"In the Mood:" *Peer Gynt* and the Affective Landscapes of Grieg's *Stemninger,* op. 73

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It is difficult to imagine more reassuringly canonic strains than the opening measures of "Morgenstemning" ("Morning Mood"), the prelude to the fourth act of Edvard Grieg's incidental music to Henrik Ibsen's 1867 "dramatic poem" *Peer Gynt*.[1] Premiered as part of a lavish production of Ibsen's complete text at the Kristiania Theater in the Norwegian capital on 24 February 1876,[2] the number has been widely anthologized and reappropriated in popular culture in subsequent years. Among its most remarkable transformations was as the opening track on Duke Ellington's 1960 album *Swinging Suites by Edward E. and Edward G.,* where the music's swaying $\frac{6}{8}$ meter underlines the wordplay of the LP's title.[3] Ever since its first

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[1]For a searing account of the genesis of Ibsen's text and its biographical significance, see Ivo de Figueiredo, *Henrik Ibsen: Mennesket og Masken* (Oslo: Aschehoug, 2006–07). A useful summary of the play and its reception in English is available in James McFarlane's introduction to the translation by Christopher Fry and John Fillinger (Oxford: Oxford University Press, 2009 [first published 1989]), vii–xiii.

[2]Ibsen first approached Grieg to write music for the performance in a letter dated 23 January 1874. For a brief account of the work's complex development, see Finn Benestad's preface in his volume for the critical edition, *Edvard Grieg, Samlede Verker* [GGA] vol. 18, Dramatisk musikk, *Peer Gynt* (Frankfurt: Peters, 1988), xii–xiii. Grieg's correspondence with Ibsen is reproduced in *Edvard Grieg: Brev i utvalg,* ed. Finn Benestad, Bind I (Oslo: Aschehoug, 1998), 465–71. See also Finn Benestad and Dag Schjelderup-Ebbe, *Edvard Grieg: The Man and the Artist,* trans. William H. Halvorson and Leland B. Sateren (Lincoln: University of Nebraska Press, 1988), 179–98.

[3]David Schiff, *The Ellington Century* (Berkeley: University of California Press, 2012), 246. It is worth noting the importance of the idea of "mood" for Ellington's earlier

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performance, "Morning Mood" has most frequently been heard as the idealized representation of an iconic Norwegian landscape.[4] This enchanted fairy-tale vision of sunlit fjords, mountain pastures, lakes and soothing forests prompts Peer's long-suffering girlfriend, Solvejg, to sigh wistfully in act III: "here, where one hears the fir tree whisper, — / such silence and song!—here I am at home."[5] As the curtain rises on the next act of Ibsen's play, however, the stage reveals a more unexpected and disconcerting scene: rather than conjuring up an image of the sun rising ethereally over the Norwegian highlands, as is so commonly imagined, Grieg's prelude reintroduces the play's eponymous wanderer: washed up, physically and metaphorically, upon the western coast of Morocco. Peer is doubly displaced, both temporally and spatially, exiled from his homeland and his estranged family, and seemingly suspended from the narrative trajectory that had propelled him through various comic folktale-inspired adventures in the play's first three acts. The effect for the audience, with the familiar sounds of Grieg's music in mind, is no less destabilizing. For a brief moment, like Peer himself, the listener is no longer sure they know entirely where they are; they lose their bearings and their sense of place.[6]

What, then, should be made of this "Morning Mood," and the music's curious sense of dislocation? At first glance, the famous opening measures, *Allegretto pastorale,* sound exemplary in their normative harmonic stability (ex. 1). But at the counterstatement starting in m. 9, the local tonicization of the mediant major (initially approached as an applied dominant to the relative minor) suggests a less conventional pattern of tonal movement, and the chord in the second half of m. 11 resists any straightforward diatonic interpretation altogether. Even though the gesture is subsequently recontextualized as an elaboration of the tonic triad (rising to the dominant in m. 16), the implications of the mediant shift are felt throughout the remainder of the number, not least via the enharmonic transformation of its raised third (b♯=c♮, m. 37). Grieg's music characteristically signals its strangeness even amidst the most apparently familiar and conventional musical terrain. Hedda Høgåsen-Hallesby has responded to this disturbing sense of the unfamiliar by arguing for a more nuanced response to the idea of place in Grieg's score. The apparent tension or disjunction between text, place, and music, acutely realized in moments such as the beginning of act IV, she suggests, reflects the historical circumstances in which the play was written, namely "the unique position in which Norway found itself at the end of the nineteenth century: as part of Europe, but still as somewhat marginal and exotic."[7] Building on the analysis first advanced in Elizabeth Oxfeldt's seminal 2005 volume *Nordic Orientalism,*[8] Høgåsen-Hallesby argues that *Peer Gynt's* wild fantasy can be read as a form of auto-exoticization, the spectacular realization on stage of an unresolved duality in contemporary Norwegian identity between notions of center and periphery, modernity and tradition, and continental mainstream and Nordic edge.[9] In other words, Ibsen's play offered Norwegian audiences an opportunity to contemplate themselves critically as simultaneously

work, for example, "In a Sentimental Mood" (1935) and his earlier collaboration with Barney Bigard, "Mood Indigo," with words by Irving Mills (1930).

[4]See, for example, the short video created by Eivind Kopperdal entitled "Norwegian Nature and Edvard Grieg's Music" on the CD ROM *Edvard Grieg—hans liv og musik* (Bergen: MediaVisjon AS, 1998).

[5]"Her, hvor en hører furuen suse,— / for en stilhed og sang!— her er jeg tilhuse."

[6]One of the starting points for my analysis is, of course, Susan McClary's revelatory article, "Playing the Identity Card: Of Grieg, Indians, and Women," this journal 31 (2008): 217–27.

[7]Hedda Høgåsen-Hallesby, "Who are you, Peer?: Anniversary Postlude on Music, Text, and Identity Construction," in *Music and Identity in Norway and Beyond,* ed. Thomas Solomon (Bergen: Fagbokforlaget, 2011), 105–29, at 106.

[8]Elisabeth Oxfeldt, *Nordic Orientalism: Paris and the Cosmopolitan Imagination, 1800–1900* (Copenhagen: Museum Tusculanum Press, 2005), especially 133–60.

[9]This dialectical model is explored in Martin Puchner, "Goethe, Marx, Ibsen and the Creation of a World Literature," *Ibsen Studies* 13/1 (2013): 28–46. Puchner explains: "Center and periphery are usually caught in a relation of export and import of cultural products. But one can respond to this relation in different ways. One standard response is by emulating the center, and Ibsen certainly participated in this process. . . . A second, typical response is an obsession with the provincial cultural and its origins, an interest in national history or mythology. Ibsen's early historical plays participate in this as well" (36).

Example 1: Edvard Grieg: "Morning Mood" from *Peer Gynt* (piano transcription), mm. 1–15.

both foreign and familiar, coupling together the text's intricate concern with local folk vernaculars alongside a scathing critique of contemporary nationalism, market economics, and European imperialism: "Peer Gynt is shame and pride hand in hand," Høgåsen-Hallesby writes, "an exhibition of the Norwegian alongside the Oriental."[10] In recent years, the paradoxical and reflexive nature of such orientalist practices has been widely acknowledged and understood. As Sindumathi Revuluri notes, "the ambiguity and ambivalence of exoticist signs—in their motivation, deployment, and implications—insist upon these contradictions."[11] Alienation and dislocation are hence central to the conceit of Ibsen's play, and to the affective properties of Grieg's music. Without this capacity for self-reflection, the sheer richness and diversity of Ibsen's text, and its musical response in Grieg's score, would swiftly deteriorate into chaos and incoherence, much like the chatter in the asylum in which Peer finds himself at the end of act IV.

It is precisely at this moment of displacement, the point at which the boundaries between self and other are blurred, however, that one of the defining qualities of Ibsen's play and Grieg's music is revealed. Ideas of atmosphere and place, and their complex and shifting subjectivities, furthermore, are vital to Grieg's work in other ways, and extend well beyond his famous theatrical collaboration. Indeed, it is the notion of *stemning* in "Morning Mood," and its relationship with its better-known German cognate *Stimmung,* that offers the most productive way of thinking through such problems of meaning and representation. As Hans Ulrich Gumbrecht has recently argued, a heightened receptiveness to *Stimmung* offers the opportunity to develop a new epistemology, one that responds more immediately to both meanings and effects. "Reading for *Stimmung,*" Gumbrecht suggests, "always means paying attention to the textual dimension of the forms that envelop us and our bodies as a physical

[10]Høgåsen-Hallesby, "Who are you, Peer?" 123. See also Oxfeldt, *Nordic Orientalism,* 155.
[11]Sindhumathi Revuluri, Review of *Musical Exoticism: Images and Reflections* by Ralph P. Locke, *Journal of the American Musicological Society* 64/1 (2011): 253–61, at 258.

reality—something that can catalyse inner feelings without matters of representation necessarily being involved."[12] In other words, Gumbrecht argues for a form of close reading that attends specifically to the ways (and occasions) in which textual forms—and by extension musical and dramatic works—move and transform their audiences and readers. In the remainder of this article, I will follow Gumbrecht's attention to *Stimmung* to examine the status and significance of mood in *Peer Gynt,* as well as in one of Grieg's very final works, the aptly titled piano collection *Stemninger* ("Moods"), op. 73. Developing a broadly phenomenological reading of Grieg's music, through comparison with his more widely acclaimed (and commercially successful) series of *Lyriske Stykker,* I will argue that, for Grieg, mood is frequently linked to a sense of time and place, but that even these categories are far from stable or straightforward. As Grieg's work reveals, the feeling of attunement or of being-in-place is frequently bound to its opposite, the experience of a sudden loss of agency, or of displacement, the sense of being "out-of-place." It is this contradictory conjunction of place, time, and atmosphere, I will suggest, which can lead us back to consider Peer's eventual fate within Ibsen's allegorical narrative of exile and homecoming, and which simultaneously takes us to the heart of Grieg's concern with *stemning*. Listening for the *stemning* in Grieg's music, I will conclude, not only illuminates the historical context in which his work was conceived and consumed, but also signals his contemporary currency and the continuing valency of such well-loved pieces as "Morning Mood."

