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FOURTH RECITAL

THURSDAY, AUGUST 23rd, 1928

Programme.

Annotations by L. de Noskowski

Toccata and Fugue	<i>Bach-Taussig</i>
Sonata in B Minor	<i>Liszt</i>

Toccata and Fugue in D Minor.

A toccata is a display work, whose object is to demonstrate the possibilities of the organ and the technique and musical ability of the performer. In the D Minor Toccata, however, Bach went far beyond

anything attempted before him, for the composition is astonishing for its magnificent breadth, powerful inspiration, and dramatic qualities. The superb climaxes are quite thrilling in their intensity.

Sonata in B Minor.

Lento Assai; Allegro energico-Recitative; Andante sostenuto; Quasi adagio-Allegro energico (Fugato); Allegro energico-Stretta quasi Presto-Andante sostenuto; Allegro molto; Lento (epilogue).

As it often happens in music, the popularity of Liszt's Hungarian Rhapsodies has overshadowed many of his other important compositions, amongst which the monumental B Minor Sonata, dedicated to Robert Schumann, occupies a most conspicuous place. Liszt commenced working on his only sonata early in 1849, but did not complete it until five years later, during his stay at Weimar. Its novel and revolutionary

form met with bitter opposition, but eventually its greatness was fully realised and the sonata may easily be considered one of the great masterpieces amongst the piano works composed during the nineteenth century. Richard Wagner aptly described it as "beautiful beyond all expression, great, graceful, noble and sublime." The movements are played without interruption.

HENRY STAELL, Conductor N.S.W. Conservatorium Orchestra: "I hope I shall always have the inspiration of a piano as good as the NEW BEALE."

LINDLEY EVANS, Melba's pianist: "The tone quality of the NEW BEALE is excellent and unsurpassed by pianos of foreign origin."

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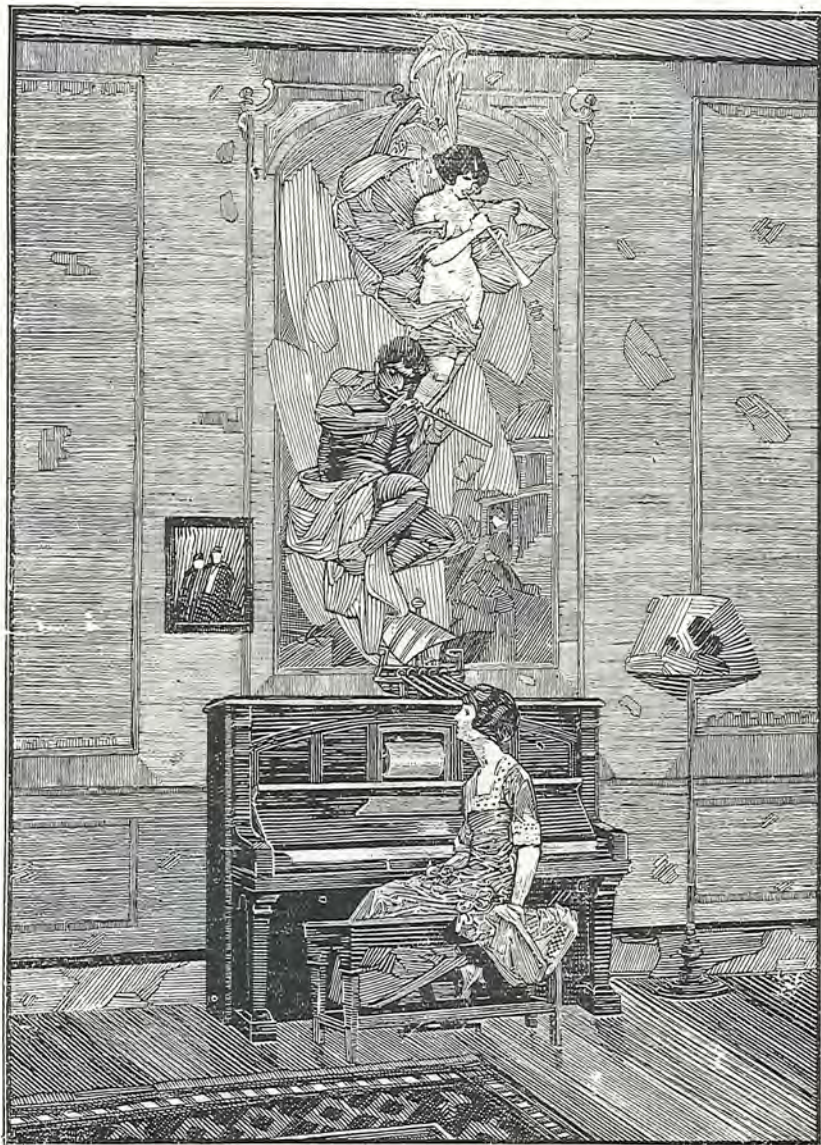
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BEETHOVEN wrote of his BROADWOOD: "I shall regard it as an altar upon which I shall place the most beautiful offerings of my spirit to the Divine Apollo."

