JEAN SIBELIUS
(1865-1957)

[Stücke, kl op. 58]

Zehn Klavierstücke
Ten Piano Pieces
op. 58

(25)
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Vorwort

Daß Jean Sibelius nach eigenen Worten – *„Ich selbst bin ein Mann des Orchesters."* – kein ausgesprochener Klavierkomponist war und an diesem Instrument auch kein besonderes Interesse bekundete, ist bekannt und häufig zitiert. Umso erstaunlicher erscheint der Umstand, daß das Œuvre neben den Symphonien, symphonischen Dichtungen und anderen Werken verschiedenster Gattungen auch viele Klavierkompositionen umfaßt. Meist handelt es sich um kürzere Stücke, die Sibelius zu kleinen Sammlungen gruppierte. In diesen Klavierwerken prägte der finnische Komponist einen eigenen Stil, der eher impressionistisch als spätromantisch gefärbt ist. Transparenz, archaische Einfachheit, mitunter reduziert bis zur Zweistimmigkeit, sind hervorstechende Eigenschaften der kleinen Klavierstücke. Die subtile musikalische Gestaltung – nicht die technische Fingerfertigkeit – wird dann in diesen formal wohl ausgeloteten Charakterstücken besonders gefordert.

Die vorliegenden „Zehn Klavierstücke" op. 58 entstanden 1909, zeitgleich zu Sibelius' einzigem Streichquartett „Voces intimae" und zwischen der dritten und vierten Symphonie. Sind die Klaviersammlungen „Bagatelles" op. 34 und „Pensées lyriques" op. 40 überwiegend durch charaktervolle Tanzsätze gekennzeichnet, so wendet sich Sibelius in op. 58 mit Titeln wie „Der Hirt" (Nr. 4), „Des Abends" (Nr. 5), „Fischerlied" (Nr. 8) und „Sommerlied" (Nr. 10) stärker der programmatisch orientierten Aussage zu. Daß dies für Sibelius keinesfalls bedeutete, nun Miniaturhandlungen in rhapsodisch freier Form zu vertonen, wird beim näheren Hinsehen offenkundig. Die geschlossene Anlage bleibt bestimmend, doch die beschauliche abendliche Atmosphäre von Nr. 5 z. B. erweist sich als trügerisch. Ruhig schwingt der Anfangsabschnitt aus – mit einer enharmonischen Verwechslung gelangt Sibelius nach Cis-dur, und von dort aus nimmt eine beschleunigte harmonische Entwicklung ihren Ausgang. Beinahe unversöhnt stehen am Ende die inzwischen akkordisch bzw. einstimmig geführten Kreuztonarten gegen die Rahmentonart f-moll. „Des Abends" mag als Musterbeispiel für die häufig unterschätzte Klavierkunst von Jean Sibelius gelten, mit knappen kompositorischen Mitteln zu einer prägnanten, unverwechselbaren Aussage zu gelangen.

Wer sich auf weitere Entdeckungsreise durch die Klaviersammlung op. 58 begibt, wird andere erstaunliche Details finden. Hingewiesen sei abschließend auf die beinah barock anmutende Motorik, die sonst in den Klavierwerken von Jean Sibelius weniger exponiert wird, oder auf die homogen gruppierten Tonarten in den letzten fünf Stücken, die der zweiten Hälfte von op. 58 einen suitenhaften Charakter verleihen.

Die „Zehn Klavierstücke" op. 58 erschienen 1910 als Einzelausgaben in der Edition Breitkopf (EB 3201–3210) und werden nun erstmals als Sammelband vorgelegt.

Wiesbaden, Frühjahr 1991 Frank Reinisch

Preface

Jean Sibelius was not a fervent composer of piano works, a fact that is well known and often mentioned. He professed no great interest in this instrument, admitting, in his own words, that he was *a man of the orchestra*. It is thus all the more surprising that besides the symphonies, symphonic poems and variety of other genres represented in his oeuvre, one should also find so many piano works. They are generally short pieces which the Finnish composer grouped together into little collections. Sibelius gave these piano pieces the stamp of his own original style, whereby Impressionism tends to prevail over late Romanticism. The outstanding qualities of these formally well-balanced character pieces are transparency and an archaic simplicity, which is occasionally trimmed down to a two-part texture. They demand above all a subtle musical shaping, not technical proficiency.

These "Ten Piano Pieces" Op. 58 were composed in 1909, contemporaneously with Sibelius' only string quartet, "Voces intimae", and between the third and fourth symphonies. Whereas the preceding piano collections "Bagatelles" Op. 34 and "Pensées lyriques" Op. 40 are characterized chiefly by their temperamental dance movements, in Opus 58 Sibelius relies more heavily on programmatic suggestion by giving the pieces titles like "The Shepherd" (No. 4), "In the Evening" (No. 5), "Fisherman's Song" (No. 8), and "Summer Song" (No. 10). The programmatic component does not mean, however, that Sibelius created rhapsodically free miniatures. A closer look will reveal that the closed formal structure holds sway. Nevertheless, the contemplative evening atmosphere of a piece like No. 5, for example, can turn out to be deceptive. The opening section veers out calmly, arriving at C sharp major through an enharmonic modulation, which gives rise to an accelerated harmonic development. At the end, the sharp keys, with their chordal or monophonic material, remain more or less unreconciled with the framing key of F minor. "In the Evening" can be considered an ideal example of Jean Sibelius' frequently underestimated pianistic talent, his art of achieving a striking, unmistakable statement with succinct compositional means.

Whoever penetrates deeper into the piano collection Op. 58 will discover other amazing details. For example, the almost Baroque-sounding motoric rhythms, which are otherwise not so pronounced in Sibelius' piano works, or the homogeneously arranged keys of the last five pieces, which confer a suite-like character to the second half of Op. 58.

The "Ten Piano Pieces" Op. 58 were issued singly in the Edition Breitkopf (EB 3201–3210) in 1910 and are presented here for the first time in an album.

Wiesbaden, Spring 1991 Frank Reinisch

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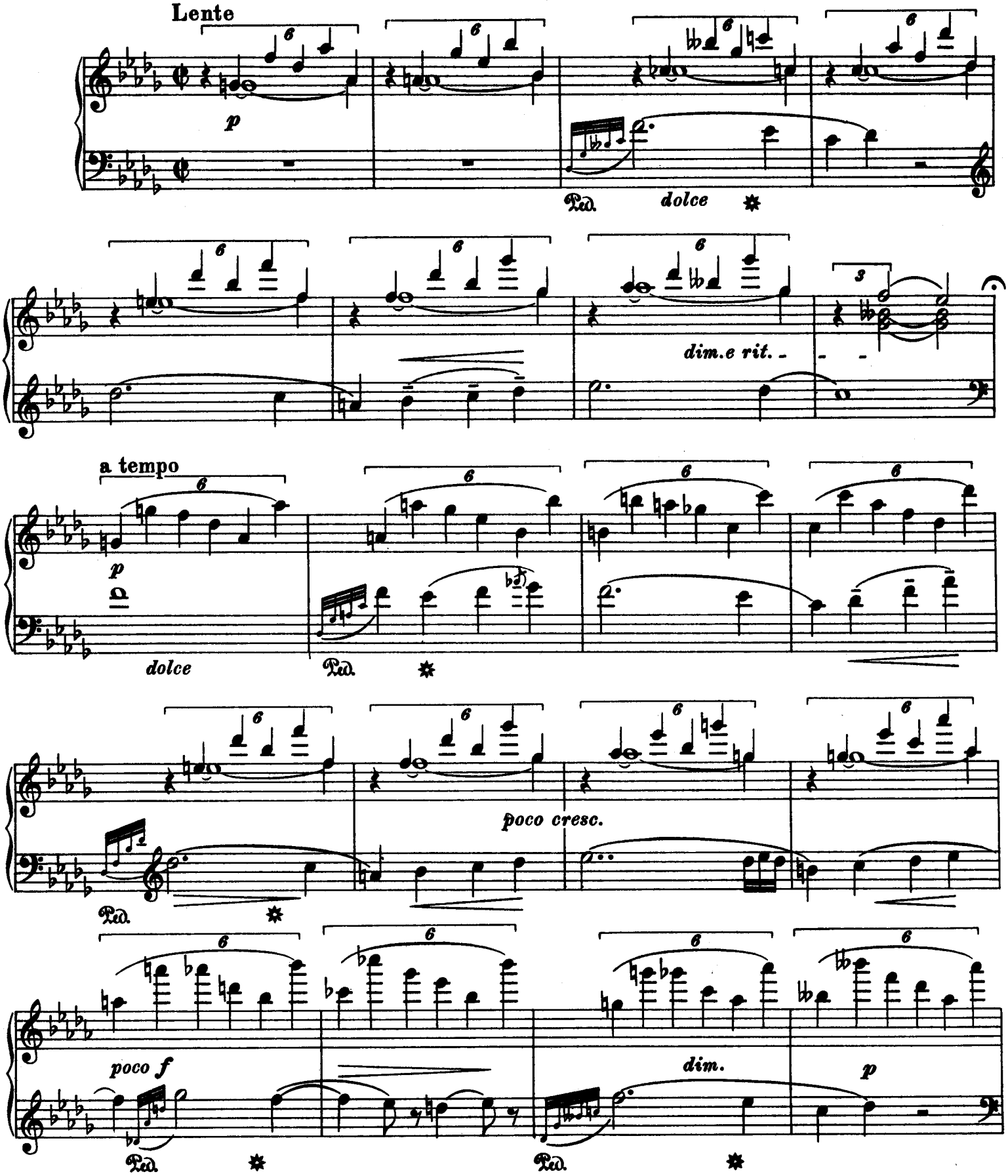
1 Rêverie



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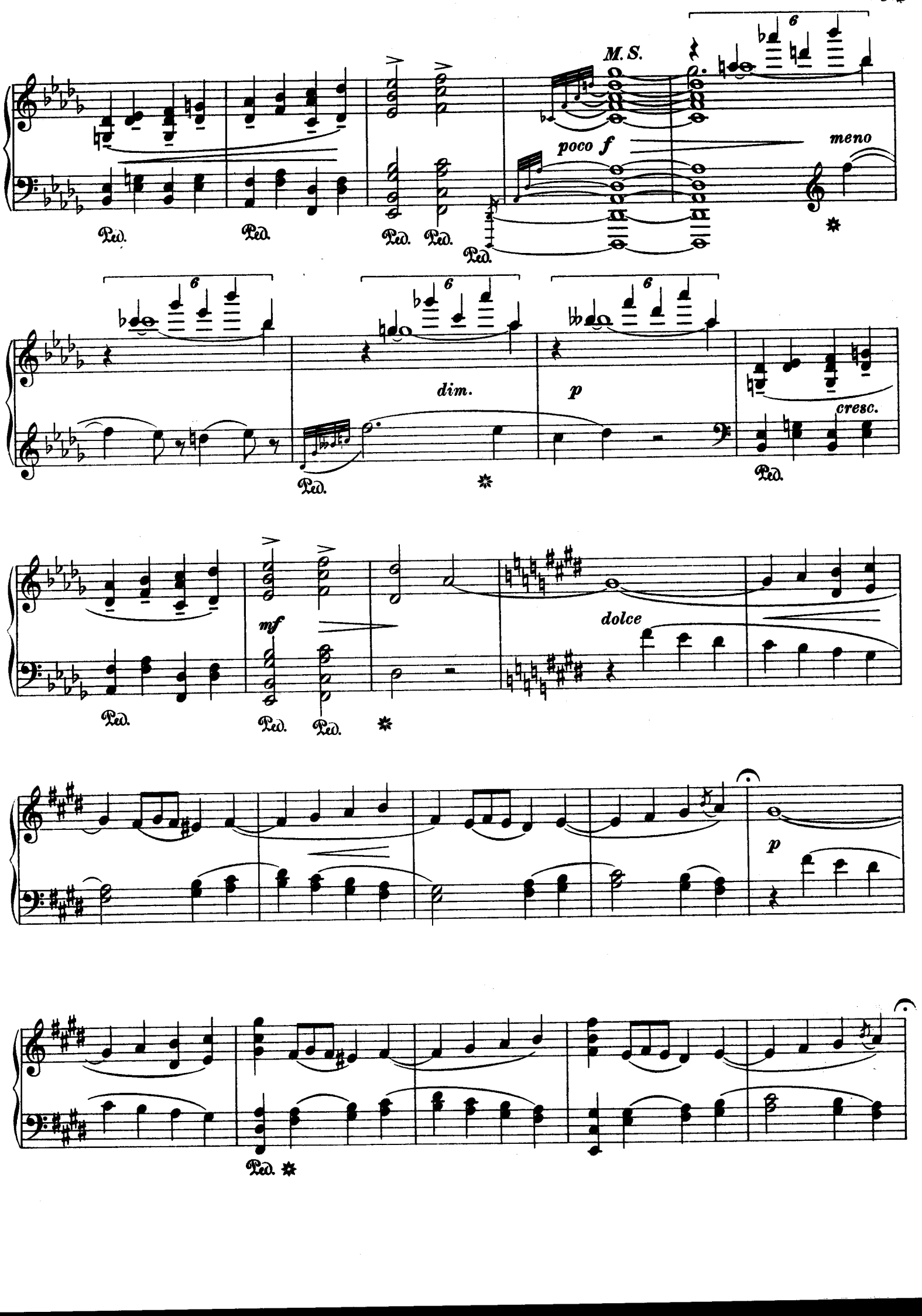
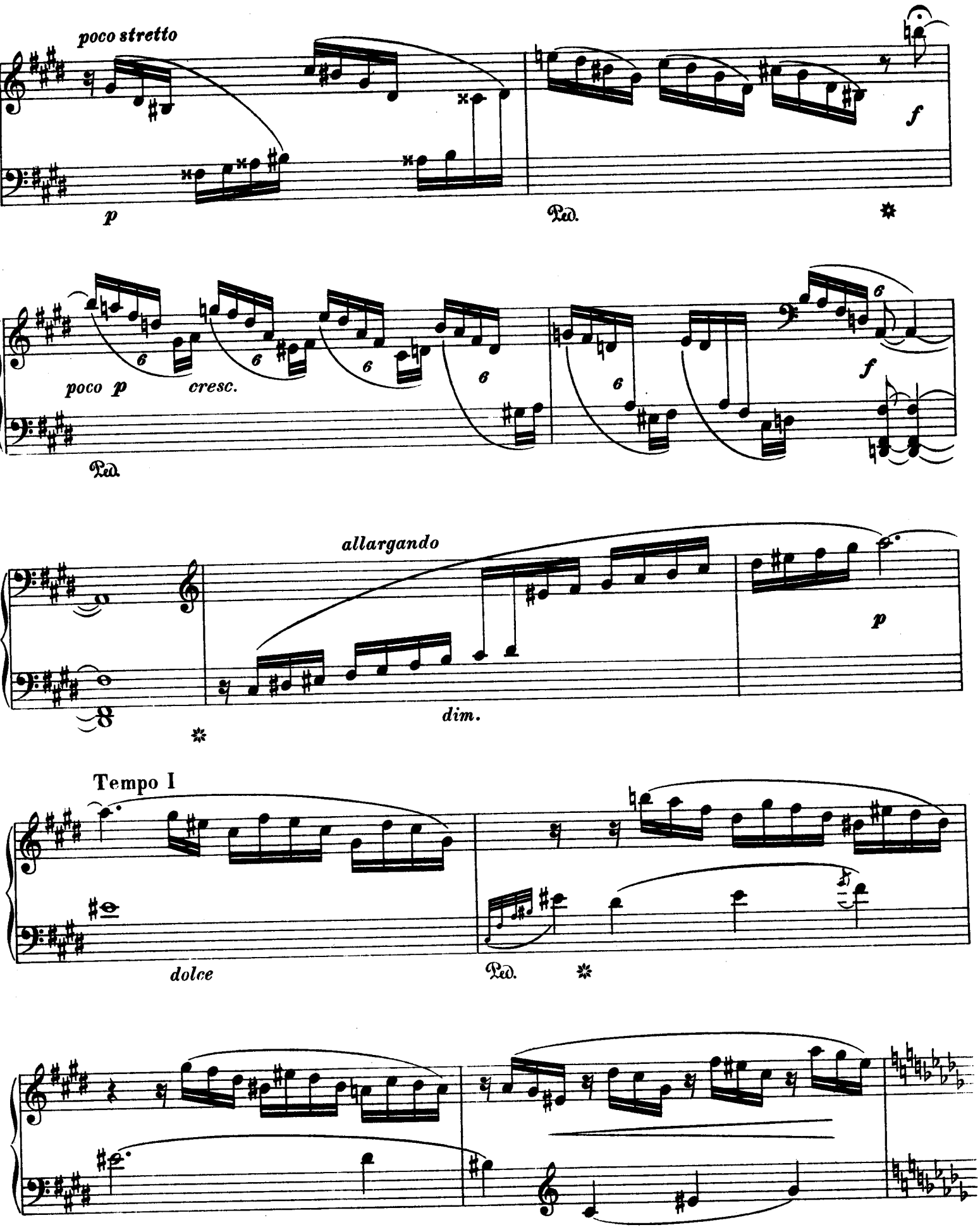
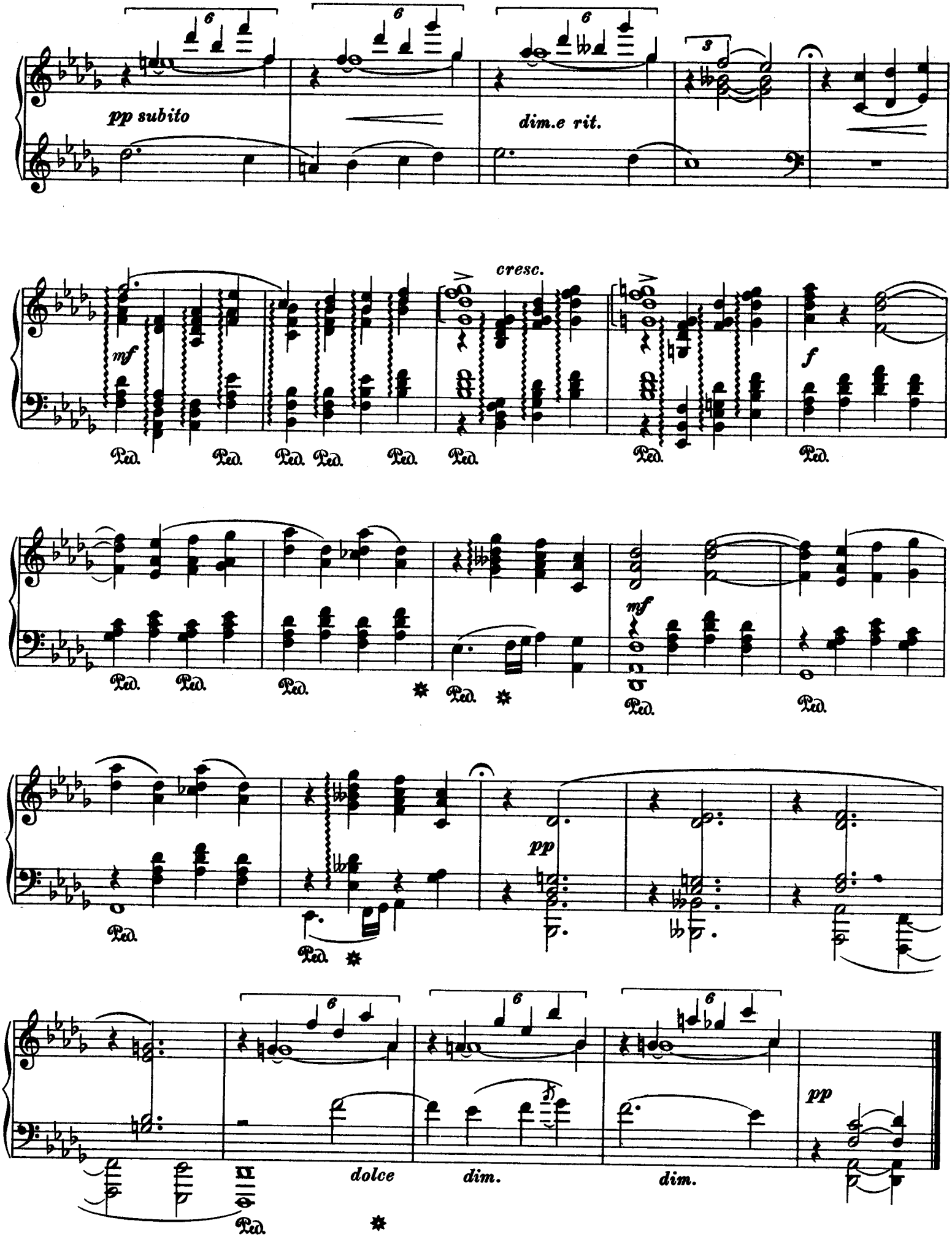
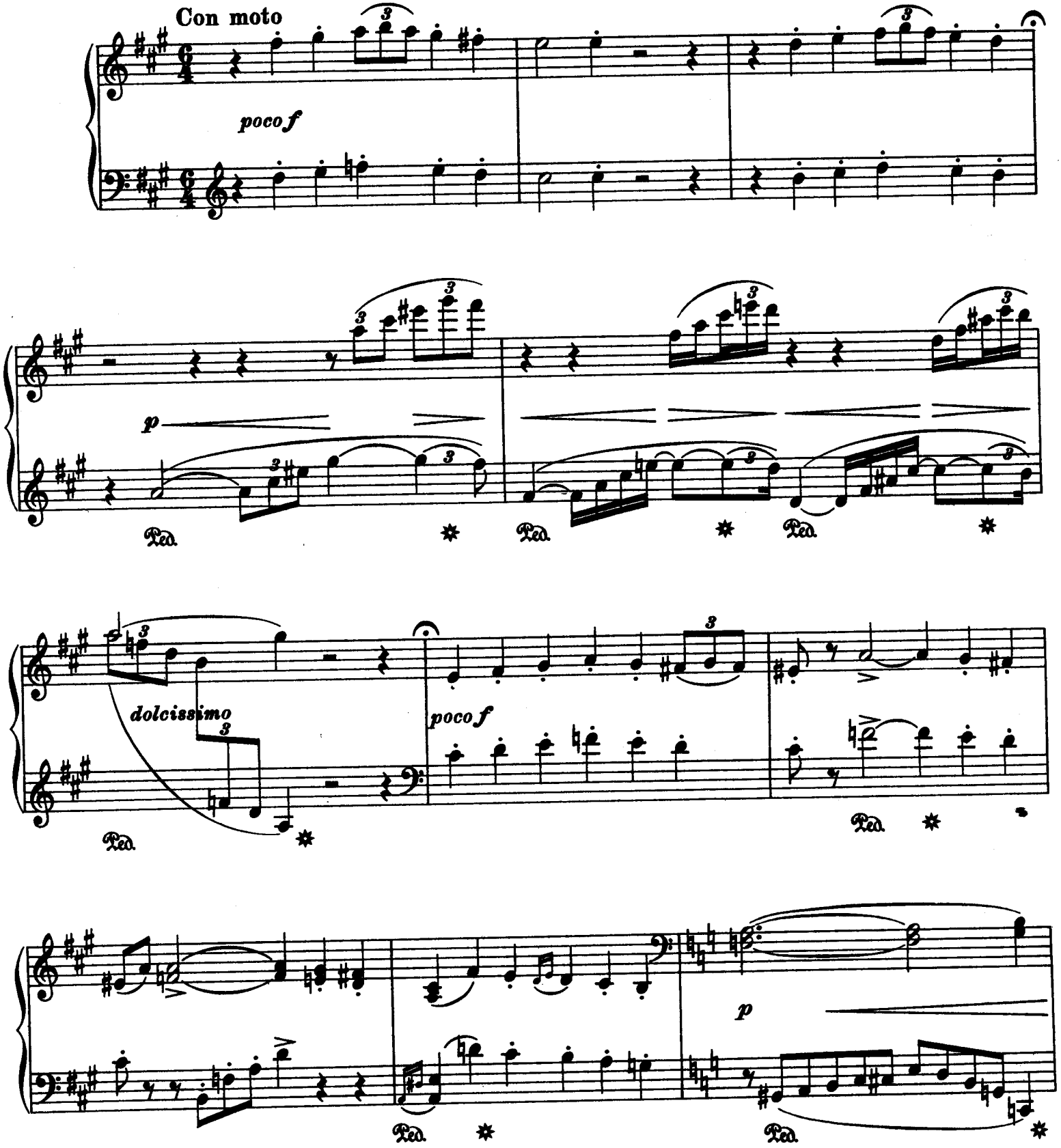
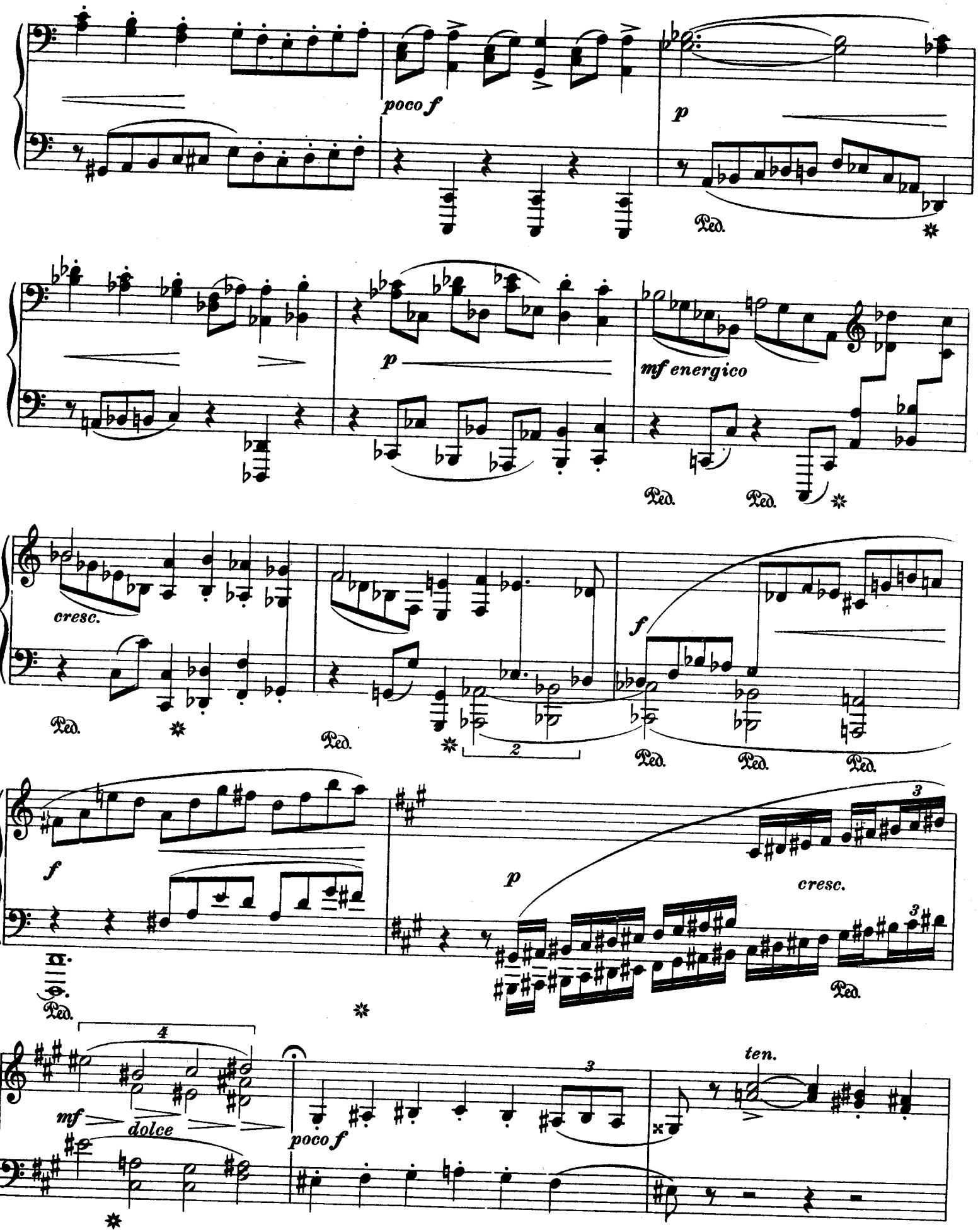

