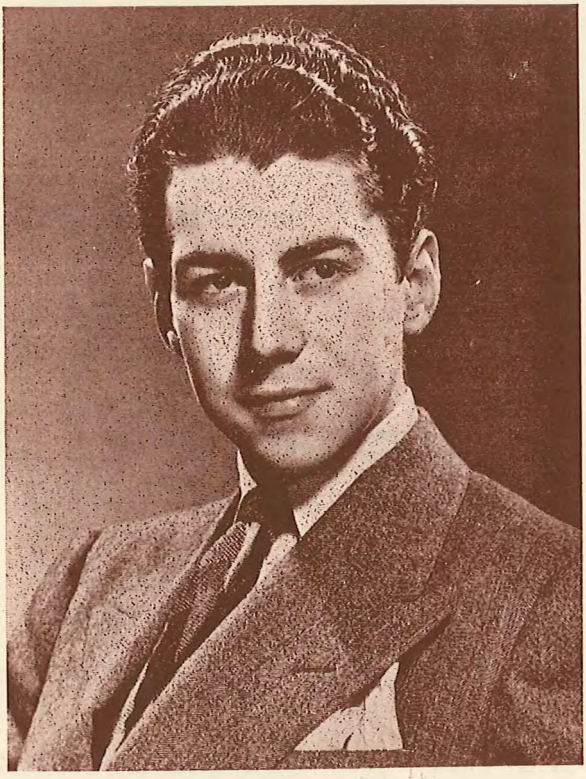
RICHARD FARRELL



TWO PIANOFORTE

Recitals

Direction: AUSTRALIAN BROADCASTING COMMISSION

The

AUSTRALIAN BROADCASTING COMMISSION

takes pleasure in presenting

Richard Farrell

PIANIST

in

TWO RECITALS

ADELAIDE TOWN HALL

Tuesdays—1st and 8th May, 1951—8.15 p.m.

PRICE OF PROGRAMME — 6d.

RICHARD FARRELL

Richard Farrell is the first of the younger Australian artists to return from overseas for the Jubilee.

He has cut short an American concert tour to return to Australia. This will be his first visit since he left in 1945 for New York with American pianist William Kapell who had secured a scholarship for him to study with Madame Samaroff-Stokowski (former wife of Leopold Stokowski).

During the past five years in the U.S.A. he has developed into a strong artistic personality and is now ranked in the top class of the younger pianists appearing before the American public.

Literally and musically, this 23-year-old pianist has "gone places" as the New York Times predicted he would when he gave his first New York recital at Carnegie Hall in 1948.

Arthur Judson, one of the America's leading impressarios, who had sponsored Farrell's debut, immediately afterwards gave him a three-year contract with a further two-year option.

Since then Farrell has made annual tours of America and is booked ahead until 1952. During his recent American tour he appeared in some 40 American cities and gave concerts right up to his departure for Australia.

The peak of his American achievements was his engagement, along with Heifetz, Arrau and other world artists, to appear last December with the New York Philharmonic Orchestra under Mitropoulos. This is one of the most important musical engagements in America. Richard Farrell's performance of the Greig Concerto on that occasion evoked high praise from New York's most discerning critics.

Before starting his 1950-51 American tour, Richard Farrell made an impressive London debut last October in a solo recital and he also appeared in a series of Beethoven recitals. He has been booked for further concerts in England following his Australian tour.

Richard Farrell was born in New Zealand, where he had his training under Gordon Short. Later, in Australia, he completed his practical course at the N.S.W. Conservatorium with Alexander Sverjensky. After winning a succession of scholarships at the Conservatorium he gained all-round pianistic experience as a recitalist, concerto and chamber music player.

