

Grieg's influence on Hanka Schjelderup Petzold

Hikari Kobayashi

Introduction

Hanka Schjelderup Petzold (1862–1937) was the sister of Gerhard Schjelderup, a Norwegian composer and music critic. She arrived in Japan in 1909 to teach the piano and singing at the Tokyo Music School and lived there until her death¹. Nurturing prominent Japanese musicians, she performed at concerts and received good reviews. Although she played an important role in the sphere of music in Japan, her achievements have not been researched extensively.

The Schjelderup family and Edvard Grieg shared a deep bond. Over a hundred letters were exchanged between Gerhard Schjelderup and Grieg. In addition, Gerhard wrote a biography of Grieg². Leis Schjelderup, Gerhard's and Hanka's sister, painted a portrait of Grieg, and there was a time when Grieg was captivated by her charms. Moreover, Hanka had personal correspondence with Grieg: her two letters to Grieg are preserved at the Bergen Public Library³. Therefore, she may have sensed a strong familiarity with Grieg's music.

Purpose of the presentation

This presentation aims to investigate the influence of Grieg on Hanka Schjelderup Petzold and to examine how her music activities influenced the reception of Grieg's music in Japan. I will focus on her performances of Grieg's music after she arrived in Japan in 1909.

¹ In 1949, the Tokyo Music School became the Faculty of Music at the Tokyo National University of Fine Arts and Music.

² Gerhard Schjelderup, *Edvard Grieg og hans værker* [Edvard Grieg and his works], Copenhagen: Gyldendal, 1903.

³ One letter was written in Paris, probably in 1897 or 1898, asking Grieg if he could inform Hanka about his work for two voices, because she was planning to hold a concert of Scandinavian music in Paris with an alto singer and they hoped to include this piece. The other letter was written in London after her marriage, asking him if he could introduce her to Chappel in London, where she was supposed to hold a Grieg recital with his *Piano Concerto in A Minor* and his other piano works.

A brief biography of Hanka Schjelderup Petzold⁴

Before discussing the main subject, I would like to present a brief biography of Hanka.

She was born in 1862 in Kristiansand, the southernmost city of Norway. Her father was a lawyer and a music lover, and her mother was a gifted pianist. Hanka had two brothers and two sisters; she was the second-youngest child in the family. In 1871, the Schjelderup family moved to Bergen, where the father served as a magistrate (*byfogd*), a position which, at that time, combined the judicial and administrative functions and could be compared to that of a mayor. All the five children were strongly encouraged to pursue artistic education. Hanka began to learn the piano from her mother, and she made her debut at a concert given by Ole Bull, who considered her a child prodigy.

In 1878, Hanka's father sent the children to Paris for higher training. Hanka interacted with talented artists and musicians and aristocrats there. Her piano teachers were Elie Delaborde, professor of the Conservatoire de Paris, and Marie Jaëll⁵. After Hanka had learned everything that Jaëll could teach her, Jaëll introduced her to Liszt in Weimar in 1884. There, he trained her further and gave finishing touches to her talent.

Even though Hanka had already become an accomplished pianist who had appeared in the Salle Pleyel and the Salle Erard in Paris, she also began to study singing. Firstly, she went to Mathilde Marchesi in Paris, then to Orgenie in Dresden, and finally, to Bayreuth to study Richard Wagner's music drama under Julius Kniese and Cosima Wagner. She made her debut as an opera singer at the Royal Opera in Copenhagen in the role of Elizabeth in Wagner's *Tannhäuser*.

She gave concerts in European countries, both as a singer and as a pianist⁶.

Her visit to Leipzig changed her life considerably, since she met the German journalist Bruno Petzold (1873–1949) there. They married and settled down in Paris for five years. They then lived in London for five years, when Bruno was appointed as a foreign correspondent of a leading German paper. Following this, the couple and their little son Arnulf travelled to China to settle down in Tientsin, where Bruno became the editor of a German daily. However, Hanka did not find Tientsin a congenial place to live in after her illustrious career in music in Europe. The European communities in China were well informed about the musical circumstances in Japan. Soon, Hanka travelled there to explore the local situation.

