

HENRY WESTON SMITH  
ORGANIST AND DIRECTOR  
TEACHER  
PIANO, ORGAN, THEORY

MADISON, N. J., April 15, 1904.

*W. S. C. Box 263*

Edvard H. Grieg,

Bergan, Norway,  
Dear sir.,

Last Wednesday evening an organization of young musicians here gave a recital, entirely devoted to your music, it being such a success that I thought, I, as the director of this organization, would take the liberty to write you about it. While the selections were not so difficult as some of your others, and perhaps not your greatest nevertheless they were appreciated before a full house.

It has been a great pleasure for me in taking up your works with the organization. This organization is made up of young musicians who have a great deal of talent and are workers, some day if they stick to it, they will be heard of in the musical world. Hoping you will pardon my boldness in writing and taking your time, I remain,

Sincerely,

Henry Weston Smith

GRIEG RECITAL

*given by*

*The Madison Musical Society*

*in James Hall*

*Wednesday Evening, April 13, 1904.*

*At Eight-fifteen O'clock*

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ORCHESTRA

Miss Alexander, Miss Ogden, Mr. Kost, Violins.

Mr. Dougherty, Viola.

Mr. Gilbert, Cello.

Mr. Paulmier, Bass.

Mr. Smith, Piano and Leader.

Miss Cornelia Marvin, Solo Contralto.

EDWARD HAGERUP GRIEG, one of the foremost of the latter day composers who have worked toward the ideal of nationalism in music, was born at Bergen, Norway, in 1843. He was the son of a mother gifted and talented in Music, who gave him his first lessons. Ole Bull became acquainted with this boy and advised his parents to send him to Leipsic, where he took up his studies in 1858. From the German of his teacher Moscheles, he sought refuge in Schumann and Mozart. While there he became acquainted with that Scandinavian spirit, and Norwegian composer, Richard Nordraak, whose death cut short a promising career. It was through him that Grieg's eyes were opened towards the folk song of his native land. In 1862 he entered the Copenhagen Conservatory, where he studied under Gade and Hartmann. In 1867 he formed a musical Union, which he conducted until 1880; and for some years was conductor of the Philharmonic Concerts in Christiana. While Grieg never has created anything in the larger forms, his genius seems to be lyrical and finds his best expression in smaller forms. His harmonies are bold and daring and entirely his own, while his melodic front seems as inexhaustible as Schubert's.

## PEER GYNT SUITE.

This suite has been taken from Ibsen's "Peer Gynt," a versified drama. Peer Gynt the hero, is a lawless adventurer, of wild personality, undisciplined instincts and most chaotic career.

*Morning* - - - - - This represents daybreak in Egypt. Peer stands before the statue of Memnon in the first hush of the dawn and watches the rising sun strike upon it, when true to the ancient tradition, the statue sings.

*Anitra's Dance,* - - - - - Peer, now on the oasis of the Great Desert, mounts on a stolen white charger and clad in stolen silk and jeweled robes, arrives, in the role of the Prophet, to the Bedouins. Anitra, the daughter of the chief, wins especial favor of the prophet and dances before him. Peer is enraptured and promises to make her an houri in Paradise and to give her a soul in return for love and service.

*Repatriement de Peer Gynt-Orage,* - Peer, now an old man, is on board a ship on the North Sea off the Norwegian coast, trying to discern the mountains through the growing twilight and gathering storm. The wind rises to a gale; the ship labors and plunges until it strikes and goes to pieces, and the waves swallow all. Peer, true to his nature, saves his life and adds to the list of his sins by pushing a fellow from an upturned boat which will not support both, and floats to shore. The suite closes with the return of Peer to Solveig, the guardian Angel of his life. He becoming a prey to disappointment and remorse, drops at her feet and buries his face in her lap. The sun rises and the curtain falls as she sings her lullaby of peace and happiness.



... PROGRAM ...



VIOLIN SONATA, Opus 13

Lento.  
Allegro, Vivace.  
Allegretto, Tranquillo.  
Allegro, Animato.

This sonata is typical of Grieg. The cadence at the close of the third movement being especially beautiful.

**Miss Alexander.**

Marguerite's Cradle Song

A Swan,

What a climax in the last two bars, when this swan silent all its life, sings at last.

Autumnal Gale

**Miss Marvin.**

Birdlings, Opus 43, No. 4

This piece portrays the twitter of the Spring birds, fluttering amid the dancing leaves and sunlight, engaging in nest-building. The melody transferred to the bass, reminds one of the guttural hilarity of the Spring-awakened frogs in some neighboring pool.

Nocturne, Opus 54, No. 4

Papillon, Opus 43, No. 1

**Mr. Smith.**

Morning

*Peer Gynt Suite*

Poem, Erotik, Opus 43, No. 5.

**Orchestra.**

The First Primrose

A more glorious song was never written. It has the tenderness of the primrose, the freshness of Spring, and the buoyancy of youth.

The Old Song

Ich Liebe Dich

It seems as if Grieg had undertaken a Schumann song and had equalled him at his best.

**Miss Marvin,**

Anitra's Dance

By the Cradle, Opus 68, No. 5

Humoreske, Opus 6, No. 2

**Orchestra.**

Elfin Dance, Opus 12, No. 4.

To Spring, Opus 43, No. 6

This spring song is one of his best, telling of Nature, surprised but radiantly happy:awakening at the touch of her ardent lover. the sudden spring, from her ice-locked sleep

Repatriement de Peer Gynt-Orange

**Mr. Smith.**



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