M.S.
poco f
meno
Ped.
6
dim.
p
cresc.
mf
dolce

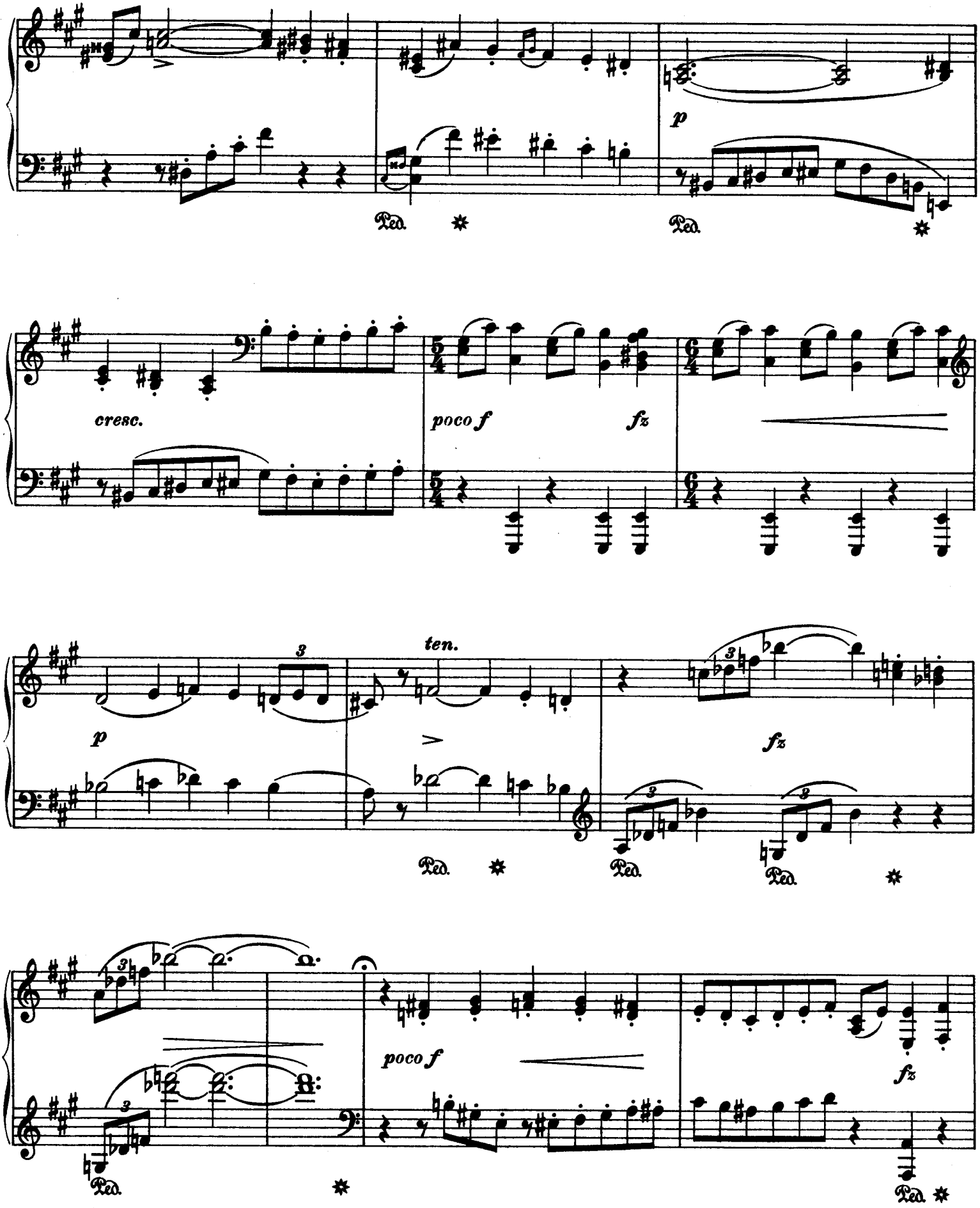

poco stretto
p
Ped.
f
poco p
cresc.
Ped.
f
allargando
dim.
p
Tempo I
dolce
Ped.

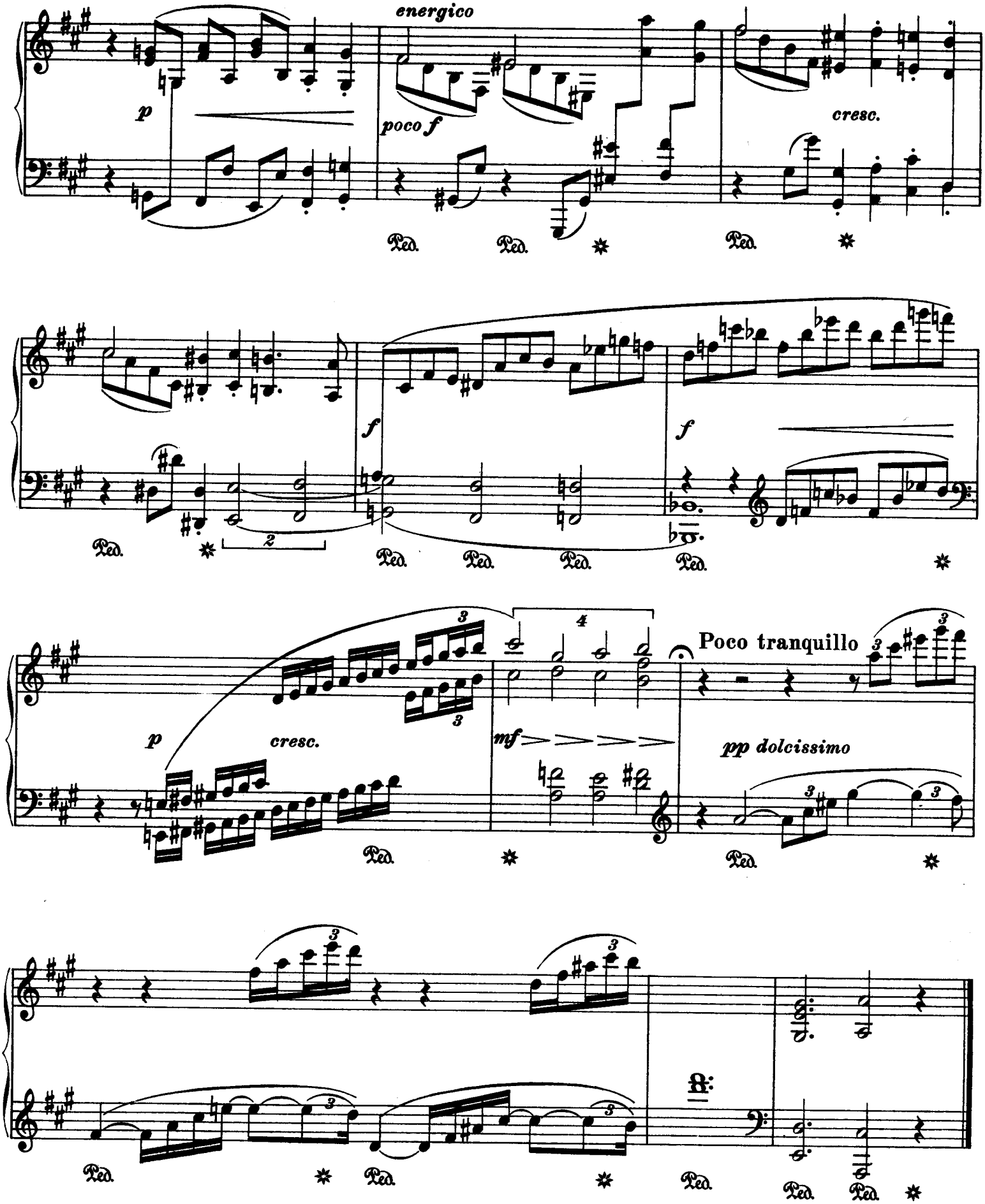

pp subito
dim.e rit.
cresc.
mf
f
Ped.
mf
pp
dolce
dim.
dim.
pp

2 Scherzino

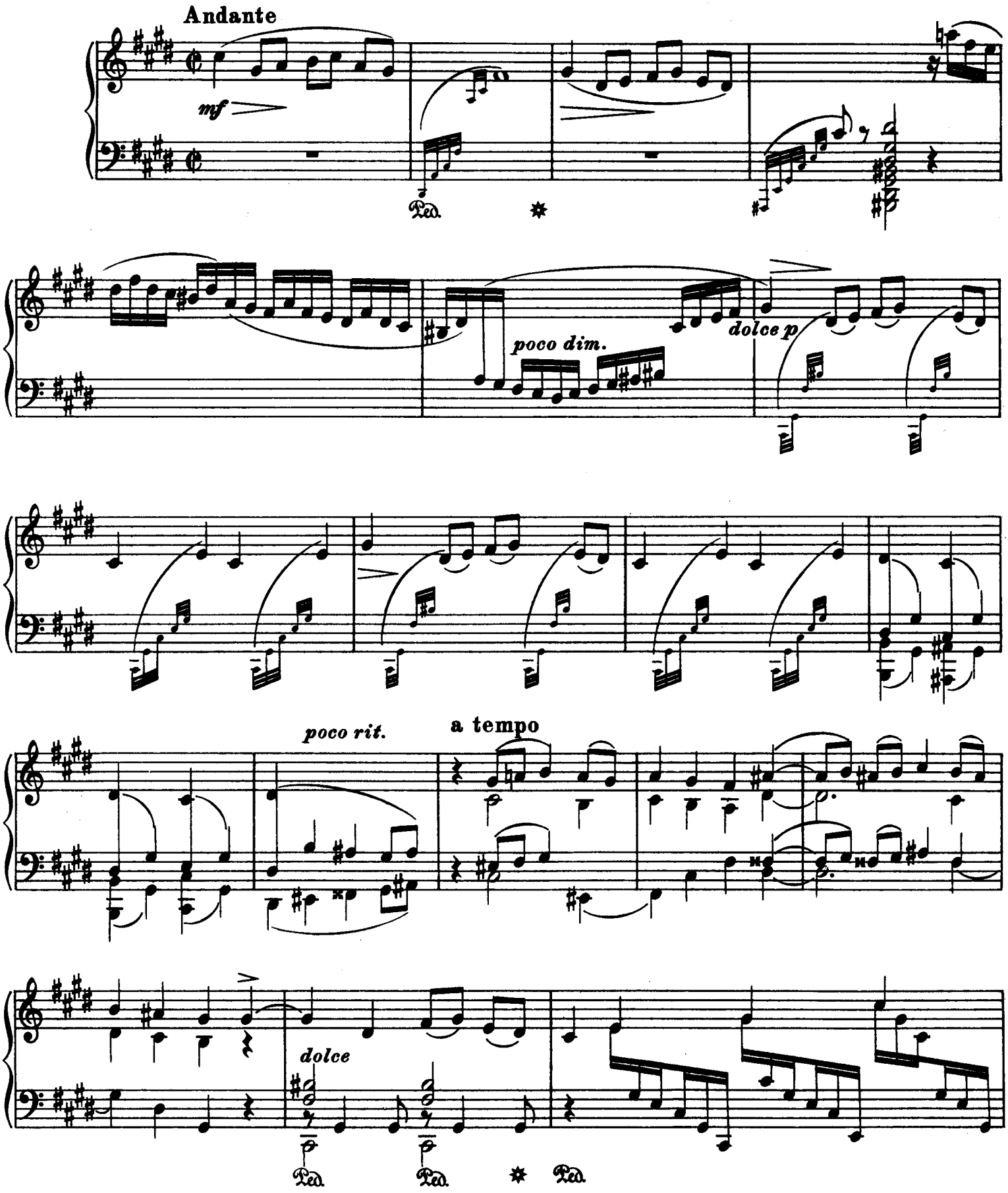


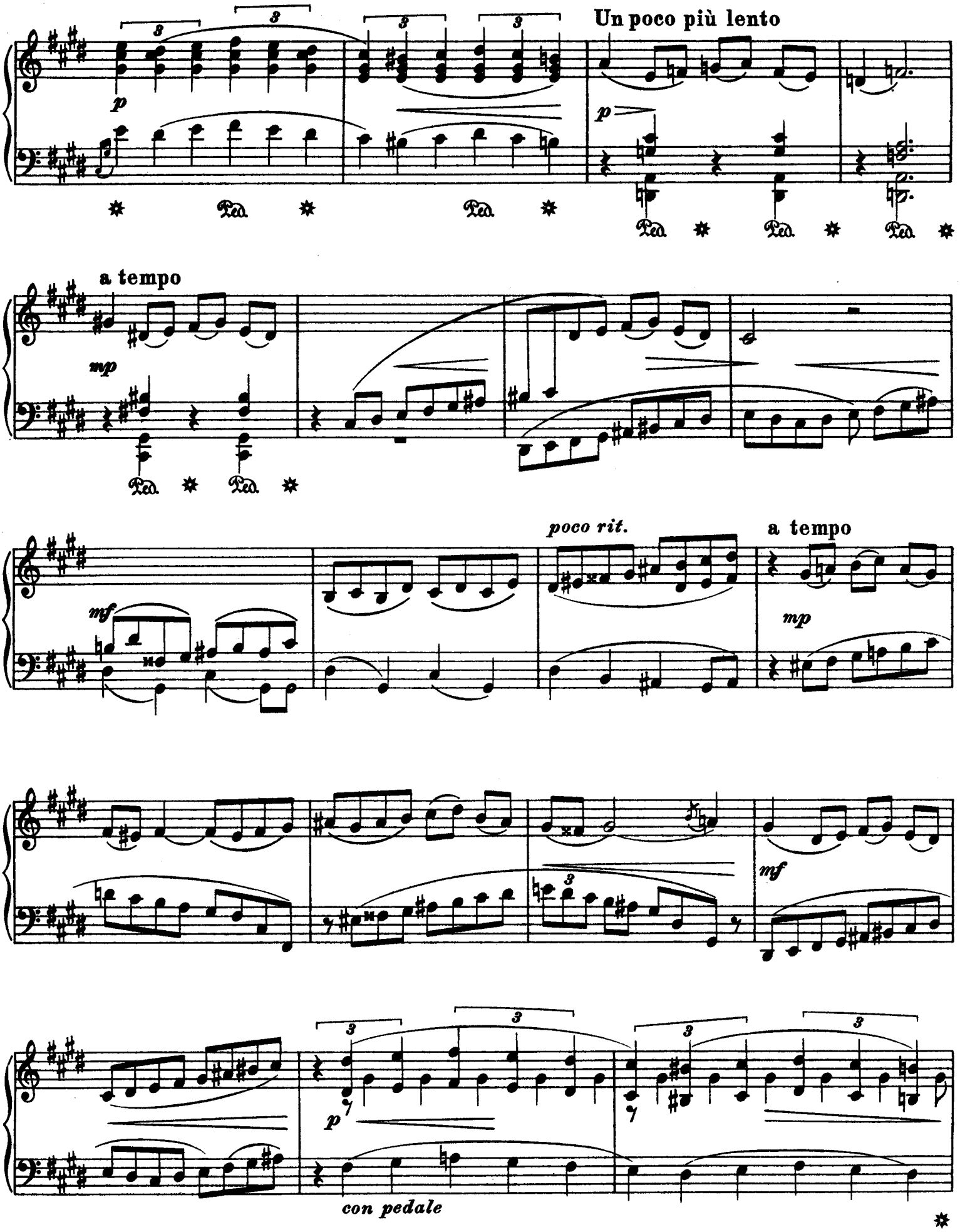

poco f
p
Ped.
p
mf energico
Ped.
Ped.
cresc.
Ped.
Ped.
f
Ped.
Ped.
Ped.
f
Ped.
p
cresc.
Ped.
mf
dolce
poco f
ten.