⁴ The following brief biography is a summary made by the present author of 'Biographical Notes on Hanka Petzold, by Bruno Petzold', included in Aaron M. Cohen, 'Hanka Schjelderup Petzold (1862–1937), Japan's "Mother of Voice": An Appreciation', *Reitaku University Journal*, vol.64, July 1997, pp.153–167. The Japanese translation of this article is included in The Society of Commemorating Mr. and Mrs. Petzold, ed., *Two Germans drawn to Mt. Hieizan—The Buddhist Scholar Bruno Petzold and Japan's Mother of Voice Hanka Schjelderup Petzold*, Shiga: The Society of Commemorating Mr. and Mrs. Petzold, 2008 [in Japanese].

⁵ According to the biographical note which was written by Hanka in English and was submitted to the Tokyo Music School, her first piano teachers in Paris were Thomé and Delaborde (Editorial Committee of 100-year History at Tokyo National University of Fine Arts and Music, ed., *100-year History at Tokyo National University of Fine Arts and Music: Tokyo Music School Vol.2*, Tokyo: Ongaku-no-Tomo, 2003, p.1216 [in Japanese]).

⁶ According to her biographical note (*Ibid.*), she gave concerts in Norway, Denmark, Sweden, Germany, Switzerland, France, and England.

Hanka's performance and repertoire

Hanka Schjelderup Petzold arrived in Japan at a time when Western music was being extensively introduced there. This was a part of the modernization policy of the Japanese government at that time. The Tokyo Music School was inviting teachers from Europe and the US to train musicians and music teachers.

Hanka wished to secure a job in Japan, and she gave a concert in the Tokyo Music School on 25 April 1909. The programme comprised the following performances:

<u>Title</u>	<u>composer</u>	<u>Hanka's part</u>
Caprice sur les airs de ballet d'Alceste	Gluck, arr. Saint-Saëns	piano
Arie der Elisabeth, aus Tannhäuser	Wagner	song
Solveig's Song, from Peer Gynt	Grieg	song
Loreley	Liszt	song
Erlkönig	Schubert	song
Piano Trio No.1, Andante and Scherzo	Mendelssohn	piano
Feuerzauber, aus Walküre	Wagner, arr. Brassin	piano
Vogel als Prophet	Schumann	piano
Étude	Chopin	piano
Ballade	Chopin	piano
Annie Laurie	Old Scottish song	song
Pastrale	Gerhard Schjelderup	song
Les filles de Cadix	Delibes	song
Rhapsodie	Liszt	piano

This concert was an important occasion for Hanka to promote herself. Therefore, it is possible that she chose pieces that she had previously specialized in. Naturally, she chose the music of Wagner, Liszt, Chopin, Delibes, Gerhard Schjelderup, and Grieg. The programme reflected exactly where she lived, whom she had met, and what she had studied. This concert was not actually a financial success⁷. It was attended by less than a hundred people, but according to a critic who reported on the concert, she received great applause⁸. In 'Caprice sur les airs de ballet d'Alceste', 'Her performance reflected the changing nuances, lightly and skillfully'. In 'Arie der Elisabeth, aus Tannhäuser', 'feelings of sadness and resentment were fully expressed'. With regard to 'Solveig's Song', the article says that it was 'a very interesting song in which the mood gets low and high, gloomy and

⁷ Aaron M. Cohen, 1997, p.161.

⁸ Comments for each piece were provided in a critique in a newspaper, *The Yoroazu Choho*, dated 27 April 1909, p.1 [in Japanese].

cheerful, immediately'. Hanka succeeded in making a strong impression on Heinrich Werkmeister⁹, a cellist and a professor at the Tokyo Music School. She obtained a position as a teacher of singing and the piano and worked there until 1924. She continued to live in Japan until her death in 1937.