LISZT said of a BROADWOOD: "The tone of this instrument reminds me of the old Italian Violins."

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- Prelude in D Flat Major
- Etude in C Sharp Minor. Op. 25, No. 7 ..
- Etude in G Flat Major. Op. 10, No. 5 ..
- ("Black Keys")
- Etude in C minor. Op. 10, No. 2
- ("Revolutionary")
- Polonaise in A Flat Major

Chopin

Prelude in D Flat.

Most of the twenty-four preludes, Op. 28, were composed during Chopin's stay on the island of Majorca, in the Mediterranean. The

D Flat, or "Raindrop" prelude is a powerful reflex of a storm which greatly impressed Chopin's imagination, and his super-sensitive nature.

Etude in C sharp Minor, Op. 25, No. 7.

The C Sharp Minor etude technically is one of the least difficult of the two sets of etudes, resembling a

beautiful and most expressive poem, permeated with a deep romantic atmosphere and intense sorrow.

Etude in G Flat Major, Op. 10, No. 5.

("Black Keys").

The G Flat Major etude, popularly nick-named "Black Keys," is just the opposite of the last one, being an extremely difficult and exceptionally brilliant study. This etude, which

has scored a greater popularity than any, was described by Chopin as being "the least interesting for those who do not know that it is written for the black keys."

Etude in C Minor, Op. 10, No. 12.

Early in November, 1830, Chopin left his beloved Warsaw, without suspecting that he would never return there, or that he would not see his parents again. Less than four weeks later, Poland rose against the Russian oppression. Several months later the revolution was ruthlessly suppressed, and Chopin was terribly worried over the fate of his relatives. "My poor father," he wrote, "perhaps you have not enough to eat.

Perhaps mother lacks the means of buying bread? Or perhaps the Moscovites have brutally murdered her!" . . . This mental despair is reflected in three works composed during this anxious period; the A Minor and D Minor preludes and the C Minor etude, which posterity has aptly christened "revolutionary," its tragic chords and passionate runs reaching sublime heights of inspiration.

AN E. J. GRAVESTOCK ATTRACTION FOR 1929.

"Dusolina Giannini has within one year appeared three times in Breslau and has three times sold out the house."
—Breslau Zeitung.



DUSOLINA GIANNINI.

"She is more than a singer, she is an artiste of the same rank as Sarah Bernhardt or Duse."

—Hamburger Correspondent.

AN E. J. GRAVESTOCK ATTRACTION FOR 1929.

DUSOLINA GIANNINI

THE story of the triumph achieved by Dusolina Giannini on March 14, 1923, when she substituted for an indisposed singer at a Carnegie Hall concert of The Schola Cantorum, is now familiar record. Since then she has become enshrined in the esteem of two continents. Her time is divided between Europe and America to satisfy the insistent demand for her artistic services. Her name figures prominently in Associated Press cables and in editorials. Everywhere she is acclaimed by public and press confirming the opinion of the Boston "Transcript" that "within memory no rising singer has disclosed such diversity and sustained such evenness of ability as Miss Dusolina Giannini."

Miss Giannini was born in Philadelphia, of Italian parents, from whom she received her early musical education. Her father, a tenor, was associated with Adelina Patti in many operatic performances. Her later training was received with Marcella Sembrich in New York. Within four seasons of her debut Miss Giannini has appeared with practically all the orchestras in the country, has given numerous recitals from Canada to Havana and from the Atlantic to the Pacific, and has made four tours of Europe, where she has sung in recital, with orchestras, and in opera.

During the current season, Miss Giannini has already appeared as guest artist at the Hamburg Opera House, has appeared with orchestra under Mengelberg in Amsterdam and The Hague, and has given recitals to sold-out houses throughout Germany. In April she created the role of Leonora in the first performance of "La Forza del Destino" ever given at the Hamburg Opera House. In May she sang at the Berlin Opera House, and in June she sang the roles of Aida, Butterfly, and Santuzza, at Covent Garden Opera House, London, creating an astonishing furore. These performances were interspersed with a recital tour extending from Scandinavia to Spain.

AN EDITORIAL TRIBUTE.

From The New York "Sun," Friday, September 10, 1926.

GIANNINI IN EUROPE.

"When a singer from this country meets with great success abroad it is generally a sign of unusual talent. Such was the fate of DUSOLINA GIANNINI the first time she sang in Berlin. Now she has enjoyed the double honor of returning to the Prussian capital and repeating the experiment with the same success. The cable reports that she was summoned twenty-five times back to the stage the other night during a performance of "Aida," which she sang the title role.