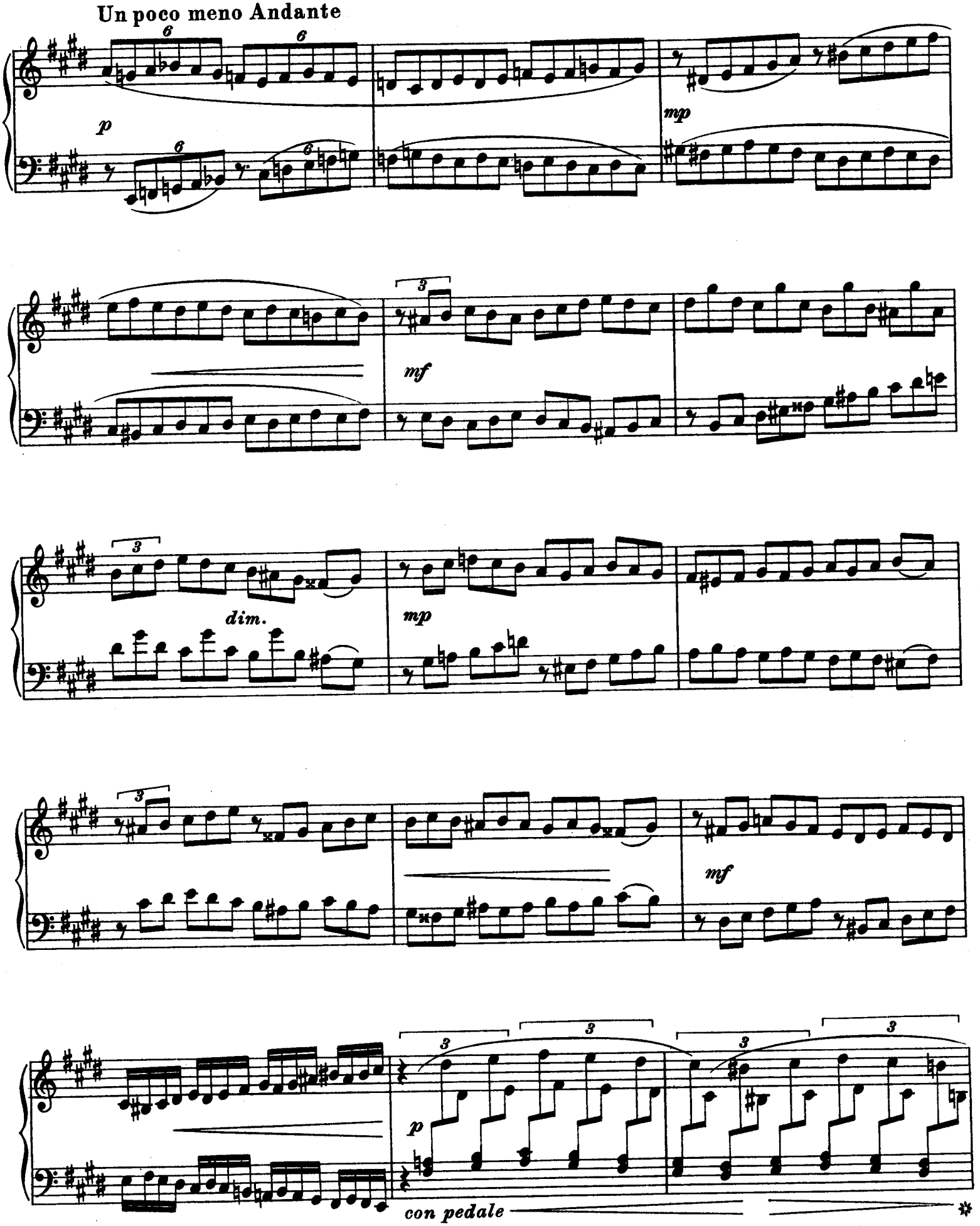

p
Ped.
Ped.
cresc.
poco f
fz
ten.
p
fz
Ped.
Ped.
Ped.
poco f
fz
Ped.
Ped.

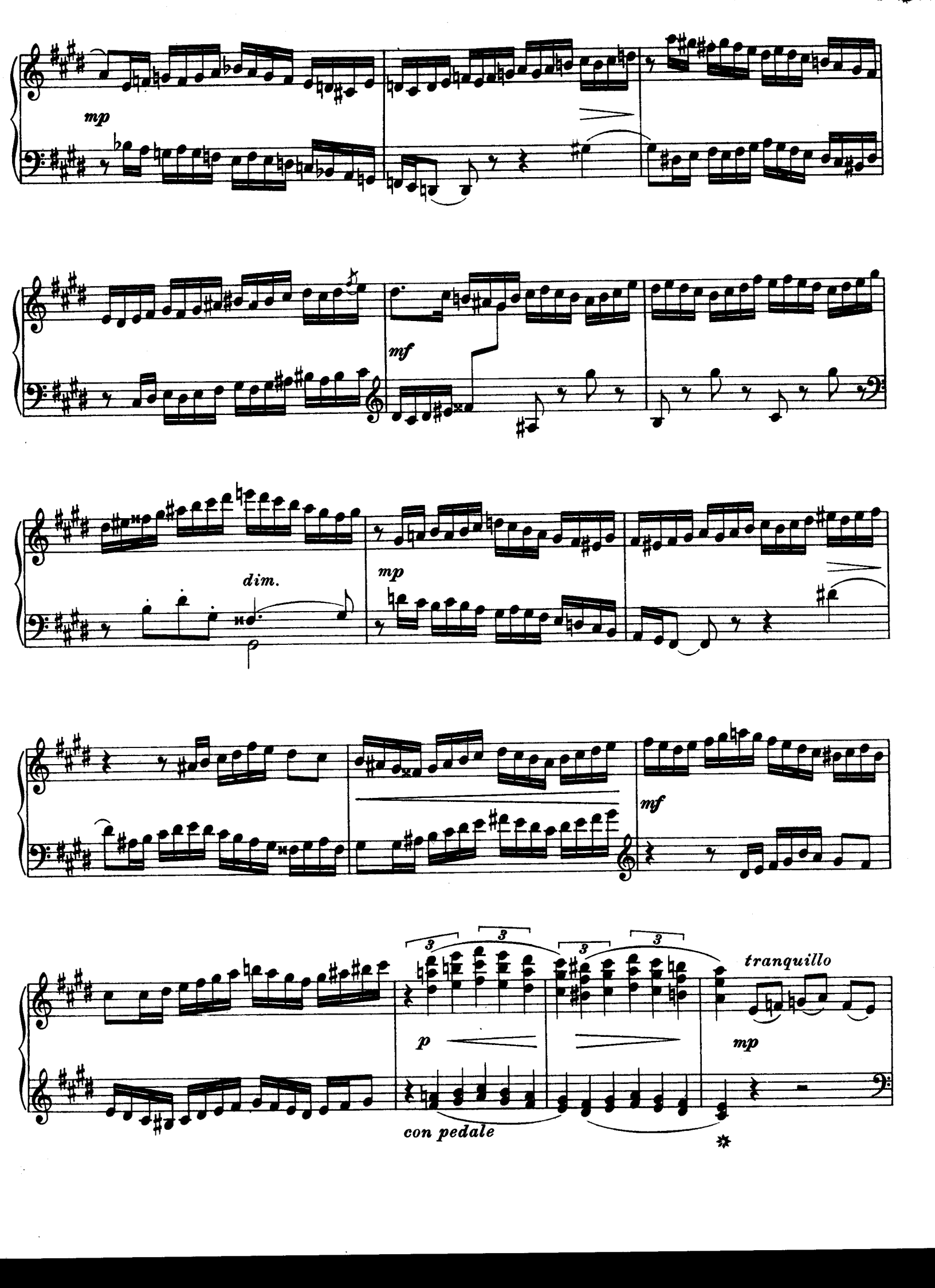

energico
p
poco f
cresc.
Ped.
f
Poco tranquillo
mf
pp dolcissimo

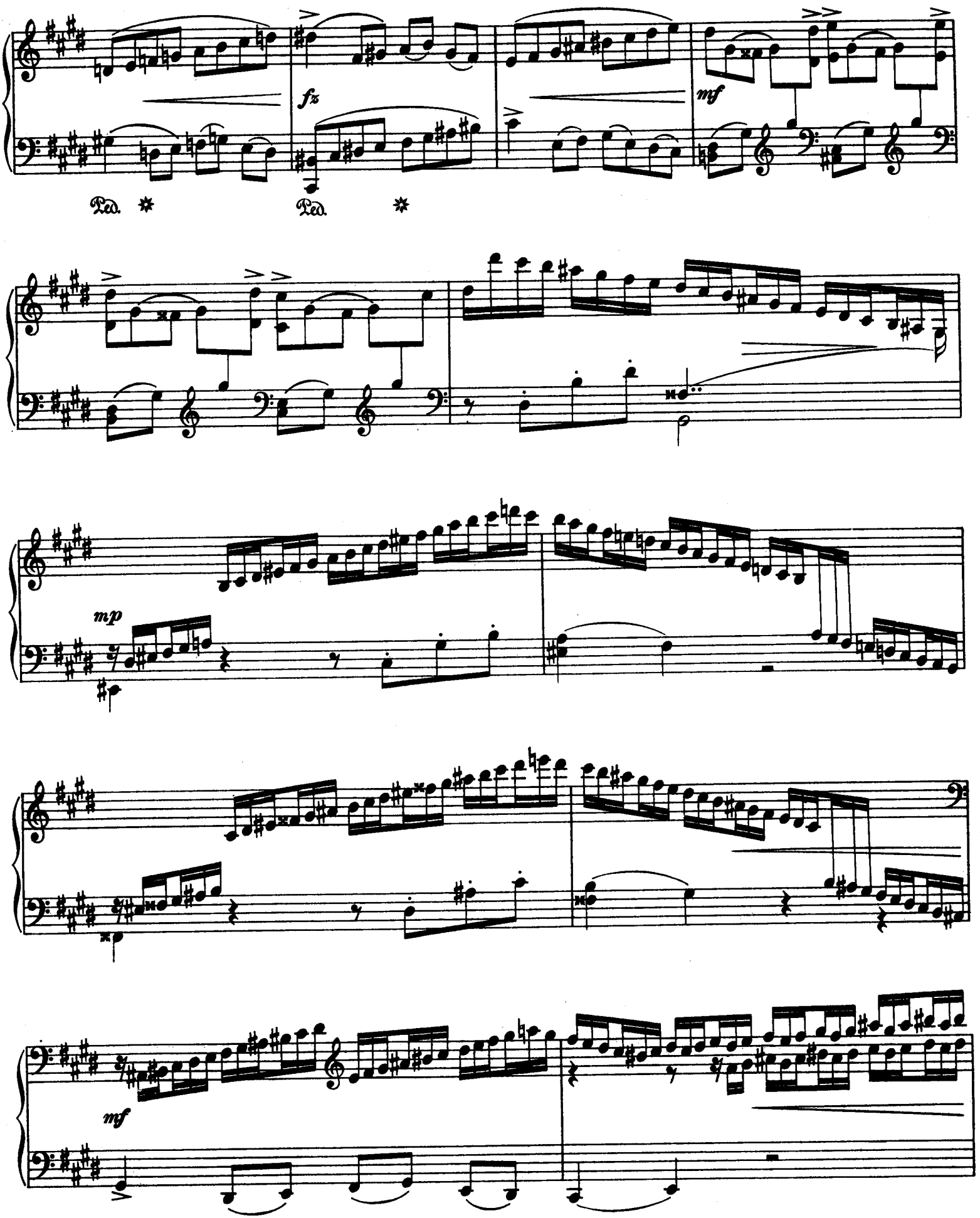
3 Air varié

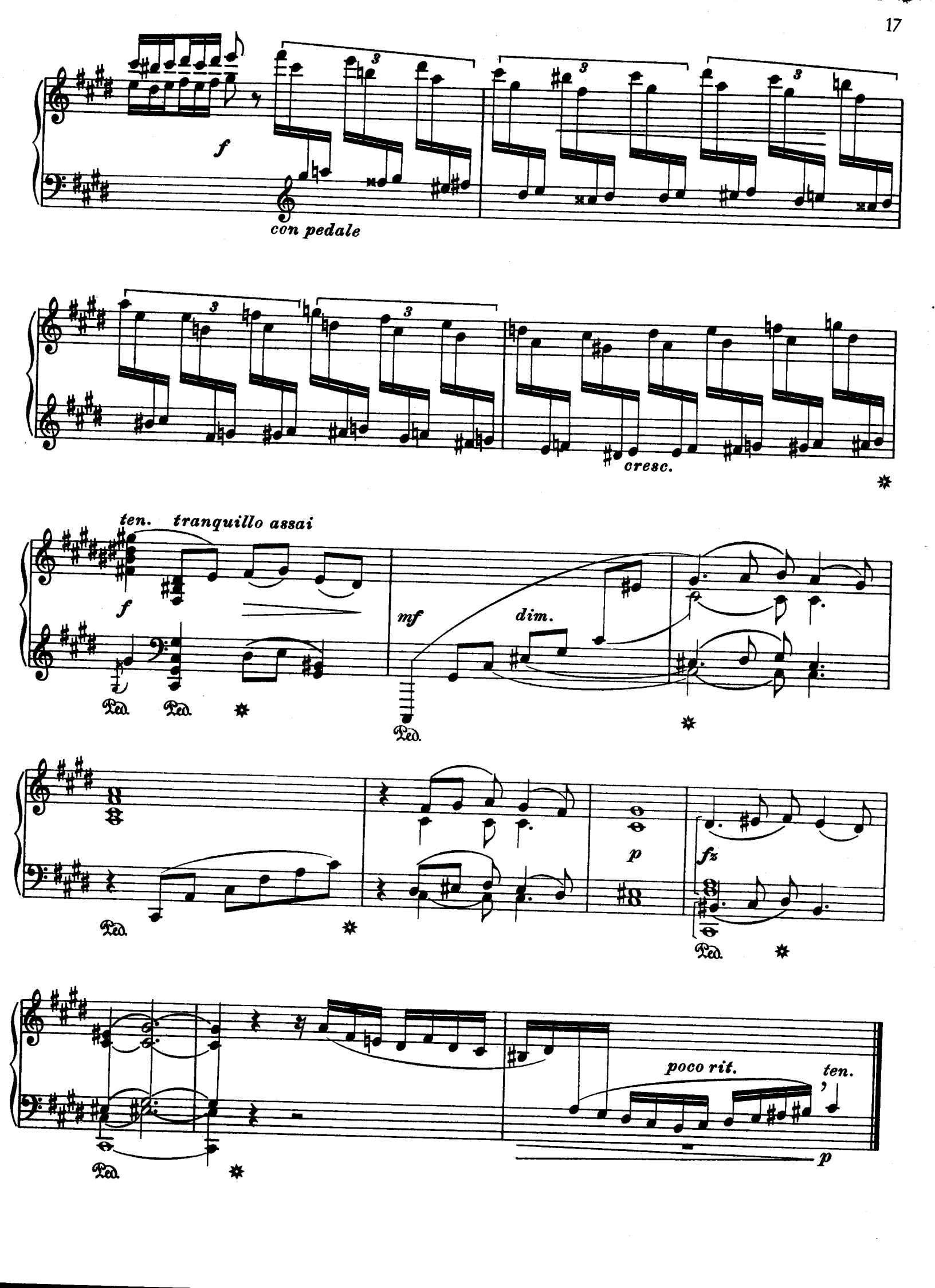

Andante
mf
Ped.
poco dim.
dolce p
poco rit.
a tempo
dolce
Ped.
Ped.
Ped.


