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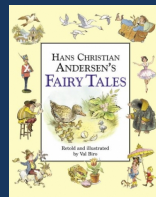
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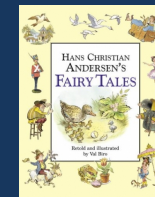
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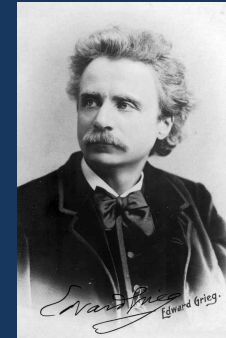


What does the average American
associate with Scandinavia?



What if you ask them about
Scandinavian music?

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Scandinavian music?



What if you ask them about
Scandinavian music?



Scandinavian Art Songs

romanser (Swedish and Norwegian)
romancer (Danish)

Scandinavian Song Repertoire

Finland:

- Jean Sibelius

Sweden:

- Hugo Alfvén
- Wilhelm Peterson-Berger
- Wilhelm Stenhammar
- Ture Rangström
- Gösta Nystroem
- Gunnar de Frumerie
- Bo Linde

Norway:

- Eyvind Alnæs
- Agathe Backer-Grøndahl
- Edvard Grieg
- Halfdan Kjerulf
- Christian Sinding

Denmark:

- Peter Arnold Heise
- Peter Lange-Müller
- Carl Nielsen
- C.E.F. Weyse

Swedish Romanser (art songs)

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Johan Ludvig Runeberg (1804-1877)

- Considered the "Poet Laureate" of Finland – but most texts are in Swedish



Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Johan Ludvig Runeberg (1804-1877)

- In the 1820s, Runeberg was highly influenced by Serbian popular poetry
 - structured dialogue outlining a "concentrated drama"
 - frequent use of a young girl as protagonist

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Johan Ludvig Runeberg (1804-1877)

- "Flickan" is the first poem in his collection *Idyll och epigram* (Idylls and epigrams)
- The poem recounts a story of lost innocence
- Three distinct characters speak:
 - the narrator
 - the girl
 - her mother

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Jean Sibelius (1865-1957)

- Native language was Swedish
- Majority of his songs are settings of Swedish texts

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Jean Sibelius (1865-1957)

- "Flickan" comes from Op. 37
- Sibelius did not conceive of Op. 37 as a song cycle
- A typical trait of Sibelius's songs is the lack of postlude

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Jean Sibelius (1865-1957)

- Passionate music is in stark contrast to the simple folk idiom of the poem
- The song is set entirely syllabically, giving a sense of singer-as-storyteller
- Recalls the Piano Concerto No. 1 by Tchaikovsky

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Jean Sibelius (1865-1957)

Things to listen for:

- Influence of Tchaikovsky
- First two stanzas - set identically
- Fourth stanza - vocal melody imitates opening piano line, as she recalls the meetings with her lover

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Sibelius Version

from *Fem sånger* (Five songs), Op. 37, no. 5

Lauren Hartmann, soprano

Mark Bilyeu, piano

(text, translation, and IPA on your handout)

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Wilhelm Stenhammar (1871-1927)

- Published a setting of the poem in 1893, eight years before the Sibelius version.

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Wilhelm Stenhammar (1871-1927)

- Swedish composer in the late Romantic tradition of Scandinavia
- Pianist and conductor
- Largely self-taught as a composer
- Self-conscious of his lack of training

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Wilhelm Stenhammar (1871-1927)

Things to listen for:

- The first three verses are set in modified strophic form
- Identical prelude, interludes, and postlude frame the piece

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Stenhammar Version

From *Ur Idyll och epigram av J. L. Runeberg*
(From Idylls and epigrams by J. L. Runeberg),
Op. 4b



Elizabeth Söderström, soprano

Jan Eyron, piano

(text, translation, and IPA on your handout)

Two Settings of Runeberg's "Flickan kom ifrån sin älsklings möte"

Let's Vote!



Sibelius vs. Stenhammar

“Var det en dröm?”
by Sibelius

- Text by Josef Julius Wecksell (1838–1907)
- Wecksell was an important Finland-Swedish writer
- Credited with one of the first important Swedish plays, *Daniel Hjort* (1863)
- In 1865, Wecksell was declared incurably insane, and spent the rest of his life in an asylum

“Var det en dröm?”
by Sibelius

- Song utilizes a challenging three-versus-two accompaniment at a seemingly impossible tempo to create a dreamy, delirious atmosphere

“Var det en dröm?”
by Sibelius

Rachel Storlie, soprano
Mark Bilyeu, piano

(text, translation, and IPA on your handout)

“Adagio”
by Stenhammar

- Text by Bo Bergman (1869–1967)
- Bergman studied at Uppsala University and, like his father, worked for the Swedish postal service
- He published his first poetry anthology in 1903, and contributed travelogues and other works to the Swedish newspaper *Dagens nyheter* (Daily news)
- His poems were an inspiration to many Swedish composers

“Adagio”
by Stenhammar

Amy Hansen, soprano
Mark Bilyeu, piano

(text, translation, and IPA on your handout)

Norwegian Romanser
(art songs)

Edvard Grieg
(1843-1907)

- Iconically Norwegian
- Prolific primarily in small genres, such as piano works and songs, although his first string quartet and his piano concerto also have endured as part of the standard repertoire
- Wrote 180 songs in total

Edvard Grieg
(1843-1907)

- Earliest song was published in 1859
- Around the time of his engagement to Nina Hagerup in 1864, Grieg began to develop a truly personal style of song composition
- Danish-language collection *Hjertets melodier* (Melodies of the heart), Op. 5
- Grieg's songs are often dominated by the melody, and draw on folk tunes or folk idioms

