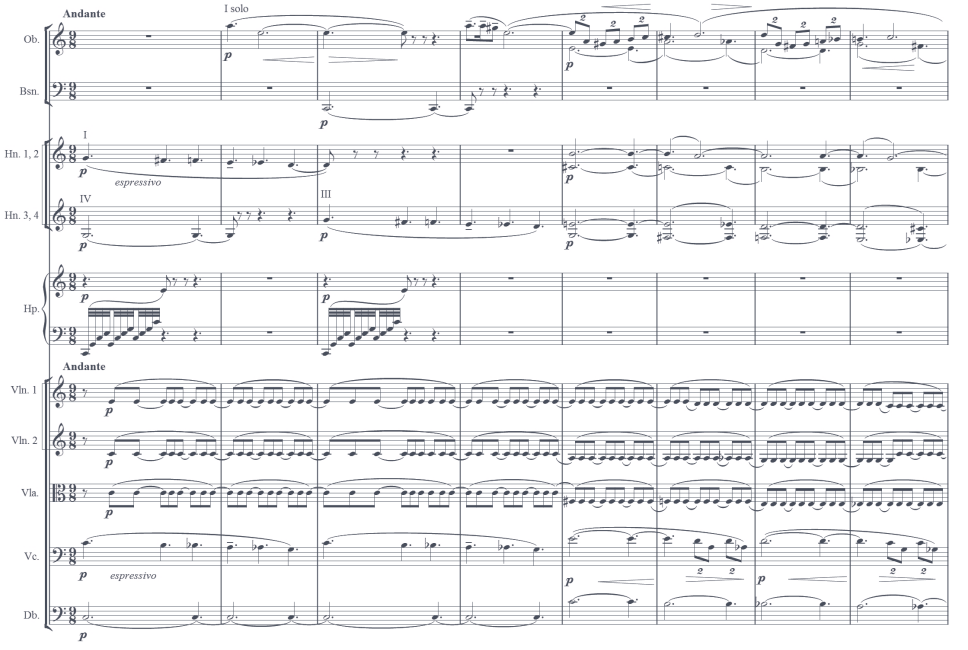
Three-voice chords of violas divided into two parts (one of them perform double stops) in GS is very light, especially in comparison with accompaniment of full string section in SS. Meanwhile the melody played by the first and the second violins is very lush. As a result, the texture in GS is more transparent and clearly perceptible than in SS (Example 5).

Of interest is the treatment of an expressive descending chromatic motive in bars 6 and 8. Seidl perceived that this secondary element of the texture is fairly important and gave it to the second oboe. Thus the duo of oboes became the implementers of both the main and the secondary melodic layers. This duo, placed on the background of full string section, would sound penetratingly, but too faintly and also flatly due to similar timbres of two oboes. Grieg distinguished the timbres of these two textural elements by giving the secondary motive to the oboe, the sound of which does not dynamically matches lush main melody of violins, however it can be clearly heard due to the sharp, nasal quality of the timbre. Grieg also rejected the contrapuntal element of cellos added by Seidl in bars 5–9 (SS). Most likely this element appeared to Grieg as superfluous in a texture, where aforementioned chromatic motive of the oboe is utterly sufficient as a subsidiary element. In general Grieg avoided writing new elements of texture in orchestrations of his own piano works, thus he would most likely reject any additions on a compositional level by another author.

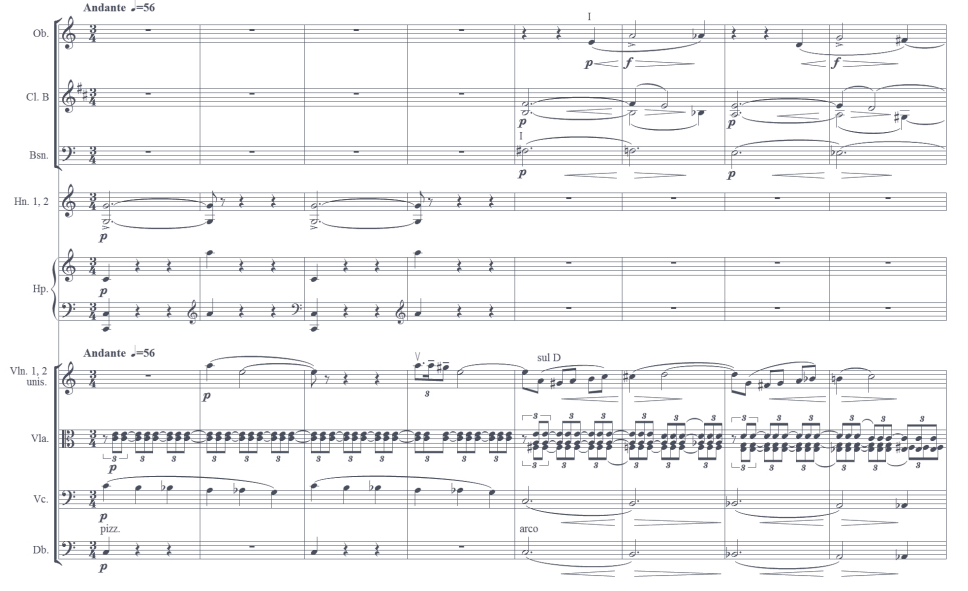
Naturally, the imitation of a nightingale singing in bars 15–16 and 18–19 is given to the solo flute in both scores (Example 6). This episode contains several moments in which Grieg's manner of orchestration appears superior to Seidl's manner. The last sounds of these two melodic phrases (a^3 and c^4), although available for the flute, would sound rather sharply, therefore both orchestrators decided to avoid it. Grieg led the preceding appoggiatura to the opposite direction – to the lower octave (sounds a^2 and c^3), simultaneously giving the main sounds of upper octave to the piccolo and the harp. This leap in the flute line seems a little awkward, however acceptable. Seidl similarly gives these two final sounds of the phrases (a^3 and c^4) to the glockenspiel, however his decision to leave an appoggiatura in the flute's part unresolved appears extremely unnatural. It contradicts regular voice leading as well as a natural strive to finish the phrase by a flute player. It seems strange that experienced conductor and arranger showed such indifference to the logical accomplishment of the musical idea.

