



Minneapolis, Minn. Feb. 11ten. 1903.

Hochwohlgeboren Herr Ed. GRIEG.
BERGEN, Norwegen.

Höchst Geehrter Herr Grieg.

Mit "Bergliot" haben wir vor kurzem so grossen Erfolg gehabt dass ich es mir nicht über das Herz bringen kann Ihnen davon Mittheilung zu machen, und hoffe ich, es macht Ihnen eben so viel Vergnügen davon zu hören wie es uns Vergnügen macht Ihnen davon zu schreiben.

Meine Frau und ich sind einfach hingerissen von Musik und Gedicht und unser Enthusiasmus scheint wiederhall im Publicum zu finden wenn wir "Bergliot" geben. Mein Schwieger-vater, Herr Pastor Falk-Gjertsen, hat für uns jetzt eine Englische-Übersetzung gemacht und werden wir "Bergliot" auf Reisen geben, nächste XXI Saison.

Das Werk hörte ich zum ersten-mal in Helsingfors, Finland, im Jahre 1898, als ich ERster Cellist bei Herr Kapellmeister Kajanus war, und machte es ein unvergesslichen Eindruck auf mich. Letztes Jahr heirathete ich eine Norwegerin, (ich selbst bin ein Amerikaner) eine Dramatische-Vorleserin, und war unser erste gemeinschaftliche Arbeit, "Bergliot". Aber erst jetzt fanden wir passende Gelegenheit es aufzuführen. Bis jetzt hat meine Frau es nur in Norwegisch gegeben, aber da wir nun eine gute Uebersetzung besitzen, (Die in Peter's Ausgabe taugt nichts) so geben wir es in nächster Zeit in Englischen.

Verzeihen Sie freundlichst meine Redlichkeit, aber ich bin so glücklich Ihr Werk erfolgreich aufgeführt zu haben, das ich mein Herz Luft machen muss und Ihnen gratulieren zu Ihrem grossartigen Kunstwerk.

Ihnen, meine, und meine Frau ihre, innigste Hochachtung bietend, zeichne, mit beste Wünsche für Ihre Gesundheit und Erfolg,

Ihr ergebener Anhänger,

Carl Fjellerup

Adresse:
2016-Seventh Str. South.
Minneapolis, Minn.
U.S. of America.

Inclosure:
2-sheets with notices.
2-programs.
2-circulars.

"Times" Dec 13th 1902

THE MINNEAPOLIS

RECITES BJORNSON'S WAR POEM, BERGLIOT

Mrs. Fischer Gives a
Dramatic Presenta-
tion of the Norwegian
Masterpiece at Dania
Hall---Musical Setting
Is Admired.

MRS. M. GJERTSEN FISCHER,



Who Recited Bjornson's War
Poem, "Bergliot."

A large audience gathered at Dania hall last evening to listen to a fine program given for the benefit of the Young People's Society of Bethany church.

Those participating were Mrs. Marie Gjertsen Fischer, F. Melius Christiansen and the Northwestern Conservatory orchestra. Young girls dressed in the Norwegian peasant costume acted as ushers.

The program was exceedingly well arranged and given with an artistic finish that was more than pleasing.

The principal number was Bjornson's "Bergliot," with Grieg's musical setting, which was given by Mrs. Fischer and Mr. Fischer at the piano. This was the first presentation of the work in this country. Last summer Grieg gave it in London with marked success.

The poem is intensely dramatic and is founded on an old historical incident. Einar Tamberskjelve, the chief of the peasant army, is summoned by King Harold under a flag of truce, to come to the palace to arrange a peace treaty that would end the war.

Einar and his son answer the summons by only a bodyguard, while Bergliot, Einar's wife, waits in the village.

Hears a Commotion.

Presently she hears a great commotion, and hurrying to the castle finds the king has basely ordered both father and son to be murdered.

Bergliot calls widely upon the peasant army outside the gate to revenge their chief's death, but the peasants seemed stunned and cowed.

Bergliot then takes her dead to the village, wailing and moaning her loss.

Without the least suspicion of ranting Mrs. Fischer gave a strong and vivid reading of the poem.

Her voice is warm and rich in color, with that thrill in it that shows genu-

ine feeling and her gestures and facial expression made the meaning of the poem clear even to those who could not understand the Norwegian language. She is especially adapted to the broad, dramatic works both temperamentally and vocally. She was very fine in expressing the anguish that fills Bergliot's soul at the death of her husband and son.

