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Grainger is like Paderewski, a wizard of the pedal.— *Evening Post*, New York.

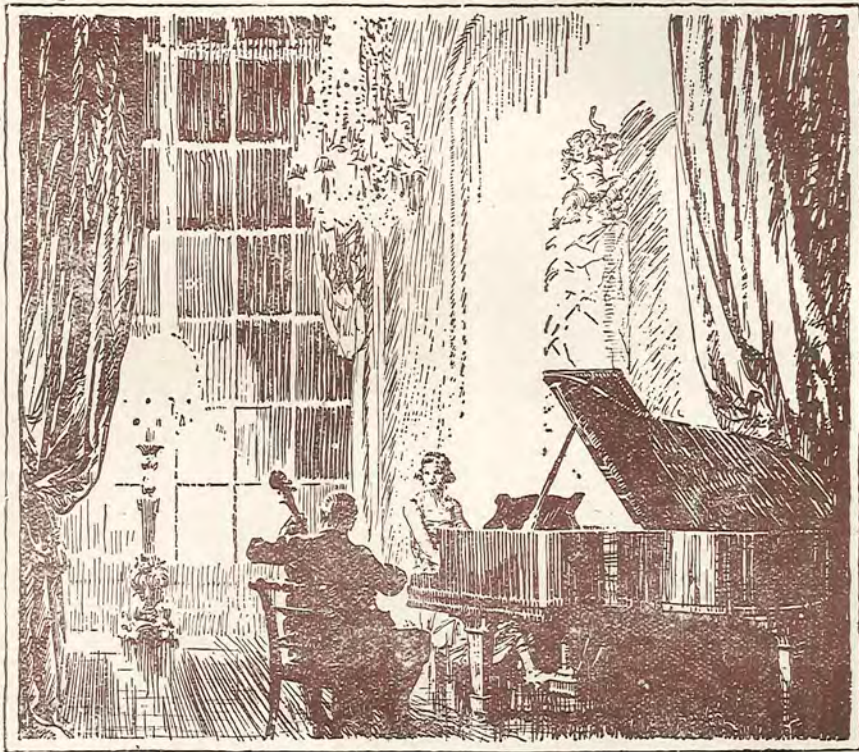


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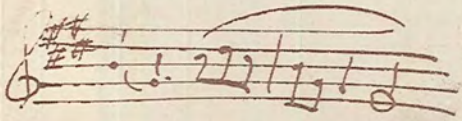
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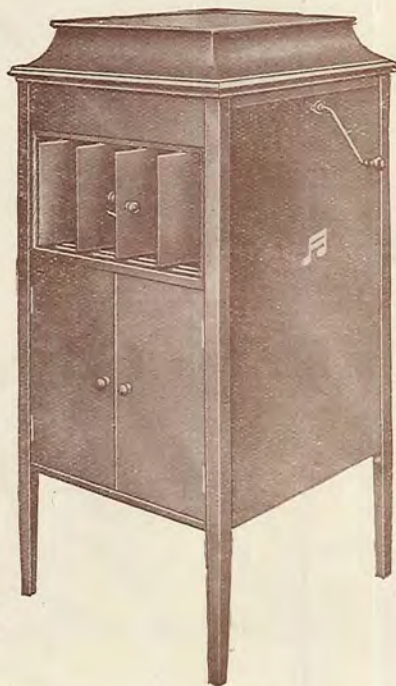
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FOURTH CONCERT

Saturday, July 17th, 1926.

Programme.

1. Prelude and Fugue for organ, A minor, transcribed

for Piano - - - - - *Bach-Liszt*

Although it is impossible to fix with any definiteness the period at which the great Prelude and Fugue in A minor were composed, the wonderful exhilaration of the Fugue seems to indicate that it sprang from a time when Johann Sebastian Bach was still young enough to exult in a new-found consciousness that he had arrived at; a phase in which, as Sir Hubert Parry has put it, "solidity and brilliancy are completely co-ordinated." Concerning the Prelude this leading Bach authority says, "It is carried out with such extraordinary knowledge of what to do, and there is such a decided atmosphere about it—created by the chromatic successions and the strange gloom of the early part, which is confined to a low part of the scale—that it must represent a mature condition of faculties. It may not be so full of matter as the G minor Fantasia, but what has to be done is done in a masterly fashion. A passage three or four bars from the end suggests connection with the great Passacaglia."