If Grieg's music for Ibsen's play represented one of the early high-water marks in his career, and subsequently played a key role in establishing his international reputation (not least following the highly influential 1896 production directed by Aurélien-Marie Lugné-Pöe at the Nouveau Théâtre in Paris[13]), the origins and genesis of the *Stemninger* belong to a very different chapter of his biography. In a letter to his friend, the Danish organist Gottfred Matthison-Hansen, dated 29 August 1905, Grieg described the seven pieces that make up the *Stemninger* as little more than "bait, cast into the jaws of Mammon" in order to try and persuade his German publisher, Edition Peters, to print two of his more costly orchestral scores, the *Variations on an Old Norwegian Folk Tune,* op. 51, and his arrangements of selected movements from the fifth book of *Lyriske Stykker,* op. 54.[14] The whole enterprise, Grieg suggested wistfully, reminded him of Emil Horneman's dismissive commentary after the premiere of Johan Selmer's 1872 cantata *Nordens Ånd* ("The Soul of North"): "the mountains tremble: a mouse is born!" According to Grieg, however, his own mouse was so insignificant that spectacles were required in order to be able to see it properly. The pieces nevertheless carried a more baleful meaning despite their diminutive size: "for with this mouse, I feel for the first time that I have aged," Grieg explained. "There are just a couple of old Norwegian pieces that I am pleased with, but otherwise my heart was not in them."[15]

Grieg's self-deprecatory comments about the *Stemninger* present a series of interpretative obstacles. Most urgent is the extent to which Grieg inscribes himself within the miniaturist discourse that has been so prevalent in his criti-

[12]Hans Ulrich Gumbrecht, *Atmosphere, Mood, Stimmung: On a Hidden Potential of Literature,* trans. Erik Butler (Stanford: Stanford University Press, 2012), 5.

[13]Details of the Paris production (which used an abridged version of Ibsen's text) are listed on the Norwegian Ibsen Center database at http://ibsen.nb.no/id/96980 (accessed August 2015). The cast included Abel Deval as Peer Gynt and Suzanne Auclair as Solveig, and Alfred Jarry (author of the absurdist play *Ubu Roi*) as one of the troll courtiers in act II.

[14]Grieg's letter reads: "It is just a volume of piano pieces, to be cast into the jaws of Mammon. It will be bait for Peters in Leipzig, so that he publishes a couple of orchestral scores without complaint" (Den er bare et Hefte Klaverstykker til at kaste i Gabet på Mammon. Det skal være Lokkemad til Peters i Leipzig, for at få ham til at trykke to Orkesterpartitur uden at kny.) Reproduced in *Edvard Grieg, Brev i utvalg,* ed. Finn Benestad, Bind II (Oslo: Aschehoug, 1998), 192.

[15]"Det gik mig som Emil Horneman i sin Tid sagde om Johan Selmer, efter Opførelsen af Korstykket 'Nordens Ånd.' Han sagde nemlig: Bjergene skjælve, der fødes en Mus! Og min Mus er endogså ganske liden, så der må Briller til at se den. . . . Men på denne 'Mus' har jeg for første Gang erfaret, at jeg er ældet. . . . Der er nogle et Par År gamle norske Stykker, som jeg er glad i, men forresten er det ikke mit Hjerteblod, som her har fyldt." Ibid., 192.

cal reception, in spite of the enormous success of his music for Ibsen's play: the image of Horneman's mighty mouse, summoned in his letter to Matthison-Hansen, is Grieg's way of marginalizing himself as no more than a composer of entertaining trifles or *Trivialmusik*.[16] Equally pressing is the idea of lateness and of late style. The *Stemninger* occupy a privileged place in Grieg's output as the last complete set of new piano works to appear in print before his death in 1907. If the idea of late style is conventionally associated with summation and the visionary, however, paradigmatically in the case of Beethoven's music from the 1820s, the *Stemninger* by comparison appear disarmingly unadventurous: the products, Grieg's letter implies, of a worn-out imagination and economic need rather than hard-won artistic freedom.[17] Alongside the more daringly progressive *Slåtter,* op. 72, arrangements of Hardanger fiddle tunes that prompted admiring talk of "le nouveau Grieg" among Parisian avant-garde circles in the 1900s, the *Stemninger* sound like a return to the cosy idiom of the *Lyric Pieces* with which Grieg had enjoyed his first commercial success in the 1870s. The *Stemninger,* in this sense, might appear to be a disappointingly tired or pallid final testament.

The prevailing critical reception of the *Stemninger* has often followed Grieg's defensive steer. Norwegian scholars Finn Benestad and Dag Schjelderup-Ebbe, for example, describe the quality of the set as "uneven," and commend only the two pieces "inspired by folk music" (nos. 4 and 6) as worthy of closer attention.[18] A further otherwise sympathetic commentator, Kathleen Dale, in Gerald Abraham's venerable 1948 Symposium, reinforces the familiar idea of Grieg's apparent inability to master large-scale musical form. "The sets of *Album Leaves, Humoresques, Poetic Tone Pictures,* and *Moods* give every sign of having been written with little regard to unity of style or affinity of key," Dale suggests and adds that "this lack of planning may possibly be considered as denoting the freshness and irresistibility of his inspiration, but it hinders the ready acceptance of many sets of unrelated pieces."[19] John Horton, in contrast, discusses the collection as "in effect an additional set of Lyric Pieces" and ranks the opus together with the *Slåtter* among Grieg's "most important keyboard works."[20]

Dale's reservations might be countered by thinking about the organization of the *Stemninger* in terms of the more sophisticated approaches to cyclism and narrativity in nineteenth-century musical form developed by scholars such as Charles Rosen, Richard Kramer, Charles Fisk, and David Ferris.[21] The set clearly does not aspire to "affinity of key" in terms of a single governing tonic—that would, in fact, seem anomalous for a collection of this kind. Rather, the structural principle operative in the *Stemninger* is based on complementarity as much as unity, and the collection could more productively be understood as an attractive sequence of contrasting character pieces or as a multipiece, in the mould of Brahms's late fantasies and intermezzi,[22] as a wordless *Liederkreis,* not a formal *Zyklus*. Accordingly, it is

[16]On the problem of miniaturism in Grieg reception, see Daniel M. Grimley, *Grieg: Music, Landscape and Norwegian Identity* (Woodbridge: Boydell, 2006), 4–7.

[17]On the transcendental nature of late style and on lateness, see, for example, Reinhold Brinkmann, *Late Idyll: The Second Symphony of Johannes Brahms,* trans. Peter Palmer (Cambridge, MA: Harvard University Press, 1997); Edward Said, *On Late Style: Music and Literature against the Grain* (London: Bloomsbury, 2006); and Michael Spitzer, *Music as Philosophy: Adorno and Beethoven's Late Style* (Bloomington: Indiana University Press, 2006). For an invigoratingly critical discussion from a parallel discipline, see Gordon McMullan, *Shakespeare and the Idea of Late Writing: Authorship in the Proximity of Death* (Cambridge: Cambridge University Press, 2007).

[18]Benestad and Schjelderup-Ebbe, *Edvard Grieg,* 329.

[19]Kathleen Dale, "The Piano Music," in *Grieg: A Symposium,* ed. Gerald Abraham (London: Lindsay Drummond, 1948), 45–70, at 46.

[20]John Horton, *Grieg* (London: Dent, 1974), 107 and 146.

[21]Richard Kramer, *Distant Cycles: Schubert and the Conceiving of Song* (Chicago: University of Chicago Press, 1994); Charles Fisk, *Returning Cycles: Contexts for the Interpretation of Schubert's Impromptus and Last Sonatas* (Berkeley: University of California Press, 2001); David Ferris, *Schumann's Eichendorff "Liederkreis" and the Genre of the Romantic Cycle* (Oxford: Oxford University Press, 2000). A pivotal discussion remains Charles Rosen, "Mountains and Song Cycles," in *The Romantic Generation* (New York: Harper Collins, 1996), 116–236, especially 220–36.

[22]Jonathan Dunsby, "The Multi-Piece in Brahms: *Fantasien* op. 116," in *Brahms: Biographical, Documentary and Analytical Studies,* ed. Robert Pascall (Cambridge: Cambridge University Press, 1983), 167–89.

Table 1
Grieg: *Stemninger*, op. 73. Table of movement keys, titles, and genres

No.	Key	Title (Draft Title in Brackets)	Character Genre
1.	E Minor	"Resignasjon" [Prelude/"Sehnsucht nach Julius"]	Lok
2.	B♭ Major	Scherzo-Impromptu [Impromptu]	Halling
3.	D Minor	"Nattlig Ritt"	Scherzo/Mephisto waltz
4.	A♭ Major	"Folketone" [*Stutarlaat fra Valdres*]	Badnlåt
5.	F Minor	"Studie à la Chopin"	Storm
6.	A Major	"Serenade" [*Studenternes Serenad*]	
7.	G Minor	"Lualåt" [*Fjeldljom*/*"Sommerminde fra Tyin"*]	Lok

possible, *contra* Dale, to find convincing evidence of large-scale structural planning in the ordering of the set—the individual numbers are arranged in tritonally related but modally mixed pairs, each of which is then spliced a third apart (hence, E minor and B♭ major; D minor and A♭ major); the fifth number maintains the next step in this chain of third-stepped pairs, albeit inverted (*descending* from A♭ to F minor, rather than *ascending* to the expected C minor). The sixth movement, however, is anomalous and breaks the established sequence: the "Serenade" is in A rather than B major (the expected tritone relation from F minor, the key center of the fifth number) (Table 1). Although the closing G minor of "Lualåt" notionally maintains the established pattern of tritones, third steps, and modal mixture, had the "Serenade" been tonally regular (i.e., in B), the ultimate impression is one of looseness rather than strict regularity. This open-ended quality strongly supports the atmosphere of the final number, which evades closure on both structural and expressive levels. And, as Table 1 illustrates, there is similarly a broad topical or thematic organization evident in the disposition of the individual numbers: the outer pieces are melancholic nature sketches, framing the collection with a brooding sense of loss or introspection, whereas the inner pieces offer either a more intimate, domesticated idiom (nos. 2, 4, and 6), or turbulent, violently chromaticized episodes (nos. 3 and 5). The reflective symmetry of the design, at this level, is compelling rather than coincidental.

For Dale, nevertheless, the true value of Grieg's work lies not in notions of structural cohesion but in its affective intensity, its ability to evoke particular emotional responses within the listener: "*all* Grieg's compositions," Dale claims, "whether they bear titles or not, are evocative in character."[23] Herein lies persuasive evidence of a different mode of organisational logic, one based on heterogeneity rather than strained attempts to achieve unity of a largely pitch-based kind. Comparison with Grieg's ten earlier sets of *Lyriske stykker*, as suggested by Horton, reinforces this impression. A cursory survey of the sets (Table 2) reveals a remarkably consistent pattern of assembly and organization, based on a relatively regular distribution of common character types or topics.[24] The most predominant are essays in conventional musical genres, such as *Album Leaves* (op. 12, no. 7; op. 47, no. 2),

[23]Dale, "The Piano Music," 47.
[24]To my knowledge, no systematic survey has been undertaken before, although individual pieces have received extensive scholarly attention. Some numbers obviously draw on more than one topic or genre: the E-minor "Scherzo" in op. 54, for example, is a fairy-piece, much like "Elverdans," op. 12, no. 4, and "Valse mélancholique," op. 68, no. 6, should be listed under the first two categories simultaneously. The point is that title serves only as a partial signpost for moods that emerge out of the music's character and affect. On topic and character in nineteenth-century music more generally, see Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic Music* (Oxford: Oxford University Press, 2008), and Julian Horton, "Listening to Topics in the Nineteenth Century," in *The Oxford Handbook of Topic Theory*, ed. Danuta Mirka (Oxford: Oxford University Press, 2014), 642–64.