Hanka's concerts were held very frequently during her first several years in Japan. Sometimes, she performed two concerts in a day. After examining her concert programmes in Japan, I found that the programme of her first concert there can be considered her typical programme: her main repertoire was music from European countries during the Romantic period. As a musician with an international career, she expressed the following opinion: 'Music is really an emotional activity, so it might be prejudiced and presented as something uninteresting. Therefore, music from different countries should also be applied as a means of education. I always try to do this.'¹⁰ Her stance as a music teacher is consistent with her stance as a performer. Grieg's music was certainly a part of her repertoire.

While it is impossible to acquire all the data of her performance, I have found 111 of her concerts in Japan, which were only a part of her performance. In her first five years in Japan (1909–1913), for example, she included Grieg's music in thirteen among the 32 concerts. This is a fairly high proportion, although Grieg's piano pieces and songs were usually not the main part of the programme. During this time, she sang 'Solveig's Song', 'A Swan', 'Hidden Love', and 'On the Water', and played *Piano Sonata*, *Ballade*, and *Pictures from Folk Life*. 'Solveig's Song' and 'A Swan' were among her favorites.

Hanka's performance of Grieg's music (1909–1913)

1909

25 April	Tokyo Music School	'Solveig's Song', op.23-19
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1910

5/6 February	Tokyo Music School	'A Swan', op.25-2
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6 February	Yurakuza, Tokyo	'A Swan'
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3 April	Tokyo Music School	'Norwegian Folk Song'
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1911

7 January	Yurakuza	'Hidden Love', op.39-2
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15 January	Tokyo Music School	'Andante'
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		'From the Carnival' from <i>Pictures from Folk Life</i> , op.19
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21/22 October	Tokyo Music School	'From the Carnival'
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1912

⁹ Aaron M. Cohen, 1997, p.161.

¹⁰ *100-year History at Tokyo National University of Fine Arts and Music: Tokyo Music School Vol.2*, 2003, p.1218 [in Japanese].

25 February	Tokyo Women's Higher Teacher's School	'Solveig's Song'
5 March	Imperial Hotel, Tokyo	'Solveig's Song', 'On the Water', op.60-3
30 November/1 December		
	Tokyo Music School	<i>Piano Concerto</i> , op.16
1913		
14 April	Tsukiji Seiyoken, Tokyo	<i>Piano Sonata</i> , op.7
29 November	Imperial Hotel, Tokyo	<i>Ballade</i> , op.24
13 December	Public Hall at Tennoji Park, Osaka	'Solveig's Song'

Her concert reviews were often appeared in newspapers and music journals. They showed that in many cases, her performances received good reviews. A critic commented on her concert on 3 April 1910, 'Mrs. Petzold's solo was exquisite as usual'¹¹. In another concert on 29 May 1910, in which August Junker conducted the orchestra, 'Mrs. Petzold's solo was brilliant among others'¹². In another concert on 30 October in the same year, her performance of Saint-Saëns' 'Danse macabre' was 'a notch above the pack. It was light, grotesque, brave and soft. Her skill was enviable'¹³.

Hanka's influence on the reception of Grieg's music in Japan

As Hanka was regarded as a prominent musician, her concert activities seemed to influence the concert repertoire in Japan. It is also possible that she may have used Grieg's music as a means of education. I examined the concert programmes in Japan which included Grieg's music, in order to examine which works were part of the programmes, when they began to be played, and how often they appeared. The following is a list of the earliest example of the performance of his each work.

The earliest example of the performance of Grieg's each work¹⁴

¹¹ *Tokyo Asahi Shinbun* on 8 April 1910, in Akiyama Tatsuhide, ed., *100-year History of Western Music in Japan*, Tokyo: Daiichihoki Press, 1966, p.217 [in Japanese]. This concert was the Tokyo Philharmonic Society's first concert, in which Junker, Werkmeister, Ko Ando, Nagayo Motoori also performed. Besides Grieg's 'Norwegian Folk Song', Hanka sang songs by Brahms and Werkmeister and 'Sakura (cherry blossoms)' and played some piano pieces.