The Fugue Parry couples with the G minor as "standing out pre-eminently from all works of the kind through the vivacity of their rhythmic qualities, the definiteness of their subjects, and the spaciousness of their development, which make them the most permanently enjoyable organ fugues in existence."

To Franz Liszt we owe an everlasting debt for having taken up the organ preludes and fugues, and proved by his brilliantly ingenious transcriptions that justice could be done by technically equipped pianists to these great works. Their popularisation with concert audiences had much to do with the restoration of Bach to his rightful position in the public mind, and his better interpretation by the organists.

2. Ballade in G minor, Op. 24 - - - - - *Grieg*

The splendid Ballade in G minor, one of the greatest of Grieg's works, we owe in all probability to delays in the composition of the incidental music to "Peer Gynt," which had been undertaken in 1874 at Ibsen's request, but was held back owing to the many changes in the poet's plans of stage arrangement. Grieg gave a portion of his time to the composition of other music, and his output at that juncture included the Ballade, which is in the form of Variations on a Norwegian folk melody, but is nevertheless one of the most individual, and even passionate, of his compositions. Harmonically it figures with the most intriguing works ever written in the Variations line; the interest lies in its harmonic inventiveness rather than the passage work, though of that there is more than a little to arrest the attention.

While Grieg has obtained universal recognition for one facet of his work, the deeper and more scholarly side of him as revealed in this Ballade has never been properly understood. Grainger feels that as compared with the Variations of Beethoven, Schumann, or Brahms, it goes closer to the variety and inventiveness, and the subtle harmonic transformation that Bach gets in his chorale preludes.



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Some Notes about the Composer-Pianist's Works.

EVER since he began his pianistic career in London, in 1902, Grainger has been a prophet of modernism in music and has used his tours to familiarise his audiences, in different parts of the world, with hitherto unheard piano works. It is a tribute to his critical insight that so many of the composers and works he introduced have become "household words" to music-lovers. Thus, between 1902 and 1904, Grainger was the very first to introduce the music of Debussy and Cyril Scott to audiences in England and some other countries. A little later he did pioneer work with the compositions of Maurice Ravel and the Spaniard Albeniz.

When he met Grieg, in 1906, he greatly surprised the great Norwegian by playing him two volumes of his piano works that he had never heard performed hitherto: the "Norwegian Folk-songs," opus 66, and the "Norwegian Peasant Dances," opus 72. It was after this meeting that Grieg wrote in the Scandinavia press:

"What is nationality? I wrote Norwegian Peasant Dances that none of my own countrymen



Contd. Page Twelve

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3. (a) "Turkey in the Straw," American Folk Dance - *Set by David Guion*
- (b) "Cherry Ripe," Old English Air - *Set by Cyril Scott*
- (c) Lullaby from "Tribute to Foster" - *Grainger*
- (d) "Shepherd's Hey" - *Set by Grainger*

(a) "Turkey in the Straw"

David Guion's setting of "Turkey in the Straw" combines strong racial and local characteristics with formal and polyphonic subtleties of workmanship comparable with those of the Bach Giges, Gavottes, and Bourees.

Guion is one of the brightest figures among the young Americans who are seeking out a way of national musical expression. Born in Ballinger, Texas, in 1895, he was brought up in the cattle country, saw a lot of ranching life, used to hear the cowboys playing and singing, and thus has thoroughly imbibed the atmosphere of a life very indigenous to America. He has become famous for his setting of folk-tunes, especially those of the cowboy type. The one he has made of "De Old Ark's a-moverin'" is splendid. Although he studied in Vienna, and now holds a big post in a Chicago Conservatorium, not only does Guion keep himself well in touch with the musical side of cowboy life, but he has added the winning of a buckjumping contest to his other honors.

(b) "Cherry Ripe"

So identified has the name of Cyril Scott become with music of a strangely exotic charm, and in some cases deeply influenced by mysticism, and also by a sort of obhorrence of the melodically obvious, that "Cherry Ripe" would not spring immediately to the mind as a subject of special appeal to him. A lot of British folk-songs have, however, at various times been rearranged by Scott with loving fidelity to their simple original charm, and this is one of the best examples.

Cyril Scott, who was born in Cheshire in 1879, was a pioneer in England of those musical tendencies which have since become an acknowledged form of modern expression, from which it is hardly feasible that there will be any retracing of steps.