Un poco più lento
a tempo
poco rit.
a tempo
con pedale


Un poco meno Andante
p
mp
mf
dim.
mp
mf
p
con pedale

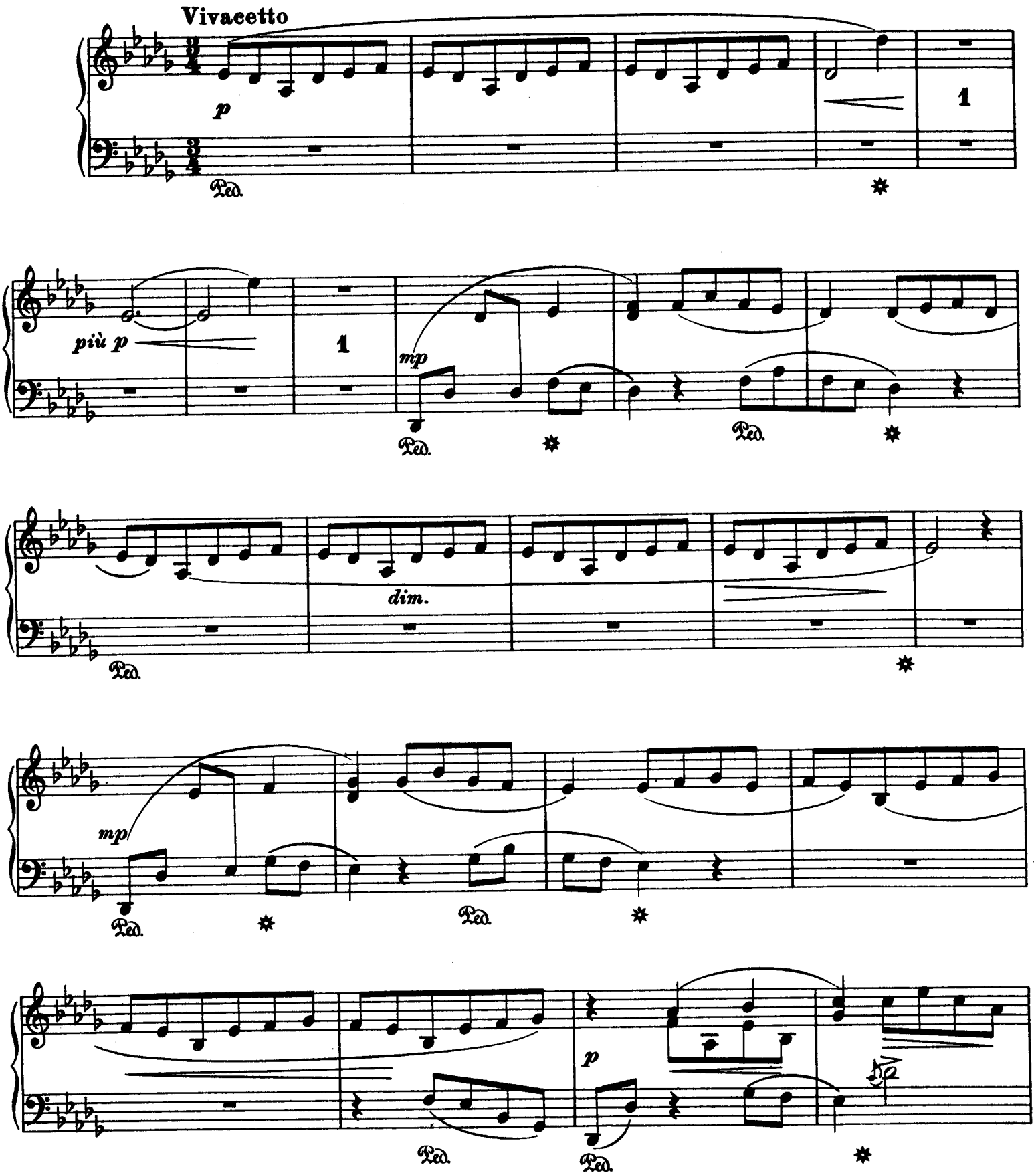

mp
mf
dim.
mp
mf
3
3
3
3
p
mp
tranquillo
con pedale

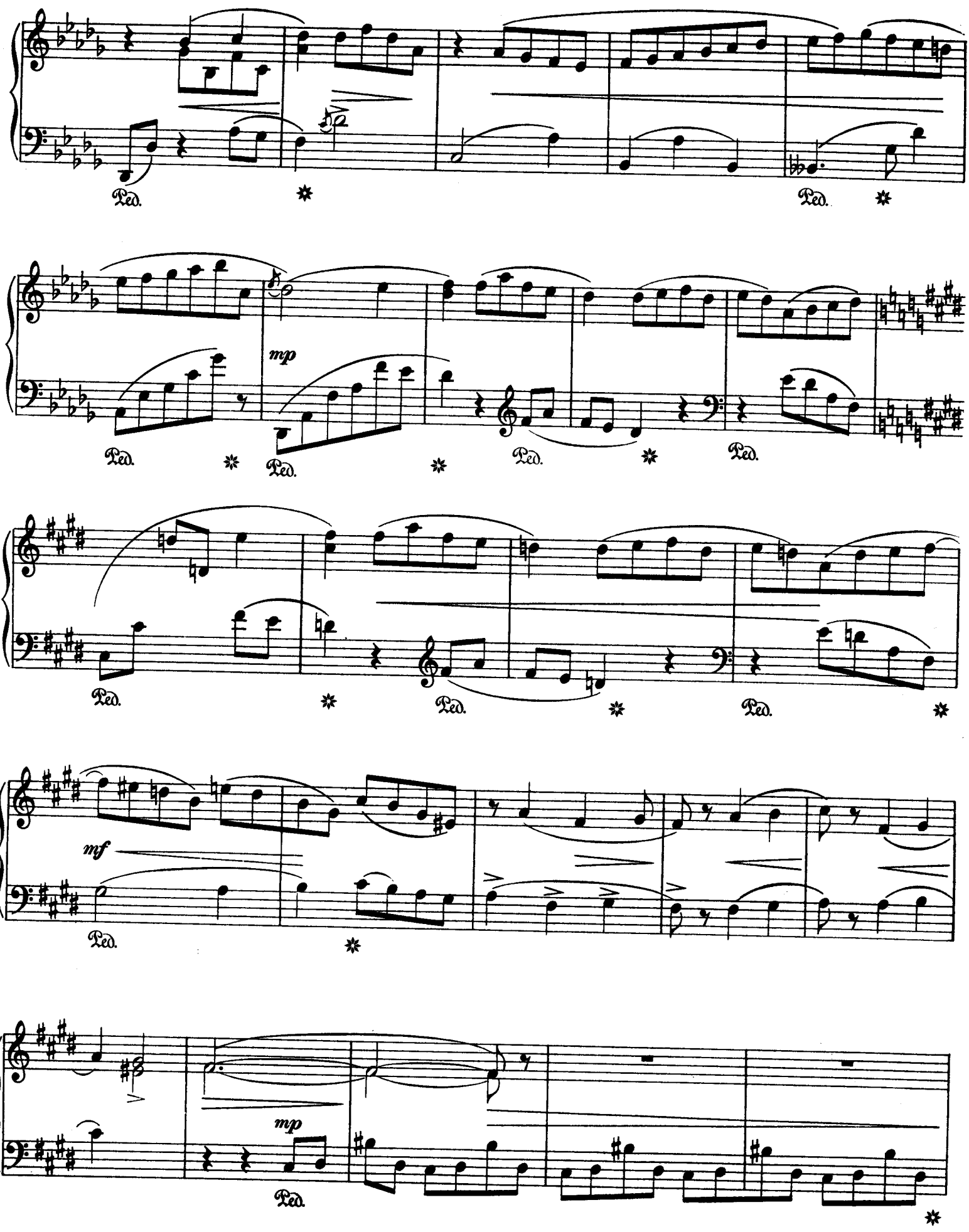

fz
mf
Ped.
Ped.
mp
mf

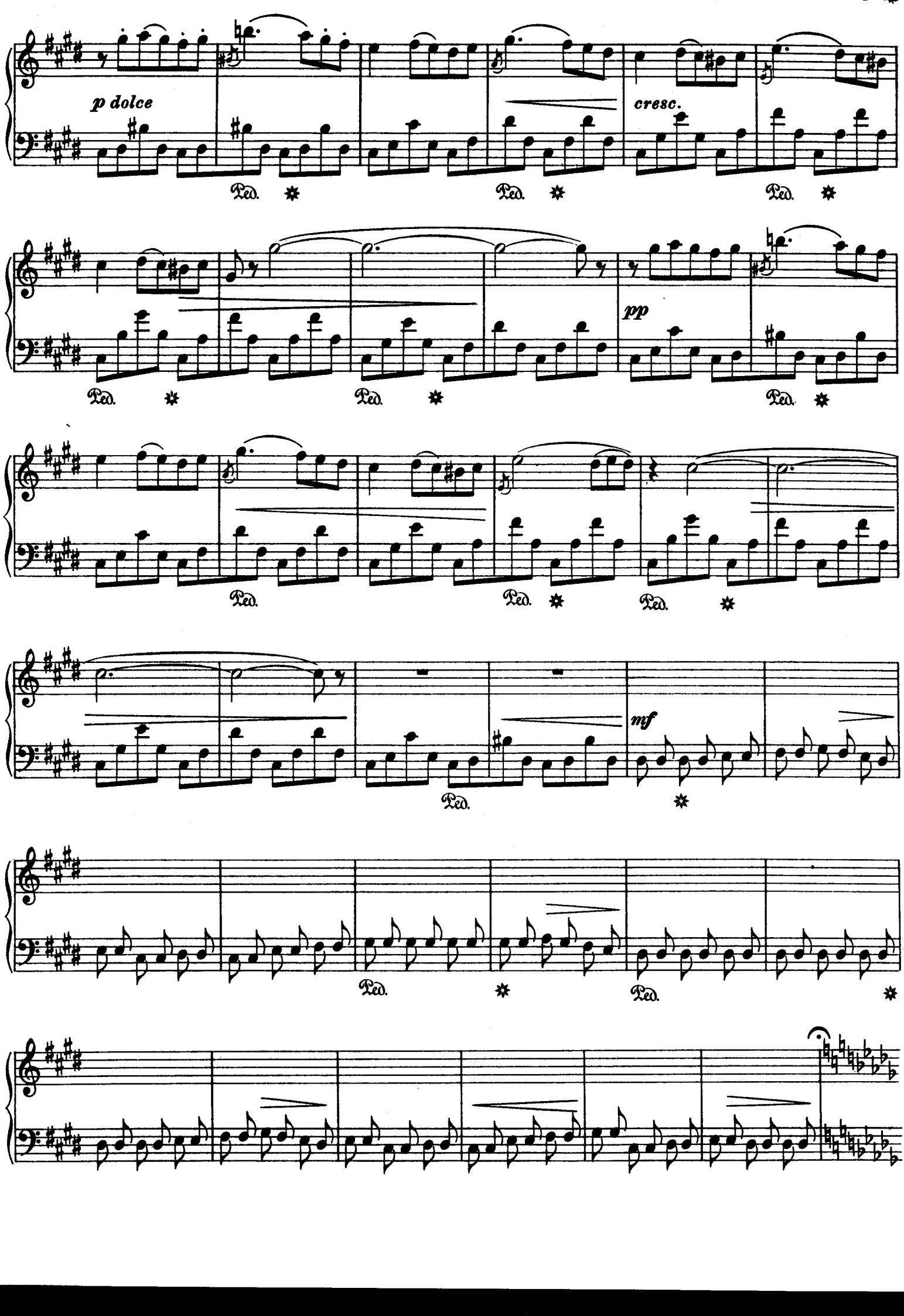

f
con pedale
cresc.
ten. tranquillo assai
f
mf
dim.
p
fz
poco rit.
ten.
p
Ped.

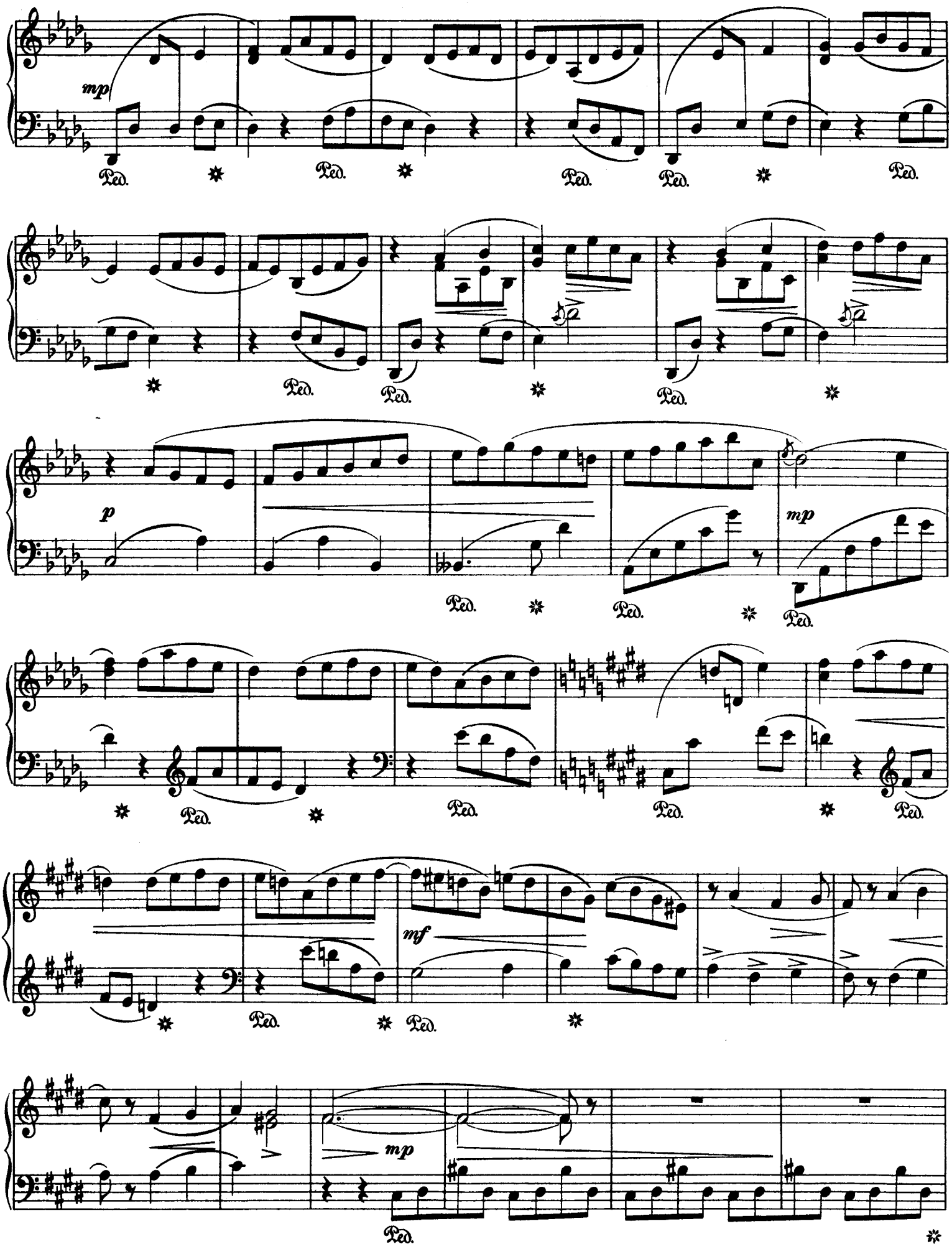
4 Der Hirt

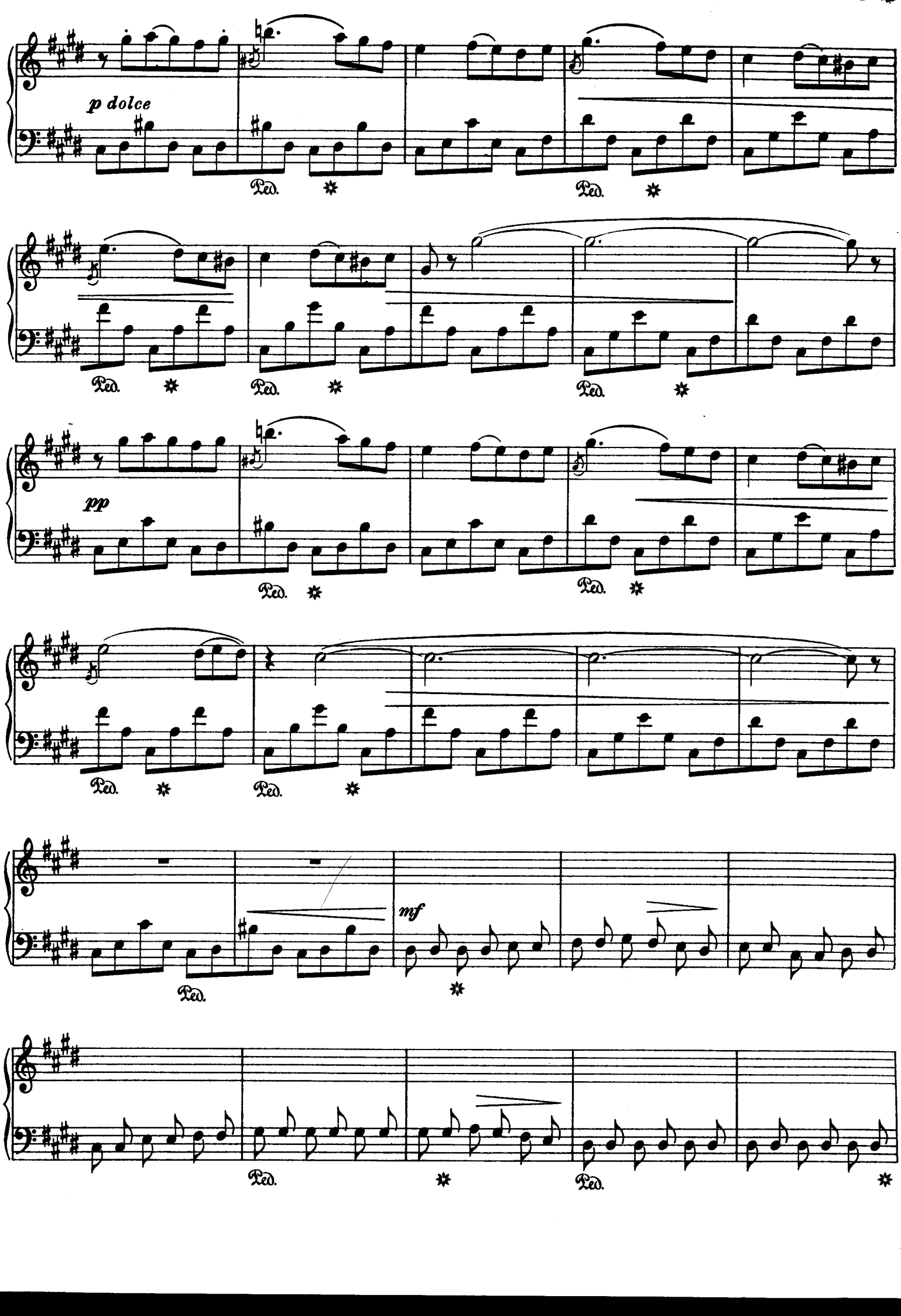
The Shepherd Le Berger

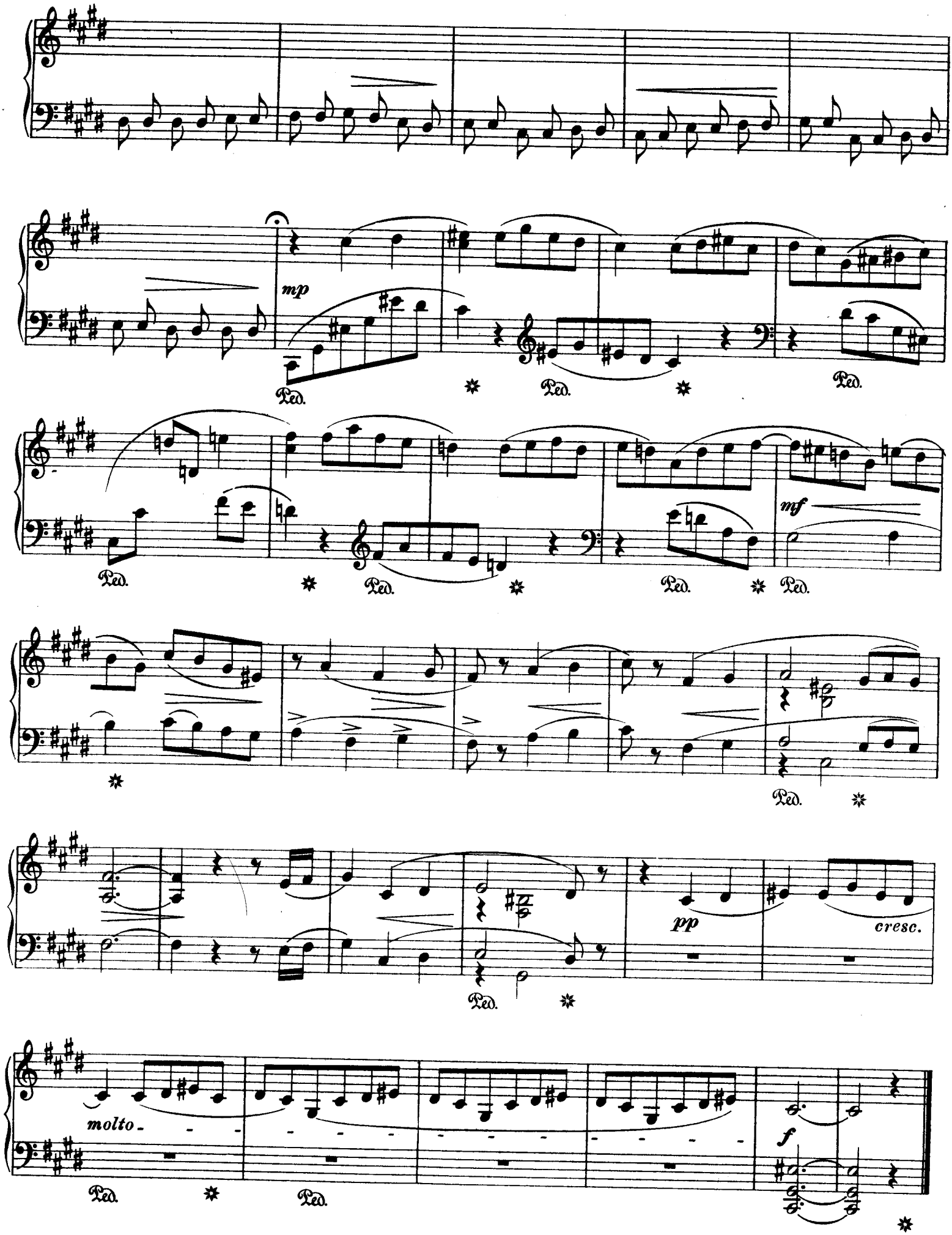



Ped.
Ped.
mp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
mf
Ped.
mp
Ped.


p dolce
cresc.
pp
mf
Ped.

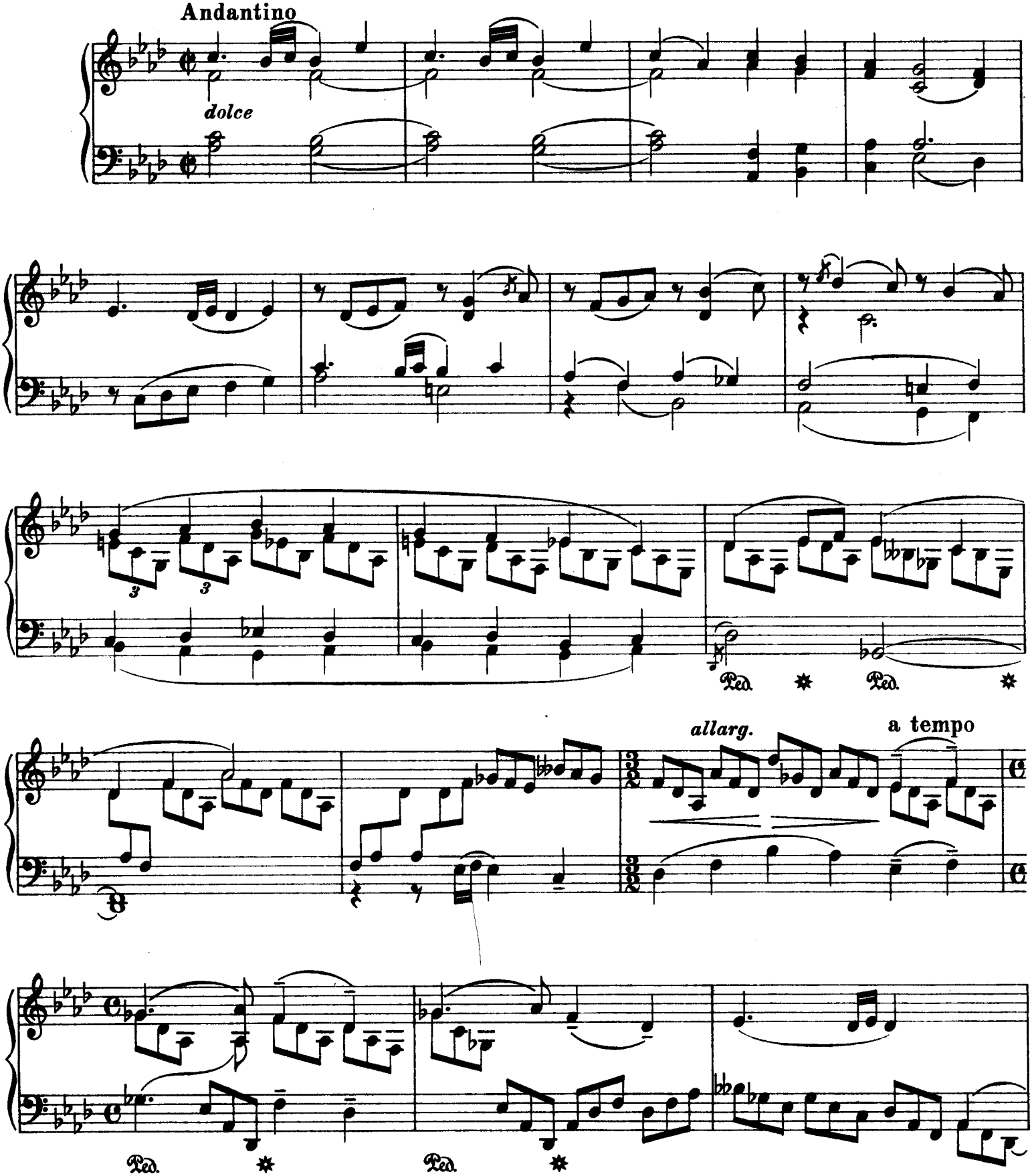

mp
Ped.
p
mp
mf
mp

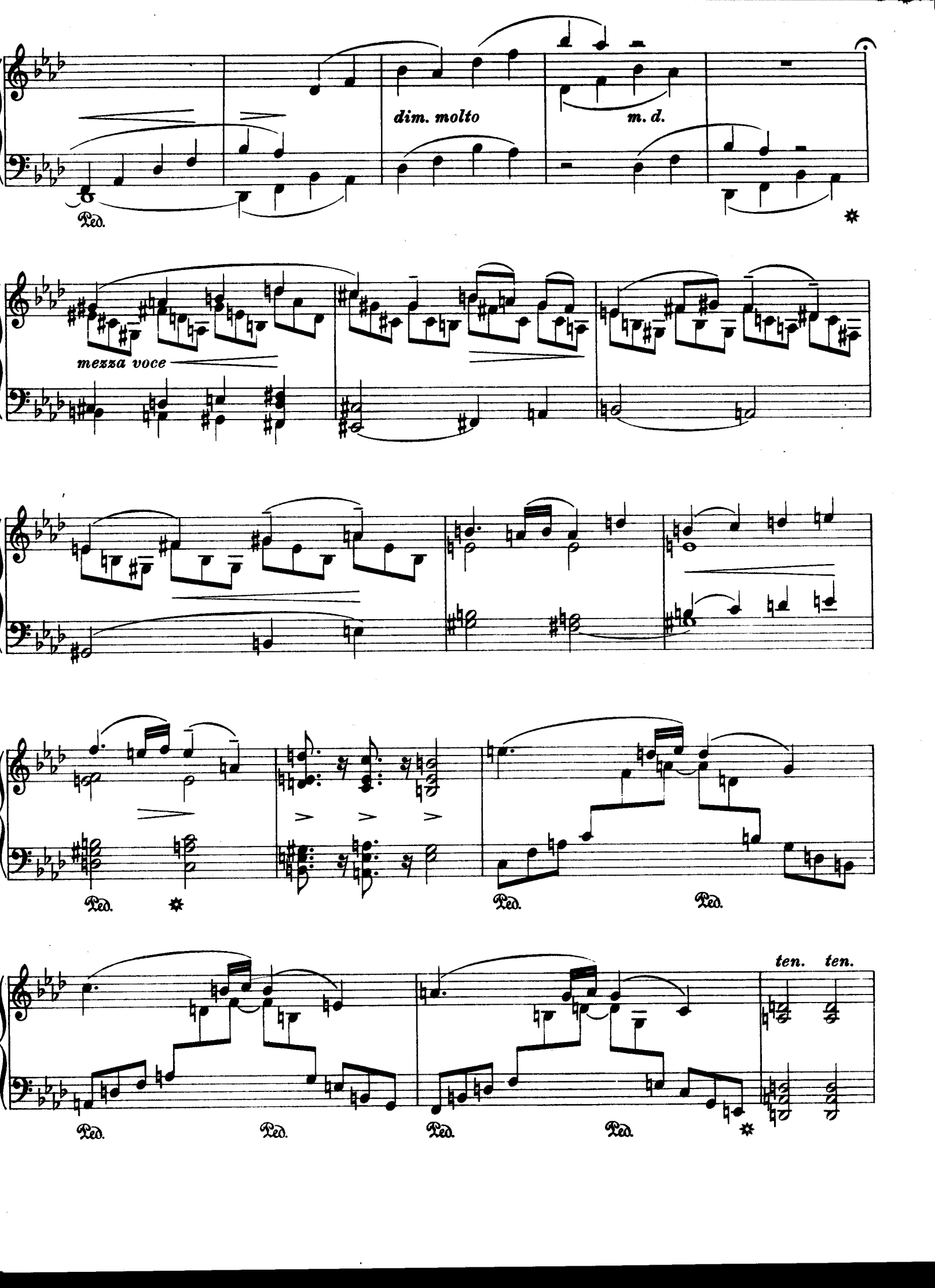

p dolce
Ped.
Ped.
Ped.
Ped.
Ped.
pp
Ped.
Ped.
Ped.
Ped.
Ped.
mf
Ped.
Ped.
Ped.