Programme

FIRST PROGRAMME — 1st MAY

"GOD SAVE THE KING"

1. Chaconne - - - - - - - - Bach/Busoni

2. Sonata No. 7 - - - - - - - Prokofieff

INTERVAL

3. (a) Rhapsody in G Minor - - - - Brahms

(b) Four Intermezzi—Op. 116 No. 4,
Op. 119 Nos. 2, 1 and 3 - - Brahms

4. Three Mazurkas—C sharp minor,
B flat major, B major - - - - Chopin

5. Polonaise in A flat - - - - - - Chopin

Programme Annotations

1. Chaconne - - - - - - - - Bach/Busoni

This Chaconne is the last movement of Bach's Suite in D Minor for Solo Violin. A chaconne is a set of variations on a ground bass. Its origin is a dance that came from Spain, a slow dance in triple time in which the variation form upon a ground is a distinguishing mark.

Bach's Chaconne is so splendidly laid out, so far-reaching in musical content and so copious in resource, that it has always been considered one of the most important works ever written for the violin. It is one of those monumental movements in which Bach showed himself one of the greatest musical architects of all time; from the solid, but beautiful foundation of the theme, the variations rise up, like the stages of a building, culminating in a grand pinnacle, a kind of dome or cupola to the tonal architecture of the work.

In his arrangement of the Chaconne for the piano, Busoni has, by his knowledge of key-board technique, added to the grandeur of the work, if that be possible.

2. Sonata No. 7 - - - - - - - Prokofieff

(1891-)

Allegro inquieto; Andante caloroso; Precipitato.

Serge Prokofieff is one of the most accomplished, versatile and talented of the Russian contemporary composers. Following Glazounov's advice, he entered the Conservatoire of St. Petersburg at the age of thirteen, and remained there as a student for ten years, leaving it with diplomas for pianoforte playing, composition and conducting. After the Revolution, he left Russia and lived as an exile abroad for seventeen years, but in 1935 returned to Russia and has remained there since.

The extreme modernity of Prokofieff's early compositions caused him to be regarded as something of an **enfant terrible** of discord, but in later years he has spoken against too much dissonance. "We want a simpler, and more melodic style of music," he said in an interview with the American critic, Olin Downes, "a simpler, less complicated emotional state, and dissonance again relegated to its proper place as one element of music, contingent principally upon the meeting of melodic lines."

The Sonata No. 7 (he has composed eight altogether) bears the date 1939-1942, and like most of Prokofieff's works for the piano, is extremely well-written and full of fine pianistic effects.

INTERVAL

3. (a) Rhapsody in G Minor - - - - Brahms

(1835-1897)

Brahm's pianoforte compositions display a complete knowledge of the technique and capabilities of the instrument, more especially those that date from the latter end of his life. Like Schumann, his musical ideas were often too whimsical, slender, or personal to be forced into the mould of traditional musical forms, and he showed a marked preference therefore, for the smaller form of composition which gave him more freedom to express his ideas. Unlike Schumann though, he eschewed all fancy titles and confined himself to the simpler terms, **Rhapsody, Ballade** and **Intermezzo.**

Programme Annotations

3. (b) Four Intermezzi—Op. 116 No. 4, Op. 119 Nos. 2, 1 and 3 - - Brahms

4. Three Mazurkas—C sharp minor, B flat major, B major - - - - - Chopin
(1810-1849)

The Mazurkas, more than any other of Chopin's compositions, preserve the Polish dance rhythms and the national idiom in music. Of direct Slavonic descent, the Mazurka was the national dance of the province of Mazovia. It is in 3-4 time, and usually has the accent displaced, as is customary in Eastern music. Chopin composed fifty-two Mazurkas altogether, from 1832 until the end of his life. Lizst's description of a Chopin Mazurka may well apply to those to be played tonight: "Coquetries, vanities, fantasies, inclinations, elegies, vague emotions, passions, conquests, struggles upon which the safety or favours of others depend, all, all meet in this dance."