(c) Lullaby from "Tribute to Foster"

One of my earliest musical recollections is that of my mother singing me to sleep with Stephen Foster's "De Camptown Races" ("Doodah"). In 1912 I began a composition for solo voices, chorus and orchestra based on this entrancing ditty, entitled "Tribute to Foster," in which I wished to give musical expression to these Australian memories and to my ever-increasing love and reverence for this great American genius—one of the most touching melodists and poets of all time. My piano piece is a free paraphrase of the lullaby section of this composition, wherein six solo voices are accompanied by strings, piano, harp, the gentler percussion instruments, and a large number of wine-glasses and glass bowls of various pitches (their rims rubbed by wet fingers).—Percy Grainger.

(d) "Shepherd's Hey"

The melody of "Shepherd's Hey" is from Cecil Sharp's great collection of Morris Dance tunes. In many agricultural parts of England teams of "Morris Men," decked out with gay ribbons and with bells attached to their wrists and ankles, may still be seen dancing the Morris to such airs as "Shepherd's Hey."

Cecil Sharp, who spent some of his earlier years in Australia in an official position in Adelaide, on his return to England consecrated himself to the splendid vocation of recovering a vast quantity of folk-music which, but for his efforts, would probably have disappeared completely. The revival of interest in folk-songs and dances, which has since exerted such a fine influence over British musical composition, is due chiefly to his painstaking work.

could play, and here comes this young Australian and plays them as they should be rendered. Yet it is a far cry from Australia to Norway.'"

On his extensive concert tours in Norway, Grainger was able to give the first Scandinavian hearings of these typically Norse works.

In America, he has revolutionised recital programmes by proving the great attractiveness of the works of British and American composers. Thus he was the first to introduce and popularise the piano compositions of Balfour Gardiner (the



English composer), Nathaniel Delt (the Canadian), Frederick Delius (the Englishman, whom Grainger considers the greatest of all living composers), and the American composers, John Alden Carpenter, Fannie Dillon, and David Guion. Several of the works of these composers, though totally unknown to concert-goers only a few years ago, are now, as a result of Grainger's performances, "best sellers" in America and Canada. Grainger was the first to introduce to American concert halls Cyril Scott's stupendous Piano Sonata, op. 66.

As a choral and orchestral conductor Grainger was the first to perform in America the larger works of the already mentioned Frederick Delius (born in Bradford in 1863), as well as other unknown works by Greig, Gardiner, Natalie Curtis, Herman Sandby, and others.

Though Grainger is an ardent modernist, he loves the classics equally well. He believes in universality in art and regrets all aesthetic factionalism and every tendency to divide the old from the new, the popular from the classical, the complex from the simple. He feels that time and place of origin, school or type of composition, should exert no sway over our musical judgments, which should be based on one consideration only; inherent, instinctive musicality.

Of all composers Grainger's outstanding favorite is Bach, though he is hardly less devout a worshipper at the shrines of Handel, Chopin, Brahms, Grieg, Wagner, Balakirew, Debussy, Albeniz, Sandby, and Delius. It will be seen that this list encloses an unusual catholicity of taste.

In his Australian programmes, Grainger, in addition to a liberal quota of the classics, will be heard in the works of the moderns that he has introduced and popularised in so many lands, notably compositions by Grieg, Ravel, Albeniz, Cyril Scott, Balfour Gardiner, David Guion, Fannie Dillon, and Nathaniel Delt. At every concert he will, in addition, play some of his own compositions, several of which, such as "Country Gardens," have broken all the sales records for modern piano compositions. So great and international is the demand for Grainger's compositions that they are published simultaneously in special American, English, German, Austrian, Danish, and Australian editions—an achievement which has, probably, fallen to the lot of no other living composer. He also enjoys the distinction of having had his compositions pirated by the "Red" Edition of Soviet Russia.

A feature of Grainger's pianism is his special attention to pedalling, including the "sustaining" (or middle) pedal found on the Steinway. This sustaining pedal Grainger considers to be quite as important as the damper (or right foot) pedal; its proper use permitting a harmonic clarity hitherto unknown to the piano. By means of the sustaining pedal certain selected notes, chords, etc., in all registers of the instrument can be sustained quite independently of the other pedals, and of all subsequently played notes, which, of course, is an incalculable boon in polyphonic playing and in general. Grainger was the first famous virtuoso to study this pedal intensely, and since coming in contact with it has remodelled his pedalling technique radically.