The *più mosso* (6/8 metre) episode leads to the climax in bars 29–31. This episode reflects many essential differences between GS and SS orchestration (Example 7). Seidl begins the theme in clarinets and later adds doublings – a common, "safe" and trivial way of orchestration. Technically such gradual adding of instruments in crescendo, including trumpets and trombones, appears fairly logical and consequent. Grieg here divides melody by giving each phrase to different pairs of instruments: clarinets, oboes, flutes, and then ultimately generalizes these "individual pairs" by passing the theme to violins according to the earlier-mentioned way of creating a dramaturgy by using different "actors".

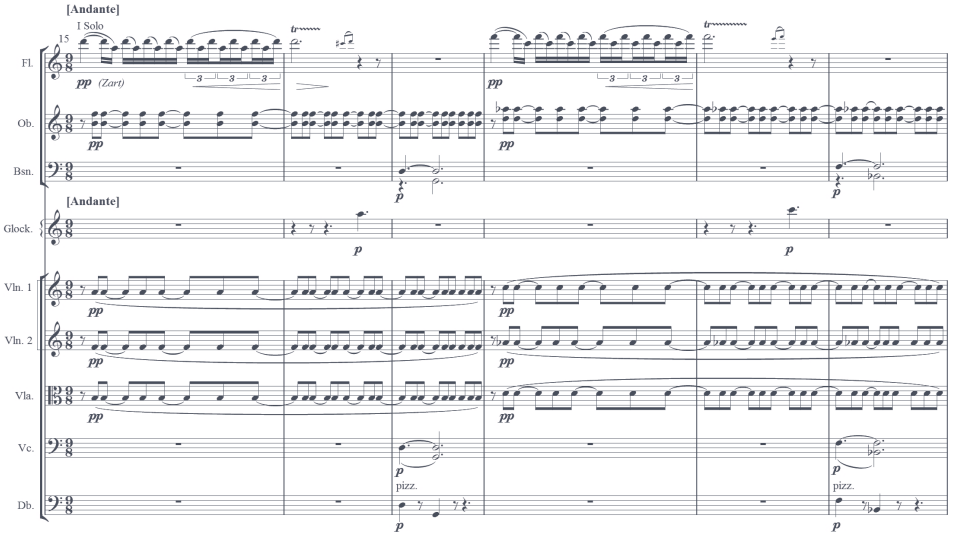
In the climax episode (bars 29–30), Grieg discarded legato of violins: separate bows for each semiquaver allows more intense and articulated crescendo and *fortissimo* than slurred sounds. This crescendo is elucidated by the triangle tremolo which



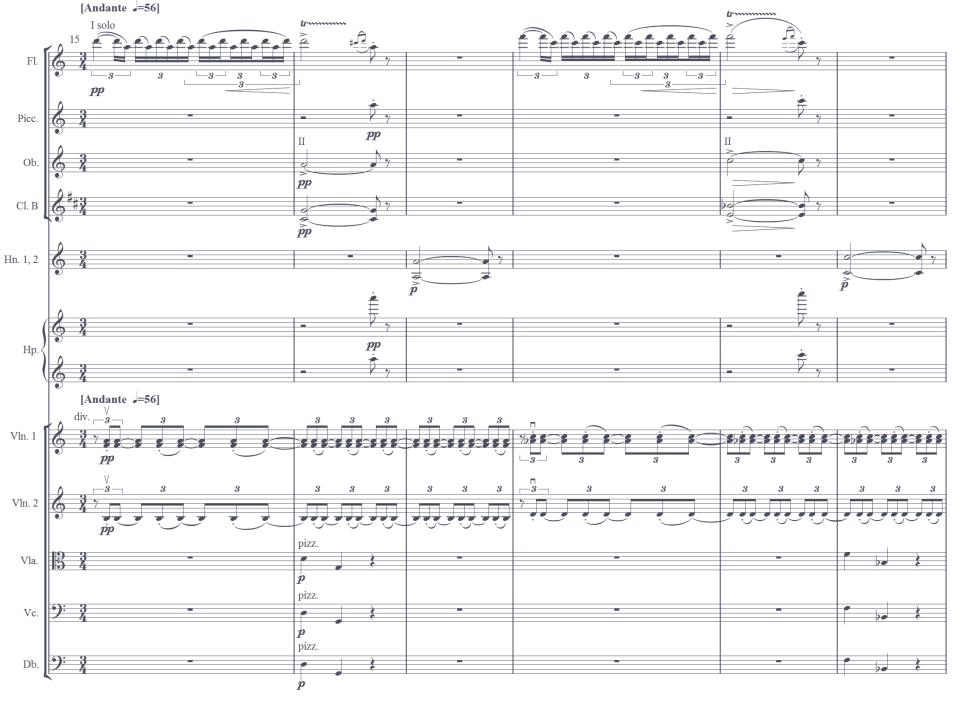
Example 5a: Seidl's score of "Notturno", bars 1–8. Empty staves are omitted.