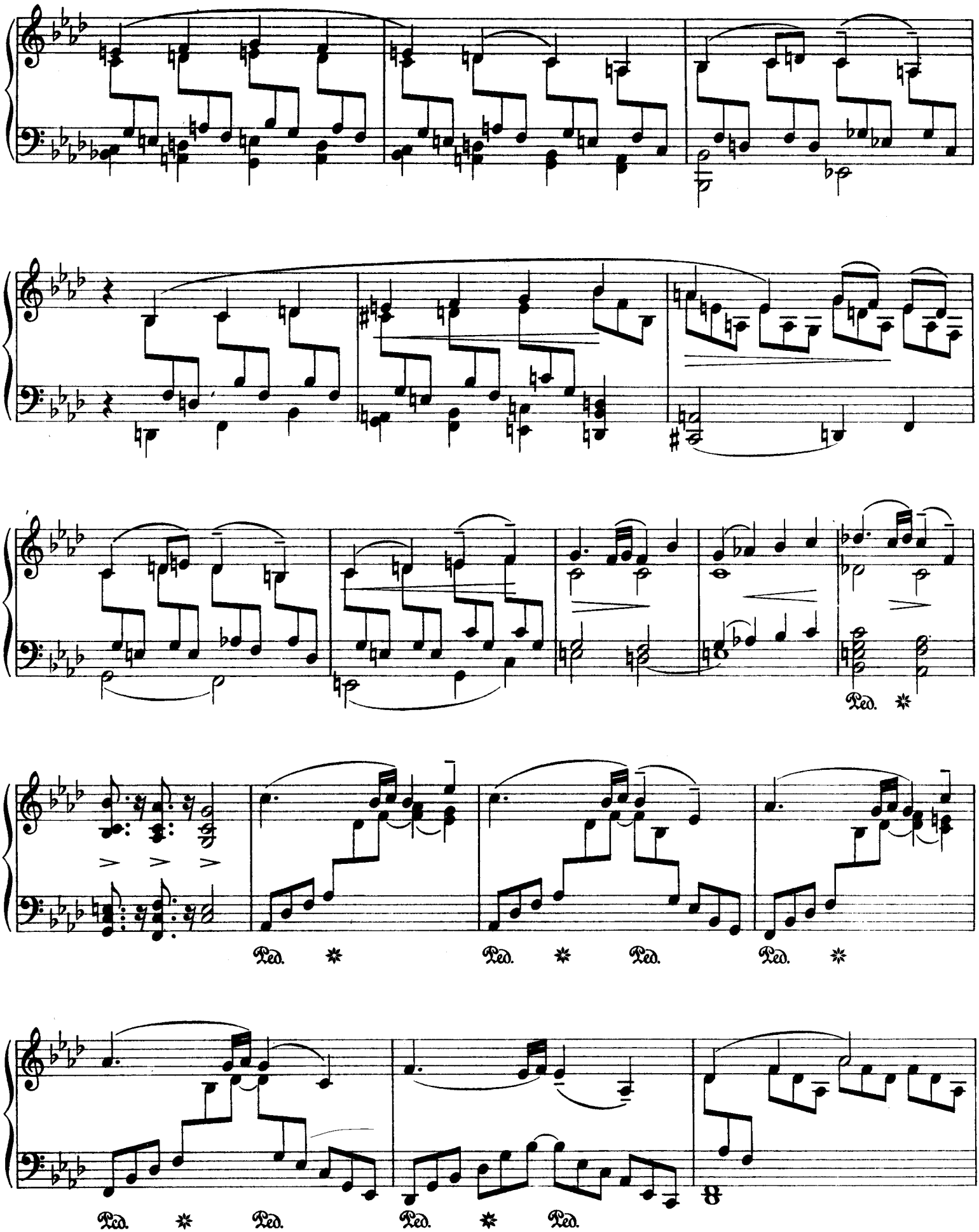

mp
Ped.
mf
pp
cresc.
molto
f

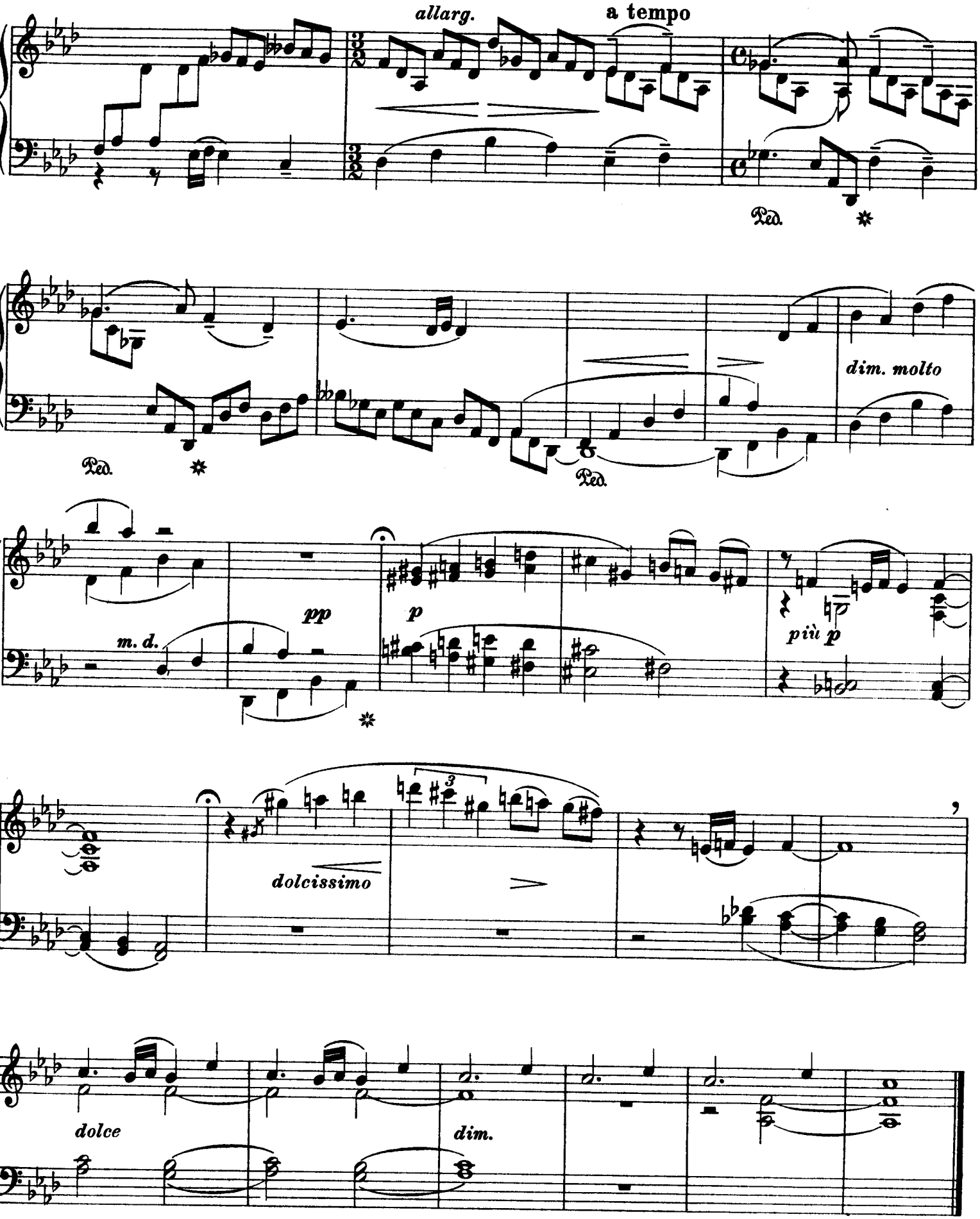
5 Des Abends

In the Evening Le Soir

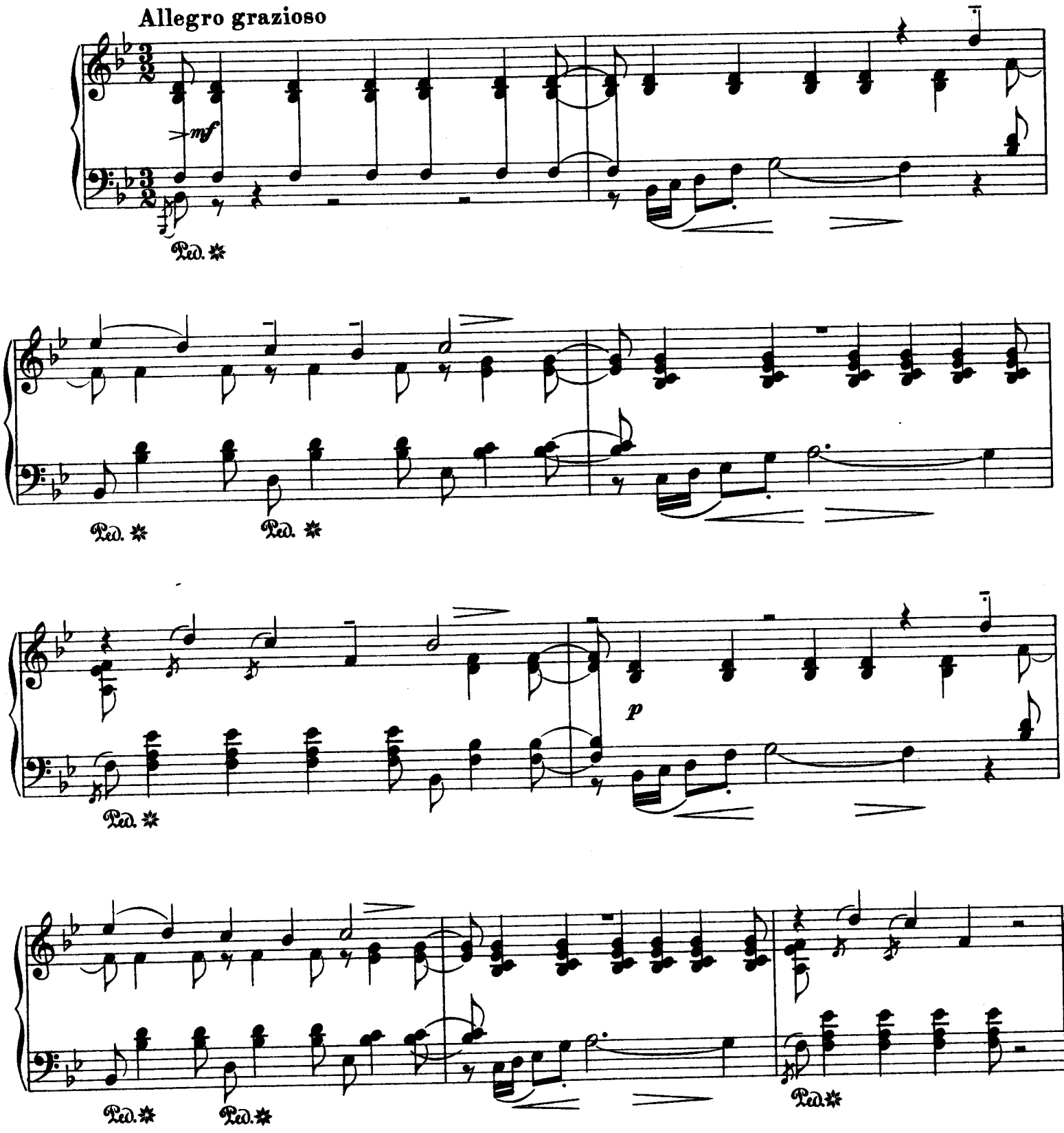


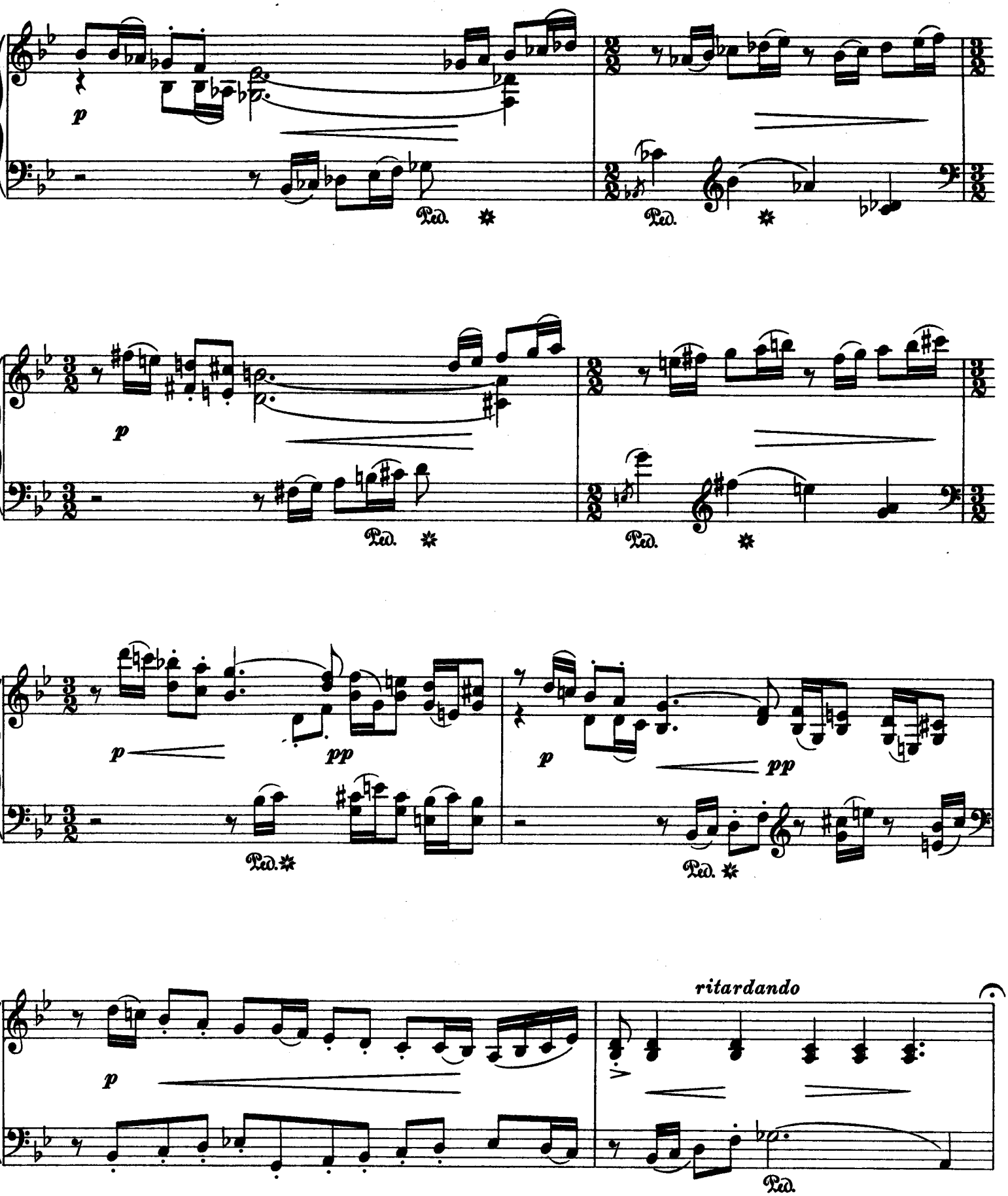

dim. molto
m. d.
Ped.
mezza voce
Ped.
Ped.
Ped.
Ped.
ten. ten.
Ped.
Ped.
Ped.
Ped.

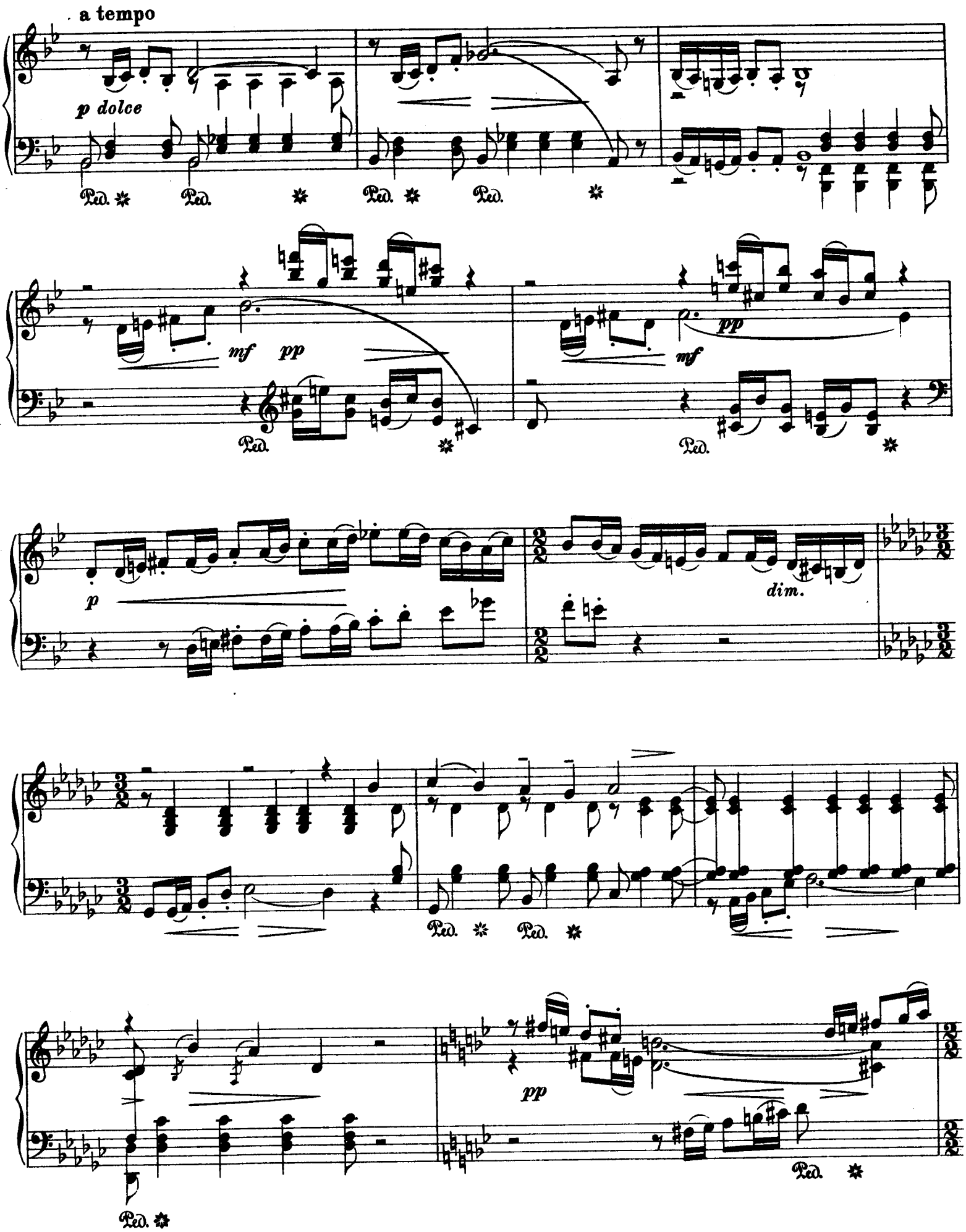

Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

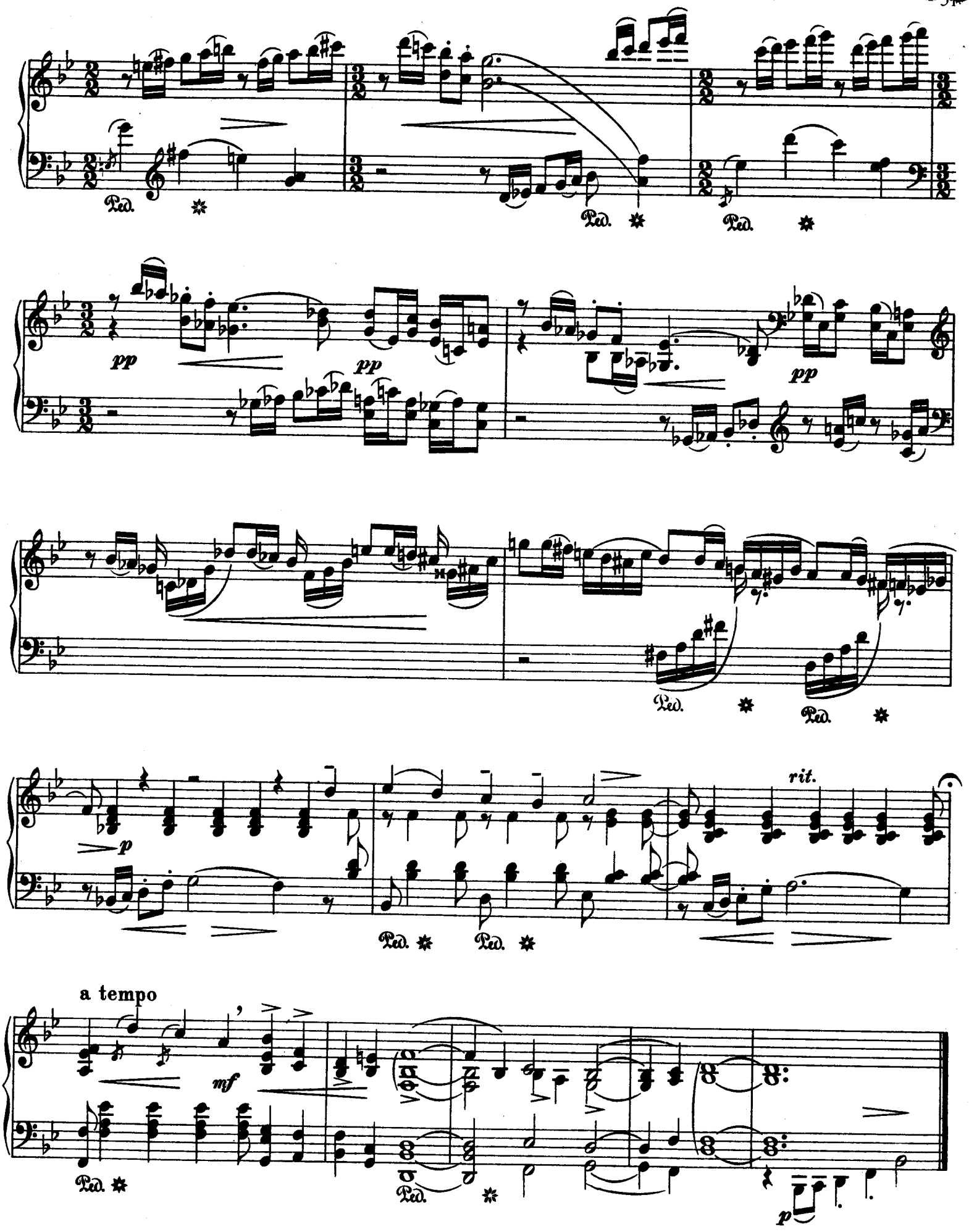

allarg.
a tempo
Ped.
Ped.
Ped.
dim. molto
m. d.
pp
p
più p
dolcissimo
dolce
dim.