Edvard Grieg (1843-1907)

- Influence on future generations of Norwegian composers

“En svane” (A swan)
from *Seks digt af Henrik Ibsen*
(Six poems of Henrik Ibsen)
Op. 25, no. 2

- One of Grieg’s most performed songs
- Text by Ibsen, considered one of the “the great four” Norwegian writers
- Grieg wrote incidental music to Ibsen’s 1867 play *Peer Gynt*
- The swan is a common figure in Norse mythology

“En svane” (A swan)
from *Seks digt af Henrik Ibsen*
(Six poems of Henrik Ibsen)
Op. 25, no. 2

Things to listen for:

- The effect of stillness is achieved by the “chromatic gliding” between altered chords in the accompaniment
- The crescendo to the climax of the piece, although discussed explicitly by Grieg in his correspondence with Henry Finck, has been altered to a diminuendo in many editions

“En svane” (A swan)
from *Seks digt af Henrik Ibsen*
(Six poems of Henrik Ibsen)
Op. 25, no. 2

Deborah Thurlow, soprano
Mark Bilyeu, piano

(text, translation, and IPA on your handout)

Agathe Backer-Grøndahl (1847-1907)

- Contemporary and close friend of Grieg
- The cycle *Mor synger* (Mother sings), Op. 52, with texts by Andreas Jynge, is an appropriate choice for young singers

Agathe Backer-Grøndahl (1847-1907)

- George Bernard Shaw followed her career with interest
- As a well-known pianist and composer both in her homeland and abroad, Backer-Grøndahl could rightly be called the Clara Schumann of Norway

“Mor synger” from *Mor synger* (Mother sings)

Deborah Thurlow, soprano
Mark Bilyeu, piano

(text, translation, and IPA on your handout)

Danish Romancer (art songs)

Carl Nielsen (1847-1907)

- Known primarily as a symphonic composer
- Early songs were more complex
- Later songs were simpler, usually strophic

“Sænk kun dit Hoved, du Blomst” (Bow your head, oh flower)

from *Strofiske sange* (Strophic songs), Op. 21, vol. 2

- Text by Johannes Jørgensen, who, like Nielsen, was born on the island of Funen
- Melody is simple and unobscured by a light accompaniment
- Provides a clear vehicle to build familiarity with Danish pronunciation
- Was also orchestrated by the composer

“Sænk kun dit Hoved, du Blomst” (Bow your head, oh flower)

from *Strofiske sange* (Strophic songs), Op. 21, vol. 2

Eva Hess Thaysen, soprano
Royal Liverpool Philharmonic Orchestra

(text, translation, and IPA on your handout)



Peter Heise (1830-1879)

- Mentored by Gade
- *Havfruens sange* (The mermaid's songs)
- *Erotiske digte* (Erotic poems)
- *Dyvekes sange* (Dyveke's songs)

**“Ak, hvem der havde en Hue”
(Ah, to have a cap)**
from *Dyvekes sange* (Dyveke’s songs), no. 2

- Heise’s *Dyvekes sange* remained unfinished at the time of his death
- Drachmann’s story is in ten parts, of which Heise set the first through fifth, and the final two
- Cycle paints a musical portrait of Dyveke

Dyvekes sange (Dyveke’s songs)

- Composer Svend Simon Schultz (1913–1998) set the remaining three texts in a modern style, but they exist only in manuscript

**“Ak, hvem der havde en Hue”
(Ah, to have a cap)**
from *Dyvekes sange* (Dyveke’s songs), no. 2

Inger Dam-Jensen, soprano
Christen Stubbe Teglbjærg, piano

(text, translation, and IPA on your handout)





Kristina från Duvemåla:
The Musical
Origin:
Tetralogy of novels
by Wilhelm Moberg (1898-1973)

- *Utvandrarna* (The Emigrants)
- *Invandrarna* (The Immigrants)
- *Nybyggarna* (The Settlers)
- *Sista brevet till Sverige* (The Last Letter to Sweden)

Chronicles the story of Kristina and her husband, Karl-Oskar, as they emigrated from Småland in Sweden to Minnesota

Kristina från Duvemåla: The Musical

The four books were adapted into two films
(1971 and 1972)



Starring Max Von Sydow and Liv Ullmann
as Karl-Oskar and Kristina

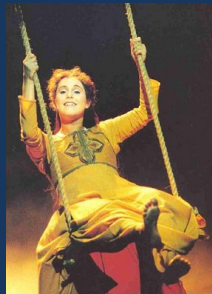
Kristina från Duvemåla: The Musical

Björn Ulvaeus (lyrics)
and Benny Andersson (music)
based their musical on Moberg's chronicle



Kristina från Duvemåla: The Musical

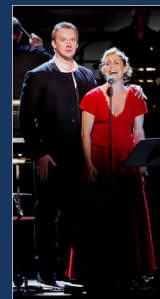
Premiered in 1995 in Stockholm
Toured to Orchestra Hall in Minneapolis, MN
and Lindstrom, MN in 1996



Kristina från Duvemåla: The Musical

Plans for a Broadway run in 2007
stalled over copyright issues

An English concert version was performed
in Carnegie Hall in 2009



Kristina från Duvemåla:
The Musical



Guldet blev till sand (Peter Jöback as Robert)

Kristina från Duvemåla:
The Musical



Du måste finnas (Helen Sjöholm as Kristina)

Reminder:

Halvorsen Music Library

Open *tomorrow*

10am – noon

(closed the remainder of the weekend)

Questions?

Tack!

Takk!

Tak!

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