5. Polonaise in A flat - - - - - - - Chopin

The Polonaise takes its name from an elaborate Polish processional, and is believed to have originated in 1574, at the festal reception given in Cracow by Polish nobility to Henry Valezy, later King Henry III of France. The future king was so struck by the grace and chivalrous beauty of the pageant, winding in sinuous resplendence through the rooms, corridors and ardens of the palace, that he introduced it to Paris upon his accession to the throne. From Paris it spread through all Europe, though in no other country was it carried out with such grace and magnificence as in that of its origin. Chopin's Polonaises are a vital expression of his patriotism, and are either martial or passively sad in character. Liszt considered that they "belonged to the most beautiful of Chopin's inspirations. With their energetic rhythm, they electrify to the point of excited demonstration even the sleepiest indifferentism."

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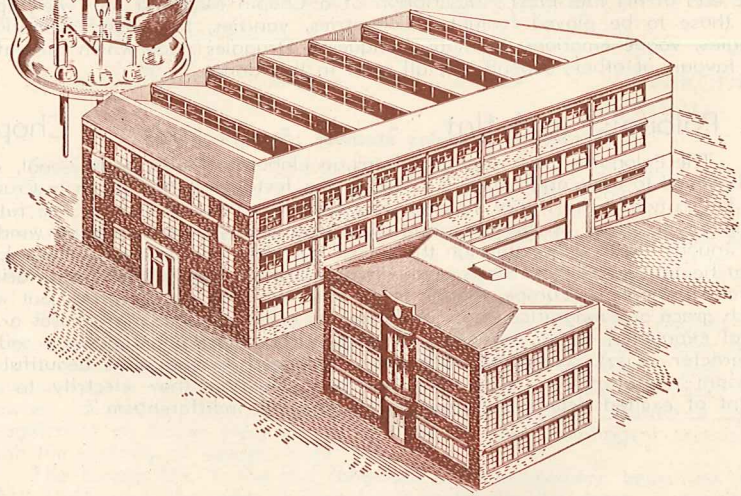

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Programme

2nd PROGRAMME — 8th MAY

"GOD SAVE THE KING"

1. Variations in C Major, on "Ah! vous dirai-je maman" (K.265) - Mozart

2. Sonata in B Minor Op. 58 - - - - Chopin

INTERVAL

3. Sonata (1941) - - - - - - Copland

4. (a) Sonetto del Petrarca No. 104 - - Liszt

(b) Hungarian Rhapsody No. 6 - - - Liszt

Programme Annotations

1. Variations in C Major, on "Ah! vous dirai-je maman" (K.265) - Mozart (1756-1791)

The art of writing variations upon a given theme or an original air has been attempted with varying success by many composers, but the number who really mastered this difficult art and became its greatest exponents is limited to a select little band that includes Bach, Mozart, Haydn, Beethoven and Brahms. Mozart's numerous examples of this form are almost exclusively of melodic type, as distinct from the rhythmic or harmonic. They usually followed a fairly regular plan, the early ones having the theme predominant, followed by one or two harmonic variations; about two-thirds of the way through the work the variation would be in the opposite mode of the movement, whilst the last variation was usually an unbarred cadenza to exhibit the skill and neatness of the performer. The variations usually nominated in a Coda in which the theme was clearly repeated.

The set of twelve variations on the nursery tune, "Ah! vous dirai-je maman," is noted for its intentionally childlike humour, and is the most charming and delightful of a series of sets of variations Mozart wrote during his tragic visit to Paris in 1778.

2. Sonata in B Minor Op. 58 - - - - Chopin (1810-1849)

Allegro maestoso; Scherzo (Molto vivace); Largo cantabile; Finale (Presto ma non tanto).

Chopin's wayward lyrical genius did not bow easily before the rigidly formal demands of Sonata form and, although he composed little besides piano music, only three Sonatas came from his pen.

The B minor Sonata was written six years later than the B flat minor Sonata, and though it lacks the grandeur of the latter work, it is more intimate and characteristic, and is indeed a superb example of Chopin's style at its richest and most mature. Many ideas would seem to have chased through Chopin's brain as he wrote this Sonata, particularly in the first movement, which begins with great energy. Soon the themes seem to jostle each other in their luxuriance, until the second subject appears, a **cantilena** in D major, built up on a melody that streams forth as though in conscious assurance of its beauty. Anon it is overwhelmed by its companion subjects, and agitation prevails, but the close of the movement is triumphant.

