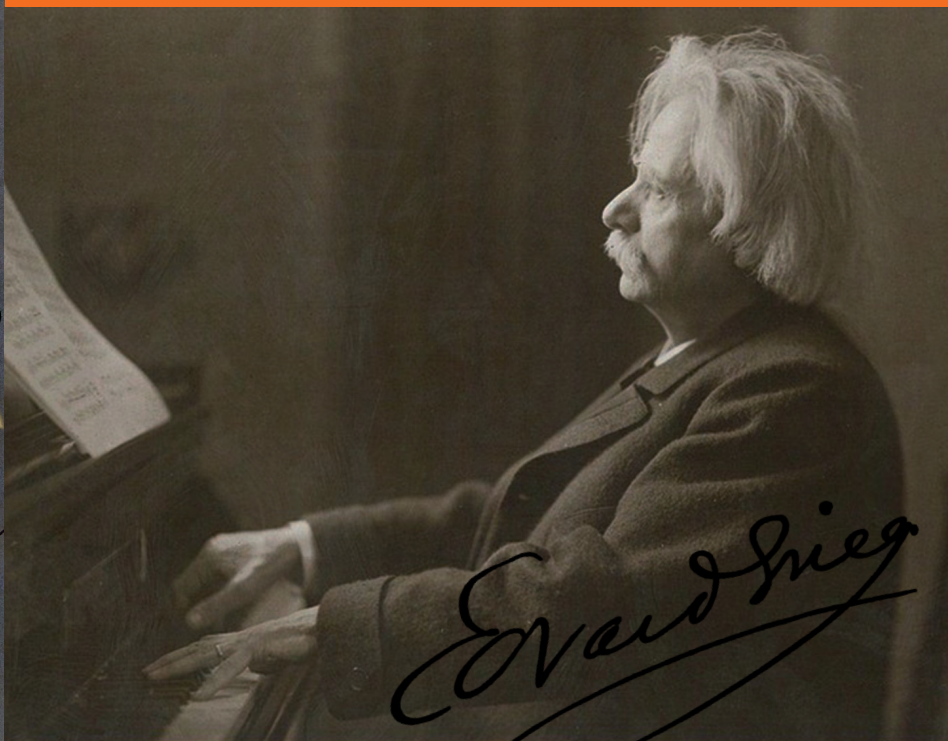


Concert 1906

Edvard Grieg & Borghild Bryhn Langaard



Performance by
Ole Christian Haagenrud & Lydia Hoen Tjore

Concert 1906

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On 21 March 1906, Edvard Grieg (1843-1907) gave a concert in the Brødrene Hals' concert hall in Kristiania (now Oslo), Norway. Joining him in this concert was an up-and-coming Norwegian opera singer, Borghild Bryhn (1883-1939), who studied voice with Nina Grieg. The concert was advertised as Grieg's own concert, but Bryhn had been asked to sing four of Grieg's romances: "Outward Bound", "Ragnhild", "The Princess", and "Hope".

By that time Grieg was an older man approaching the end of his career, but this was Bryhne's debut concert and the beginning of her career as an opera singer, which would last from 1907 until 1919.

In order to recreate this concert for a modern audience I have engaged two young, talented Norwegian musicians, pianist Ole Christian Haagenrud and soprano Lydia Hoen Tjore, to make this recording.

Moods, Op. 73

- 1 Resignation
- 2 Popular Air
- 3 Hommage a Chopin
- 4 Students' Serenade
- 5 The Mountaineer's Song

Stemninger

- | | | |
|-----------------------|------------|------|
| Resignation | Op. 73:I | 1:47 |
| Folketone fra Valdres | Op. 73:IV | 2:36 |
| Hommage a Chopin | Op. 73:V | 1:52 |
| Studenternes Serenade | Op. 73:VI | 3:17 |
| Lualat | Op. 73:VII | 3:21 |

From Holbergs Time, Op. 40 Fra Holbergs Tid

- | | | |
|----------------|--------------------|------|
| 6 I Praeludium | Allegro vivace | 2:44 |
| 7 II Sarabande | Andante espressivo | 3:38 |
| 8 III Gavotte | Allegretto | 3:00 |
| 9 IV Air | Andante religioso | 7:57 |
| 10 V Rigaudon | Allegro con brio | 3:55 |