Table 2
Grieg, *Lyriske Stykker*: Schematic Distribution by Topic and Character

Topic/ Character	Dance and Musical Genres	Moods/ Emotional State	Time and Place	Folk Music	Scenes/ Phenomena	Beings/ People	Patriotic Songs	Nostalgia
Op. 12 (1867)	1. Arietta (E♭); 2. Vals (A minor); 7. Stambogsblad (Albumblad) (E minor);			5. Folkevise (F♯ minor); 6. Norsk (D)	3. Vægtersang (after Shakespeare's *Macbeth*) (E)	4. Elverdans (E minor)	8. Fædrelands-sang (E♭)	
Op. 38 (1884)	1. Vuggevise (G); 3. Melodie (C); 7. Vals (E minor); 8. Canon (B♭ minor)	6. Elegie (A minor)		2. Folkevise (E minor); 4. Halling (G minor); 5. Springdans (G major)				
Op. 43 (1886)		5. Erotik (F)	6. Til Foråret (F♯ major)			1. Sommer-fugl (A); 2. Ensom Vandrer (B minor) 4. Liden Fugl (D minor)	3. I Hjemmet (F♯ major)	
Op. 47 (1888)	1. Valse-Inpromptu (E minor); 2. Albumblad (F); 3. Melodie (A minor)	5. Melancholy (G minor); Elegie (B minor)		4. Halling (D); 6. Springdans (G)				
Op. 54 (1891)	5. Scherzo (E minor)		4. Notturno (C)	2. Gangar (C);	6. Klokke-klang (C)	1. Gjetergut (G minor); 3. Troldtog (D minor)		
Op. 57 (1893)	2. Gade (A)	4. Hemme-lighed (G)			3. Illusion (A minor)	5. Hun danser (C)		1. Svundne Dage (D minor); 6. Hjemve (E minor)

Table 2 (*cont.*)
Grieg, *Lyriske Stykker*: Schematic Distribution by Topic and Character

Topic/ Character	Dance and Musical Genres	Moods/ Emotional State	Time and Place	Folk Music	Scenes/ Phenomena	Beings/ People	Patriotic Songs	Nostalgia
Op. 62 (1895)	3. Fransk serenade (A)	2. Takk (G)	4. Bækken (B minor); 6. Hjemad (E)		5. Drømmesyn (A)		1. Sylfide (B minor)	
Op. 65 (1897)	4. Salon (A)	3. Tungsind (B minor); 5. I Balladetone (C minor)	6. Bryllupsdag på Troldhaugen (D)				2. Bondens Sang (A)	1. Fra Ungdomsdagene (D minor)
Op. 68 (1899)	1. Matrosernes Opsang (C); 2. Bedstemors Menuet (G);	3. For dine Fødder (D); 6. Valse mélancholique (G minor)	4. Aften på Højfjellet (E minor)					5. Bådnlåt (E)
Op. 71 (1901)		1. Det var engang (E minor); 6. Forbi (E minor)	2. Sommeraften (D♭); 4. Skovstilhed (B)	5. Halling (C)		3. Småtrold (E♭ minor)		7. Efterklang (E♭)
Op. 73 (1903)	2. Scherzo-Impromptu (B♭); 5. Studie (F minor); 6. Studenternes Serenade (A)	1. Resignasjon (E minor)	3. Nattlig Ritt (D minor)	4. Folketone (A♭);	7. Lualåt (G minor)			

Lieder ohne Worte ("Arietta," op. 12, no. 1; "Gade," op. 57, no. 1), and popular dance forms ("Vals," ops. 12, no. 2, and 38, no. 7; "Bedstemors Menuet," op. 68, no. 2). Such movements often appear toward the front of each set, acting as a familiar threshold or point of entry. Other numbers adopt stylized folk idioms, principally the "Halling" and "Springdans" (ops. 38, nos. 4 and 5; 47, nos. 4 and 6; op. 71, no. 5), providing an attractive dash of Norwegian color of the kind Grieg exploited so effectively in his music for *Peer Gynt*. Other pieces evoke particular times of day or picturesque locations, most famously "Bryllupsdag på Troldhaugen," op. 65, no. 6, but also including "Til Foråret," op. 43, no. 6, the languorous "Notturno," op. 54, no. 4, and both "Sommeraften" and the ecstatic "Skovstilhed" in the final set, op. 71 (which is clearly an allusion to Chopin's B-Major Nocturne, op. 32, no. 1). A smaller number of pieces suggest natural beings or people, often of a folklike character, from the Mendelssohnian "Elverdans" of op. 12 to the more Nibelung-like "Småtrold" in op. 71, and the nightmarish "Troldtog" from op. 54, with its strong echoes of the notorious sequence "I Dovregubbens Sal" from *Peer Gynt,* act II, sc. 6. One notable tendency across the ten books as a whole is the move away from patriotic hymns such as "Fædrelandssang" in op. 12 to more intimately retrospective or nostalgic numbers such as "Hjemve," op. 57, no. 6, or the searing "Fra Ungdomsdagene" that opens op. 65. It is tempting to credit this shift of emphasis to Grieg's own encroaching sense of ageing and maturity—one of the more emotive, if slightly mawkish, gestures is the Schumannesque allusion to the "Arietta" from op. 12 in the closing number of the final set, pointedly and poignantly entitled "Efterklang," op. 71, no. 6. More fascinating are pieces that more blankly evoke certain states of mind or affectation, quite often of a sombre nature: whether elegiac (ops. 38, no. 6 and 47, no. 7), melancholic (ops. 47, no. 5, 65, no. 3, and 68, no. 6), or desolate (the remarkable "Forbi," op. 71, no. 6). A final category involves mysterious scenes, hauntings, or other phenomena, frequently of supernatural origin. The early "Vægtersang," op. 12, no. 3, which opens with a sturdy hymnlike refrain, is notable for its spooky gothic intermezzo, which Grieg explicitly linked to the appearance of the spirits conjured by the witches in Shakespeare's *Macbeth,* act IV, sc. 1. A more intangible sense of revenance moves through both "Illusion," op. 57, no. 3, and "Drømmesyn," op. 62, no. 5, which shimmers like a mirage. It is in the most miraculous number in Grieg's complete output, "Klokkeklang," op. 54, no. 6, however, where the impression of haunting is arguably at its most opaque: the set's closing piece is an intensive study in fifth-based sonorities that occludes any firm or definitive sense of presence.[25]

It would be easy to elide the *Stemninger* with this distributive pattern of genre. The opening piece, "Resignasjon," belongs to the evocation of a melancholic or elegiac mood shared with numbers such as "Det var engang," op. 71, no. 1; three of the middle pieces ("Scherzo-Impromptu," "Studie," and "Studenternes Serenade") are straightforward reworkings of conventional musical genres, and "Nattlig Ritt" and "Folketone" belong to the categories of "Time and Place" and "Folk music" respectively. The closing piece, "Lualåt," to which I will return in more detail below, is perhaps the most striking, and inhabits the same kind of supernatural domain as "Drømmesyn" and "Klokkeklang." With the exception perhaps of the works in this latter category, there are few individual pieces across any of the eleven books of *Lyriske stykker* (including the *Stemninger*) that would seem unusual or exceptional within a wider inventory of nineteenth-century musical topoi. That is surely not the point: the enjoyment and pleasure of playing Grieg's piano miniatures stemmed precisely from their sense of the familiar. Each set comprised an attractive bouquet of varied musical genres that traded particularly efficiently on affective evocations of nostalgia, love, and local color. The immense commercial and popular success of the *Lyriske stykker* therefore relied on both their heterogeneity and their quotidian character. As Benestad and Schjelderup-Ebbe suggest, the *Lyriske*

[25]For a revelatory analysis, see W. Dean Sutcliffe, "Grieg's Fifth: The Linguistic Battleground of 'Klokkeklang'," *Musical Quarterly* 80/1 (1996): 161–81.

stykker were written "primarily for didactic purposes," and hence appealed to amateur and professional players alike, in a variety of different formal and informal (especially domestic) performance contexts. Their broad-based appeal ensured that they were responsible "for bringing Grieg into thousands of homes, not only in Norway, but around the world."[26] The question nevertheless remains why Grieg chose not to package the *Stemninger* as an eleventh book of *Lyriske stykker*. Creative pride seems unlikely to have been the principal cause: Grieg wrote to his publisher that, alongside "*Stimmungen,*" he had actively considered other names for the set, including *Skizzen* and *Charakterstücke,* before concluding "the first name appears to me the best."[27] The word "*Stemning,*" as Dale perceived, was hence more than a casual convenience. Rather, it may have signaled the distillation of slowly developing aesthetic practice in Grieg's work, in which earlier sets of *Lyriske stykker* aspired to the status of "Stemninger," in design and affect. The diverse character and expression of op. 73, with its apparently contradictory changes of mood and states of mind, were thus latent within much of Grieg's earlier piano music.

The real significance of the title, however, can only be gauged after considering the difficulties of translating the term accurately in English. Conventionally rendered reductively as "mood," the etymological origins and potential meanings of the German "Stimmung," to which the Norwegian "stemning" is related (but not identical), cannot be captured in a single English equivalent.[28] In addition to the idea of an emotional condition,[29] whose precise agency or cause may not be immediately apparent, the word "stem" / "Stimme" refers both to a physical voice and also to an instrumental line or vocal part, a musical thread within a more complex passage or texture. "Stemning" / "Stimmung," therefore, comes to mean an envoicing or intonation, a sounding-forth or singing-into-being. It refers to the tuning of an instrument, its temperament or accordance or consensus (the idea of being in-accord captured by the German "bestimmt," which has no immediate equivalent in Norwegian). And it is through this notion of a harmonious sounding-together that it also corresponds to mood, atmosphere, character or affect. Grieg, for example, was familiar with the principle in the Hardanger fiddle repertoire that certain string tunings (and the patterns of resonance that result) were in accordance with particular places, events, or times of day.[30] Indeed, Benestad and Schjelderup-Ebbe have suggested that the pentatonic flavor of the melody in "Morning Mood" is an allusion to the sound of the Hardanger fiddle's sympathetic strings. Grieg would have been equally familiar with the doctrine of the affects, promulgated widely in early-eighteenth-century music, which associated certain musical gestures, including tuning, tonality, rhythm and temperament, with specific moods or emotions.[31] Particular keys, especially G minor, certainly ap-

[26]Benestad and Schjelderup-Ebbe, *Edvard Grieg,* 105. Among the most remarkable instances of the global success of the *Lyriske stykker* is their appearance in Es'kia Mphahlele's 1967 short story "Grieg on a Stolen Piano," *In Corner B* (Johannesburg: Penguin, 2006), 103–24.