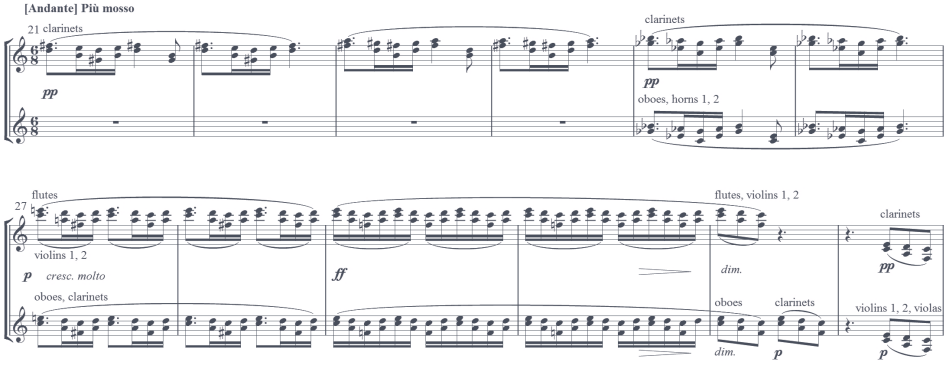
Example 5b: Grieg's score of "Notturno", bars 1–8. Empty staves are omitted.



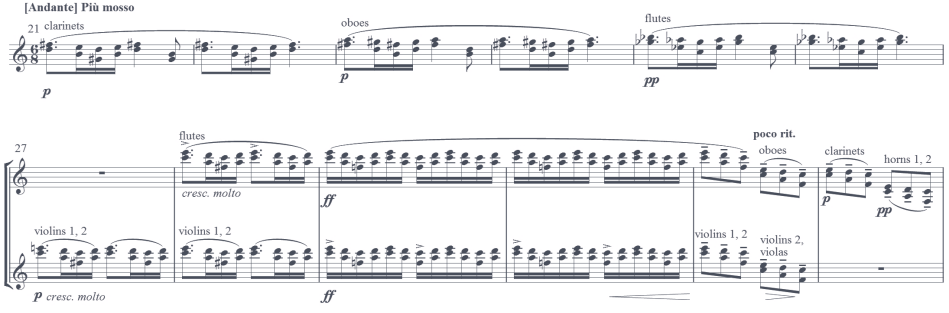
Example 6a: Seidl's score of "Notturno", bars 15–20. Empty staves are omitted.



Example 6b: Grieg's score of "Notturno", bars 15–20. Empty staves are omitted.



Example 7a: Seidl's score of "Notturno", bars 21–32, parts of instruments performing melodic element. Concert pitch.



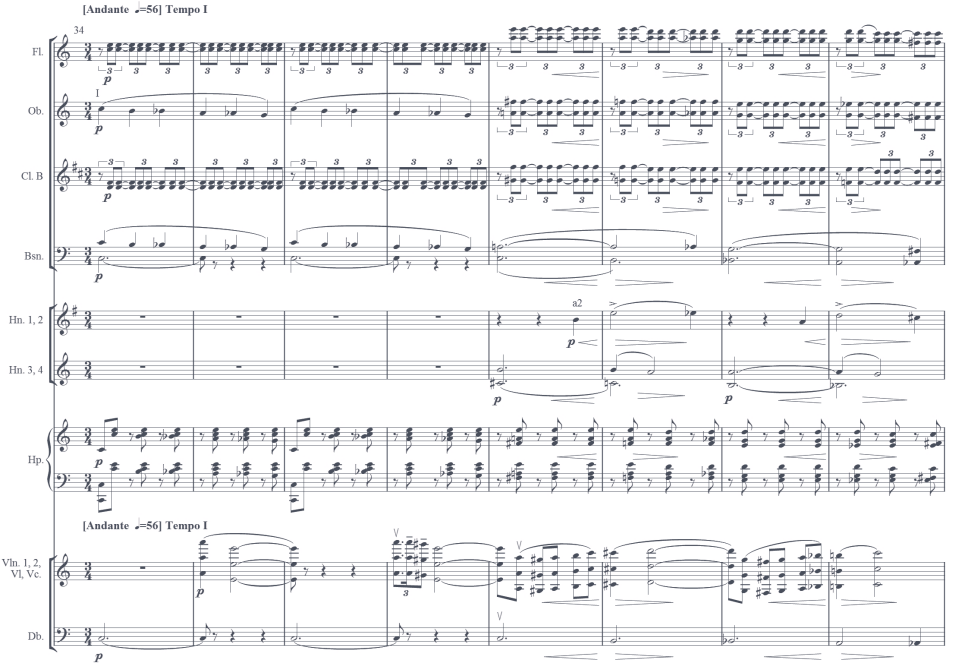
Example 7b: Grieg's score of "Notturno", bars 21–32, parts of instruments performing melodic element. Concert pitch.