4. (a) Study, C minor, Op. 25, No. 12 - - - - - Chopin
 (b) Study, C sharp minor, Op. 25, No. 7 - - - - - Chopin
 (c) Octave Study, B minor, Op. 25, No. 10 - - - - - Chopin
 (d) Prelude, A flat, No. 17 - - - - - Chopin
 (e) Polonaise, A flat major, Op. 53 - - - - - Chopin

(a) Study in C minor, Op. 25, No. 12

This is one of the fierily passionate of Chopin's Studies, and a perfect example of the mature lyric style of his second period. Of Chopin it has been written that "the intensity of Chopin's expressions finds its equal in literature only in the songs of Heine, to whom Chopin has been justly compared. A sensation of such highly-strung passion cannot be prolonged. Hence we see that the shorter forms of music, the Etude, the Nocturne, besides the national dances, are chosen by Chopin in preference.

(b) Study in C sharp minor, Op. 25, No. 7

The 'cello was Chopin's favorite among the instruments. In some of the Preludes and also in this C sharp minor Etude he seems to have laid himself out to give a piano-forte presentation of 'cello effects.

(c) Octave Study, Op. 25, No. 10, B minor

In the intensely emotional middle section, Chopin's polyphony is as perfect and consistent as if scored for a string quartet, while the extreme chromaticism of the harmonic texture is akin to passages in the second Act of Wagner's "Tristan and Isolde."

(d) Prelude, in A flat, No. 17.

The low A flats at the close of this lovely Prelude, said to represent the striking of a clock, foreshadow the use of the sustaining pedal, through which device alone they can be sustained without impairing the harmonic clarity of the upper chords.

(e) Polonaise, in A flat major.

Such constant pulsation and rhythm is felt throughout this favorite Polonaise that it seems inexplicable that more stress has not been laid on the athletic side of Chopin. He was quite an athlete in his youth, a great walker, and his is after all an athletic type of emotionality in many of his compositions. They have the rhythm of the galloping horse or the swift stride of a walker on a country road. At heart, also, Chopin was a warrior, like Sir Lancelot, that typical soldier and lover. The A flat major Polonaise is frequently alluded to as the "Heroic" because it embodies this warrior-like spirit, in a majestic martial tone-picture. In the E major section the motion of galloping is figured in the octaves for the left hand. The crescendo is thrilling. Only pianists commanding superb technique can properly convey the spirit of this Polonaise, which has been described by Paderewski in this imaginative way—"Away there in a stately manner, lights are flaring in the hall; great nobles are gathered in a colored, glistening throng. The music sounds. My Lord Chamberlain, or whoever present be most dignified of rank, steps forth to lead the Polonaise. There come the clank of swords and the rustle of brocaded silks. With dashing steps the couples march on proudly while soft, smooth words begin to flow towards fair cheeks and lovely eyes." Yet, has not Paderewski failed somewhat to convey the national fire and passion, the sense of splendid athletic horsemanship, also in the thing?



FAREWELL CONCERT

Wednesday, July 21

Popular Programme Includes:

1. (a) Prelude and Fugue, G sharp minor, from
 "The Well-tempered Clavier," Book 1 - - - - - *Bach*
- (b) Sonata, G minor (Breitkopf and
 Haertel, No. 34) - - - - - *Scarlatti*
- (c) Sonata, G minor (Breitkopf and
 Haertel, No. 35) - - - - - *Scarlatti*
- (d) Hornpipe from "The Water Music"
 (arranged for piano by Percy Grainger) - - - - - *Handel*

2. Sonata in B minor, Op. 58 - - - - - *Chopin*

3. (a) "Irish Tune from County Derry" - - - - - *set by Grainger*
- (b) "Shepherd's Hey," English Morris Dance - - - - - *set by Grainger*
- (c) "Colonial Song" - - - - - *Grainger*
- (d) "Country Gardens" - - - - - *Grainger*

4. (a) Liebestraum (A Dream of Love), No. 3 - - - - - *Liszt*
- (b) "Islamey," "Oriental Fantasie" - - - - - *Balakireff*

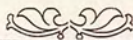
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Part 3. (a) First Movement (Concluded)

(b) Second Movement

Part 4. Third Movement (First Part)

Part 5. (a) Third Movement (Concluded)

(b) Fourth Movement (First Part)

Part 6. Fourth Movement (Concluded)

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