4 Albumleaves, Op. 28

- | | | |
|--------|-----------------------|------|
| 11 I | Allegro con moto | 1:53 |
| 12 II | Allegretto espressivo | 2:52 |
| 13 III | Vivace | 3:03 |
| 14 IV | Andante serioso | 4:14 |

Fire Albumblad

Romancer

- 15 Outward Bound
- 16 Ragnhild
- 17 The Princess
- 18 Hope
- 19 Two Brown Eyes (Encore)

Romancer

- | | | |
|------------------------------|--------------|------|
| Udfarten | Op. 9 No. 4 | 5:09 |
| Ragnhild | Op. 44 No. 3 | 2:28 |
| Prinsessen | EG 133 | 3:23 |
| Et Haab | Op. 26 No.1 | 2:16 |
| To brune øyne (Ekstranummer) | Op. 5 No. 1 | 1:07 |

Norwegian Peasant Dances

- 20 Myllarguten's Gangar
- 21 Myllarguten's Wedding March
- 22 Halling from the Fairy Hill
- 23 The Maidens from Kivledal
- 24 The Maidens from Kivledal
- 25 The Prillar from Os Parish
- 26 The Goblins' Bridal Procession

Slåtter, Op. 72

- | | | |
|--------------------------------|---------------|------|
| Gangar etter Myllarguten | Op. 72 No. 6 | 1:22 |
| Brurmarsch etter Myllarguten | Op. 72 No. 8 | 3:01 |
| Haugelåt | Op. 72 No. 4 | 3:55 |
| Kivlemøyerne (Springdans) | Op. 72 No. 16 | 1:33 |
| Kivlemøyerne (Gangar) | Op. 72 No. 17 | 1:40 |
| Prillaren fra Os prestegjeld | Op. 72 No. 5 | 1:13 |
| Tussebrurefera paa Vossevangen | Op. 72 No. 14 | 2:15 |

- 27 Humoresques
- 28 Berceuse
- 29 Wedding Day at Troidhaugen

- | | | |
|-----------------------------|--------------|------|
| Humoreske, Gis-moll | Op. 6 No. 2 | 2:41 |
| Berceuse (Vuggevise) | Op. 38 No. 1 | 2:31 |
| Bryllypsdag paa Troidhaugen | Op. 65 No. 6 | 5:57 |



Ole Christian Haagenrud



Lydia Hoen Tjore

According to Grieg's diary, he was not especially satisfied with Bryhn's singing or the audience's response:

"Miss Bryhn has a promising future if she is able to continue developing. Her voice is lovely and she is eager to learn, but her distinctive youthful qualities must be cultivated, her impulsiveness, everything. If these do not emerge, I am afraid that they do not exist. However, what I admire most is what Nina has taught her recently. Her ability to inspire her students is incredible."

"I myself played as well as I could, and in Nina's opinion I played better than ever before. But a negative element always exists in everything. What distressed me there was that the "Norwegian Peasant Dances" did not have the effect that they should have. I played them with all the love and enchantment I could muster. But my development has progressed to the point where the people here at home are no longer with me, and that is a heavy burden. But I cannot let this prevent me from continuing. I only hope that I may continue to develop as long as I live. That is my highest wish. Understanding on the part of the public will then arrive when the time is ripe."

As for his own efforts at this concert, he wrote:

"Have attempted for the first time this evening to act like (Anton) Rubinstein and play an entire concert programme. Admittedly, only short pieces. But for me it was a dress rehearsal for what I could manage with regard to playing the piano in public, after my difficulty in breathing has become so much worse. Thank God! I myself was amazed at how well I managed it."

But he paid a price for his efforts, as he wrote in his diary on 30 March:

"The reaction occurred as I feared. Asthma, sleeplessness with difficulty in breathing, and the terrible hallucinations left me with only one wish: away, get away from it all. Nobody understands how little life is worth when one suffers like this. Nobody understands that then there is only one friend – death."