[27]Letter to Henri Hinrichsen, 28 August 1905. "Es sind auch andere Taufnamen möglich, z. B. Skizzen, Charakterstücke usw. Die erste Bezeichnung scheint mir doch die Beste." Quoted in *Edvard Grieg: Briefe an die Verleger der Edition Peters, 1866–1907,* ed. Elsa von Zschinsky-Troxler (Leipzig: C. F. Peters, 1932), 117. It is worth noting, however, that Grieg had written to Hinrichsen about his tenth book of *Lyriske stykker* on 10 August 1901, "Die Stücke heißen: Lyrische Stücke, 10tes und letztes Heft. Und es muß dabei bleiben. Es ist keine fixe Idee. Diese Art darf nicht mehr wiederholt warden" (ibid., 91).

[28]Though they obviously share the same linguistic root, "Stemning" and "Stimmung" are not strictly identical terms and have slightly different registers and associations in Norwegian and German that I've attempted to capture as this article proceeds.

[29]I am especially wary of the dangers of casually conflating mood, emotion, and feeling, which are clearly distinguished in cognitive research and the psychology of music. For a useful introduction to recent thinking in the field, see Eric Clarke, Nicola Dibben, and Stephanie Pitts, *Music and Mind in Everyday Life* (Oxford: Oxford University Press, 2010).

[30]Pandora Hopkins, *Aural Thinking in Norway: Performance and Communication with the Hardingfele* (New York: Human Sciences Press, 1986), 137.

[31]See, for example, the final chapter of Rita Steblin's *A History of Key Characteristics in the Eighteenth and Early Nineteenth Centuries* (Rochester: University of Rochester Press, 1996 [first published 1983]). A useful and more up-to-date survey is in Maho Ishiguro, "The Affective Properties of Keys in Instrumental Music from the Late Nineteenth and Early Twentieth Centuries," Master's thesis,

pear to have connoted particular kinds of moods or musical gestures for Grieg, based on their inter-opus use in other major works such as the String Quartet op. 27, the *Ballade* op. 24, and the *19 Norwegian Folk Tunes,* op. 66. It is in this deeper, more affective sense that the idea of *Stemning,* both in op. 73 and the *Lyriske stykker,* needs to be understood.

After being neglected or regarded as an anachronism for many years, the concept of *Stimmung* has recently begun to attract renewed critical interest from a range of disciplinary perspectives.[32] For Gumbrecht, *Stimmung* offers a means of interrogating a series of passages taken from key texts, ranging historically from the songs of Walther von der Vogelweide to Janis Joplin via Shakespeare, Thomas Mann, and the twentieth-century Latin American novel. The advantage of attending to *Stimmung,* Gumbrecht suggests, is that it offers a means of resolving what he perceives as the irresolvable tension between Deconstruction and the Cultural Turn in current critical theory: that is, the tendency to collapse all potential textual meaning into an infinite play of signifiers, on the one hand, and the subordination of meaning to broader social-political processes of domination and/or identity formation, on the other.[33] David Wellbery offers a slightly different diagnosis, in lieu of a more unitary definition, as part of his comprehensive genealogy of the term: "a *Stimmung* is an overall quality, a means [*ein Wie*] through whose pallid, soft, bright or murky light is perceived the nature [*das Was*] of individual experience."[34] Wellbery, like Erik Wallrup in his 2015 monograph, *Being Musically Attuned: The Act of Listening to Music,*[35] traces the historical evolution of its usage, starting in the early modern period, where it was concerned with the idea of harmony or disposition, through its reemergence in Kant's thought and its legacy in early-nineteenth-century Romanticism. As Wellbery's analysis shows, *Stimmung* is particularly involved, from Fichte onwards, with wider philosophical debates concerning musical ontology and metaphysics.[36] Drawing on his discussion of Heidegger's later adoption of the term, Wallrup's preferred rendering of the term is "attunement," through which *Stimmung* implies an inclination or emotional disposition, an attentive listening-in or leaning-toward that can simultaneously be a hearing-with, or a state of existential being-in-place in the process of becoming. Wellbery does not try and resolve intractable problems of translation. Rather, his survey demonstrates how *Stimmung* frequently implies tension or dynamic movement rather than stability or fixedness: like its two most common English cognates, mood and atmosphere, it can refer both to an interiorization (the condition of an attending subject) and

University of Massachusetts, Amherst, 2010 (online at http://scholarworks.umass.edu/theses/536).

[32]In addition to Gumbrecht's work and that of Wellbery and Wallrup, cited below, see *Concodira discors: Ästhetiken der Stimmung zwischen Literaturen, Künsten und Wissenschaften,* ed. Hans-Georg von Arburg and Sergej Rickenbacher (Würzburg: Königshausen & Neumann, 2012), and *Stimmung und Methode,* ed. Friederike Reents and Burkhard Meyer-Sickendiek (Tübingen: Mohr Siebeck, 2013). For musicological discussions, see Tere Vadén and Juha Torvinen, "Musical Meaning in between: Ineffability, Atmosphere and Asubjectivity in Musical Expression," *Journal of Aesthetics and Phenomenology* 1/2 (2014): 209–30, and Sebastian Wedler, "*Tönend Bewegte Stimmungen:* Analytical and Critical Perspectives on Anton Webern's Idyllic Landscape *Im Sommerwind* (1904)," *twentieth-century music* (forthcoming).

[33]See, in particular, the opening chapter of Gumbrecht's book, "Reading for Stimmung: How to Think about the Reality of Literature Today," and his epilogue on Derrida and Paul de Man, "Deconstruction, Asceticism, and Self-Pity," *Atmosphere, Mood, Stimmung,* 1–20 and 128–33.

[34]"Eine Stimmung ist eine Gesamtqualität, ein Wie, in dessen fahlem, sanftem, heiterem oder grellem Licht das Was des einzeln Begegnenden erfahren wird." David Wellbery, "Stimmung," in *Ästhetische Grundbegriffe,* vol. 5, ed. Karlheinz Barck, Martin Fontius, Dieter Schlenstedt, Burkhart Steinwachs, Freidrich Wolfzettel (Stuttgart: J. B. Metzler Verlag, 2003), 703–33, at 704.

[35]Erik Wallrup, *Being Musically Attuned: The Act of Listening to Music* (Farnham: Ashgate, 2015). Wallrup's monograph is based on his 2012 doctoral thesis, *Musical Attunement: The Concept and Phenomenon of Stimmung in Music* (Stockholm University). I am indebted to Wallrup for sharing chapters from his thesis with me as I worked on early drafts of this article.

[36]Wellbery, "Stimmung," 714–15. See also Andrew Bowie, *Subjectivity and Aesthetics: From Kant to Nietzsche* (Manchester: Manchester University Press, 1990), 30–39 (on Kant), and Michael Spitzer, *Music as Philosophy* (Bloomington: Indiana University Press, 2006), 218 (on Hölderlin). For a concise survey of its origins and recent usage in German literary studies, see Stefan Hajduk, "Vom Redun über 'Stimmungen': Ihre Geschichte in der Literaturwissenschaft, ihre aktuelle Erforschung und ihre Medialität," *KulturPoetik* 11/1 (2011): 76–96.

to the external or environmental phenomena—such as a landscape at a certain time of day—that shape or determine the subject's response (whether conscious or not). *Stimmung* thus problematizes the idea of subjective agency, the extent to which we are fully in command of our own emotional condition rather than merely passive vehicles for affective transformation. The concept breaks down a monistic sense of autonomy or individual being into a more blended understanding of space, place, and time, one that dissolves or suspends the familiar subject-object distinction that underpins much nineteenth-century writing on music. Translating *Stimmung* faithfully hence becomes not merely a matter of linguistic fidelity but requires thinking through a much more foundational set of problems encountered in attempts to describe musical meaning, a shuttling back and forth between epistemology and ontology that allows no permanent fixed point of reference.[37] *Stimmung* may thus approximate what many scholars understand as affect, namely that "order or predisposition," as Ian Biddle has written, "that enables us to speak of emotion, a certain predilection in language, a tinge or stain in the linguistic flow that exceeds language and yet bears witness to its limits."[38] For others, however, *Stimmung* remains more mysterious and opaque—we do not know how we are attuned or what gives cause to a particular atmosphere or mood, it is simply the time and place in which we find ourselves and through which we are moved and transformed.[39]

Given the evident richness of the term, it is surprising that previous use of *Stimmung/stemning* in writing on Grieg's music has not attracted more attention. Kurt von Fischer's remarkable 1937 thesis, *Griegs Harmonik und die nordländische Folklore*,[40] for example, invokes *Stimmung* in a familiar guise as a means of relating Grieg's music to landscape and environment. Fischer's study is first and foremost an attempt to assemble an analytical syntax of Grieg's musical vocabulary, adapting the framework developed by his teacher, Ernst Kurth. *Stimmung* nevertheless forms an important threshold for Fischer's project, as evidence of "a direct influence of folksong and dance on art music," and, at a deeper level, as a means of mediating between music and other media, above all "the atmospheric art of landscape, which in its vague illimitability is certainly more difficult to grasp technically."[41] For Fischer, the "landscape moment of attunement" (*das landschaftliche Stimmungsmoment*) is an elevation of the folkloristic (*volkstümlichen*), founded in the experience of nature and which provides the basis for the Romantic ideal of *Gesamtkunst*; a paradigm, Fischer argues, whose origins "can be found not in the reciprocation of opposing influences, but rather above all in that general but distant and profoundly reanimated originary synthesis of the arts."[42] At one level, we might read Fischer's work as signaling the entanglement of music, art, landscape and environment with regionality and place that had become politically very darkly tinged by 1937. On another level, however, Fischer's work might indicate an attempt to rethink the idea of *Stimmung*—as attunement, atmosphere, or envoicement—through close reading of Grieg's music at a point when re-

[37]Wallrup suggests it is "both phenomenological and hermeneutic," *Being Musically Attuned*, 8.

[38]Ian Biddle, "Quiet Sounds and Intimate Listening: The Politics of Tiny Seductions," in *Sound, Music, Affect: Theorising Sonic Experience*, ed. Marie Thompson and Ian Biddle (London: Bloomsbury, 2013), 205–22, at 207.

[39]Wallrup writes: "But how does music attune? Of course there is no simple answer, since we are looking for something that does not make itself known, but it nevertheless makes itself heard. We cannot even search for it, if we follow the discussions of Heidegger and Gumbrecht. The attunement comes over the listener; it may arrest him or her but it may also emerge imperceptibly (according to Heidegger the most efficient way of becoming attuned)." *Being Musically Attuned*, 195.

[40]Kurt von Fischer, *Griegs Harmonik und die nordländische Folklore* (Bern: Paul Haupt, 1938). Fischer (1913–2003) was a Swiss musicologist who trained in Bern and later taught at Zurich University, whose research interests included fourteenth-century polyphony and Paul Hindemith.

[41]"Ein in unmittelbarer Einfluß von Volkslied und Volkstanz auf die Kunstmusik; dann aber ist es vor allem ein mehr geistiges Moment, das ihre besondere Art bestimmt: die landschafliche Stimmungskunst, die freilich in ihrer verschwimmenden Unabgrenzbarkeit technisch schwerer zu fassen ist. Sie beruht vor allem auf einer eigenartigen Parallele von Musik und andern Künsten." Fischer, *Griegs Harmonik*, 1–2.