The Scherzo has been described by Huneker as "vivacious, charming and light as a hareball in a soft breeze." The Trio, with its melody in the middle tones of the pianoforte, provides a most effective contrast with its rich harmonies and interesting part-writing. The Scherzo is repeated.

The third movement has much of the character of a nocturne. After four bars, the piano sings a lovely heart-searching song which is the very essence of romantic melody. With sustained inspiration it reaches a point when a figure of continuous triplets in the left hand ushers in a new idea with a melody in the tenor register. Then, following an extraordinary passage of distantly related chords, the "son" is repeated, and after a brief coda, the melody rises in one last delicate curve and sinks gently to rest.

The Finale is in marked contrast to the preceding movement. Crashing chords usher in a theme that is one of the most superbly vital things in all Chopin's music. Idea follows idea, the layout becomes more brilliant, the rhythm ever more exuberant, until, in the coda, the movement seems to explode in an overwhelming shower of semiquavers.

Programme Annotations

INTERVAL

3. Sonata (1941) - - - - - - - Copland
(1900-)

Motol moderato (freely expressive); Vivace; Andante sostenuto.

Aaron Copland is one of the most representative composers of modern American music. He is also a fine pianist, and in addition to his many other activities has taken an active part in furthering an interest in contemporary music through his close association with most of the leading American organisations concerned with this purpose.

The above work was composed between 1939 and 1941, and first performed by the composer himself, at an All-American concert in Buenos Aires, during a tour of South America in 1941. It is dedicated to the playwright, Clifford Odets, and is largely serious in character. Though widely different from "El Salon Mexico," the work by which Copland is perhaps best-known to Australian audiences, the Piano Sonata is equally as characteristic of Copland's style of writing. The powerful, incisive first movement alternates between stark, percussive chords and a section of lyrical questioning. The second movement is a whimsical Scherzo, based on a rhythm rather characteristic of jazz, without being obviously so. The final movement is unusual in that it is a slow movement which takes up the questioning mood of the first, but in a more reflective vein. Towards the end the tempo slackens and the music gradually softens from **pp** to **pppp,** finally dissolving away into eternity.

4. (a) Sonetto del Petrarca No. 104 - - Liszt
(1811-1886)

Liszt's compositions for the piano are of great importance in the development of modern piano technique. They not only show his complete mastery of the instrument, but they also contain much poetic imaginativeness which is sometimes submerged by the dazzling brilliance of the display passages.

The **"Sonetto 104 del Petrarca"** was originally one of three songs contained in the second "Italian" group of his "Annees de Pelerinage," three sets of piano pieces inspired by his visits to Switzerland and Italy in 1835/7. The profound visual and literary impressions made by the Swiss and Italian landscapes on the young composer are reflected in these pieces, which, in spite of the passage of time, have lost neither their freshness and originality, nor their power of evoking that mood of melancholy, sometimes tender, sometimes tragic, which was typical of the composer of this period.

(b) Hungarian Rhapsody No. 6 - - - Liszt
(1811-1886)

During a visit to Hungary, his native land, in 1840, Liszt became very interested in gypsy music and as a consequence wrote fifteen compositions for the piano which he called Hungarian Rhapsodies. These Rhapsodies are collections of gypsy tunes which Liszt strung together with remarkable resourcefulness. For the first time, the unusual effects heard in a gypsy band were transferred to the piano. No one, for instance, had ever thought of employing in legitimate piano music the effect of the cimbalon, so very typical of gypsy music.

In the Sixth Rhapsody, melodies full of the deepest melancholy alternate with wild and boisterous dances, the whole being decked out with glittering ornamentations and embellishments which Liszt, the greatest piano virtuoso of his time, knew so well how to employ.

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