Edvard Grieg 1906

EDVARD GRIEG

- KONCERT -

ONSDAG 21. MARTS 1906 KL. 8

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BRØDRENE HALS'S

KONCERTSAL

PROGRAM:

1. **Stemninger** (af Op. 73).
Resignation — Folketone fra Valdres — Hommage a Chopin —
Studenternes Serenade — Lualaat.
2. **Fra Holbergs Tid.** Suite i gammel Stil (Op. 40).
Prælude — Sarabande — Gavotte — Air — Rigaudon.
3. **Albumblade** (Op. 28).
Allegro con moto — Allegretto espressivo — Vivace — Andante
serioso.
4. **Romancer.**
Udfarten. — Ragnhild. — Prinsessen. — Et Haab.
5. **Slaatter**¹⁾ (af Op. 72).
a. Gangar²⁾. — b. Brurmarsch³⁾. — c. Haugelaat. — d. Kivle-
møyerne⁴⁾. — e. Prillaren⁵⁾. — f. Tussebrurefera paa Vossevangen⁶⁾.
6. a. Humoreske Gis-moll (af Op. 6).
b. Berceuse (af Op. 38).
c. Bryllypsdag kaa Trolldhaugen⁷⁾ (af Op. 65).

Samtlige Musikstykker komponeret eller bearbejdet
af *Edvard Grieg*.

Sang: **Frøken Borghild Bryhn.**
Piano: **Edvard Grieg.**

Borghild Bryhn Langaard (1883-1939).

Borghild Bryhn was born in Kongsvinger, Norway, on 23 July 1883. In 1886 she moved with her parents to Kristiania (now Oslo, the capital of Norway), where she studied voice with Gina Oselio and Nina Grieg when she had completed her schooling.

Borghild Bryhn made her debut as an opera singer at the National Theatre on 8 May 1907 in the title role in "Sjømannsbruden" ("The Sailor's Wife") by Sigwardt Aspestrand. It was a tremendous success, and was followed by several concerts. Her London debut took place in the autumn of 1907 at Covent Garden, where she played Santuzza in *Cavalleria Rusticana* opposite John McCormack, the famous Irish tenor. She also played the roles of Laura in *La Gioconda* by Ponchielli and Musetta in Puccini's *La Bohème*.

In 1908, conductors Hans Richter and Percy Pitt mounted an English version of Wagner's *Ring* cycle in which Borghild Bryhn played the main role of Brünnhilde. Bryhn declared that she was a Wagnerian soprano, and soon added the roles of Venus and Elisabeth in *Tannhäuser* to her repertoire. In 1908 she also completed her first six recordings, made for the Gramophone Company in London. Bryhn married Captain Mads Conrad Langaard on 13 October 1909, and subsequently made several recordings for the Gramophone Company and Pathé.

She had a successful guest appearance at the Royal Opera in Stockholm, and in November 1909 she sang the part of Aida in Halfdan Christensen and Jens Wang's magnificent production of the opera. In 1910 she performed the roles of Santuzza and Aida at the Vienna Court Opera. In December 1911 she was greatly admired for her interpretation of the role of Elsa in *Lohengrin*, and in the pre-Christmas season of 1912 she repeated her role of Carmen to great acclaim.

Borghild Bryhn Langaard can be heard on a release from Nordic Sound:



Borghild Bryhn Langaard / *Lohengrin* 1911

In the Netherlands in 1913 she sang Venus in *Tannhäuser* at the celebration of the centennial of Wagner's birth. She also made guest appearances as Venus in *Tannhäuser* in Milan and Budapest.

While in the USA (1918) she was persuaded to return to the opera stage by conductor Cleofonte Campanini, and she sang the part of Amelia in Verdi's "Un ballo in maschera" at the Chicago Opera in November 1919. A short time later she retired from both opera and concert activities at the age of 36. She had been in poor health for a while, and she declared that she had never felt comfortable with life as an international opera singer.

She died of heart failure on 20 November 1939, only 56 years old. She is buried in Vår Frelsers gravlund (the Cemetery of Our Saviour) in Oslo.

Chronology, selected appearances:

- 1907 Kristiania (Oslo). National Theater, *Sjømannsbruden* (title role)
- 1907 Covent Garden (London). *Der Ring des Nibelungen* (Brünnhilde)
- 1908 Covent Garden (London). *Cavalleria Rusticana* (Santuzza)
- 1910 Vienna Court Opera. *Cavalleria Rusticana* (Santuzza)
- 1910 Vienna Court Opera. *Aida* (Aida)
- 1913 Amsterdam Opera. *Tannhäuser* (Venus)
- 1914 Copenhagen Opera. *Tosca* (Tosca)
- 1914 Copenhagen Opera. *Lohengrin* (Elsa)
- 1919 Chicago Opera. *Un ballo in maschera* (Amelia)