The music is impressive with the somber, mournful spirit of the poem, and closely follows the reader, even though only a chord or two, music and poem are never long separated.

Fischer a 'Cello Artist.

Carlo Fischer gave some beautiful cello playing and only further demonstrated the fact that he is the finest cellist that has ever come to this city to make his home.

Even those who have come with the glamor of world-wide fame, have not made the cello sing more beautifully and with more warmth of feeling.

Mr. Christiansen, the violinist, was in excellent form and his numbers were all encored.

The orchestra numbers were also well received.

Copy. MUSICAL LEADER, CHICAGO, 111.

Bjornson's poem, "BERGLIOT" for which Grieg wrote the music was given its first presentation in America last Friday evening, when Mrs. Marie Gjertsen-Fischer gave it in Minneapolis, Minnesota. Her reading of the poem was most impressive. Both in temperament and voice she is well adapted to the requirements of the tragedy.

If Bjornson's poem is impressive the Grieg music which accompanies it is equally so, and the spirit of sadness which permeates the poem is ever present in the music. Mr. Fischer's fine accompaniment contributed greatly to the success of the reading

Musiksalen, Minne.
Daglig Tidende.
Søndag, Feb. 28. 1903.

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• Musik. •

Onsdag Aften gaves en koncert i Betonia Menigheds Sal paa Franklin Avenue. Der var overfyldt Hus, og Programmet, hvoftaf næsten Halvparten bestod af Kompositioner af Edvard Grieg, var udmærket fra Ende til anden. Det var dog et Skaar i Hjælpelsen for en stor Del af Publikum og maa have været en sand Tort for de optrædende, at omkring Halvparten af de tilstedeværende var plaget af en voldtom Forkjølelse og lod til at have sat hinanden Stevne der for rigtig at vise, hvad de kunde præstere i Retning af Hosten. Til sine Tider var det næsten umuligt at høre Musikken; der blev højet solo eller i stor uafbrudt.

Men den Musik, som blev leveret, formaade dog at fængsle de ikke-hostende, saa de ikke tabte Taalmodigheden.

De medvirkende Kunstnere var Violinisten N. Melius Christensen, Violoncellisten Carlo Fischer, Deklamatorcen Mrs. Marie Hjertens-Fischer og Pianistinden Eulalia Chenevbert. Rådningnummeret var en Grieg-Sonate spillet af Mr. Christensen og Miss Chenevbert og fik selvfølgelig en udmærket Udsærelse.

Mr. Christensen spillede desuden sin Komposition — Variationer over „Ze“ hente paa Nipsta. Mr. Fischer spillede paa Violoncel Kompositioner af Chopin og Popper samt nogle norske Melodier af Grieg. Hans Spil er allerede fra autoritativt Hold blevet ydet saa megen Anerkjendelse, at nærmere Omtale kan være overflødig. N. de norske Folkemelodier, særlig i en Salling, viste han sig at have en udmærket Opfatning af det karakteristiske norske. De „norske Melodier“ af Grieg, som blev spillet firhendig af Miss Chenevbert og Mr. Fischer, fik den mindst heldige Udsærelse af noget paa Programmet. Slutningsnummeret, en Trio af Mandel for Piano, Violin og Violoncel, var meget tiltalende.

Den Præstation, som forjente mest Opmærksomhed, var dog ubetinget Mrs. Fischers Deffamation af Bjørnsons forslagne Digt „Vergliot“ til Griegs Musik, der blev spillet af Deklamatorcens Mand. Det er jo saa sjelden, at Anledning bydes til at høre noget i den Retning, hvor to af de ypperste Repræsentanter for norsk Digtning og Musik har samarbejdet om et Kunstværk.

Gjefsom Grieg i sine Kompositioner, der er byggede paa norske Folkelieder, netop har truffet det rette, naar han skildrer Norges Natur og Folkeliv, saa har han, naar han henter sine Gunner fra Historien, fundet den rette — Sagastil, om det er tiladt at falde den det. Der er ved den noget saa egte nordisk, stolt og opbøiet; det har en egen Akolorit, som ikke findes i nogen anden Musik. Man vil finde den i „Sigurd Forsalfar“, „Landfjending“, „Olaf Trygvason“ og „Vergliot“.

Indledningsmotivet fremtryller i enkelte og klare Linier den stolte Sagastil, og jaaledes hele Værket igjennem tolkes de skiftende Stemninger og Billeder paa en aldeles forbanende realistisk Maade. Rest gribende er dog Sørgemarchen, der spilles under Digtets Beretning om Hjertensforlæng af Ginar Lambarskjælves og Eindrides Lig.