in a climax moment is replaced with the kettledrum tremolo. In the final bars (31–32) of this episode the descending groups of crochets in GS are more colourful than in SS due to less doubling and more variable instrumentation.[24]

From the bar 34 (recapitulation of the first theme) Grieg's orchestration becomes even more independent from SS. Seidl here mechanically rewrote the first bars of the piece note by note. Later he attempted to reach a *fortissimo* climax by giving a theme to clarinets and flutes on the ground of the accompaniment which involves the whole string section. Grieg, on the contrary, showed the unerring sense of dramaturgy which obviously prompted him that the repeating of the theme after the rapturous climaxes of the middle episode does not allow to leave the orchestration of the recapitulation

24 In bar 32 of Example 7a (SS) the first three-note motive is absent: the first half of the bar is left without melodic element. Most likely this was an error in Seidl's manuscript: the lacking motive was inserted by Grieg in pencil, therefore it implies that while copying Seidl's score Grieg did not find any instruments performing this motive. The original piano score contains all four consecutive motives in bars 31–32.

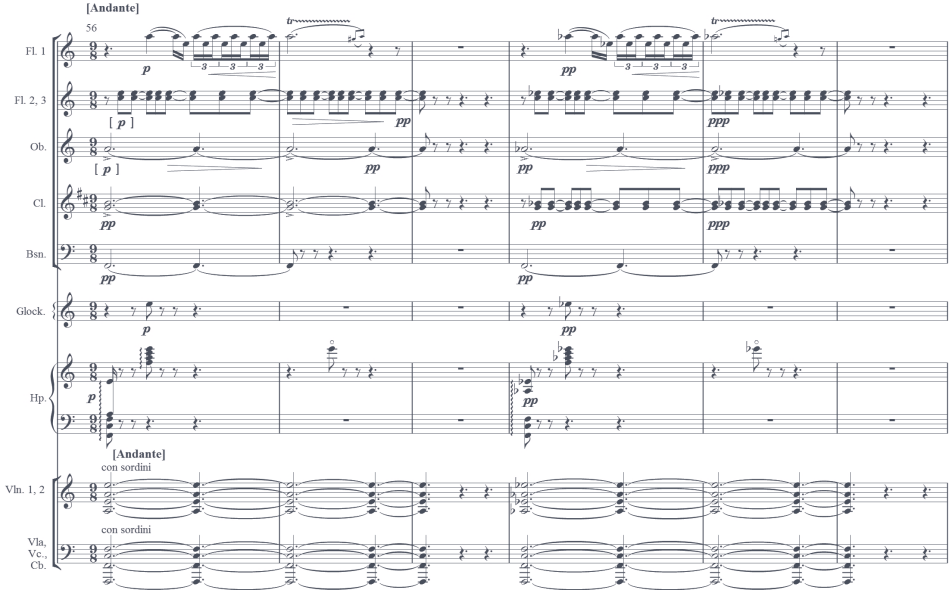
the same as in the beginning of the piece. Therefore Grieg enhanced the sounding of the main theme by giving it to the full string section, except double basses (Example 8).[25] The subsequent development of dynamics called for strengthening of the accompaniment, therefore woodwinds were added gradually part after part, meanwhile the dynamical flexibility of strings allowed them to perform the melody from initial *piano* to climatic *fortissimo*.



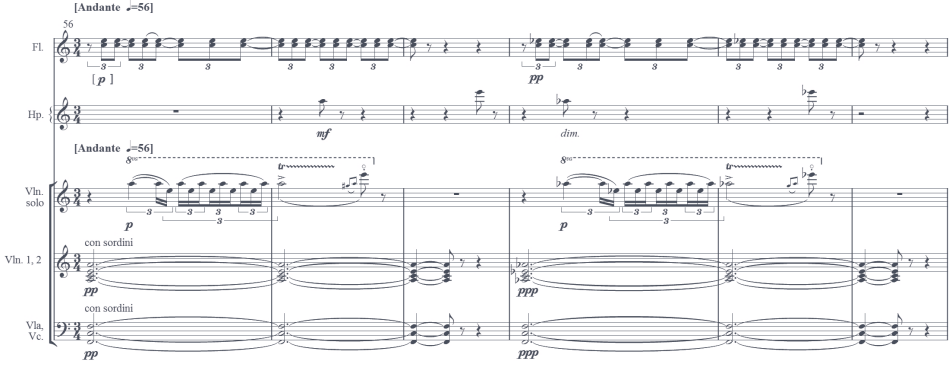
Example 8: "Notturno", bars 34–41. Grieg's score. Empty staves are omitted including kettledrum which performs crotchet c in bar 34.

The conclusive *pianissimo* episode (Example 9) reveals more differences between two scores. Grieg ingeniously gave the "nightingale" melody (this time in an extremely high register) to the solo violin, thus reaching the higher level of emotional tension both in local and in dramaturgical dimensions. Seidl could not think of anything better but giving the melody to the flute again (see Example 6), moreover, in a lower octave because of the limitation of the instrument's range. Such solution led to the disappointing subsidence of the dramaturgical development. Two accompanying flutes are close to the melody of the first flute (the lower note of the melody e^2 coincides with the upper voice of the accompaniment) and creates rather confusing net of flutes in which the melodic voice partly loses its individuality and independence.