¹² *The Yorodzu Choho* on 30 May 1910, in *100-year History of Western Music in Japan*, 1966, p.218 [in Japanese]. In this concert, which was held at the Tokyo Music School, Hanka played the solo part of Beethoven's *Piano Concerto in E Flat Major* and sang songs by Gerhard Schjelderup, Reuter and Junker as well as Mendelssohn's *Lorelei*.

¹³ *Yomiuri Shinbun* on 6 November 1910, in *100-year History of Western Music in Japan*, 1966, p.224 [in Japanese]. This concert, which was held at Yurakuza, was the Tokyo Philharmonic Society's third concert. Besides 'Danse macabre', Hanka performed Arensky's *Piano Trio* with Junker on the violin and Werkmeister on the cello.

¹⁴ It is not known whether these examples were the first performances of the works in Japan.

According to the concert programme in the Tokyo Music School, Grieg's piece was played at the Concert Hall there as early as on 17 December 1893, although it is not known which piece this was (Editorial Committee of 100-year History at Tokyo National University of Fine Arts and Music, ed., *100-year History at Tokyo National University of Fine Arts and Music: The Concerts Vol.1*, Tokyo: Ongaku-no-Tomo, 1990, p.22 [in Japanese]).

1894		
	7 July, Tokyo Music School	‘Springar’
1896		
	12 December, Tokyo Music School	‘Anitra’s Dance’ from <i>Peer Gynt Suite No.1</i> , op.46
1899		
	8 July, Tokyo Music School	‘The Death of Aase’ from <i>Peer Gynt Suite No.1</i> , op.46
1903		
	1/2 May, Tokyo Music School	<i>Violin Sonata No.2</i> , op.13
1904		
	3/4 December, Tokyo Music School	<i>Before a Southern Convent</i> , op.20
1905		
	23 January, Public Hall, Yokohama	<i>Violin Sonata No.1</i> , op.8
1908		
	15 January, Aster Hotel, Niigata	<i>Last Spring</i> , op.33-2
	28 February, Nagasaki Seinen-kaikan	‘Ingrid’s Lament’, ‘Dance of the Mountain King’s Daughter’, and ‘Solveig’s Song’ from <i>Peer Gynt</i> , No.4 from <i>Norwegian Dances</i> , op.35
1909		
	26/28 April, Yurakuza, Tokyo	1st movement from <i>Cello Sonata</i> , op.36
1910		
	5/6 February, Tokyo Music School	‘A Swan’, op.25-2
	12 February, Seinen-kaikan	‘To Spring’ from <i>Lyric Pieces III</i> , op.43
	3 April, Tokyo Music School	‘Norwegian Folk Song’
1911		
	7 January, Yurakuza, Tokyo	‘Hidden Love’, op.39-2
	15 January, Tokyo Music School	‘Andante’, ‘From the Carnival’ from <i>Pictures from Folk Life</i> , op.19
	11 February, Seiyoken Hotel, Tokyo	‘Nocturne’ from <i>Lyric Pieces V</i> , op.54
	8 October, Kyoritsu Women’s Educational Institution, Tokyo	‘Gade’ from <i>Lyric Pieces VI</i> , op.57
	5 November, Kazoku-kaikan, Tokyo	‘Bridal Procession’ from <i>Pictures from Folk Life</i> , op.19
1912		
	5 March, Imperial Hotel, Tokyo	‘On the Water’, op.60-3
	21 March, Kanda Seinen-kaikan, Tokyo	<i>Violin Sonata No.3</i> , op.45
	18 May, Kobe Chapel	<i>Piano Sonata</i> , op.7
	30 November/1 December, Tokyo Music School	<i>Piano Concerto</i> , op.16