Berlin may roar its applause; so may London and Vienna. New York may listen in pleasure. It applauded when it heard Dusolina Giannini and, moreover, its applause came first. Its musical perception was not quickened by the approval of foreign cities. It was its own judge and decided first just what was due to the young singer and knows that every pair of clapping hands in Berlin the other night was doing the right thing."



AN E. J. GRAVESTOCK
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Tambourin	Rameau-Godowsky
Seguidillas	Albeniz
Polka de W.R.	} .. Rachmaninoff
Prelude in G Minor	
Prelude Pathetique	Cherkassky
(Composed at the age of 11)	
"Blue Danube" Waltz	Strauss-Schulz Elver

Polonaise in A Flat.

Chopin has ennobled and glorified the stately Polish dance. "Polonaise," whose dignified and yet graceful rhythmic swing made ideally suitable as an opening dance at important functions. The Polonaise is an old dance, the first one on record having been played at a reception

held by King Henry of Poland at the Cracow Castle in 1574. Polish composers did not achieve particular distinction in polonaises until Chopin's genius developed its form. Of his 13 polonaises the one in A Flat is the greatest and most imposing in its harmonic splendour.

Tambourin.

Leopold Godowsky's skilful arrangement of Rameau's charming

"Tambourin" has entirely preserved its quaintness and grace.

Seguidillas

Albeniz, one of the most brilliant Spanish pianists, who died nearly twenty years ago, was a pupil of Liszt. He was a prolific composer,

who left numerous colourful works, reflecting the musical characteristics of his country. Seguidilla is an old Spanish dance in triple rhythm.

Polka de W.R.

Under the initials "W.R." is hidden the identity of Wassili Rachmaninoff, the father of the eminent composer, who was also a man of

considerable musical talent. Serge Rachmaninoff made a very brilliant as well as attractive arrangement of his father's polka.

Prelude in G Minor, Op. 23, No. 5.

The strong rhythmic impulse which pervades the G Minor prelude, and which, by the way, is so typical of Rachmaninoff's art, has resulted in the prelude being known as the "Cossack." The intermediate sec-

tion, which is very beautiful, is tinged with sadness and yearning, but presently the restless energy reasserts itself, reaching a powerful climax, after which the animation gradually dies down.

Prelude Pathetique.
(Composed at the age of Eleven.)

This remarkable prelude is a striking evidence of the musical and intellectual development of Mr. Cherkassky at a very early age, its sad-

ness being the direct result of his youthful experiences in war-troubled Russia.

Blue Danube Waltz.

Schulz-Elver, who wrote the astonishingly difficult and brilliant paraphrase on the captivating melody of one of Strauss' greatest waltzes, was a professor of the Conservatorium of Charkov, Russia. He was a very intellectual man and a very good pedagogue. There are very few works left by him, most of

which are forgotten, with the exception of the brilliant "Blue Danube" paraphrase which he often performed in public. Long before being induced by his friends to publish the paraphrase, Schulz-Elver played it from memory, frequently adding new variations.

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Etudes Symphoniques	<i>Schumann</i>
Ballade in F minor	
Nocturne in E flat major	
Etude "Butterfly" .. .. .	..	} .. <i>F. Chopin</i>
Waltz in A minor, Op. 34, No. 2 .. .. .	..
Waltz in A flat, Op. 34, No. 1 .. .. .	..
March .. .. .	..	<i>Prokofieff</i>
Humouresque .. .. .	..	<i>Tschaikowsky</i>
"Sketch" .. .. .	..	} .. <i>Manzucca</i>
"Zouave's Drill" .. .. .	..
"Arabesque" .. .. .	..	<i>Debussy</i>
Hungarian Rhapsody, No. 12 .. .. .	..	<i>Liszt</i>

Extra numbers will include by request:

"Blue Danube" Waltz	<i>Strauss-Schulz Elver</i>
"Prelude Pathetique"	<i>Shura Cherkassky</i>

(Composed at the age of 11.)

Etc., Etc.

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- Toccata and Fugue Bach-Taussig.
- Prelude in D Flat Major.
- Etude in C Sharp Minor, Op. 25, No. 7.
- "Black Keys" Etude Chopin.
- "Revolutionary." Etude Chopin
- Polonaise in A Flat Major Chopin.
- Tambourin Rameau-Godowsky.
- Seguidillas Albeniz.
- Polka de W.R. Rachmaninoff.
- Prelude in G Minor Rachmaninoff.

Prelude Pathetique . . Cherkassky

(composed at the age of 11).

"Blue Danube" Waltz . . Strauss- Schulz Elver.

&c., &c.

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