[42]"[Es liegt] nicht in gegenseitiger Beeinflussung, sondern vor allem in einer gemeinsamen und aus ferner Tiefe heraufwirkenden Urverbindung der Künste zu suchen ist." Ibid., 2.

markably little music-theoretical attention had been devoted to his work. The term therefore retains a feeling of tension, rather than merely grounding Grieg's music in problematic metaphors of earth, race, and soil.[43]

Though this prospect of a more mobile, dynamic conception of *Stimmung* is alluring, however, Fischer's analysis ultimately provincializes Grieg's music, through its reliance on notions of *Volkstümlichkeit* and *das Folkloristische,* and their casual association between music and the Norwegian environment.[44] A more genuinely progressive, radical sense of the term might be gathered by considering the differences between *Stimmung* and *stemning,* particularly as the latter was employed in writing on Scandinavian music, art, and literature at the end of the nineteenth century, the years immediately surrounding the composition of Grieg's op. 73 set. Writing to the artist Eilif Peterssen on the completion of his monumental series *Gujamars Sang,* commissioned by the publisher William Nygaard, on 11 March 1907, for example, Grieg exclaimed: "what a harmony of colors! And what mastery in their use! It fits so closely with what I feel about the harmonies in my own music, that I think the right man must exist, if he could be found, who could identify the correspondences!"[45] Grieg's reference to this correspondence (or "overenstemmelse," etymologically derived from "stemning") between music and visual art reflects its common usage in Scandinavia at the *fin de siècle*. An important figure in this discourse is the Swedish artist and critic Richard Bergh, whose circle included Peterssen, writer Alexander Kielland, and the painters Erik Werenskiold and Christian Skredsvig, all of whom corresponded with Grieg.[46] Bergh was an enthusiastic supporter of the Fleskum school of Norwegian painting, whose members included Skredsvig, Werenskiold, Harriet Backer (sister of the pianist-composer Agathe Backer-Grøndahl), and Kielland's elder sister, Kitty. The group first gathered at the farming hamlet of Bærum in southern Norway in summer 1886, and their work was particularly finely attuned to mood, atmosphere, and landscape.[47] Kitty Kielland's iconic painting *Sommernatt* (*Dælivann*) of 1886, for example (plate 1), is characteristic in its use of a muted palette, high horizon line, and choice of subject matter (a solitary boat rowed by a distant figure crossing the corner of a lake in southern Norway on a late midsummer evening).[48] Influenced by the work of the French *plein-air* school, notably Jean Baptiste Camille Corot, Jules Bastien-Lepage, and the Barbizon school, Kielland's work frequently turned to the desolate peat bogs of the southern Norwegian plateau rather than more conventionally "picturesque" locations in search of a more authentic response to

[43]Although Fischer's writing is clearly indebted to tendencies in late-nineteenth- and early-twentieth-century writing on Grieg (for example, Gerhard Schjelderup and Walter Niemann, *Edvard Grieg: Biographie und Würdigung seiner Werke* [Leipzig: Peters, 1908]), there is no evidence that his interest in landscape, nature, and environment gained any of the racialist overtones that inflected other closely contemporary writing, such as David Monrad Johansen's *Edvard Grieg* (Oslo: Gyldendal, 1934), and which might have suggested sympathy for extreme right-wing aesthetics.

[44]Fischer writes toward the end of his study: "In der nordisch-folkloristischen Musik äußert sich der Einfluß vn Naturstimmung und Volkslied oft sehr unmittelbar realistisch. Die wilde Natur des Nordens ist es, die den Musiker an zu starker Stilisierung hindert. Diese stets lebendige Verbindung mit der Primitivität aber verleiht der nordländischen Musik ihre herbe Schönheit." Fischer, *Griegs Harmonik,* 190.

[45]"Så hvilke Farveharmonier! Og hvilket Mesterskab i at behandle dem! Det svarer sådan til, hvad jeg føler for Harmonier i min egen Musik, at jeg tror, der måtte af den rette Mand, om han fandtes, kunne påvises Overensstemmelser!" Benestad, *Edvard Grieg: Brev i Utvalg,* 570. Peterssen completed a well-known portrait of Grieg in 1893.

[46]Letters from Kielland, Werenskiold, and Skredsvig are preserved in the Grieg collection at Bergen Public Library (Bergen offentlige Bibliotek), and are available online at http://bergenbibliotek.no/digitale-samlinger/grieg/korrespondanse. Werenskiold finished two portraits of Grieg, in 1892 and 1902. There is no direct correspondence that I have been able to trace between Grieg and Bergh, though they moved in very common artistic circles.

[47]For an introduction, see Torsten Gunnarson, *Nordic Landscape Painting in the Nineteenth Century* (New Haven: Yale University Press, 1998), and Michelle Facos, *Nationalism and the Nordic Imagination: Swedish Art of the 1890s* (Berkeley: University of California Press, 1998). For a more detailed account of the circle, see Einar Sorensen, Kjersti Sissener Munthe, and Anna Vira Figenschou, *Christian Skredsvig: Virkelighet og Fortelling* (Oslo: Labyrinth Press, 2009).

[48]Marit Werenskiold, "Fleskum-kolonien 1886 og den norske sommernatt," *Kunst og Kultur* 71 (1988): 2–30; Gunnarson, *Nordic Landscape Painting,* 208–10.

Plate 1: Kitty Kielland, *Sommernatt* (*Dælivann*), 1886.

landscape and environment.[49] *Stemning* thus became a sign of the painting's essential modernity, rather than simply a throwback to an earlier nineteenth-century Romantic aesthetic.

Bergh's most extended discussion of *stemning* can be found in an 1896 essay on a Swedish colleague and contemporary of the Fleskum painters entitled "Karl Nordström och det moderna Stämningslandskapet."[50] Bergh explains the origins of the term through the life experiences of a young man, playing on the word's musical associations: "just as a sounding string sets a sympathetic string into vibration, so the youth's inner spiritual life is tuned according to Nature's shifting moods. Life catches hold of life. Everything around us works upon us."[51] For Bergh, as for earlier nineteenth-century German writers such as Fichte, the underlying significance of *stemning* lies in this sense of sympathetic vibration: an echo becomes not merely a resounding but a deeper sign of the blending of self and environment. Taking his cue from a Swedish translation of Swiss diarist Henri Frédéric Amiel's well-known epithet that "every landscape is a condition of

[49]Marit Lange and Anne Wichstrøm, "Kity Kielland," Norske Kunstnerlexikon, online at https://nkl.snl.no/Kitty_Kielland [accessed August 2016].

[50]Reprinted in Richard Bergh, *Om Konst och Annat* (Stockholm: Albert Bonniers Förlag, 1918), 110–29. On Bergh, see Facos, *Nationalism and the Nordic Imagination,* 105–16.

[51]"Liksom en klingande sträng säter en samstämmig sträng i dallring, så omstämmes ynglingens själslif efter naturens växlande stämningar. Lif griper lif. Allt omkring oss inverkar på oss." Ibid., 112.

the soul" (Hvarje landskap är ett själstillstånd),[52] Bergh explained:

> Besides music, landscape painting is the only art form that has brought about something that the preceding age has overlooked. The vague spiritual moods of our century, its indeterminate longing, its doubts and yearnings, the natural complement to our sober life so delimited by science—have found in music and landscape art exactly that ungraspable, indistinct expression they need to become alive and perceptible to our consciousness. The means of expression in all the other arts are such that they specify their content too *precisely*.[53]

Bergh's use of *stemning* hence differs sharply from Fischer's idea of *Stimmung*. Bergh relies not on the category of the *Folkloristisch,* but argues rather for a particular mode of musical and visual semiosis—a form of connotation or associative meaning distinct from the more deterministic or denotational signification of language or portraiture.[54] His association between music and landscape gains a psychological edge, in which *stemning* is understood as a trace, or condition, of the emotional curve that underpins and animates music and that shapes the shifting tones and contours of the landscape. For Bergh, *stemning* constitutes a form of embodied spatiality, one that demands a particularly heightened form of close listening both to the materiality of sound (the wind rustling through the grass, the silence of the forest, the breaking waves upon the shore) and also to the act or moment of invocation that embodies the feeling of being-in-place at its most immediate and intense.[55] Bergh's analysis can be read not merely as a form of acoustic ecology, which relies on the intimate communion between artist, musician, listener and environment, but also as a diagnosis of the modern condition: *stemning* helps to restore humanity's lost entwinement with the natural world, through a closer state of accordance between the two. In that way, his writing reflects both earlier nineteenth-century German philosophical discussion of the term,[56] and also points toward its more contemporary associations. As Gumbrecht notes, "Atmospheres and moods . . . are dispositions and states of being that are not subject to control by the individual they affect. Everyday and literary language both associate them—almost obsessively—with changes in the weather or the variation of musical sounds."[57] But that is only half the case: what is significant about *Stimmung* is the way in which it suggests that music can induce such transformations of state and being in listeners involuntarily. Attending to Grieg's *Stemninger,* with these sounds in mind, provides a means of beginning to account for the music's particular resonance, and the multiple senses of presence, loss, and contingency that shape its sense of landscape and environment and which will eventually return to *Peer Gynt*.

Such moments of instantiation, embodiment

[52]Amiel's diary entry is dated 31 October 1852, but was only published in *Fragments d'un journal intime,* ed. Edmond Scherer, vol. 1 (Paris: Sandoz & Thuillier, 1883), 62.

[53]"Förutom musiken, landskapsmålningen är den enda konstart som åstkommit något, som ingen föregående tid öfverträffat. Vårt sekels vaga själstämningar, dess obestämda längtan, dess grubel och transjuka, den naturliga motvikten till vårt i öfrigt så nyktra och af vetenskapen på alla håll kringgärdade lif—ha i musiken och landskapskonsten funnit just det icke handgripliga, det obestämbara uttryck de behöfva för att bli lefvande, förnimbara i vårt medvetande. Alla andra konstarters uttrycksmedel äro sådana, att *precisera* innehållet för mycket." Bergh, "Karl Nordström och det nordisk stämningslandskapet," 127.

[54]I borrow this basic distinction between connotation and denotation from Nicholas Cook, *Analyzing Music Multimedia* (Oxford: Oxford University Press, 1998), especially 8–23.

[55]Bergh writes: "Instinctively, man seeks an inner life, like his own, behind the rolling contours of nature's outer life. Instinctively the landscape painter seeks a clearing, a natural mood, a region beyond which he can locate a spirit that possesses the suffering and joys of his own soul, its light or dark dreams." (Instinktivt förlägger människan ett *inre* lif, likt sitt eget, bakom de rörliga konturerna af naturens yttre lif. Instinktivt söker stämningsmålaren en belysning, en naturstämning, en nejd, bakom vilka han kan förlägga en ande, hvilken äger hans egen själs kval och fröjder, dess ljusa eller mörka drömmar.) Bergh, "Karl Nordström och det nordisk stämningslandskapet," 126 (emphasis original).

