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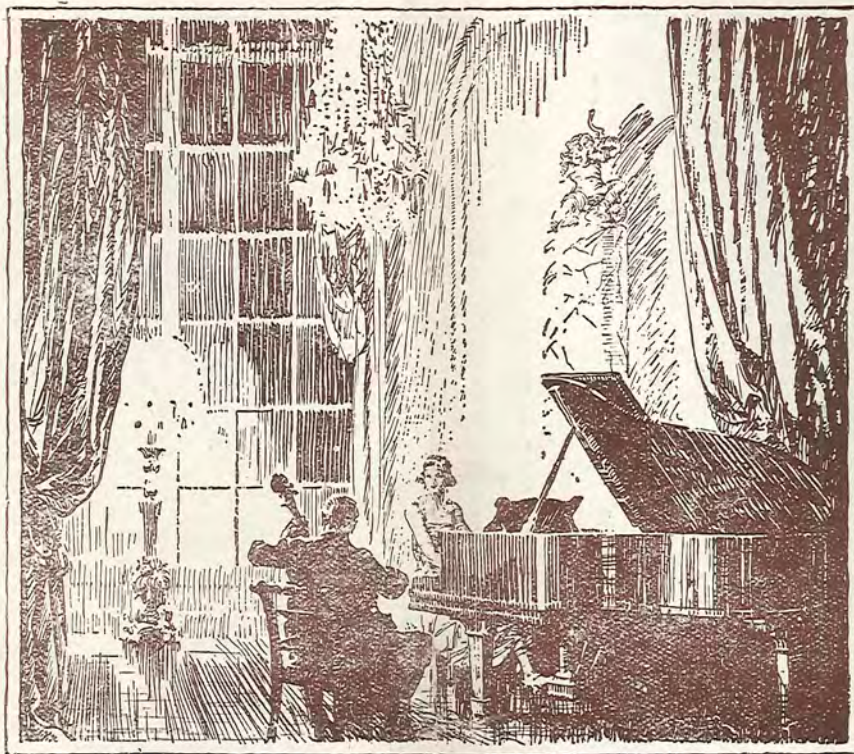


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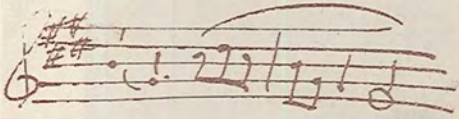
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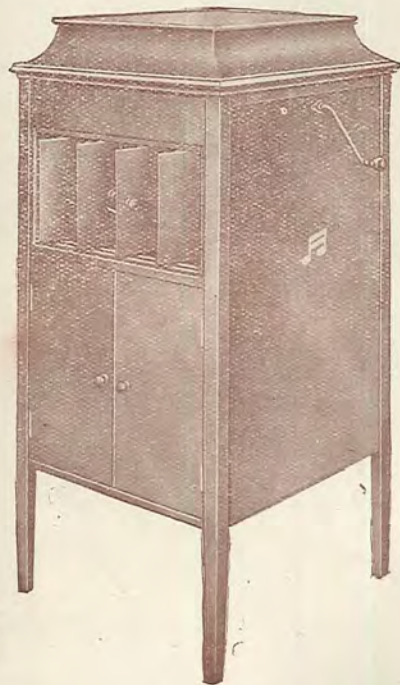
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FIFTH CONCERT

Wednesday, July 21st, 1926.

Programme.

1. (a) **Prelude and Fugue, C 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*

(a) **Prelude and Fugue, C sharp minor.**

Many musicians consider the C sharp minor Fugue, the fourth in the first series of "The Well-tempered Clavier," to be the most serenely beautiful of all Bach's fugues for the clavichord. It is in five voices, and contains two important counter-subjects. These appear unusually late; the second subject is put to much greater use than the first. The Prelude is of a quiet, reverent character. Busoni, in his wonderful edition of "The Well-tempered Clavier," refers to the Cathedral-like impression of this Fugue, beginning with the dark, solemn aspect of the Nave and working up finally to the Gothic glory of the traceries.