25 The score by Seidl is not presented in this example because it does not contain significant changes if compared with the orchestration at the beginning of the piece showed in Example 5a.



Example 9a: Seidl's score of "Notturno", bars 56–61. Empty staves are omitted.



Example 9b: Grieg's score of "Notturno", bars 56–61. Empty staves are omitted.

One more addition to the variety of orchestral dramaturgy in GS is observable in the last four bars of the piece: two chords played by horns and bassoons (of which the second is a mild mediant chord) are resolved into tonic played by the string section. Such unexpected shift of colour reminds another similar case: the final episode of "The Morning Mood" from *Peer Gynt* (section F, bars 77–78), where the dominant chord of horns is resolved into tonic of strings (bar 79).

Grieg accepted Seidl's extension of an accompaniment and appending of the piece with an additional bar (bar 61). Thus both orchestral scores contain 64 bars meanwhile original piano score ends at bar 63.

"March of the Dwarfs" ("Troldtog")

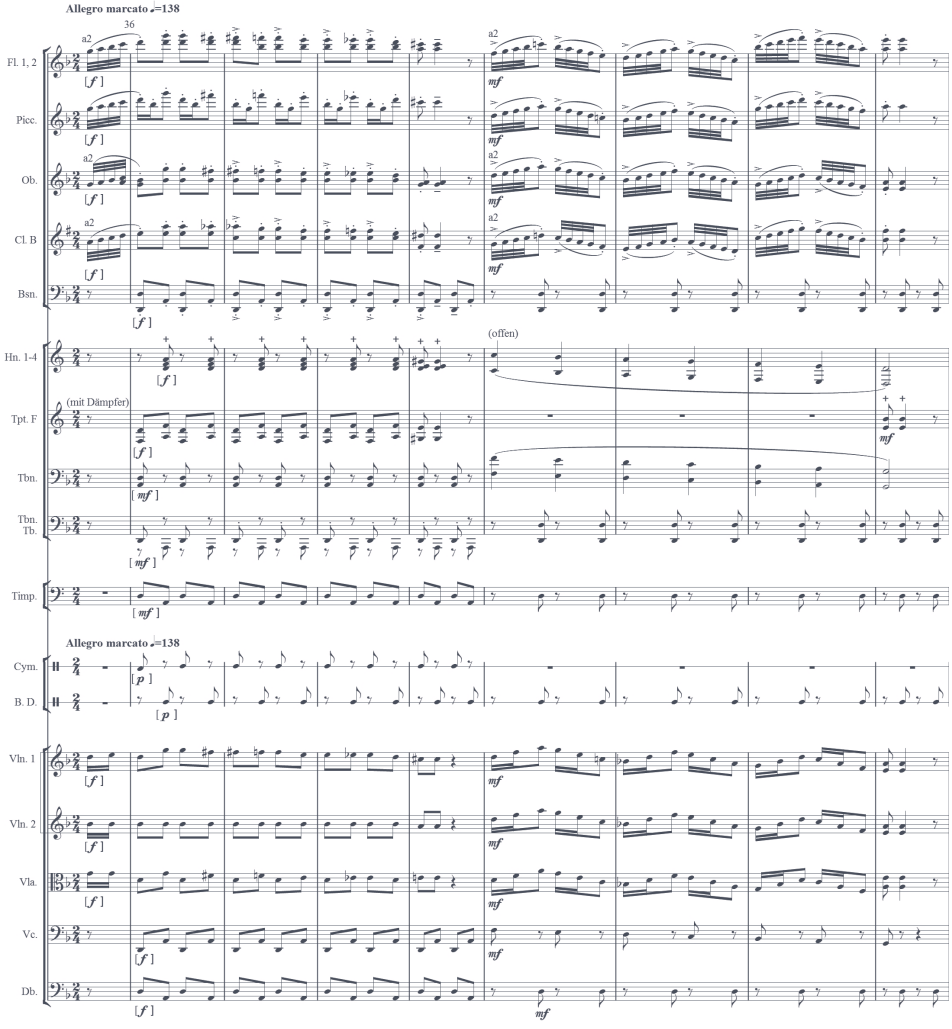
"March of the Dwarfs" is a very popular piece frequently performed by orchestras as well as by pianists. The movement is written in Grieg's favourite ternary form (ABA). The outer sections depict the procession of trolls which are both intimidating and humorous. The character of the middle section (B) is directly opposite to the outer sections – it is a calm and idyllic landscape with reminiscences of birds' songs or maybe babbling of a rivulet. Naturally, orchestral means of these sections should be significantly different.

The first bars of the piece leave an impression that Grieg was fully satisfied with the fairly ingenious way or scoring applied by Seidl. The theme is performed by pizzicato strings, which, however, are unable to play rapid anacrusis in semiquavers, therefore Seidl gave it to flutes and clarinets.[26] General *piano* nuance makes the distribution of orchestral means fully balanced. Short syncopated chords of stopped horns, obviously, are much in tune with Grieg's own inclination to use this timbre in mysterious and ominous episodes, also for creating a feeling of suspended expectation (e. g. "Ingrid's Lament", *Olav Trygvason* scene I, connective episodes between sections of the *Symphonic Dances* Nos. 2 and 4). Grieg just slightly changed horns parts and added two oboes in unison as the first voice of the chord. Further material is also similar in both scores, however Grieg made parts of pizzicato strings more elaborated (they partly double the melody performed by flutes). Grieg here also marked his intentions in pencil on SS similarly as in other two pieces.