[56]Wellbery observes that, for many mid-nineteenth-century German writers, "music as the comparative basis for the indication of *Stimmung* followed that of two broader phenomena, landscape and the weather, in which one recognized the objective correlate of inner moods" (Der Musik als Vergleichsbasis fur die Kennzeichnung von Stimmungen fügen sich zwei weitere Phänomenbereiche hinzu: die Landschaft und das Wetter, in denen man objective Korrelate der inneren Stimmung erkennt). *Stimmung,* 713.

[57]Gumbrecht, *Atmosphere, Mood, Stimmung,* 74.

or envoicing, are particularly prominent in the two outer numbers of op. 73: indeed, they serve to frame and determine the set's underlying background *stemning*. The first piece, entitled "Resignasjon," is a curiously inward-looking threshold (ex. 2). Grieg's draft, held at Bergen Public Library (*Bergen offentlige bibliotek*), indicates that the movement's original title was the more neutral "Prelude" and the tempo direction "Allegretto espressivo" (rather than "con moto").[58] An alternative version of the piece bearing the same date (9 April 1905) was subtitled "Sehnsucht nach Julius" and sent to Grieg's close friend, the Dutch composer Julius Röntgen, on the occasion of his fiftieth birthday on 9 May.[59] The movement is hence already marked by a sense of things past, the tribute to an absent friend. This blurring of temporal and physical boundaries is intensified, however, by the music's strong allusions to an earlier piece, "Aften på Høyfjellet" (Evening in the Mountains), from the ninth book of *Lyriske stykker*, op. 68 (1898–99). Like "Resignasjon," op. 68, no. 4, was intimately associated with Röntgen—the piece was conceived as the memory of an earlier walking trip in the Jotunheim mountains,[60] and is constructed exclusively around a mountain herding call or *lok*, played solo in the opening strophe and amplified by a series of increasingly chromaticized echoes.[61] Röntgen himself had written a similar piece, the opening number of his Suite *Aus Jotunheim* in D minor, for violin and piano, in 1892, which he dedicated to Grieg and his wife Nina on the occasion of their twenty-fifth anniversary.[62] "Resignasjon" was in this sense a double tribute, both to the original walking holiday and to Röntgen's own creative response.

The distinctive atmosphere or mood of op. 73, no. 1, mirrors that of op. 68, no. 4, closely, and much of the piece's affect is achieved through its suspension of regular temporal boundaries and its use of register as a structural and expressive parameter. The opening measure, for example, consists of a single note in the left hand ($\hat{5}$) and serves both as an anacrusis and also as a striking-up or tuning-in: the moment of envoicing to which "stemning" etymologically refers, and which already suggests the unveiling of a distant or remote landscape. The pause over this single held note effectively defers any sense of metrical progression until the following measure, so that the whole set begins, expectantly, in mid-air. It also acts as a registral catalyst, elaborated by its subsequent displacement in the right hand, punctured only by the climactic c^3 in m. 15.[63] The effect is of a gradually unfolding nocturnal melody, played *rubato* over a wavelike accompaniment, which gradually expands and fills out as it gains registral and expressive momentum. This revelatory process swiftly reaches a climax in mm. 15–18, which swerve dramatically onto ♭II. This is the harmonic and registral crux of the piece: a dramatic octatonic opposition of V and ♭II (based on octatonic collection II, ex. 3), intensifying the music's underlying modal-diatonic tensions (Lydian in mm. 17–18; pentatonic in mm. 23–24). The central section also provides the movement's sharpest moment of registral

[58]A high resolution image of the page is available at http://www.bergen.folkebibl.no/arkiv/grieg/notemanuskript/stor_73.jpg.1 [accessed August 2016].

[59]The manuscript is reproduced in *Edvard Grieg und Julius Röntgen: Briefwechsel 1883–1907*, ed. Finn Benestad and Hanna de Vries Stavland (Amsterdam: Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis, 1997), 378. Röntgen wrote to Grieg on 20 May 1905: "Tears came into my eyes with the E minor piece: it is a piece of you in the fullest sense of the word, and you have deeply gladdened me as a result!" (Bei dem E-moll Stück kamen mir die Thränen in die Augen: es ist ein Stück von Dir in vollstem Sinne des Wortes und Du hast mich innig damit erfreut!) (383). Grieg subsequently quoted the opening melodic gesture of the work in his letters to Röntgen of 22 March 1906 and 11 April 1906.

[60]The Jotunheim (meaning "Realm of Giants") is a large alpine massif in southern central Norway and was already a well-known tourist attraction and destination for climbers by the second half of the nineteenth century.

[61]For a more detailed analysis of op. 68, no. 4, in the context of Grieg's treatment of register, see Grimley, *Grieg: Music, Landscape, and Norwegian Identity*, 91–92.

[62]Benestad and De Vries Stavland, *Edvard Grieg und Julius Röntgen*, 106. For a rich discussion of Röntgen's correspondence with Grieg and their walking trip, see Annika Lindskog, "Composing Landscapes: Musical Memories from Nineteenth-Century Norwegian Mountainscapes," *Landscape History* 34/2 (2013): 43–60, especially 53–57.

[63]On Grieg's use of register as a structural and expressive parameter, see the analysis of the opening number of op. 66, which has several similarities with op. 73, no. 1, in Grimley, *Grieg: Music, Landscape, and Norwegian Identity*, 95–98.

Allegretto con moto ♩ = 76

p

cantabile

Ped.

8

stretto e cresc. poco a poco

f agitato

16

p

f

23

p

ritard. molto

ff

30

Tempo I

pp

37

p ritard.

fz

p

Example 2: Edvard Grieg, "Resignasjon," *Stemninger,* op. 73, no. 1.

Example 3: Edvard Grieg, "Resignasjon," octatonic progression, mm. 15–25.

contrast, between the dark lower range of mm. 19–20, and 25*ff*., and the brighter, more luminous upper range of mm. 15–18 and 21–24. The richly arpeggiated figuration of mm. 21–24 is a *Naturklang,* a resonant "nature sound" that suggests open space, and which might, in this context, indicate the uncovering of an inner truth or moment of self-realization.[64] The heightened status of this climactic central passage is underlined by the crushing dissonance of the structural imperfect cadence in mm. 29–30, with its final passing reference to f♮ at the very last moment of the phrase (m. 30, beat 4). The reprise is drastically foreshortened and curtailed, and structural closure is achieved almost immediately, in m. 34, with a five-measure elaboration whose registral range (up to a stratospheric b³) recalls the middle section and the melodic prominence of $\hat{5}$ in the opening. The return of the opening nocturne hence has an even greater sense of melancholia than at its initial appearance: the recollection of a previous experience or moment of revelation, fleetingly recaptured, that can no longer be recovered and must now be left behind. The final system, mm. 39–45, is a desolate coda that rings with the resonant echoes of mm. 21–25 unresolved. In its radical brevity, "Resignasjon" suggests not only the fleeting, contingent nature of such reminiscence but the apparently random, involuntary vagaries of atmosphere and mood.

The sophisticated precision of Grieg's handling of register in "Resignasjon" sheds new light on the affective landscapes of the *Stemninger*. The final number is no less remarkable. Grieg titled the piece "Lualåt fra Jotunheim" (Mountain call from Jotunheim, ex. 4), to which he added "Gebirgsweise" or "Fjeldljom" ("The sound of the mountain": the French and English translations added in another hand other than Grieg's on the *Stichvorlage* are "Air montagnard" and "Mountains Air" [*sic*]—suggesting the voice of the mountain, not the solely that of the mountaineer).[65] As with the opening number, "Resignasjon," "Lualåt" suggests a more complex series of interpretative layers. In an early draft of the piece, a separate folio now held in Bergen Public Library, Grieg described the work as a "Sommerminde fra Tyin" (Summer memory from Tyin)—referring to the site of a *Norske Turist Forening* (Norwegian Tourist Board) mountain hut in the southern Jotunheim. The manuscript is further inscribed to Grieg's neighbour and frequent walking companion, Frants Beyer, on Christmas night 1901 ("Til Frants, Julekvald 1901"), and signed "fra din gamle" (from your old [friend]) with a musical cipher: a G whole note, with hairpin dynamics, suggesting a sustained *lok* or herding call.[66] The movement's date of composition, 19 August 1901, predates the remainder of the set by at least four years, adding to the music's affective sense of retrospection. Like "Resignasjon," therefore, the piece can be heard as the trace of a highly personal and individual memory, one bound closely to a particular sense of place. At the same time, however, it invokes a series of generic precursors: the opening measures invokes a weary march or walking piece that suggests a Schubertian "frozen landscape"[67] such as the opening of *Winterreise* or its concluding number, "Der

[64]On the significance and meaning of the *Naturlaut* and *Naturklang* in late-nineteenth-century music, see Carl Dahlhaus, *Nineteenth-Century Music,* trans. J. Bradford Robinson (Berkeley: University of California Press, 1989), 306–08, and Julian Johnson, *Webern and the Transformation of Nature* (Cambridge: Cambridge University Press, 1999), especially 14–37.

[65]The titles "Gebirgsweise" and "Fjeldljom" appear (in Grieg's handwriting in pencil) on the front cover of the fair draft held in Bergen Public Library. The French and English translations appear only on the Leipzig *Stichvorlage,* and not in the Bergen copy. There are a number of other significant differences between the Bergen draft and the Leipzig copy, some of which are addressed in the main text here.

[66]Grieg had transcribed a similar *lok* in a letter to the Danish composer Niels Ravnkilde dated 17 October 1887, following a previous walking tour in Jotunheim (reproduced in Benestad, *Edvard Grieg: Brev,* II, 224–25). Röntgen used this idea as the basis for one of the movements from his suite *Aus Jotunheim*.

[67]On Schubert's "frozen" landscapes, see Scott Burnham, "Landscape as Music: Landscape as Truth: Schubert and the Burden of Repetition," this journal 29/1 (2005): 31–41.

Example 4: Edvard Grieg, "Lualåt," *Stemninger,* op. 73, no. 7.