1913		
	9 November, Tokyo Music School	‘A Dream’, op.48-6
	29 November, Imperial Hotel, Tokyo	<i>Ballade</i> , op.24
1914		
	15 March, Kazoku-kaikan, Tokyo	‘Little Bird’ from <i>Lyric Pieces III</i> , op.43
	21 March, Insurance Association, Tokyo	<i>Humoresques</i> , op.6, ‘March of the Dwarfs’ from <i>Lyric Pieces V</i> , op.54
	7 June, Tokyo Music School	‘Preludium’, ‘Sarabande’, and ‘Rigaudon’ from <i>Holberg Suite</i> , op.40
1915		
	26 June, Kazoku-kaikan, Tokyo	‘At the Cradle’ from <i>Lyric Pieces IX</i> , op.68
1918		
	27 January, Inabata’s mansion, Kyoto	‘Wedding Day at Troidhaugen’ from <i>Lyric Pieces VIII</i> , op.65
	2 February, Kanda Seinen-kaikan, Tokyo	<i>Cello Sonata</i> , op.36, ‘The Princess’, EG133
	27 April	‘The Old Song’, op.4-5, ‘Morning Dew’, op.4-2
1919		
	18 May, Tokyo Music School	‘Outward Bound’, op.9-4
	1 October, Public Hall, Aichi	‘I Love But Thee’, op.5-3
1921		
	26/27 November, Tokyo Music School	‘From Monte Pincio’, op.39-1
1922		
	20/21 May, Tokyo Music School	‘Cradle Song’, op.9-2
1923		
	6 May, Tokyo Metropolitan Park	No.1 and No.3 from <i>Norwegian Dances</i> , op.35
	5 July, Imperial Hotel, Tokyo	‘Solitary Traveller’ from <i>Lyric Pieces III</i> , op.43
...		

This list shows the following trend: before Hanka arrived in Japan in 1909, only a few works of Grieg were played there, such as *Peer Gynt*, *Before a Southern Convent*, *Norwegian Dances*, and some sonatas. However, after her arrival, many of his piano pieces and songs also began to be played there within the decade.

In addition, the dissemination of Grieg’s music was also observed in the publication of his compositions as sheet music by Japanese publishers¹⁵. The earliest examples were songs such as ‘Solveig’s Song’ (1918, 1927, 1930, 1936), ‘A Swan’ (1923, 1926, 1931), ‘The Princess’ (1923), ‘Little Torø’ (1924), and ‘I Love But Thee’ (1931). Moreover, the *Grieg Lieder Album*, which included 26 songs, was published in 1940. In these publications, the original Norwegian text was usually replaced by its German or English translation, accompanied by the Japanese translation.

¹⁵ Musical notes published in Europe, such as those by C. F. Peters, had of course been introduced to Japan by then.

Some arrangements for the mandolin or harmonica were also available, which were widely used around that time.

Grieg's songs published in Japan in the earliest stage (in chronological order)¹⁶

'Solveig's Song' (Senow Music No.99), with German text and Japanese translation by Kohei Futami, Tokyo: Senow Music, 1918.¹⁷

'The Princess' and 'A Swan' in *Songs Album Vol.1*, edited by Kosuke Komatsu, Tokyo: Kyoeki-shosha, 1923.

'Little Torø', with English text and Japanese text by Yutaka Nagao, Tokyo: Shinkyo-sha, 1924.

'A Swan' (Senow Music No.404), Japanese translation by Keizo Horiuchi, Tokyo: Senow Music, 1926.

'Solveig's Song' (Symphony Violin or Mandolin Solo No.55), arranged by K. Yoshida, Tokyo: Symphony Edition, 1927.

'Solveig's Song' (Symphony Harmonica Solo No.166), arranged by Shinsaku Haruyagi in figure notation, Tokyo: Symphony Edition, 1930.

'A Swan' with Japanese text by Kiyoshi Takata and 'I Love But Thee' with Japanese text by Yoshiko Sonobe in *80 Selected Songs*, Tokyo: Symphony Edition, 1931.

'Solveig's Song' (Toho Miyata Harmonica Music), arranged by Toho Miyata in figure notation, with Japanese text, Tokyo: Shinkyo Music, 1936.