The ascending crescendo towards *forte* (bars 22–28) reveals no differences between two scores. However, the differences appear beginning with the bar 29. The distribution of voices among instruments in GS creates better balance and clearer voice lines. Although SS from this point of view seems also satisfactory, some details and, as a result, the whole texture there is more dense and blurred. Perhaps the most noticeable and noteworthy difference occurs in the theme performed by violins (bars 32–34, 36–38). Seidl merely rewrote the melody of the piano original just excluding staccato articulation. Grieg enhanced the melody and its supportive lower voices in violins and violas by double-splitting each sound into two repetitive semiquavers. Such intense *forte* movement of the bow up and down helps to reach an energetic offensive character which would be impossible in case of just giving one quaver for each sound of melody. This adjusting of the melody according to the peculiarities of string idiom shows maturity in understanding the nature of string instruments and ability to use them properly for creating desirable musical image (Example 10).

Further material of the *forte* episode reveals some other changes made by Grieg. Descending scale in octaves of horns (open from this point further) and trombones (Example 10, bars 40–42) are indicated to play legato in SS. Grieg here applied accentuated marcato articulation, thus creating an expressive countermelody which projects through the whole texture of the orchestra. Generally, the format of this tutti in GS is

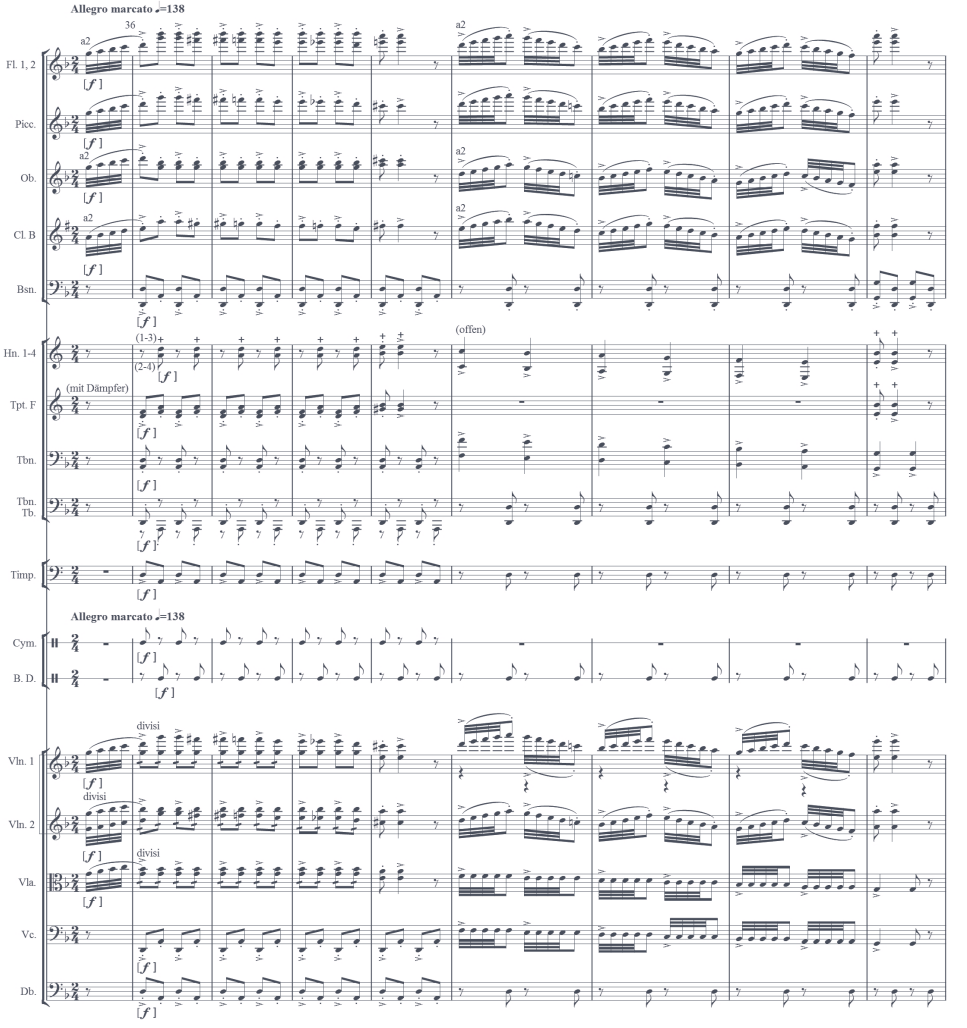
26 Both Seidl and Grieg wrote anacrusis semiquavers for clarinets in their inconvenient "bridge" register. This could be the result of incomplete knowledge of technical peculiarities of instruments or maybe the decision to use such register in order to convey *piano* anacrusis passage inconspicuously. However, in the *forte* episode (bars 31 and 35) semiquavers of clarinets are in the same register which is obviously not effective in this case.