Example 4 (*continued*)

Leiermann"—there is also a striking resemblance with the final number, "Heidebild," from Richard Strauss's *Stimmungsbilder,* op. 9 (1892), not least given the works' shared concern with landscapes of desolation and abandonment.[68]

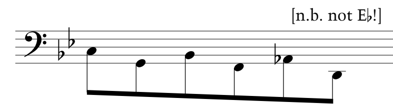
Like "Klokkeklang," the *Lyrisk stykke* to which it most closely related, "Lualåt" is simultaneously a study in echo sounds and sympathetic frequencies: this is perhaps where the mountain itself "sings."[69] Of particular interest in this context are Grieg's autograph pedal directions: Grieg's Steinway, preserved at the Edvard Grieg Museum at Troldhaugen and still used for recordings and recitals, gives an excellent impression of the kind of instrument for which he would have written, and of the effect of performing on a particularly resonant and responsive instrument.[70] Both the Bergen manu-

[68]The comparison with Strauss's piano set is made by Wallrup (*Being Musically Attuned,* 55–61), though I am grateful to Carson Becke for first bringing it to my attention. I've found no evidence that Grieg knew Strauss's work, though the commonality of musical topic and subject matter might not demand direct correspondence. Other closely contemporary collections of *Stimmung*-pieces identified by Wallrup include Swedish composer Emil Sjögren's *Stemningsbilder,* op. 20 (1886), and Dvořák's *Poetische Stimmungsbilder,* op. 85 (1889). As Wallrup suggests, musical characteristics shared by the collections, despite their stylistic diversity, include the choice of picturesque titles, moderate tempi, and the extensive use of ostinato figuration.

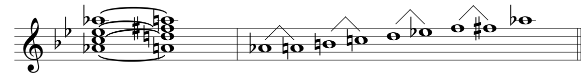
[69]Compare also Delius's tone poem *Song of the High Hills* (1911), which shares the same key as Grieg's "Lualåt." Grieg and Delius were, of course, close friends and correspondents: see *Grieg and Delius: A Chronicle of Their Friendship in Letters,* ed. Lionel Carley (London: Marion Boyars, 2000).

[70]Grieg made nine recordings of his own music on wax cylinders, from which it is difficult to gain a clear and precise idea of his pedaling. Sigurd Slåttebrekk has nevertheless used the recordings as the basis for reconstructing Grieg's performances in a recording project with Tony Harrison (*Edvard Grieg: Chasing the Butterfly,* SIMAX PSC 1299 [2010]). The project forms the basis for Georgia Volioti's important article "Reminiscing Grieg: A Study of Technostalgia and Modulating Identities," *Musical Quarterly* 98/3 (2015): 179–211. For an outstanding contemporary recital of Grieg's work on the Troldhaugen instrument, see Leif Ove Andsnes, *Edvard Grieg: Lyric Pieces,* EMI Classics (2000), CD 0724355729651. The resonant quality of late-nineteenth-century Steinways and their impact upon instrument design and composition are discussed in Julia Hiebert, "Listening to the Piano Pedal: Acoustics and Pedagogy in Late Nineteenth-Century Contexts," *Osiris* 28/1 (January 2013): 232–53, at 240–45.

script sources and the *Stichvorlage* indicate a first pedal marking at m. 11, lending additional resonance to the codetta at the end of the first phrase as the swinging sixths (D–B♭) exchanged between the two hands fade away. This is followed by the *una corda* and *tre corda* directions in mm. 19 and 23 as in the published score, establishing a pattern of call and distant response.[71] However, Grieg does not indicate any pedal release at mm. 40 or 45:[72] indeed, mm. 44 and 45 are entirely missing from the *Stichvorlage* and are hence omitted in the relevant volume of the Critical Edition of Grieg's works edited by Schjelderup-Ebbe, though it is present in the earlier drafts and was presumably readded to the work at some point before final publication in the first edition (proofs of which Grieg must have approved).[73] Consequently, the whole of the middle section of the piece potentially becomes suffused in a softly glowing cloud of sound that builds upon the complex upper partials of mm. 39–51.[74] Though further pedal releases are indicated halfway through mm. 70 and 73, accentuating the punctuating silence of the notated rests in the following measures, there is no pedal release indicated at the end of the work: Grieg implies that the work's final sounds should simply die away of their own accord, rather than being shaded off prematurely by the performer. Arguably, in that sense, the piece never really achieves a genuine sense of closure—the closing chord simply dips below the listener's auditory range but continues to resound.



Example 5: Edvard Grieg, "Lualåt," *Stemninger*, op. 73, no. 7, mm. 15–36.



Example 6: Edvard Grieg, "Lualåt," *Stemninger*, op. 73, no. 7, mm. 36–43.

Perhaps the most striking aspect of "Lualåt," however, is the way in which it regains the registral and affective territory of "Resignasjon" but to more palpable and ultimately more disturbing effect. Unlike the opening of "Resignasjon," there is less clear sense of a remembering subject in the opening measures of "Lualåt": the music already feels as if it inhabits a past tense. If the first piece is concerned with the fragility and contingency of remembrance, in other words, "Lualåt" is more immediately preoccupied by the material tangibility of the memory object. What is lost, momentarily recovered, but cannot be regained in "Resignasjon" is, in effect, the mountain tune in "Lualåt," with its more ambiguous sense of agency. This is why the middle section of "Lualåt" is so remarkable. A sequential chain of descending fourth steps, moving from IV–v/IV, via III–v/III, to ♭II–V (ex. 5), lands on a dominant preparation of the tonic, rather than on the expected E♭. But the sharp registral juxtaposition, sonorous measure-long silences, and Sibelian motivic residues of the movement's quaver figuration, mm. 42–44, recall precisely the climatic octatonic crux at the heart of "Resignasjon" (I: mm. 15–24; ex. 6).[75] In its echoing refraction, however, the heart of "Lualåt" not only regains this earlier moment of self-revelation, but also, more importantly, holds on to the experience of hear-

[71]The Bergen fair copy includes additional empty measures following mm. 18, 22, 26, and 30, which Grieg later crossed out, adding considerably to the music's sense of spaciousness and drift.

[72]In the Bergen drafts, there are no pedal release indications in mm. 34 or 37, though these do appear in the *Stichvorlage*.

[73]This corrected copy does not survive. However, the first published edition would not have appeared without Grieg's approval, and given his careful attention to detail in other matters of presentation and layout, it is reasonable to assume that the additional measures had his authorization before they appeared in print. See Dag Schjelderup-Ebbe's editorial preface, *Edvard Grieg: Samlede Verker, Band 2: Andre originalkomposisjoner* (Leipzig: Peters, 1986). Despite completion of the critical edition, the complex publication history of many of Grieg's works remains unclear.

[74]On Brahms's pedal markings and the use of overtones and sympathetic frequencies, see Hiebert, "Listening to the Piano Pedal," 248–49.

[75]A third instance of this same juxtaposition is at the center of the fifth number, "Studie (Hommage à Chopin)," mm. 34–40, reinforcing the feeling of a memory event that is fleetingly recalled.

ing it again. Hence, in "Lualåt" it is the memory object itself that gains a greater sense of permanence. That entity or event which we had seemingly discarded turns out to have been impassively durable and ever-present, re-sounding in the mountains.

Dale writes evocatively, in "Lualåt's" final measures, of a sound object that "seems to reverberate around the mountain-tops before eventually dying away into the stillness of vast spaces. It is a touching farewell, and most satisfying as a pianist's last word."[76] Returning to the category of lateness, as Dale's commentary implies, is a convenient way of accounting for the *Stemninger's* sense of melancholic introspection. But this article has argued for a more complex and nuanced response, building on the affective associations of the work's title. The idea of "stemning" in late-nineteenth-century Scandinavian thought provides a richly ambiguous framework for thinking through issues of presence, instantiation, and agency in Grieg's music. As Bergh wrote in his essay on Karl Nordström, "fidelity to nature no longer depended on meticulous handling of details, but on the logical relations between them," arguing for a process of abstraction that turns away from Romantic notions of subjectivity grounded in the privileged imagination of an individual artist toward a more attuned response to the environment. "This is exactly what the impressionists maintained," Bergh claimed; "like them, [Nordström] was mainly concerned with external truth, 'nature's mood'."[77] In the process, however, there is a loss of agency, a sense of something hollow or withdrawn. Bergh's turn toward a phenomenological engagement with landscape is consonant with what British cultural geographer John Wylie has recently described as an affective "geography of love": that is, a theoretical remapping of our engagement with place that attempts to capture its complex and often contradictory subjectivity. In an influential essay, Wylie discusses the intimate relationship between memory, loss, and the experience of landscape as a heightened mode of affective encounter: "The shreds and patches of things, whether treasured possessions or soiled ephemera—handled, venerated or discarded—all the traces of presence of those now absent are worked in such a way so as to show, synchronously, the absence of presence, the presence of absence, and so in the final analysis the threshold assumes the status of an enlarged, uncannier zone of indiscernability and dislocation, disrupting all distinctions."[78]

Wylie's description offers a more powerful hermeneutic tool for beginning to understand Grieg's work than the notions of miniaturism and the *Folkloristisch* with which his music has often been associated. Framed by two eloquent gestures of recollection and remembrance, a birthday greeting to Julius Röntgen and a musical postcard to his walking companion Frants Beyer, Grieg's *Stemninger* can be best heard as an intensive exploration of this topography of exposure, concealment, and displacement. Following the interpretative pathway offered by Bergh and Wylie, Grieg's shifting and fluid sense of "stemning" signals a simultaneous opening-out and folding-within that both orients and dislocates the listener: a process of recollection and erasure that blurs the boundaries between place and self or other, via a continual series of thresholds that suggests only the briefest point of arrival and a final parting glimpse.

It is through attuning to the music's particular affective affordance, its *stemning,* I have argued, that we can begin to locate ourselves acoustically within Grieg's geography of love. But taking our bearings hesitantly from this particular fourfold orientation of landscape, music, memory, and mood also lead back at last to the pivotal title figure of Ibsen's *Peer Gynt*. In the closing act of Ibsen's play, Peer returns from his forty-year sojourn overseas to

[76]Dale adds that "with the final movement . . . Grieg takes his farewell as an impressionist composer, leaving behind him a last idealized picture of his native scene." "The Piano Music," 57.

[77]"Det var ej längre på detaljernas noggrannhet utan på deres logiska förhållande inbördes natursanningen berode. Detta var just hvad impressionistierna förkäktade. Liksom de, fäste han sig hufvudsakligen vid den yttre sanningen, 'naturstämningen'." Bergh, "Karl Nordström och det nordisk stämningslandskapet," 116.

[78]John Wylie, "Landscape, Absence and the Geographies of Love," *Transactions of the Institute of British Geographers* 34 (2009): 275–89, at 279.