Grieg Lieder Album, 26 songs with German and Japanese texts, Tokyo: Tokyo Ongaku Shoin, 1940.

'Solveig's Song', among others, was released in over 20 kinds of standard-play 78 rpm records in the first half of the twentieth century in Japan¹⁸. This indicates that this song had become very popular.

Grieg's Piano Concerto in A Minor and Hanka

The relationship between Grieg's *Piano Concerto in A Minor* and Hanka is an essential story that should be discussed in this presentation. In the first performance of this concerto in Japan, she played the solo part. This was at the twenty-seventh regular concert in the Tokyo Music School on 30 November 1912. The conductor was August Junker, who was a professor there. Only a short comment about this performance appeared in a newspaper the following day. It said, 'Mrs. Petzold's piano playing was interesting and fascinating as usual'¹⁹. I have not discovered any more interesting

¹⁶ It was impossible to find all the publications. These are the findings of the Documentation Centre for Modern Japanese Music, Kunitachi College of Music Library, and other libraries in Japan.

¹⁷ Yumeji Takehisa (1884–1934)'s lithograph was on the cover. The second edition was published in 1922, and the third edition in 1924.

¹⁸ These are the findings of Showa-kan, ed., *General Catalog of Standard-play Record of 60,000 Tunes*, Tokyo: Athens Shobo, 2003 [in Japanese].

¹⁹ *Miyako Shinbun* on 1 December 1912, p.5 [in Japanese].

responses.

It seems that the Japanese audience at that time has not been prepared to appreciate this concerto. For a critic, who wrote about this work immediately before the concert, Grieg's modulations to remote keys were unexpected. The critic compared his modulations to those by Beethoven, Mendelssohn and Rubinstein²⁰.

In 1927, however, Hanka had another opportunity to play this concerto. By this time, she was regarded as a highly respected musician. Immediately before she returned to Europe temporarily in 1924, a large article appeared in a newspaper, accompanied by her portrait and her brief biography, stating that her students would hold a farewell concert for her and that she greatly appreciated this gesture²¹. On her return to Norway, King Haakon VII awarded her the gold medal, the nation's highest award for achievement in the arts and sciences, *Literis et Artibus*²² [picture 1]. Returning to the story of Grieg's concerto and Hanka, she was selected as the soloist as early as in the second subscription concert of the NHK Symphony Orchestra, conducted by Josef König, which was held at Nippon Seinen-kan Hall in Tokyo on 27 February 1927²³. Grieg's concerto must have been in good repute, because the NHK Symphony Orchestra chose this concerto again for its programme on 30 September 1931. After this, Grieg's concerto became increasingly popular. It was performed almost every year at the Tokyo Music School and by other orchestras such as Kyoto Symphony Orchestra, Kyoto University Symphony Orchestra, and Takarazuka Symphony Orchestra, who played it before World War II.

²⁰ *100-year History at Tokyo National University of Fine Arts and Music: The Concerts Vol.1*, 1990, p.354 [in Japanese].

²¹ *Yomiuri Shinbun* on 29 April 1924, p.4 [in Japanese].

²² Aaron M. Cohen, 1997, p.160 and p.167.

²³ The NHK Symphony Orchestra was established in 1926 under the name 'New Symphony Orchestra'. Later, in 1942, the name was changed to 'Japan Symphony Orchestra'. In 1951, the orchestra received full financial support from NHK (*Nippon Hoso Kyokai*, Japan Broadcasting Corporation), and changed its name to 'NHK Symphony Orchestra'.



Picture 1: Hanka with the gold medal, *Literis et Artibus*, awarded by King Haakon VII²⁴

Conclusion

In this presentation, I have focused on Hanka's performance of Grieg's music in Japan and its influence on the reception of his music there. As mentioned earlier, Grieg's music was certainly a part of her repertoire, and her influence can be observed in the concert repertoire of Japanese musicians, publication of his compositions, and issuance of standard-play 78 rpm records. In this way, her music activities helped Grieg's music become popular in Japan.