Example 10a: Seidl's score of "Troldtog", bars 36–43. All parts except of melodic instruments are eliminated from the anacrusis bar.

designed more efficiently than in SS. String instruments are employed especially expressively; in SS their parts are comparatively scanty and featureless.

Calm and serene central section (B) was changed very little. Grieg lightened the texture only by changing the tessitura of some of its elements and made other slight corrections. Also he created more fluent and consequent descending of the pizzicato strings in the last bars (122–125) of the section. The third section of the piece repeats the first section verbatim.



Example 10b: Grieg's score of "Troldtog", bars 36–43. All parts except of melodic instruments are eliminated from the anacrusis bar.

In general, the "Troldtog" re-orchestrated by Grieg became more expressive, contrastive and instrumentally idiomatic. Yet Grieg changed Seidl's original score in a lesser extent in comparison with "Gangar" and "Notturno". The reasons of such restrained changes could be twofold. First of all it is likely that Grieg genuinely regarded Seidl's orchestration of this movement as more close to his own conception than orchestration of other movements. "Troldtog" demands a power of the full orchestra, therefore its character was more favourable for revealing the positive features of Seidl's orchestration style which appeared not so appropriate in other two movements. Even lyrical

middle section was orchestrated almost in a typical of Grieg manner by distributing melody among different instruments. On the other hand, the aforementioned quotation from Grieg's letter ("If only I could get certain orchestral things off my back [...]") indicates that he would had preferred not to waste his time for re-orchestrating instead of doing some more important work. So the least attention was paid to the movement of the suite which arose less discontent than other pieces orchestrated by Seidl. It can be presumed that both reasons took place.

Conclusions

It is understandable that Grieg excluded the "Bell Ringing" from *Lyric Suite*: this piece – according to Julius Röntgen, "apotheosis of fifths"[27] – seemed to him too original and even weird. However, frequently sounding fifths in the other three pieces (especially in "Gangar") seem to be a kind of preparation for the "apotheosis" of these intervals in the "Bell Ringing". The importance of fifths in op. 54 was observed by W. Dean Sutcliffe:

> *What all the pieces have in common, however, to an extent unusual even for Grieg, is an effective focus on the interval of a fifth.* [...] *"Gangar" features an exaggerated transition passage involving a circle-of-fifths progression, from mm.25 to 40.* [...] *It occurs at the climax of the piece, preceded by an enormous descending sequence of twenty-five measures.* [...] *The "March of the Trolls" features a horizontal ostinato of a fifth as well as further parallel movement* [...].[28]

Thus, the hypothetical retaining of the "Bell Ringing" in the final version of the *Lyric Suite* could help much to establish more obvious links between different movements of the work and to generalize the conception of the suite.

Grieg was a notorious master of subtle lyricism and landscape. "Notturno" might be characterised as a conspicuous example of this sphere of artistic images. Therefore in orchestration of "Notturno" the most subtle details can be found; they evidently reflect specificity of Grieg's orchestration in comparison with professional but essentially standard, more impersonal Seidl's orchestration. Another feature of Grieg's music – its vernacular character – is reflected in "Gangar" most evidently. The dramaturgy of timbres is one of the most important means of overall design in both pieces. The form of "Troldtog" is the most concise and clearly defined therefore its dramaturgical conception is fairly unequivocal and leaves less space for creative variety.

The comparative analysis of two orchestral versions of three pieces from Grieg's op. 54 revealed the differences between habitual scholar German orchestration style at the end of the 19th century represented by Anton Seidl's score and a manner of Grieg's orchestration. Grieg's orchestration first of all is based upon the preference of pure colours, also more prominent contrasts of timbres and dynamics in comparison with Seidl's orchestration. Also Grieg's texture in most episodes is clearer and its layers are

27 Benestad and Schjelderup-Ebbe, *Edvard Grieg: The Man and the Artist*, 317.
28 Sutcliffe, "The Linguistic Grieg's Fifth," 179.

better defined. Subtle, colourful and even refined timbres in "Notturno" (including the application of the solo violin) imply that Grieg's orchestration in *Lyric Suite* is even more "Wagnerian" than orchestration of the "true Wagnerian" Seidl (Example 9).[29]

Other manifestations of Grieg's advantage in creating distinct characters with the help of instrumental resources are numerous. Seidl did not consider the folk hue of the theme in "Gangar", meanwhile Grieg imitated folk instrument in a stylized manner by using the clarinet (Example 1). An expressive "barbaric" character of *forte* horns and playful dialogs of the clarinet and the oboe (Example 2) were applied by Grieg, but not by Seidl. Seidl's orchestration on the one hand and Grieg's orchestration on the other reflect the differences between the orderly craftsmanship and skilful creativity in orchestration.

The analysis revealed that the difference between the two versions of orchestration lies not only in distinctions between two different attitudes towards the usage of orchestral colours. Equally significant is the treatment of timbres in the course of the development of music, i.e. the dramaturgy of the composition. Grieg's favourite dialogic distribution of thematic material, usually between woodwind instruments and violins, suggest to a listener to treat timbres as anonymous but picturesque characters of the musical action. Individuality of the themes and their colouring generates fluent and interesting plot of creation. Thus the mono-timbre sound of the original piano version (and in many cases the prolonged usage of a single timbre in Seidl's score) is replaced with the colourful interaction between "heroes" of the movement, as in the dialogic episodes of "Gangar" (Example 2) and "Notturno" (Example 7). Obviously the scheme:

solo woodwinds
individuality
multi-characters } → generalisation/communality (usually embodied by violins)

seems fairly typical of the dramaturgy of Grieg's orchestral scores in later period of his creative biography[30] (especially in the *Symphonic Dances*, 1898). It could be generalised that the development of music material which affects the overall orchestral design of Grieg's compositions is often based on the *dialogic (polylogic) non-conflict type of the musical dramaturgy*. While the non-conflict dramaturgy can be obviously traced in many of Grieg's piano works (including op. 54), the dialogic principle can be revealed first of all in the context of orchestral embodiment.