Mrs. Fischers sangfulde Organ passer udmærket for Rollen, og Udtalen er, naar det tages i Betragtning, at sproget ikke er det, som hun dagligdags benytter, aldeles upaaflagelig. Hvad den sæner i Afseebethed, bliver rigelig opvejet ved den fine Opfatning af alle de Stemningens Afstigninger, som Digtet byder paa. — Sorgen over, at Husbond og Søn er bleven snigmyrdet, den stotte Harme, naar Vergliot, Datter af Daafox fra Hjørungabaag, raaber til Hærbønderne, at de skal tage Havn, og endelig den Resignation, som ligger i hendes Ord, naar hun beslutter, at overlade Hævnen til „den nye Gud i Himlen“. Lige som Slutningslinien — „Stjør langt om; thi vi kommer tidsnok hjem“ — blev fremjagt var uforglemmeligt; det rummede en Uendelighed af Sorg og Resignation.

Værket burde komme frem for et større Publikum. Hvorfor kunde ikke den Komite, som har sat sig i Spidien for at faa Thorvald Mavens til at gjentage sit Foredrag om Bjørnson her i næste Maaned, ordne det lig, at „Vergliot“ da blev givet? En mere passende Anledning kunde neppe bydes sig.

ÉCOLE DE MUSIQUE

d'Anderlecht

Directeur : *Th. Verschraegen*.

SAUDITIONS

DU

Dimanche 16 Avril 1893



CUREGHEM

IMPRIMERIE J. B. DENIS, 277, CHAUSÉE DE MONS.

Les portes seront fermées pendant l'exécution des morceaux.

PROGRAMME.

1. Nordischeslied, 2^o Mélodie, 3^o Fröhlicher landmann, 4^o Ländlicheslied, 5^o Erster Verlust, 6^o Erndteliedchen, 7^o Curioso Geschichte
R. SCHUMANN.
2. Air d'Aucassin et Nicolette, M^{lle} Marie Verschraegen . . . GRÉTRY
3. Ariette de la fausse magie, M^{lle} Anna Radermacker . . . id.
4. Sonate F, pour violon, Ivan Rase JEAN CONTE
(Etude N^o 12 et 20, pour violon, M^{lle} Renée et Ivan Rase HERMANN
{ Le rêve d'un Ange, pour violon, Victor Mahieu . . . B. LAGYE
{ Etude N^o 20, pour violon, Victor Mahieu et François Unwin
JEAN CONTE.
5. Le départ des hirondelles, Duo. pour deux soprani, M^{lles} Mélanie Willems et Jeanne Wenmackers F. MENDELSSOHN
6. Sonate, pour piano, Allegro risoluto, Andante, Rondo turc, Ernest Van Nieuwenhove STEIBELT
7. Romance en sol Andante. pour piano, Joseph Verschraegen
LÉON VAN CROMPHOUT
8. Air d'Œdipe à Colonne, M^{lle} Louise Scofs SACCHINI
9. Sérénade, pour piano, à quatre mains, M^{lles} Marguerite Laporte et Emilienne Duquesne, Moszkowski.
10. Gavotte d'Armide, pour piano, à quatre mains, (cours inférieur) M^{lles} Rosalie Weber et Marie Bria GLÜCK
11. Pastorale variée, pour piano, M^{lle} Jeanne Laporte MOZART

12. Danse Hongroise, les N^{os} 7 et 6, pour piano, à quatre mains,
M^{lles} Marguerite Laporte et Clémentine Charels BRAHMS

15. Scènes d'Olav Trygvason, soli et chœurs EDVARD GRIEG

Solistes M^{lle} Louise Van Hoof et M^r J. TEIRLYNCK.

OLAV TRYGVASON .

Un descendant d'Harald Haarfager, le premier roi de Norwège, fut élevé à la cour de Russie, (à Gardarike.) Il fut baptisé en Angleterre, durant une expédition des Vikings.

Lorsqu'il apprit que les Norvégiens étaient mécontents de leur souverain (qui sortait d'une antique branche de sa race,) il conçut le dessein de conquérir sa patrie et de convertir son peuple au christianisme. Richement doué par la nature, très supérieur à ses contemporains, par l'intelligence aussi bien que par la stature, il était si beau que nul ne se rappelait d'avoir vu son pareil. Aussi, durant tout le moyen-âge, fut-il vauté comme la plus haute personnification de sa race. Ses conquêtes, il les dut à son ascendant individuel, plus encore qu'à son épée.