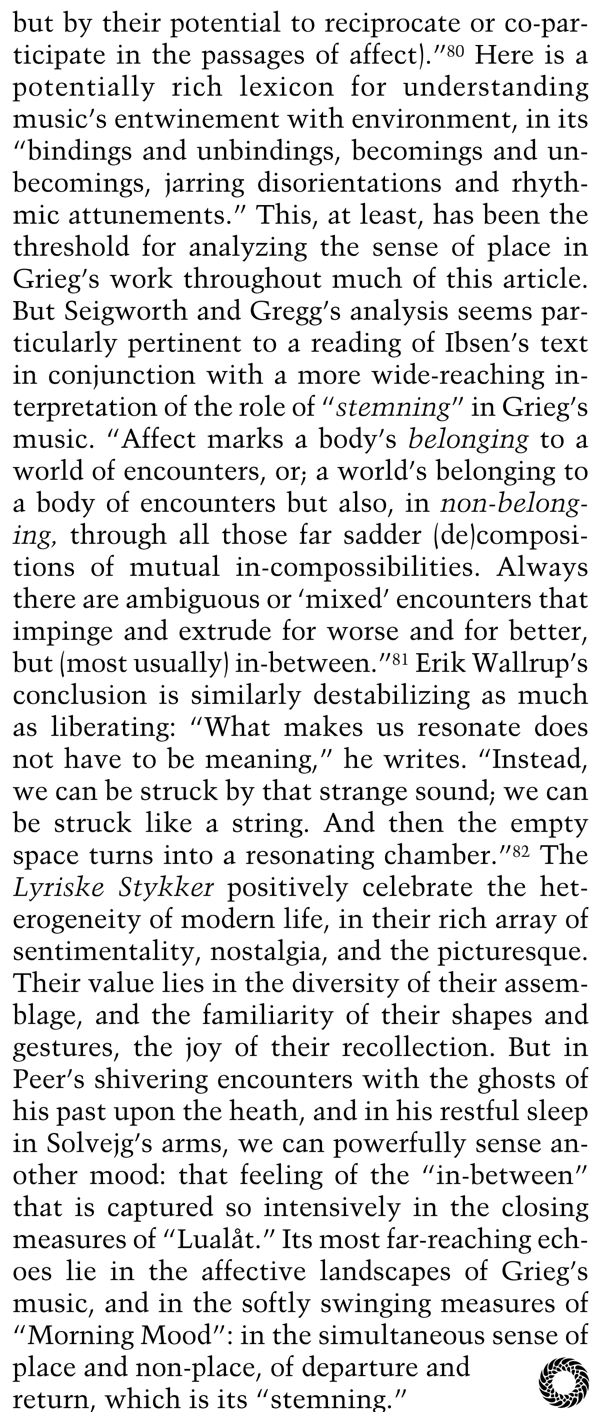
find a place that is both familiar and strange. His traumatic rearrival across the North Sea on board a storm-wrecked ship is followed by a series of encounters with the "shreds and patches of things," both treasured and soiled, and with the various ghosts and images from his past. These shades include the old Dovre-Gubbe, or man of the mountain, from whose hall Peer Gynt had famously escaped in act II (an episode that became the second track on Ellington's disk), the lumbering figure of Aslak the Smith whom Peer had playfully taunted in act I, the devil with a cloven hoof in the guise of a "Thin Man" ("Den Magre"), and the threadballs, or tumbleweed ("Nøsterne"), dusty traces of the lost opportunities wasted or cast aside in his earlier life, which Peer encounters during a night-time stroll on the blasted heath. It is the "Sighs on the Wind" (Susning i Luften) who call out to him bitterly: "We are songs; / you could have sung us!— / A thousand times / You have curbed and suppressed us" (Vi er sange; / du skulde sunget os!— / Tusend gange / har du kuget og tvunget os), words that must have sounded particularly hollow in Grieg's ears as he struggled with Ibsen's text. Most mysterious of all visitants is the bleak figure of the Button-Moulder ("Knappestøberen"), who gathers souls in his ladle before melting them down into their base material and casting them anew. In a bathetic spin on the well-known ending of Goethe's *Faust Part II,* Peer seeks to escape his fate by compiling a list of his sins, so that he can be taken down to hell, rather than by appealing to a higher authority. Peer's soul is eventually saved, not by the mystical image of the Eternal Feminine ("das Ewig-Weibliche"), as in Goethe's *Faust II* (v. 12110), but by the more modest figure of Solvejg, who has waited patiently and faithfully by her mountain hut for Peer to return from his fantastical voyages across the world. Provoked by the figure of the Button Moulder calling time upon his shoulder, Peer desperately entreats Solvejg to name his guilt, "Cry out my crimes!" (Skrig ud min brøde!), before he dies. Inverting the sigh of the wind upon the heath, however, Solvejg states modestly: "You have made my life a beautiful song" (Livet har du gjort mig til en dejlig sang), and, in answer to Peer's more desperate appeal as the Button Moulder loses patience, "Where was I, as my whole, true self? / Where was I, with God's mark upon my forehead?" (Hvor var jeg, som mig selv, som den hele, den sande? / Hvor var jeg, med Guds stempel på min Pande?), Solvejg responds: "In my faith, in my hopes, and in my love" (I min tro, i mit håb og i min kærlighed).

Grieg sets Solvejg's final song, with which the play concludes, as a soft berceuse or "vuggevise" (literally a "cradle song"): a bådnlåt (lullaby) like the opening of the op. 38 *Lyriske Stykker,* or indeed the final number of op. 73, and whose gentle swaying motion recalls the duple swing of "Morning Mood" from the beginning of act IV. Unlike "Morning Mood," there is no evident disjunction between the music's sense of place and the dramatic scene upon stage: the tender figure of Solvejg cradling Peer's head in her lap. Neither is there any apparent dislocation or rupture as the Button Moulder slinks offstage, muttering darkly as his parting glance, "We shall meet at the final crossroads, Peer; / and then we shall see—I say no more" (Vi træffes på sidste korsvejen, Peer; / og så får vi se, om—; jeg siger ikke mer). Grieg's music is suitably low key: in the full version of the score composed for the first performance at the Kristiana Theater (rather than the abridged version more familiar from Grieg's later piano arrangement of the movement), Solvejg's gentle lullaby is interspersed with the offstage sound of a choir singing two verses of the Whitsuntide hymn, "Blessed Morning" (Velsignede Morgen) from the chapel scene earlier in act V, intensifying the poignancy of Solvejg's final words: "I will cradle you, I will rock you;— / sleep and dream, my child!" (Jeg skal vugge dig, jeg skal våge;— / sov og drøm du, gutten min!). Grieg's subtle extension of the final playover of the instrumental refrain (so that it lasts a measure longer than its first appearance) and the chromatic voice leading of the descending bass beneath an inverted pedal (on $\hat{5}$), however, have the effect of distending any fixed sense of closure or arrival. The play's final moments become a slow drawn-out point of deferral, no less than the echoing sounds of the "Lualåt" from op. 73, which slowly disappear into the depths.

Peer Gynt's closing gesture is therefore as ambivalent as the rest of his life and dramatic

career. The hero's homecoming and the expected rebalancing of moral and social order are replaced by a sense that things remain constantly out of joint, and that the rebellious, selfish, and deconstructive spirit of Peer's character continues to outlive his physical corporeal life on stage. As George Bernard Shaw observed, with characteristic waspishness, having seen the 1896 Paris production at the Nouveau Théâtre, "the ending is highly popular, since it can so easily be taken as implying the pretty middle-class doctrine that all moral difficulties find their solution in love as the highest of all things—a doctrine which, after several years' attentive observation, and a few careful personal experiments, I take to be the utmost attainable extreme of nonsensical wickedness and folly." Further reflection, however, cannot overturn the play's bleak preoccupation with the fugitive, contingent quality of modern life. Heroic adventure, global trade, and grand artistic spectacle are ultimately no more rewarding or durable than the quotidian routines and rituals of everyday life. Solvejg's tender closing gesture brings consolation and solace, but no sense of resolution or redemption. As Shaw succinctly remarked, "the real Ibsenist solution, is, of course, that there is no 'solution' at all."[79] The final impression, shockingly, is not of things falling apart, but of things *slipping away:* of nature's impassivity and indifference in the face of human frailty and the fragility of our mortal condition.

Contemplating Grieg's musical response to Ibsen's wordy, weird, and frequently contradictory text thus points to the transient quality of mood and affect in *Peer Gynt*. But it also directs us to the hollowness that lies at the heart of his conception of "stemning." As Greg Seigworth and Melissa Gregg have suggested, the nature of affect is "at once intimate and impersonal . . . and *accumulates* across both relatedness and interruptions in relatedness, becoming a palimpsest of force-encounters traversing the ebbs and swells of intensities that pass between 'bodies' (bodies defined not only by an outer skin-envelope or other surface boundary



but by their potential to reciprocate or co-participate in the passages of affect)."[80] Here is a potentially rich lexicon for understanding music's entwinement with environment, in its "bindings and unbindings, becomings and unbecomings, jarring disorientations and rhythmic attunements." This, at least, has been the threshold for analyzing the sense of place in Grieg's work throughout much of this article. But Seigworth and Gregg's analysis seems particularly pertinent to a reading of Ibsen's text in conjunction with a more wide-reaching interpretation of the role of "*stemning*" in Grieg's music. "Affect marks a body's *belonging* to a world of encounters, or; a world's belonging to a body of encounters but also, in *non-belonging,* through all those far sadder (de)compositions of mutual in-compossibilities. Always there are ambiguous or 'mixed' encounters that impinge and extrude for worse and for better, but (most usually) in-between."[81] Erik Wallrup's conclusion is similarly destabilizing as much as liberating: "What makes us resonate does not have to be meaning," he writes. "Instead, we can be struck by that strange sound; we can be struck like a string. And then the empty space turns into a resonating chamber."[82] The *Lyriske Stykker* positively celebrate the heterogeneity of modern life, in their rich array of sentimentality, nostalgia, and the picturesque. Their value lies in the diversity of their assemblage, and the familiarity of their shapes and gestures, the joy of their recollection. But in Peer's shivering encounters with the ghosts of his past upon the heath, and in his restful sleep in Solvejg's arms, we can powerfully sense another mood: that feeling of the "in-between" that is captured so intensively in the closing measures of "Lualåt." Its most far-reaching echoes lie in the affective landscapes of Grieg's music, and in the softly swinging measures of "Morning Mood": in the simultaneous sense of place and non-place, of departure and return, which is its "stemning."

[79]G. B. Shaw, "Peer Gynt in Paris," *Dramatic Opinions and Essays with an Apology,* vol. 1 (London: Archibald Constable, 1909), 95–105, at 101.

[80]"An Inventory of Shimmers," in *The Affect Theory Reader,* ed. Gregory J. Seigworth and Melissa Gregg (Durham, NC: Duke University Press, 2010), 1–25, at 2.
[81]Ibid., 2.
[82]Wallrup, *Being Musically Attuned,* 239.

Abstract.
Edvard Grieg's prelude to the fourth act of Henrik Ibsen's "dramatic poem" *Peer Gynt* (1867/76), "Morning Mood," is among the best-loved passages in the repertoire. Commonly assumed to invoke Norway's iconic western fjords, the prelude in fact sets the stage for Ibsen's eponymous wanderer, washed up on the Moroccan coast. Commentators have recently argued for a more nuanced and multilayered response to the sense of place in Grieg's score, but the idea of "mood," and its relationship with landscape, is central to Grieg's work in other ways and extends well beyond his famous collaboration with Ibsen. This article examines the significance of mood in one of Grieg's last works, the piano collection *Stemninger* ("Moods"), op. 73, and assesses the term's significance and its association with notions of landscape, absence, agency, and displacement.
Key words: mood, atmosphere, *Stimmung,* Grieg, Ibsen

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