Thus the most important items of differences between Seidl's and Grieg's scores are as follows.

29 The assumption that Seidl's own orchestration style was not actually of Wagnerian type in spite of his Wagnerian conducting practice could be regarded as a subsidiary outcome of this research.

30 *Lyric Suite* belongs to the last period of Grieg's orchestral style when the composer wrote some of his most important creations for full symphony orchestra. The author of this article discerned the periods of Grieg's orchestral style in his article: Rytis Urniežius, "The Development and Periods of Edvard Grieg's Orchestral Style," *Studia UBB Musica* 2 (2018): 165–186, doi:10.24193/subbmusica.2018.2.13.

1. Priority of pure timbres against mixed timbres characterize the style of Grieg's orchestral compositions. Grieg employs sonorous registers of instruments and specificity of articulation more efficiently than Seidl. Treatment of instruments (especially strings) in many episodes of Grieg's score is more idiomatic than in Seidl's version.
2. Grieg often distributes the music material according to the dialogical principle, meanwhile Seidl prefers longer passages coloured in one and the same timbre. This principle, however, does not prevent Grieg from starting and ending the themes embodied in certain timbres consequently and logically. This feature reveals the trait of Grieg's orchestration which was not emphasized by the researchers earlier: his orchestral dialogs (as well as monologues and polylogues) are subjected to the anonymous personification. Prolonged usage and repetitions of timbres raise an impression of certain characters-without-names who act in the dramaturgy of a certain episode or a whole creation. Thus Grieg creates a character or a set of characters without addressing to the means of program music.
3. Grieg's sense of balance, which is manifested in distributing the different plans of the texture, ensures that each structural element would be perceived by listeners. Thus the depth of the texture – the third dimension of the sounding music alongside with horizontal and vertical dimensions – is successfully created.
4. The mastery of orchestration in *Lyric Suite* can be compared with the orchestration of the *Symphonic Dances*. Both creations are representatives of fully mature style of late Grieg.

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POVZETEK

Griegova *Lirična suita* prinaša orkestracijo štirih stavkov iz Griegovih *Liričnih skladb*, op. 54, in je ena zadnjih orkestrskih del skladatelja. Trije od teh štirih stavkov obstajajo v dveh orkestrskih različicah. Prvo je leta 1895 ustvaril Anton Seidl, drugo med letoma 1904 in 1905 sam Grieg. To je edino Griegovo delo, ki obstaja v dveh orkestracijah, torej skladateljevi in izpod peresa drugega orkestratorja. Pojavijo se, denimo, naslednja vprašanja: zakaj Grieg ni bil zadovoljen s Seidlovo orkestracijo in se je odločil za ponovno orkestracijo teh skladb, katere elemente je Grieg v slednji spremenil in zakaj. Cilj pričujoče raziskave je izpostaviti edinstvene lastnosti Griegovega orkestrskega sloga v poznem obdobju skladateljevega življenja, in sicer na osnovi primerjave s Seidlovo orkestracijo.

Primerjalna analiza je pokazala razlike med običajnim nemškim orkestrskim slogom ob koncu 19. stoletja, ki ga predstavlja Seidlova partitura, in med Griegovim načinom orkestracije. Razvidno je postalo, da imamo na eni strani opravka s Seidlom kot predstavnikom zglednega orkestralnega obrtništva na eni strani in Griegom kot mojstrom orkestrske ustvarjalnosti na drugi. Griegova orkestracija temelji na izboru čistih barv, močnejših kontrastov barvnih tonov in dinamik, jasnejši teksturi in njenih plasteh. Prav po teh lastnostih se Griegova partitura razlikuje od Seidlove. Subtilna liričnost ob predstavljanju krajin in ljudski značaj glasbe sta značilna za Griegovo delo. Prav tako pa ju je mogoče identificirati v njegovem orkestrskem slogu: Griegova orkestracija se v celoti sklada z glasbenim materialom. Varianti se med seboj ne razlikujeta le v načinu uporabe orkestrskih barv, temveč je enako pomembno tudi to, kako skladatelja uporabljata barve tonov, medtem ko se glasba razvija, torej v dramaturškem poteku kompozicije. Razvoj glasbenega materiala, ki vpliva na celostno oblikovanje Griegove orkestracije, bi lahko pripisali dialoškemu nekonfliktnemu tipu glasbene dramaturgije. Dialoško razporejanje tematskega materiala, običajno med pihali in violinami, poslušalcu sugerira, naj barve tonov obravnava kot anonimne, a obenem slikovite značaje glasbenega dogajanja. Individualnost tem in njihova obarvanost ustvarjajo tekočo in zanimivo zgodbo glasbene stvaritve.