C'est seulement au pays de Drontheim qu'il se heurta à la première résistance. C'est le début de cette lutte qui fait l'objet des scènes mises en musique.

Piano de la Maison L. Desmet, rue Royale, 99, Bruxelles.



CARLO FISCHER

SOLO VIOLONCELLIST
AND INSTRUCTOR

FOR TERMS AND DATES ADDRESS

Northwestern Conservatory of Music
Minneapolis, Minn.

MR. CARLO FISCHER comes of a prominent family in Washington, D. C. From earliest childhood he showed a decided and unusual talent for music as embodied in the violoncello. After several years of careful training and preparation in this country, he went to Germany and spent five years at Frankfurt-am-Main, where he studied with Prof. B. Cossmann, Prof. Hugo Becker and others. Later, after occupying responsible positions in Opera, Symphony Orchestras and Quartettes in Germany, Russia and Finland, he returned to this country in 1899 and was immediately engaged by Mr. Victor Herbert as second cellist of the Pittsburg Symphony Orchestra which position he has since occupied. During the spring tour of the orchestra, 1901, he was appointed to the position of first cellist and appeared with great success as soloist at Baltimore, Md. As soloist, ensemble player and teacher, Mr. Fischer has had increasing success in and about Pittsburg. Has been member of the faculty of Carter Conservatory, Pittsburg.

WILLOW GROVE, PA., July 2, 1902.

My Dear Fischer: I regret very much that you have decided to sever your connection with the orchestra after working together many years in a most pleasant and satisfactory manner, but considering the broader field of work your position with the Northwestern Conservatory at Minneapolis offers, I believe the decision is a wise one. I have followed your brilliant career with interest the past three years and am convinced that you are well qualified to fill the position as instructor and soloist, that you have accepted. I feel assured of your success, therefore need only add my best wishes and congratulations. Very truly yours,

VICTOR HERBERT.

Following are a Few of Mr. Fischer's Press Notices

Carlo Fisher, of Pittsburg, a cellist of splendid talent and training, was the visiting soloist at the Schubert Club Fortnightly Musical yesterday afternoon.

The violoncello is an instrument which, when in the hands of a talented player, yields wondrous wealth of sound, tones of such firmness, mellow richness and vibrancy that the instrument can be likened to nothing save the contralto voice, having a timbre very similar. Mr. Fischer brought out just those qualities of his violoncello. Its tones were now somber and reflective as in the "Elegie" by van Goens, now strong and courageous as in Becker's "Largo," and again gay and inviting as in Popper's Gavotte.—St. Paul, Minn., Dispatch.

Mr. Fischer's artistic playing of several charming compositions for the cello sustained his reputation as an artist of exceptional ability.—Pittsburg Leader.

Mr. Fischer made his initial appearance as a soloist with the orchestra, and proved himself to be a virtuoso of high merit and the possessor of a musical temperament.—Baltimore News.



MRS. FISCHER [*Marie Gjerboen F.*]

READER

TEACHER OF PHYSICAL CULTURE, DELSARTE,
ORATORY AND DRAMATIC ART

FOR TERMS AND DATES ADDRESS

Northwestern Conservatory of Music
Minneapolis, Minn.

MRS. MARIE GJERTSEN FISCHER is a post-graduate of the Manning School of Oratory. After completing her post-graduate course she was appointed teacher of Physical Culture, Oratory and Dramatic Art at the college where she had studied, and served so successfully, that the Normal School at Grand Forks, N. D., engaged her as teacher of the same branches at that institution. After teaching a year at Grand Forks she accepted a position in the Minneapolis Public Schools, having charge of the department of Physical Culture, English Literature and Oratory in the South High School, including the drilling of class plays and preparation of all public entertainments. This department she managed for three years acceptably and successfully. During these years she gave public readings throughout the Northwest, with marked success. Being determined to continue her preparation for still more thorough work along her special lines, she went to Europe, where she familiarized herself with the systems taught in England and Scotland, where she also gave dramatic readings, and afterwards spent a year in the Northlands of Europe, to perfect herself in the Swedish system of both health and sick gymnastics, as this system can never be studied to such advantage as in its original home, Sweden, Finland and Norway. While abroad she also gave special attention to voice culture.