The reason behind the popularity of Grieg's music in Japan was not only his music itself and Hanka's remarkable performances of his music but also the nature of the musical trends in Japan at that time. In the first quarter of the twentieth century, while the Japanese were introducing Western music in the country, they struggled with the issue of establishing their music that reflected their national identity. Kosuke Komatsu, a composer and a critic in Japan, discussed Grieg in a music journal in 1906²⁵, immediately after the Russo-Japanese War. He regarded Grieg as a contemporary

²⁴ This picture appeared on a newspaper, *Yomiuri Shinbun*, on 21 February 1925 (*Two Germans drawn to Mt. Hieiizan*, 2008, frontispiece).

²⁵ Kosuke Komatsu, 'Ideal National Music', *Ongaku Shinpo/Die Musik*, vol.3 no.2, March 1906, pp.16–18 [in

composer who succeeded in establishing ideal national music. With regard to national expression, the composer Minpei Sonoyama wrote an article introducing Grieg's *Slåtter (Norwegian Peasant Dances)* and *Ballade*, and described his remarkable individuality in mixing German music and Norwegian folk music's modes and in his use of modernistic harmony²⁶. At this time, some other Japanese composers, such as Shinpei Nakayama and Kiyomi Fujii, began to develop an interest in Japanese folk song. Further, some Japanese writers, such as Bin Ueda, Ujo Noguchi, and Hakushu Kitahara, were also involved to the folk song²⁷. Therefore, the Japanese were well prepared to appreciate the significance of Grieg as a national composer. All of the above components contributed to the positive reception of Grieg's music in Japan, and it was seen as a model for the reception of Western music.

Research on Hanka Schjelderup Petzold has been indispensable for understanding the reception of Western music in Japan. She had about 350 students²⁸, including Tamaki Miura, who was the first Japanese singer to gain international acclaim. Since Hanka left neither any recordings nor many writings, her achievements are not well known today. She was, however, a very influential figure. Had she not travelled to Japan, Grieg's music would have probably not gained wide popularity in the country in the same way as it did.

Hanka and Bruno Petzold's grave

Finally, I would like to talk about the grave of Hanka and her husband, Bruno. It stands on Mt. Hiei, which seats the Enryaku-ji temple, the monastery and headquarters of the Tendai sect. Hanka and Bruno were not Buddhists, but Bruno was an eager researcher of Buddhism. He was keenly interested in Buddhism, especially in the teachings (and philosophy) of the Tendai sect, around the time of the outbreak of World War I in 1914. He devoted himself to the research of Buddhism while teaching German at Daiichi Kotogakko (the present-day College of Arts and Sciences at the University of Tokyo), and he was awarded Buddhist titles. Hanka sympathized with the Buddhist teachings as well. It is said that it was Hanka who wished that she and her husband be buried on Mt. Hiei. Today, a research group on this couple holds a Buddhist memorial service there on 14 February and 14 August every year, the respective days of Bruno's and Hanka's death anniversaries.

Mt. Hiei lies on the border between Kyoto and Shiga prefectures. The Enryaku-ji temple on Mt. Hiei is designated a World Heritage Site. Please do visit their grave and the magnificent temple if you travel to Japan.

Japanese].

²⁶ Minpei Sonoyama, 'Grieg's Music', *Ongaku-kai/The Musical Japan*, vol.3 no.2, February 1910, pp.10–13 [in Japanese].

²⁷ Kitahara, Noguchi, Nakayama, and Fujii worked for the new folk song movement.

²⁸ Aaron M. Cohen, 1997, p.153.



Picture 2: Hanka and Bruno Petzold's grave, front side²⁹



Picture 3: Hanka and Bruno Petzold's grave, back side³⁰

²⁹ Photo: The Society of Commemorating Mr. and Mrs. Petzold.

³⁰ Photo: The Society of Commemorating Mr. and Mrs. Petzold.