6 Dialogue

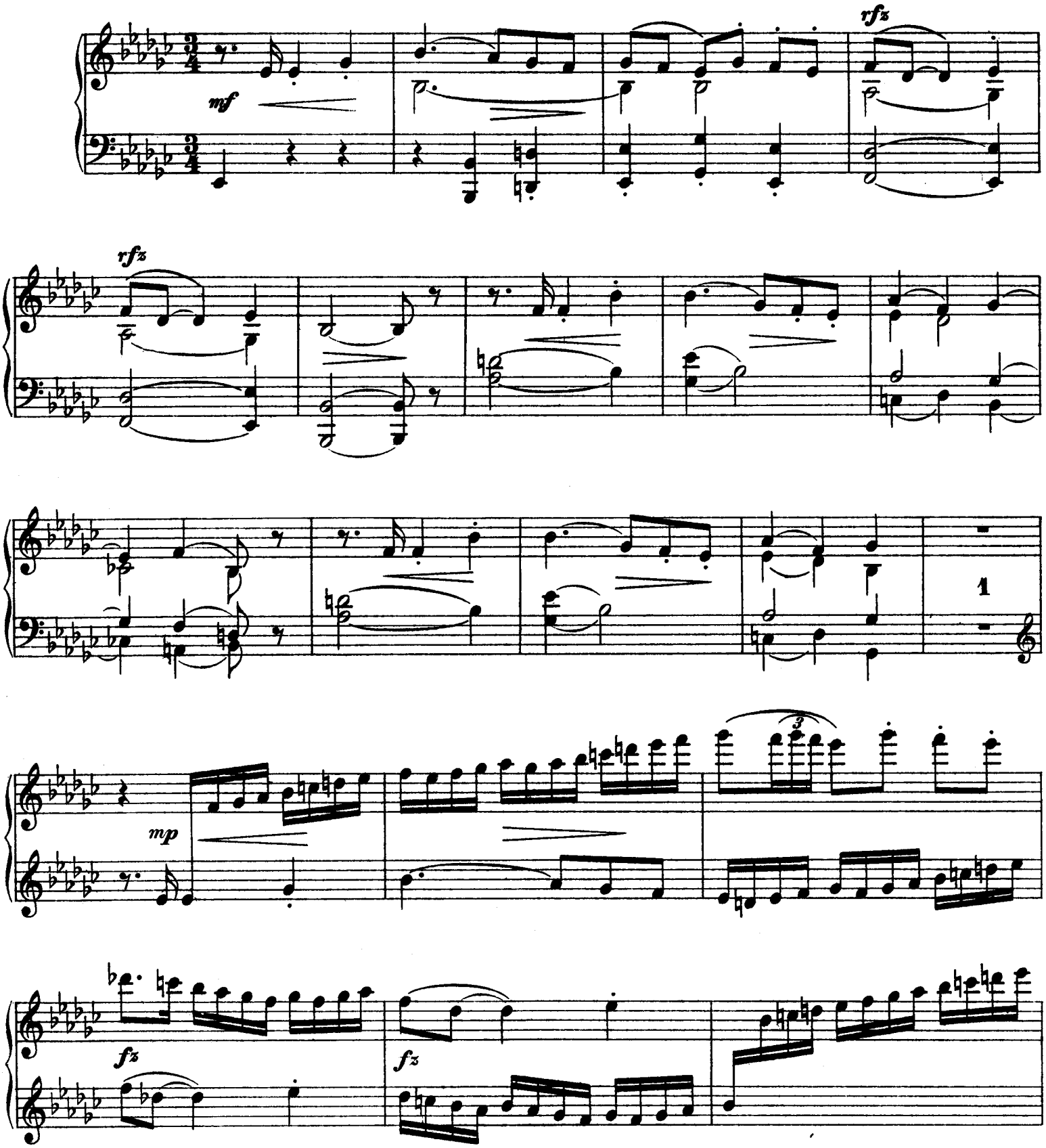


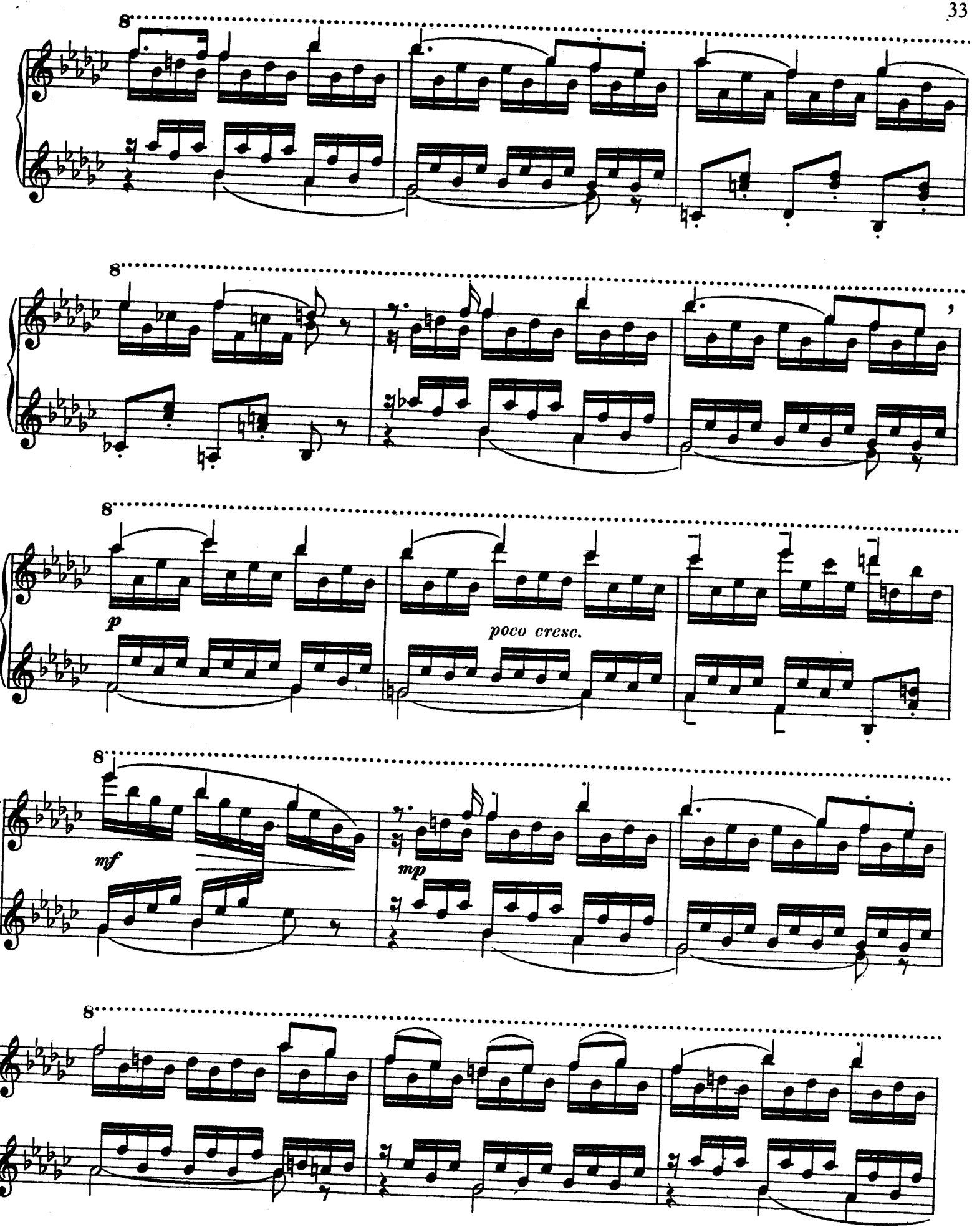

p
Ped.
Ped.
p
Ped.
Ped.
p
pp
Ped.
p
pp
Ped.
p
ritardando
Ped.

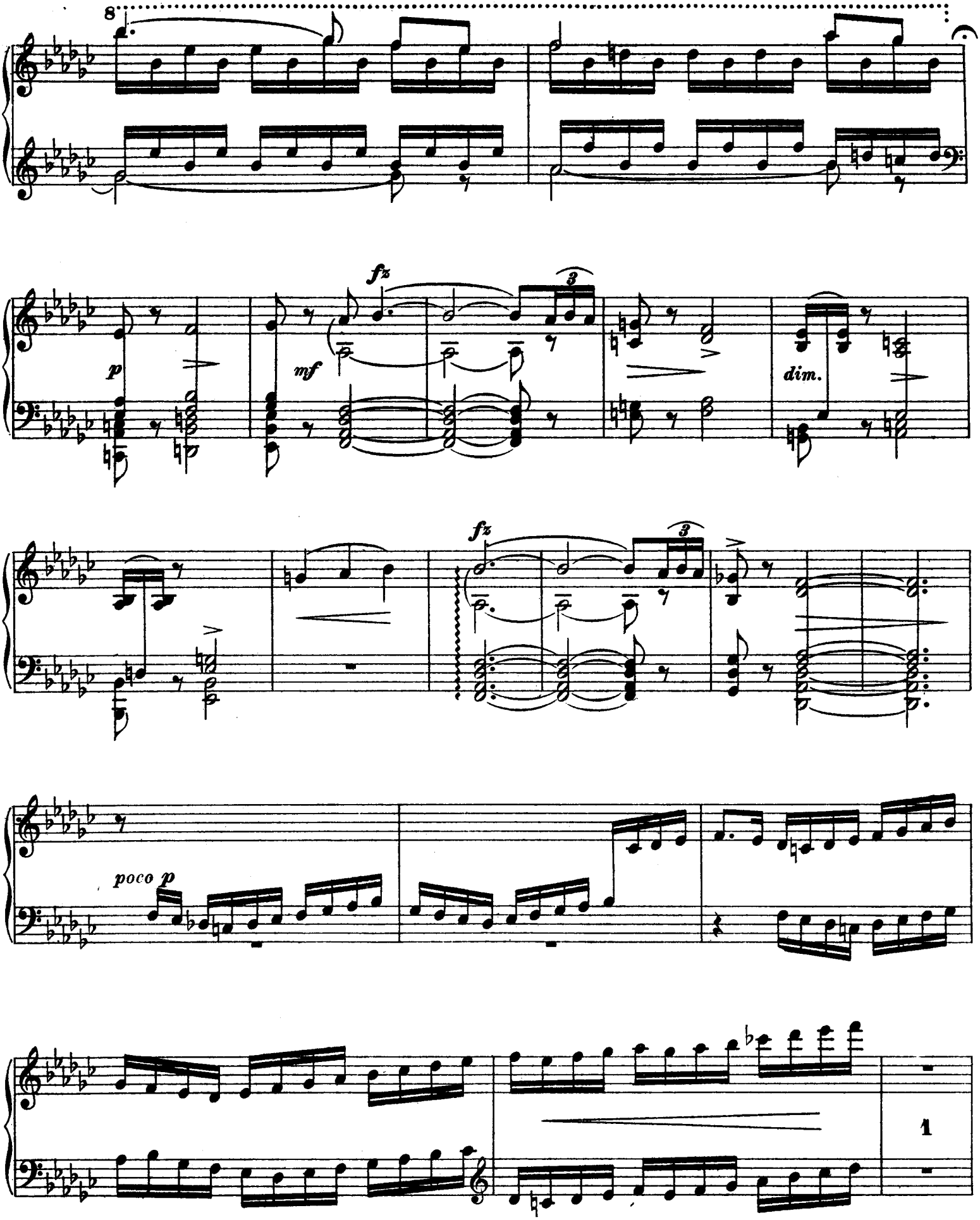

a tempo
p dolce
Ped.
mf
pp
dim.