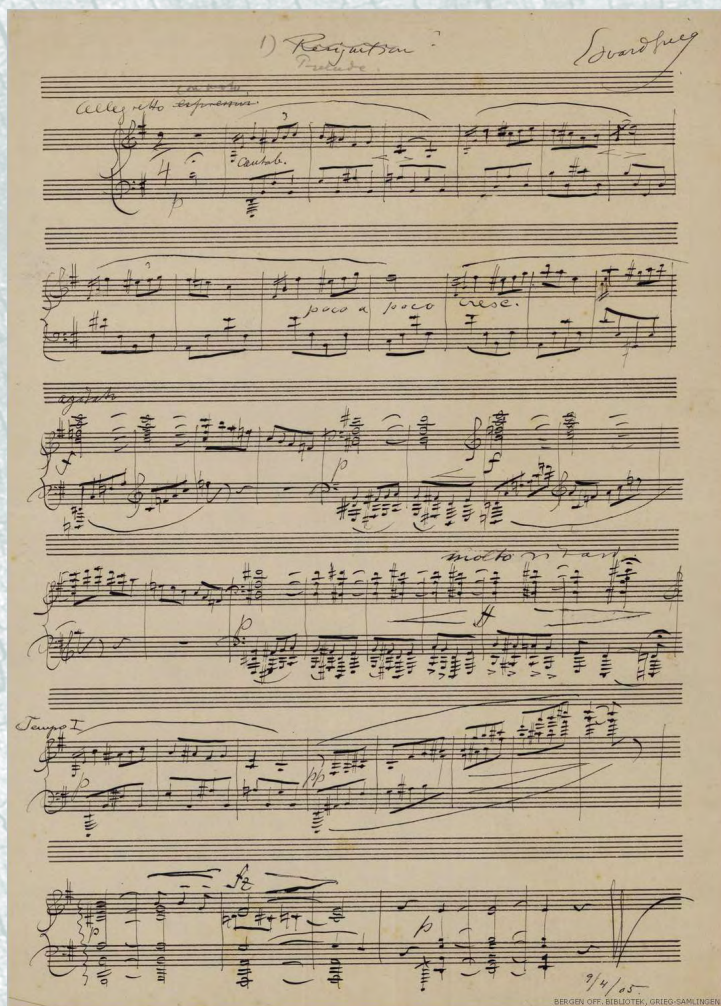


Photo credits:

Grieg ved klaveret, Berlin 1905, Emil Bieber/Oslo Museum.

Borghild Bryhn Langaard / Postcard with signature: Nordic Sound Collection.

Grieg ved pianoet 1906: Anders Beer Wilse/Norsk Folkemuseum.

Konsertprogram og "Resignation" note: Grieg samlingen/Bergen Offentlige Bibliotek.

Lohengrin 1911 and Cavaleria Rusticana: Ernest Rude/Oslo Museum.

English translations by Shari Nilsen.

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Ole Christian Haagenrud (born 1989) is one of the most sought after young pianists in Norway. He earned his Artist Diploma from the Norwegian Academy of Music under professors Jens Harald Bratlie and Håvard Gimse. In 2014, the year of his debut concert in the University Aula in Oslo, he was awarded the prestigious Robert Levin Festival Prize. In 2017 he gained a place in ArtEx, a cross-genre programme established by Talent Norge and Sparebankstiftelsen DNB focusing on developing careers and artistic integrity.

Ole Christian is a critically acclaimed chamber musician and accompanist, and he regularly performs at major festivals in Norway and abroad. He has already received numerous awards. Among highlights of his career so far are solo performances with the Bergen Philharmonic Orchestra, the Norwegian Radio Orchestra and the Lithuanian National Symphony Orchestra. He has also appeared at prestigious venues such as the Concertgebouw in Amsterdam, the Vienna Musikverein, the Kennedy Center in Washington DC and Shanghai Concert Hall.



Soprano **Lydia Hoen Tjore** (1994) was born and raised on an island outside Bergen, Norway. She was one of the youngest students to ever study at the Opera Academy in Copenhagen, Denmark and finished her vocal studies in 2018. She was part of The Norwegian National Opera's soloist ensemble between 2018-2020 where she performed roles such as Adina (The Elixir of love), Zerlina (Don Giovanni), Micaëla (Carmen) and 1. Lady (The Magic Flute). Lydia has performed with professional ensembles and orchestras all over Europe, and recently had her debut as Violetta in La Traviata. In 2021 she was a finalist in Vinceró World Singing Competition and Queen Sonja International Music Competition where she received The Ingrid Bjoner Prize.



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