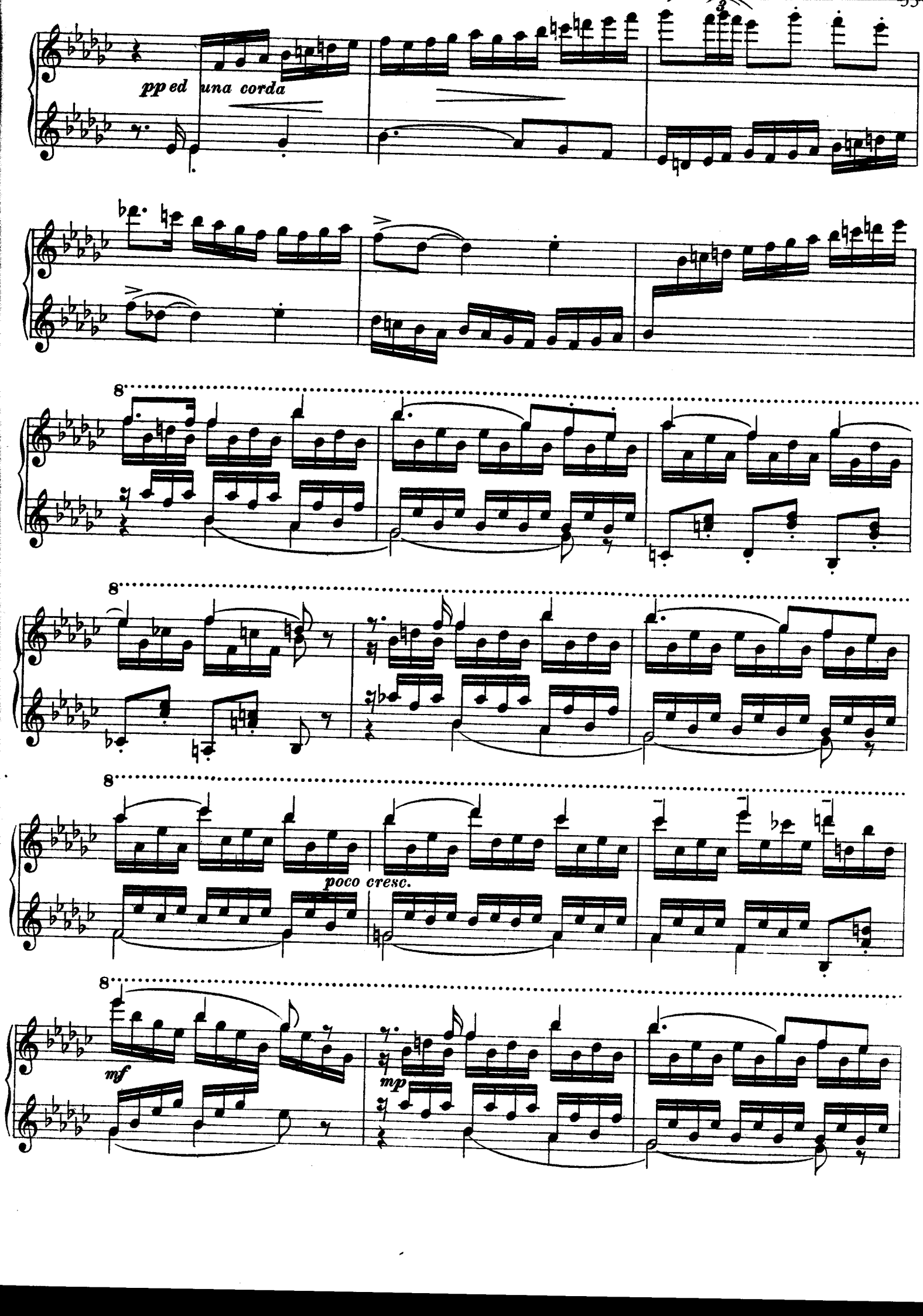

Ped.
pp
rit.
p
a tempo
mf

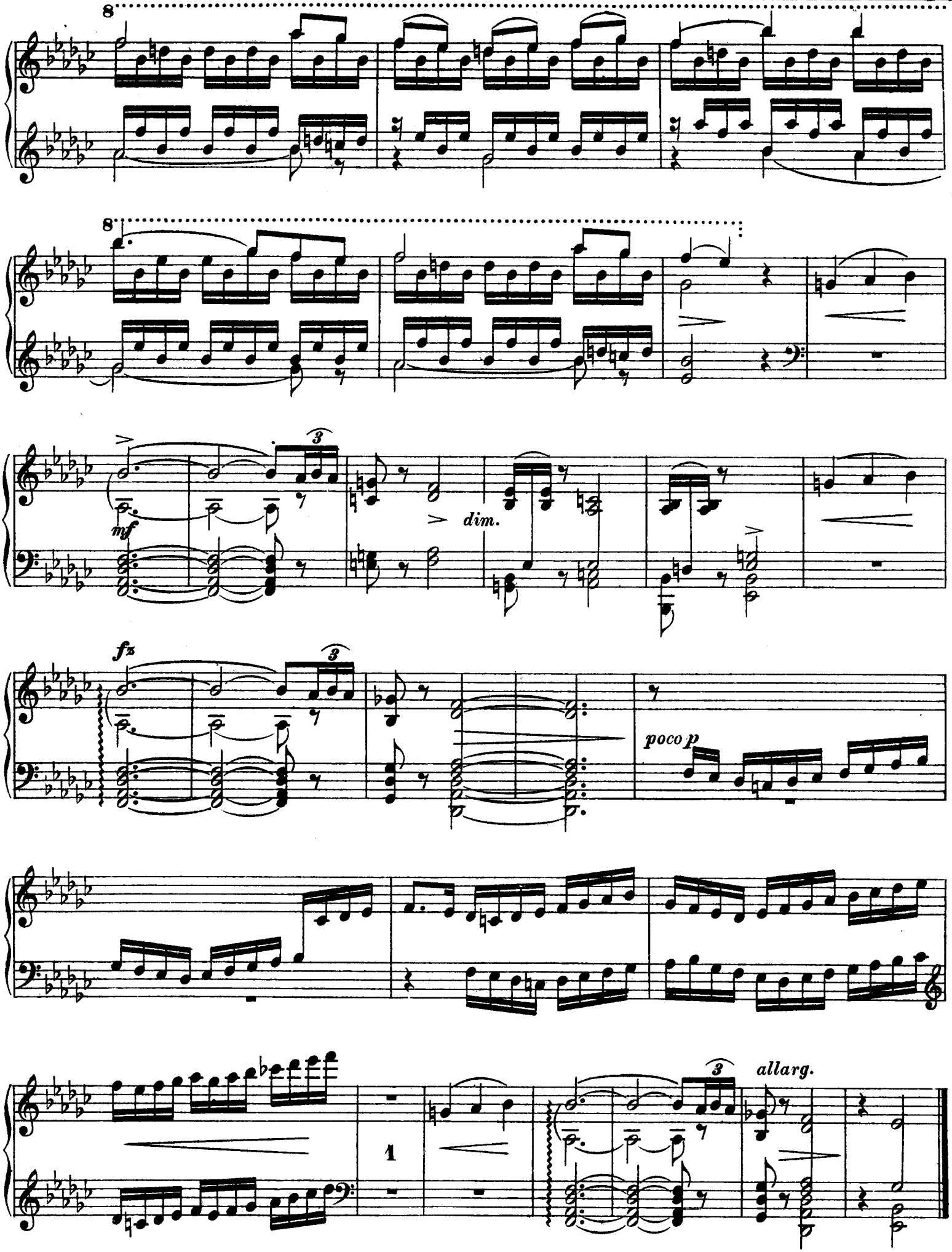
7 Tempo di Minuetto




8
8
8
p
poco cresc.
8
mf
mp
8

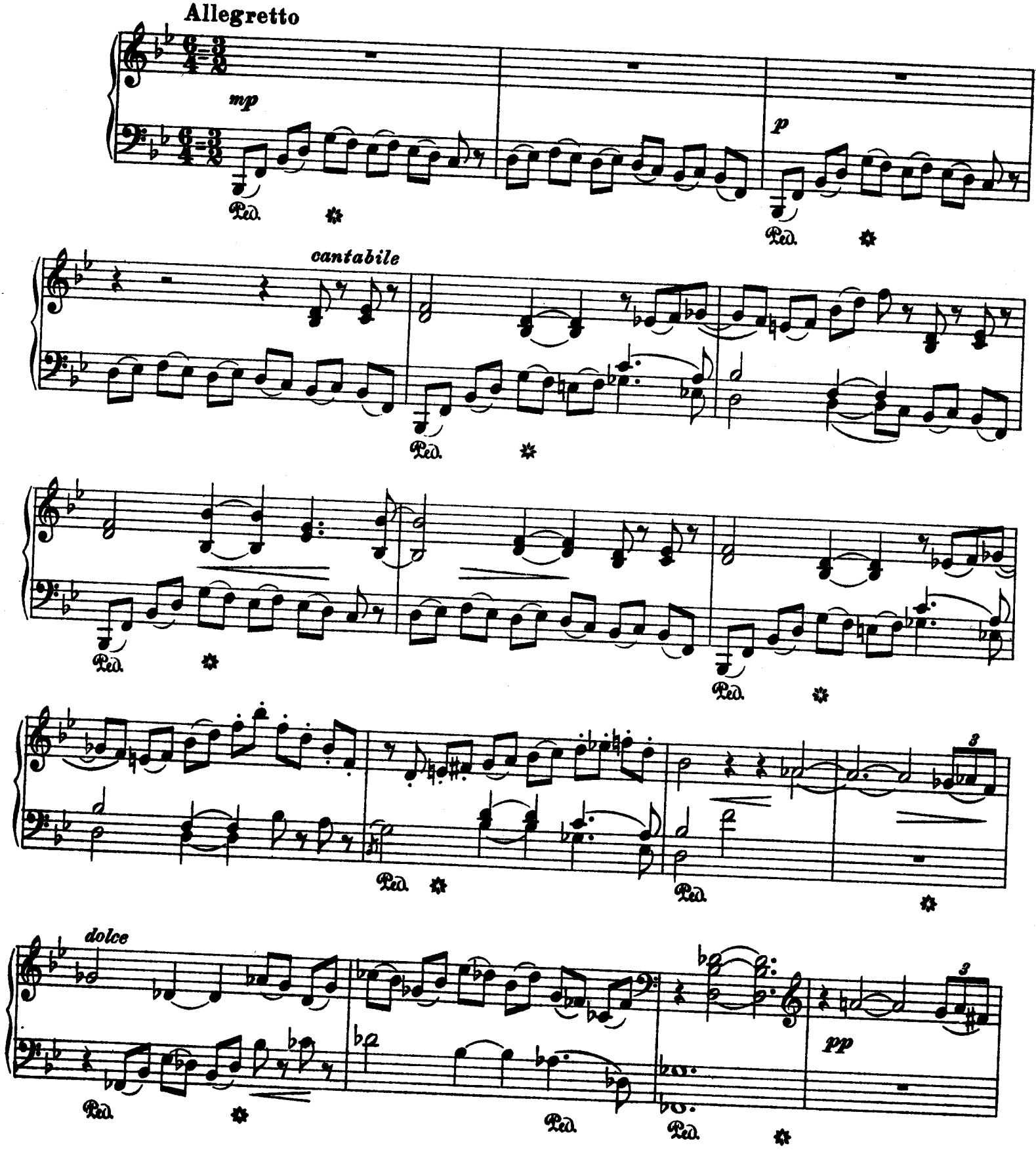

8
fz
3
p
mf
dim.
fz
3
poco p
1

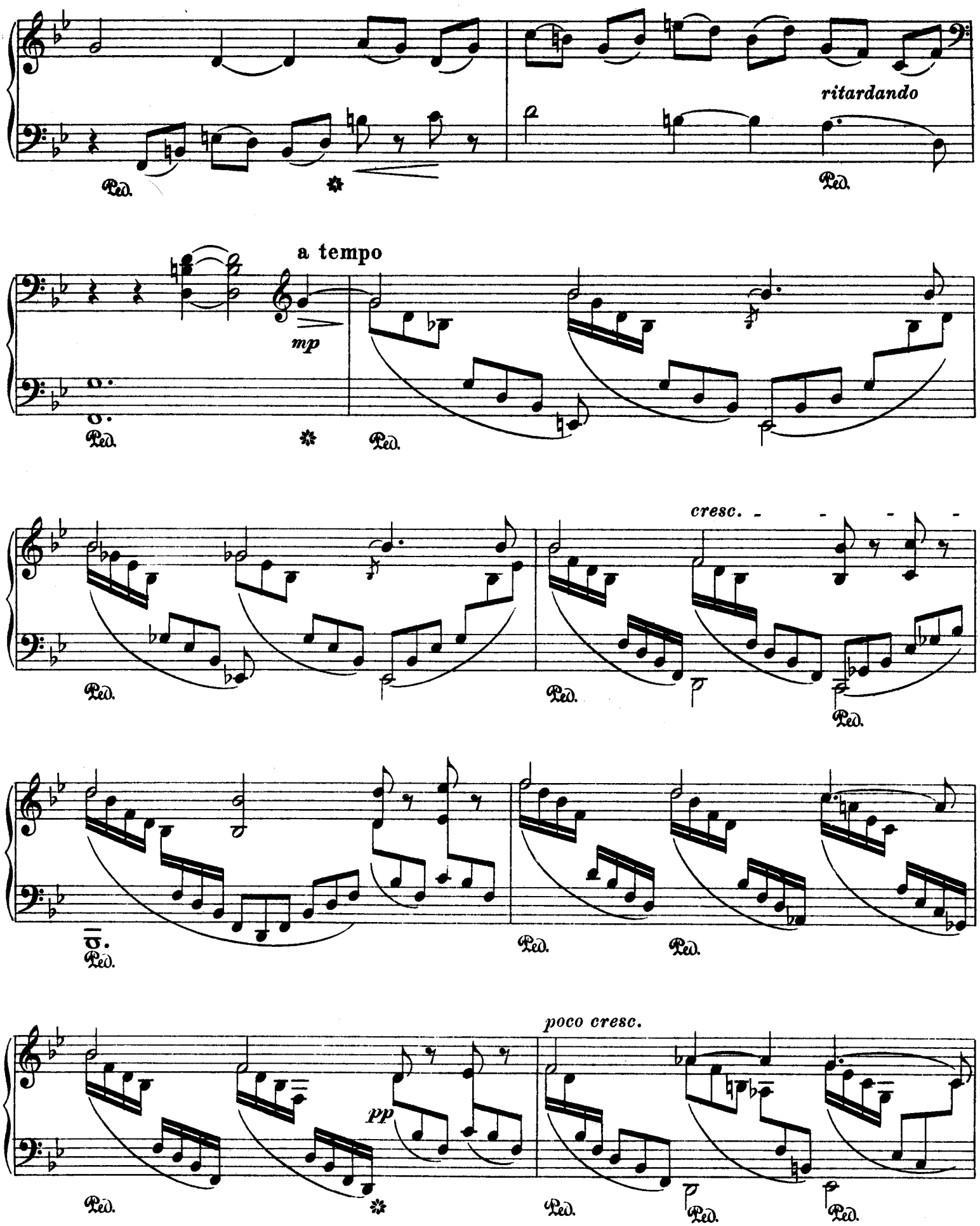

pp ed una corda
8
8
8
poco cresc.
8
mf
mp

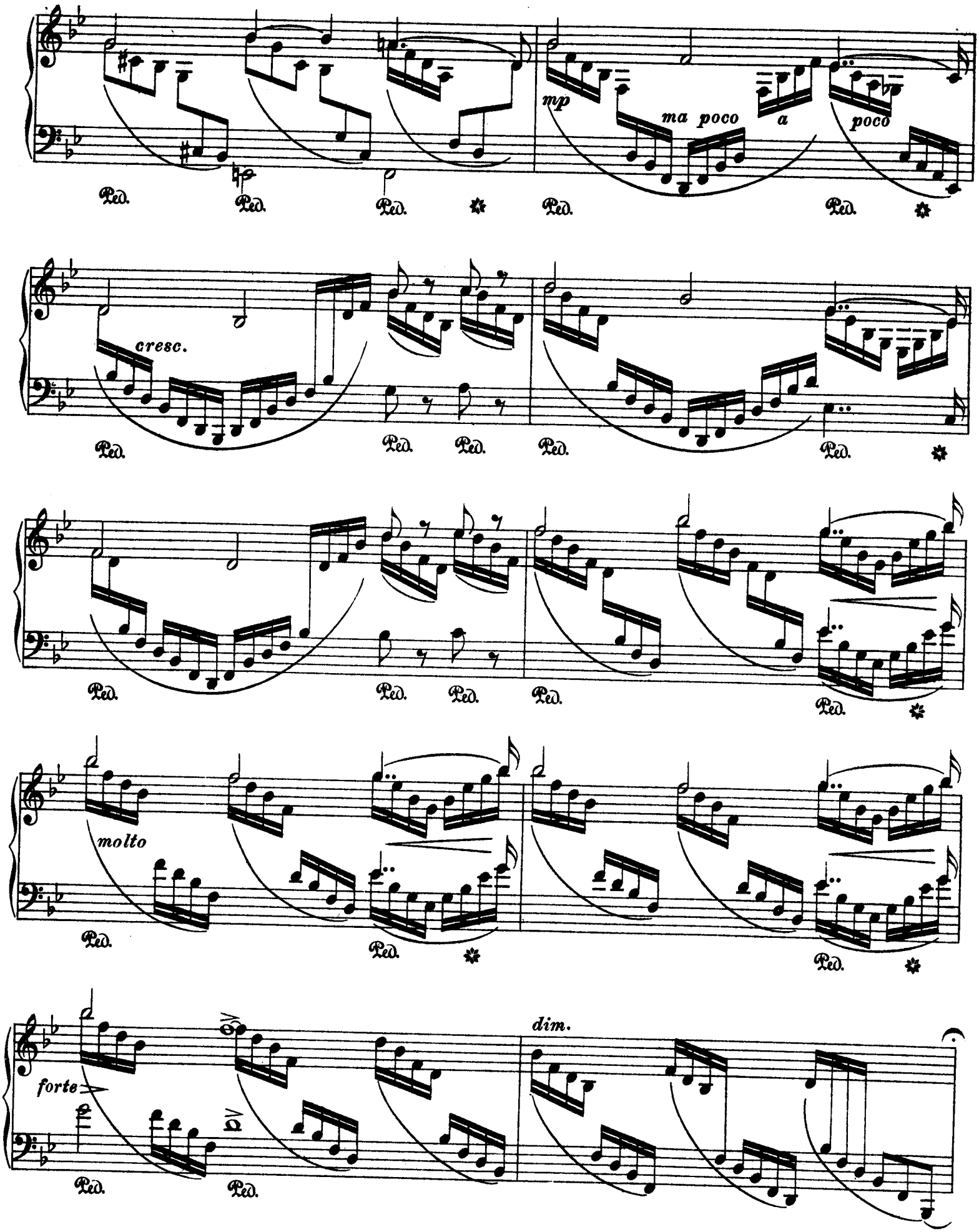

8
8
mf
dim.
fz
poco p
1
allarg.

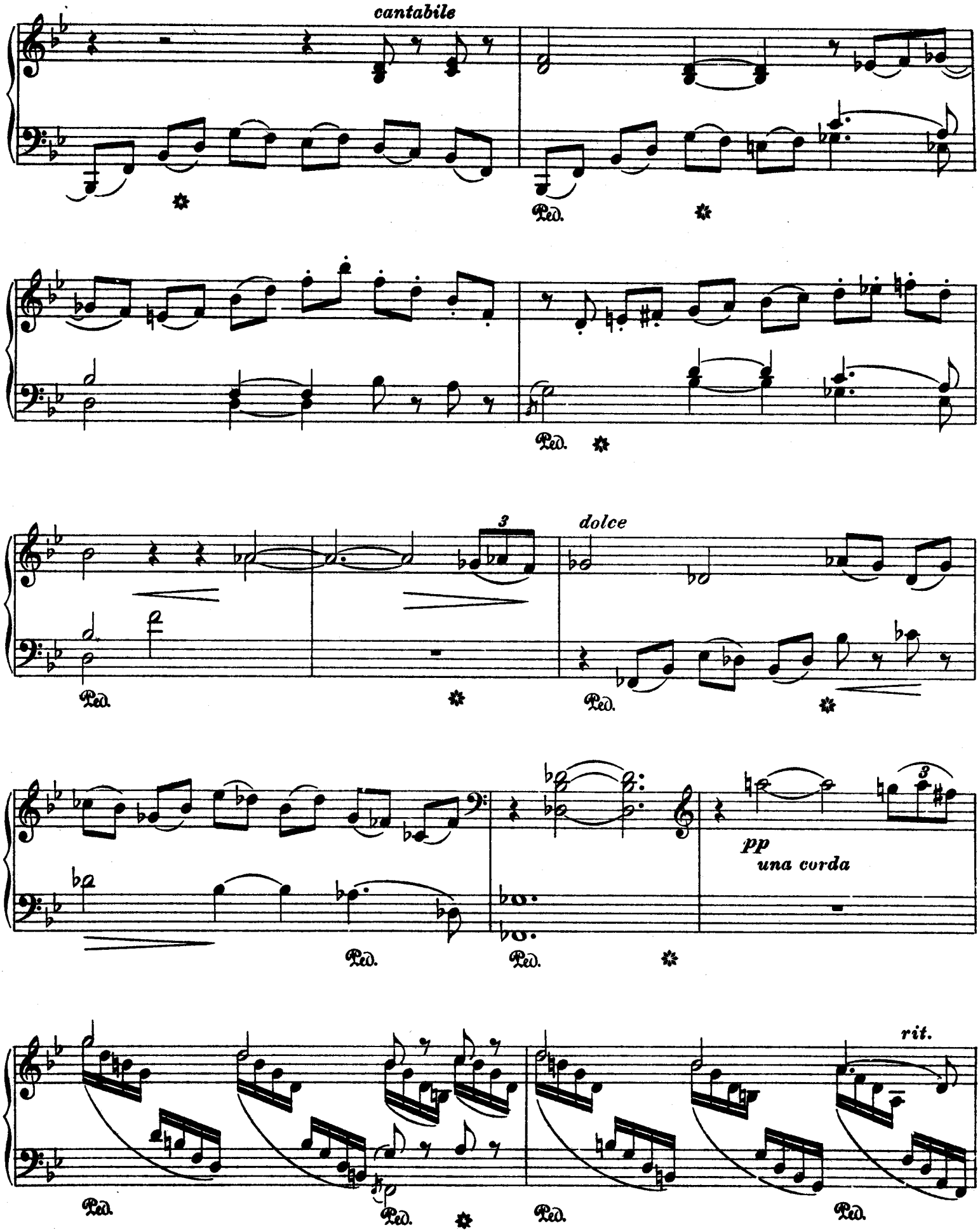
8 Fischerlied

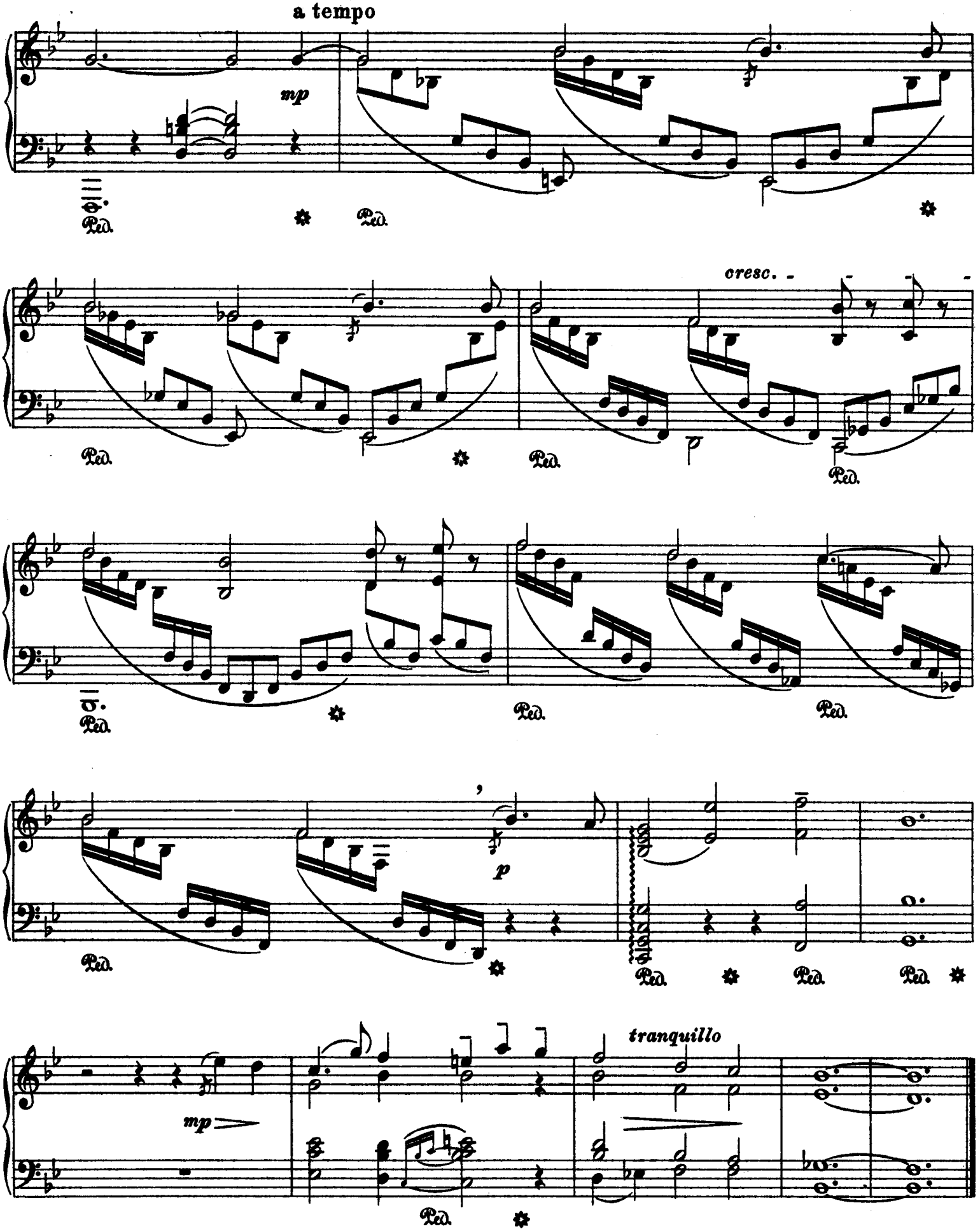
Fisherman's Song Chant du pêcheur




ritardando
Ped.
Ped.
a tempo
mp
Ped.
Ped.
cresc.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
poco cresc.
pp
Ped.
Ped.
Ped.
Ped.

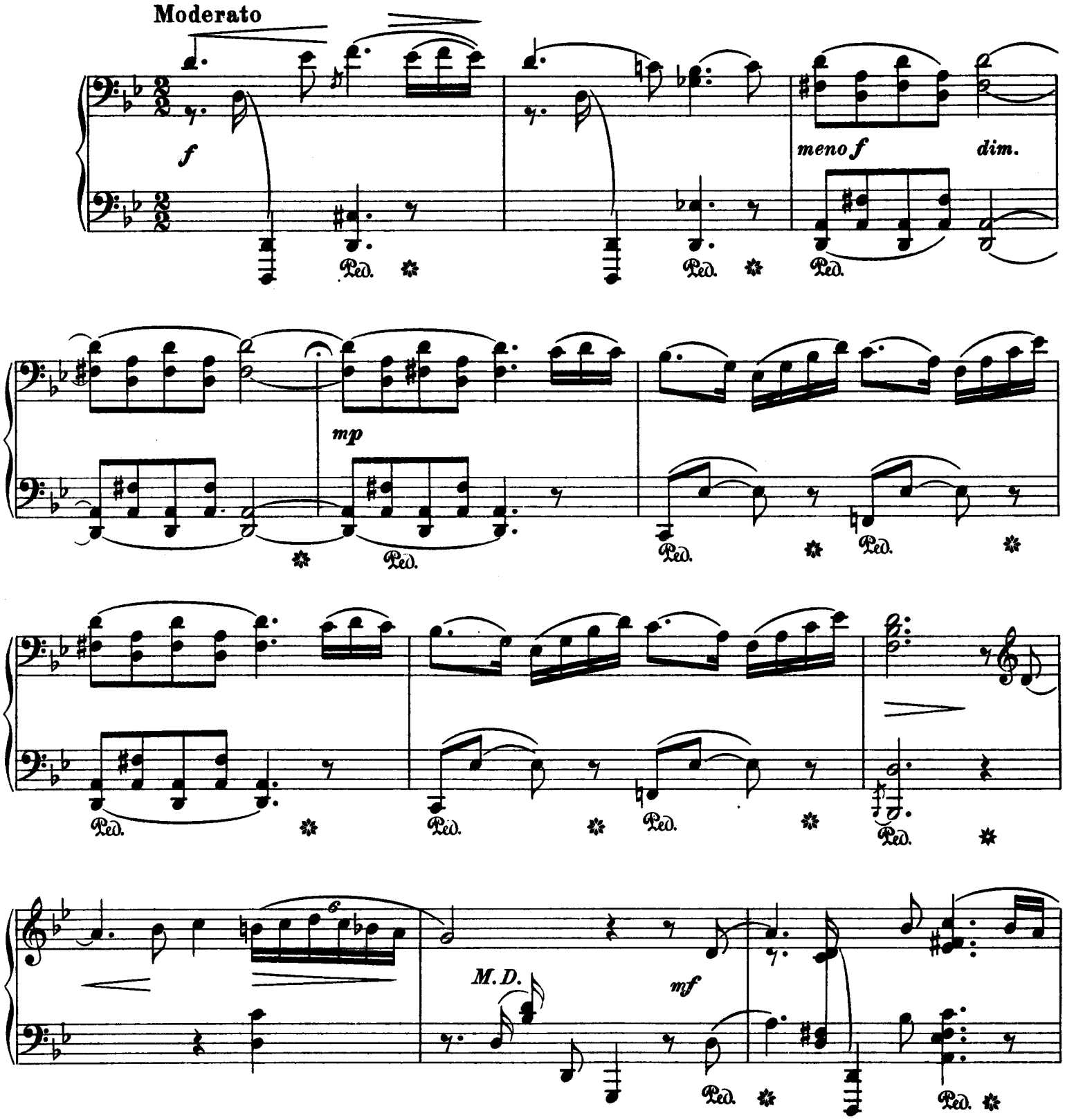

mp
ma poco
a
poco
Ped.
cresc.
molto
forte
dim.

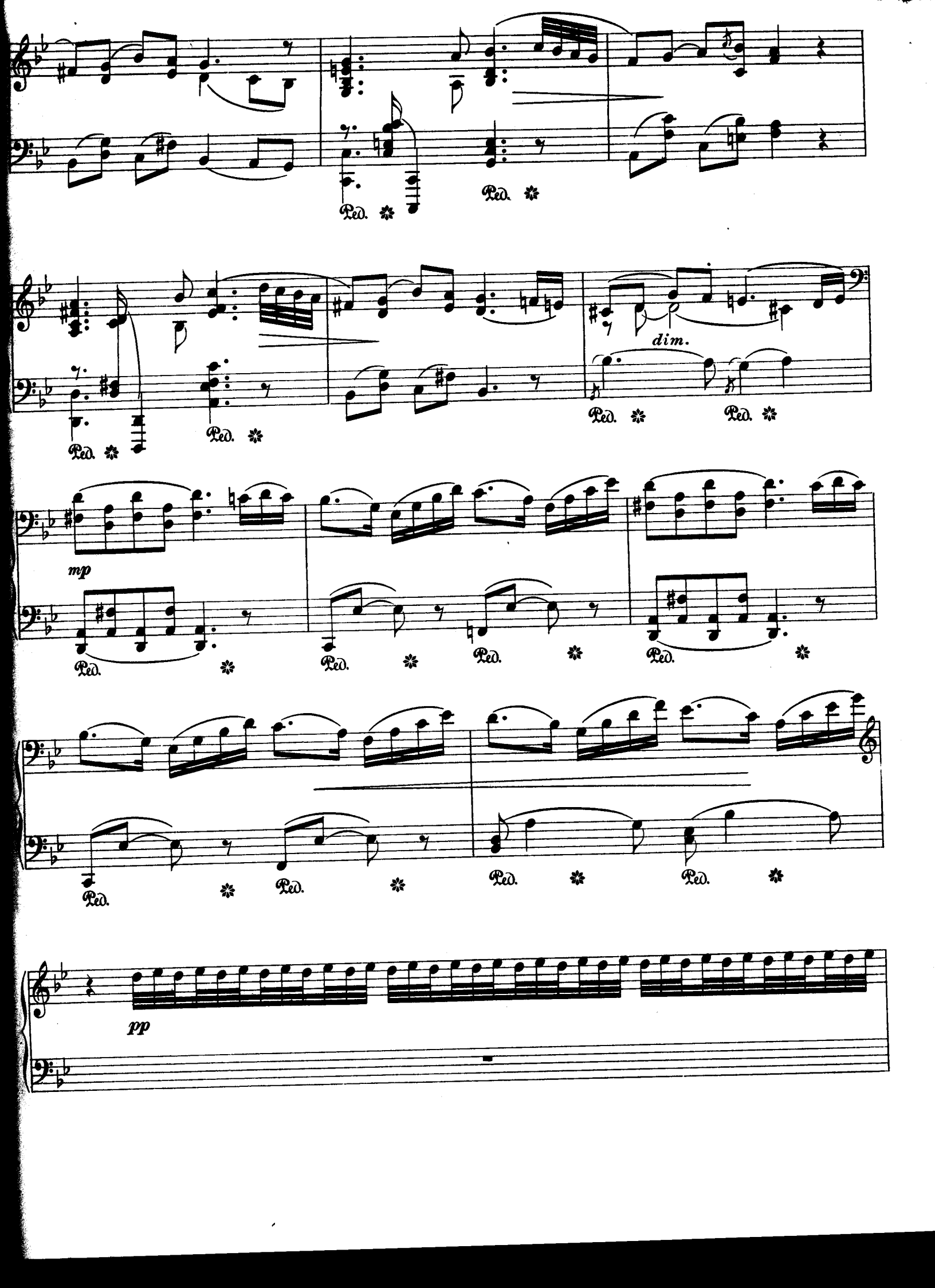

cantabile
Ped.
Ped.
3
dolce
Ped.
Ped.
3
pp
una corda
Ped.
Ped.
rit.
Ped.
Ped.
Ped.
Ped.

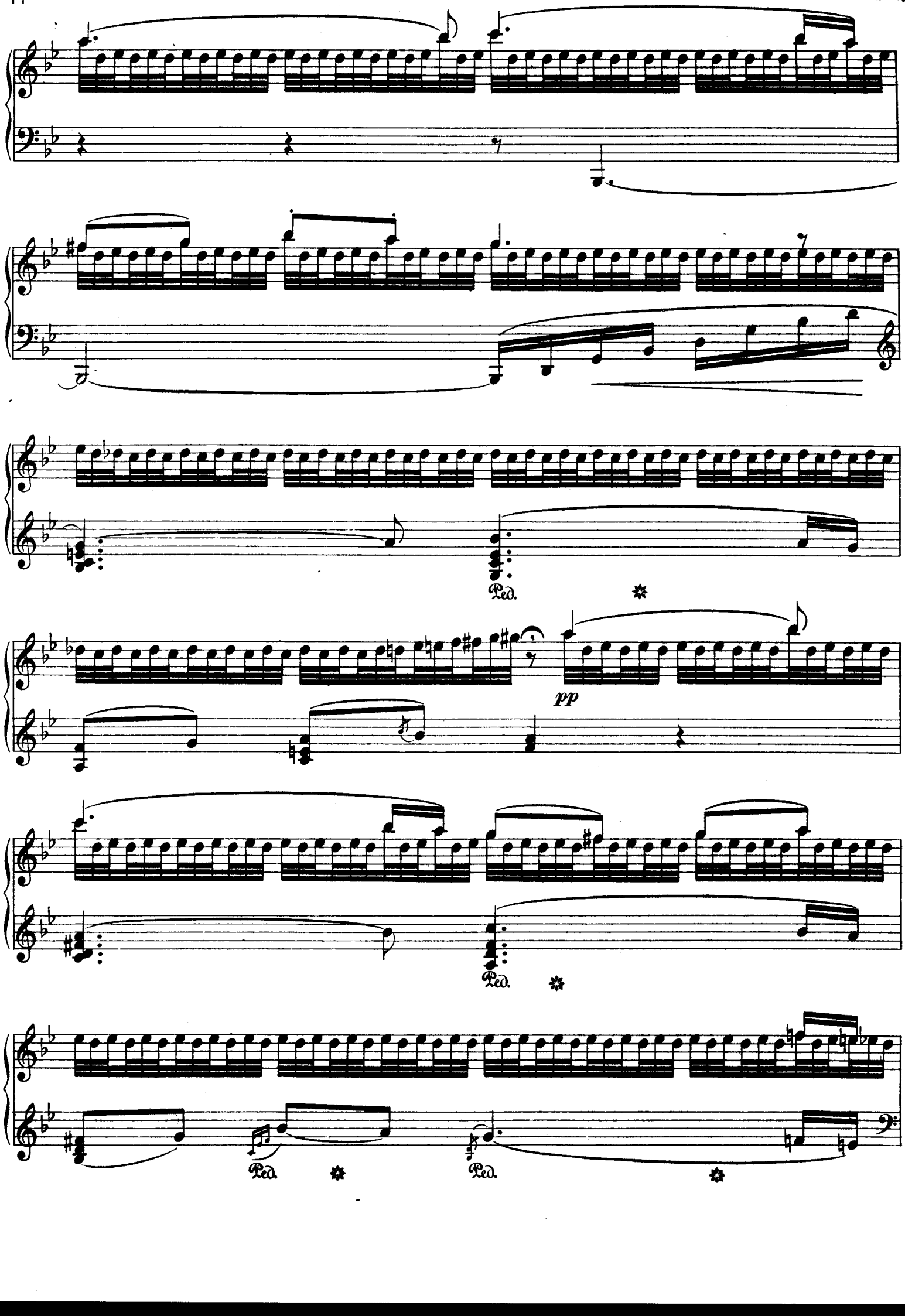

a tempo
mp
Ped.
cresc.
p
tranquillo
mp

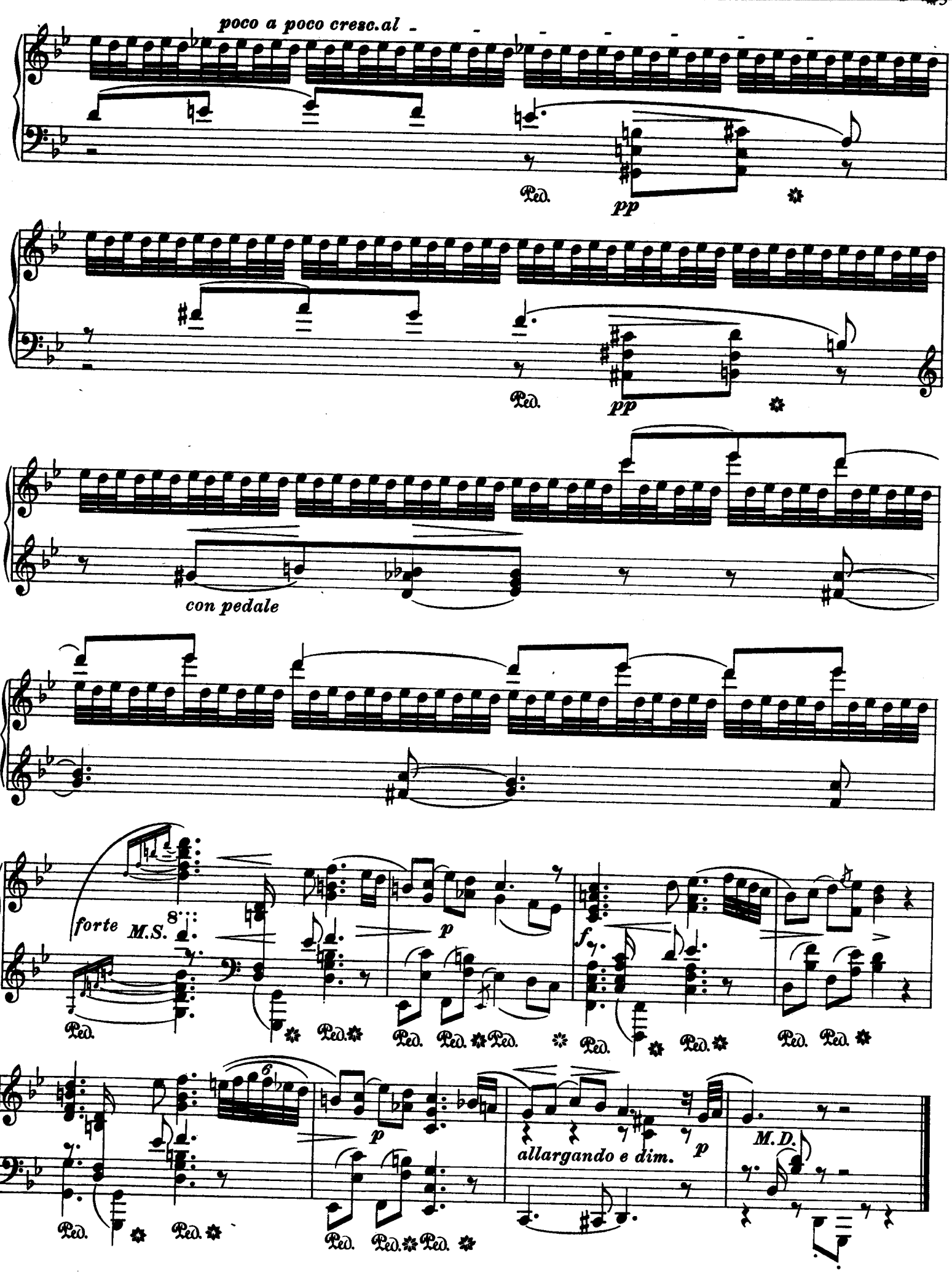
9 Ständchen

Serenade Sérénade



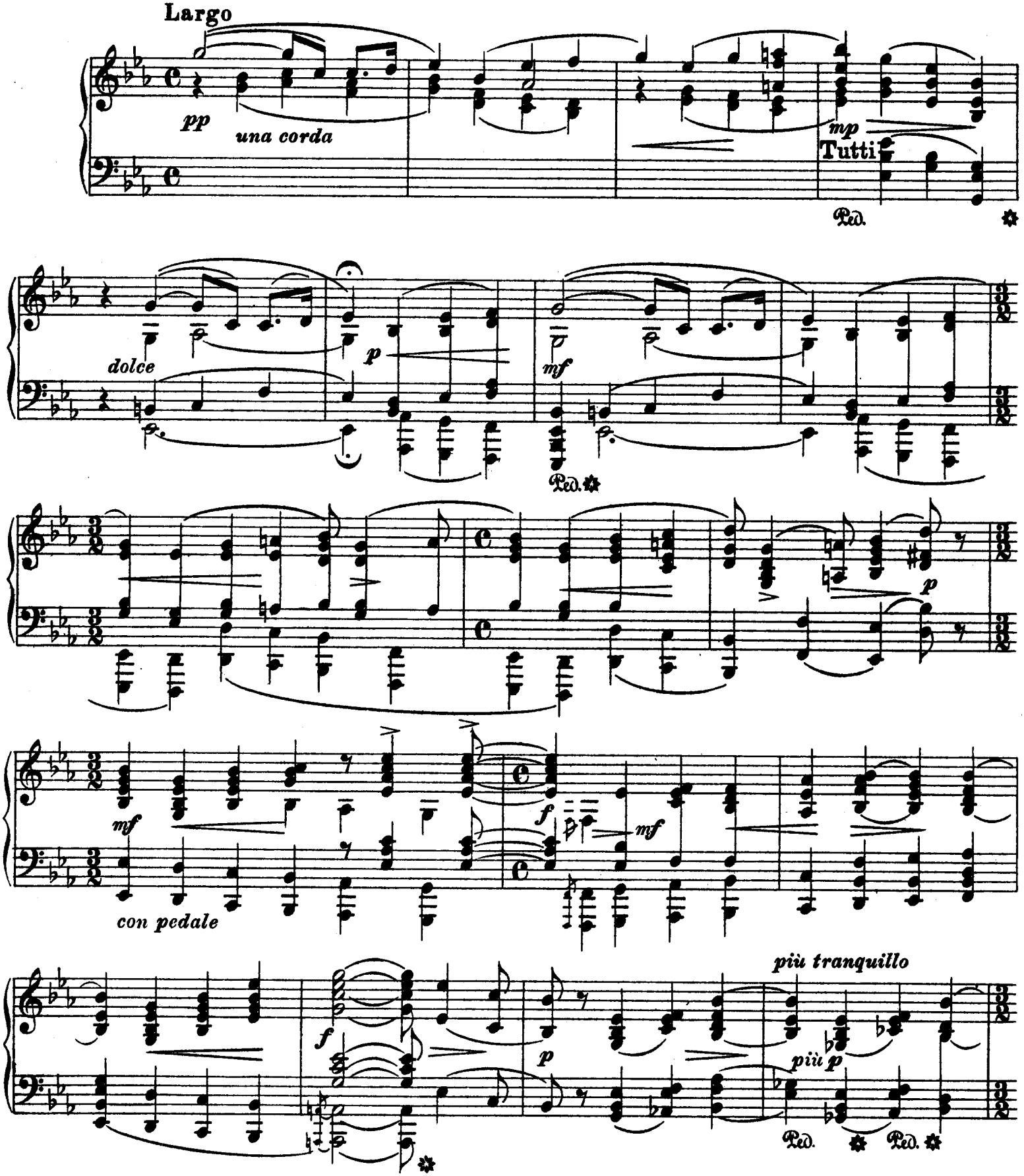

Ped.
Ped.
Ped.
dim.
Ped.
Ped.
Ped.
Ped.
mp
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
pp

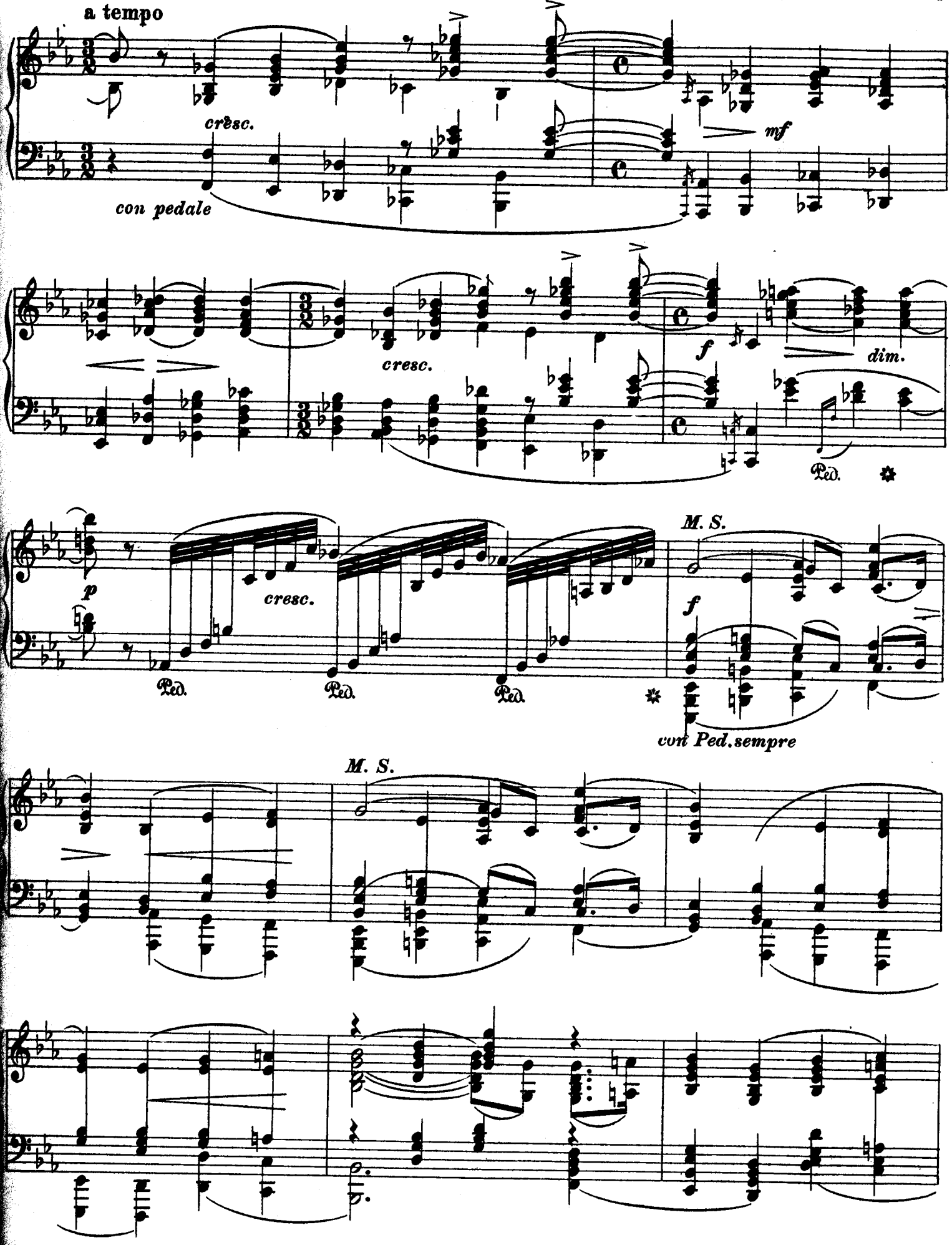

Ped.
pp
Ped.
Ped.
Ped.

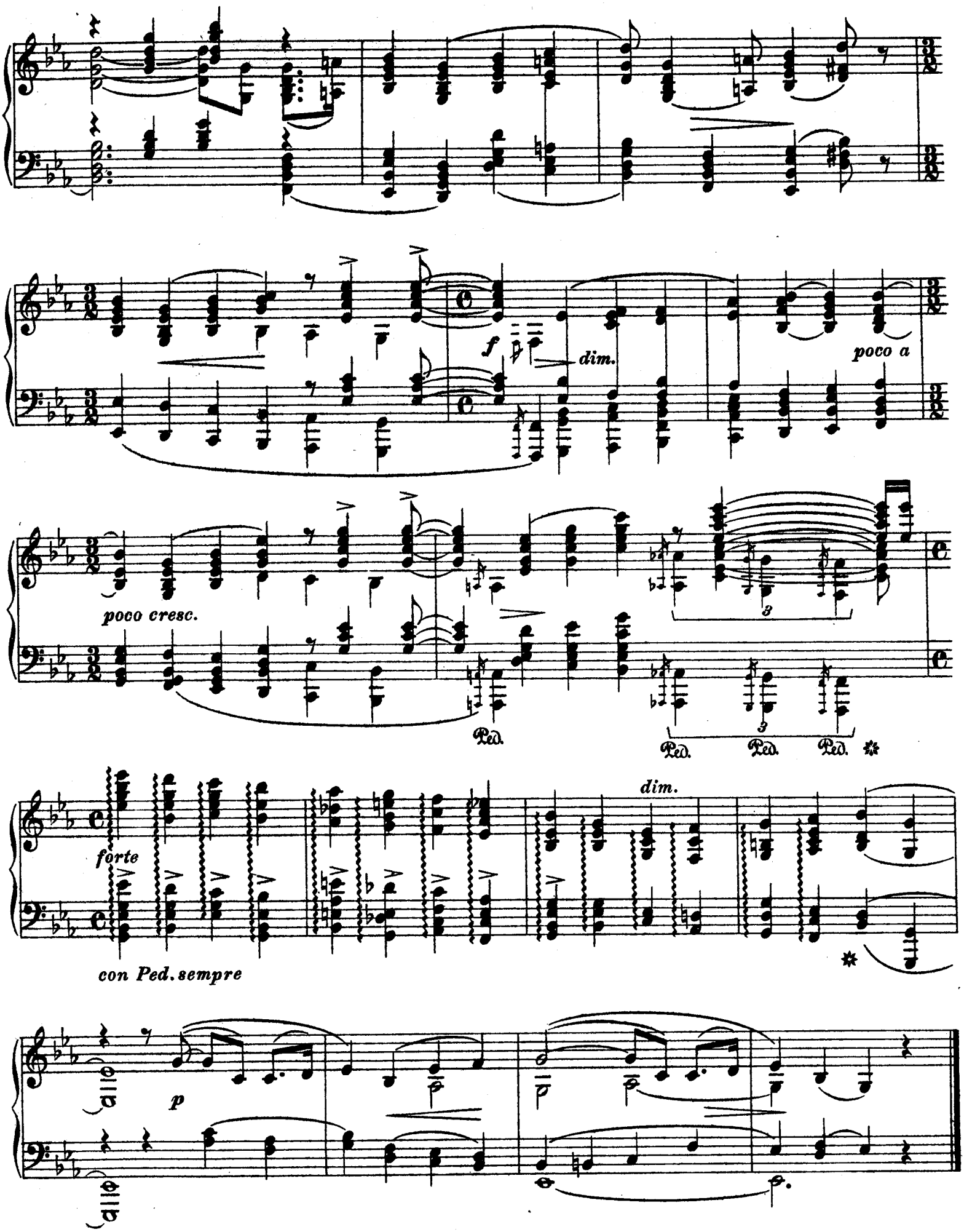

poco a poco cresc. al
Ped.
pp
Ped.
pp
con pedale
forte
M.S.
8
Ped.
Ped.
p
Ped.
Ped.
Ped.
f
Ped.
Ped.
Ped.
Ped.
6
p
Ped.
Ped.
Ped.
Ped.
allargando e dim.
p
M.D.

10 Sommerlied

Summer Song Chant d'été




a tempo
cresc.
mf
con pedale
cresc.
f
dim.
Ped.
p
cresc.
Ped.
Ped.
Ped.
M. S.
f
con Ped. sempre
M. S.


f
dim.
poco a
poco cresc.
Ped.
Ped.
Ped.
Ped.
dim.
forte
con Ped. sempre
p