(b) **Sonata, G minor, No. 34.**

This brief Sonata sounds like a little Court band of Scarlatti's time, with antiphonal use of solos and tutti, among the instruments, and suggests the color of oboes' flutes, and strings.

(c) **Sonata, G minor, No. 35.**

Rural shepherds' music seems to be suggested in this Sonata, with the lazy chiming of Sunday church bells superimposed on it. The Sonata is one of the most original of all Scarlatti's creations, and even to-day sounds quite ultra-modern in its harmonic progressions and sudden changes.

(d) **Hornpipe from "The Water Music."**

Handel's "Water Music" was a peace-offering to a King. Although Kapellmeister to the Elector of Hanover, his ambitions lay in the direction of London. Obtaining leave for the second time to go there, he ignored the proviso that he should return to Hanover "within a reasonable time," his Ode for Queen Anne's birthday and a Te Deum and Jubilate in celebration of the peace of Utrecht having won him both public and Royal favor, with an annuity of £200. On Queen Anne's sudden death, however, the Elector of Hanover became George the First of England, and was not inclined to regard his absentee Kapellmeister with favor. The intercession of the powerful Baron Kilmanseck, and Handel's composition of the "Water Music" for production by an orchestra at a Royal aquatic fete reinstated Handel in regal graces, and King George confirmed the composer in his annuity.



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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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Some of his
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2. Sonata in B minor, Op. 58 - - - -

Chopin

(a) Allegro Maestoso

(c) Largo

(b) Scherzo: Molto vivace

(d) Finale: Presto non tanto

Quite unaccountably the three sonatas of Chopin are given much less prominence on pianist's programmes than the ballads, preludes, nocturnes, and other compositions of smaller dimensions. Of his larger works the Sonata in B minor may be said to belong to the mature lyrical style of what is regarded as his second period, but it adheres more closely to the traditional than most of the works of that portion of his life. Chopin, of course, was the piano spirit incarnate, and there was no seeking by him after "orchestral" effects, a development which was mainly brought about by Liszt. Nevertheless, he attains great breadth in this sonata. It contains considerable bravura elements, while at the same time sparkling with the melodic and rhythmic graces and the beautifully pointed phrases we invariably associate with Chopin. The highly melodic sostenuto passages in the allegro maestoso movement, and the main theme of the scherzo take unerring hold on the memory in a very typical way. The sonata calls for perfect legatissimo technique.

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" - - - - - set by Grainger

(a) "Irish Tune from County Derry."

One of the most beautiful of Grainger's folk-song settings in his "Irish Tune from County Derry." Miss Rose, of Limavady, Ireland, had unearthed it over sixty years ago. It has become a very popular melody not merely with audiences and interpreters, but also with other composers, as a source of themal material and arrangement which are not in all cases remarkable for their fidelity to its lovely simplicity.

(b) "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.

(c) Colonial Song.

In this piece the composer has wished to express feelings aroused by thoughts of scenery and people of his native land, Australia. It was originally composed for two voices—harp and orchestra—and is dedicated to the composer's mother.

Grainger has written the following note regarding his work:—

No traditional tunes of any kind are made use of in this piece, in which I have wished to express my personal feelings about my own country (Australia) and people, and also to voice a certain kind of emotion that seems to me not untypical of native-born Colonials in general.

Perhaps it is not unnatural that people living more or less lonely in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art; for instance, Mark Twain's "Huckleberry Finn," and in Stephen C. Foster's adorable songs, "My Old Kentucky Home," "Old Folks at Home," etc. I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression) which are also reflected here.

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.

(d) "Country Gardens."

"Country Gardens" is an English Morris Dance, set by Percy Grainger with his characteristic joy in the verve of such things. One of the most recent of his compositions, it is being with his others in that mode for popularity. He has based it on one of the Morris Dances in the collection made by the late Cecil J. Sharp, the indefatigable collector of English folk tunes who was for some years resident in Adelaide.

"Country Gardens" was originally arranged by Grainger in a chamber music setting. The present arrangement for piano came into being while Grainger was serving in an American Army band during the war. At one time he was active in playing in a number of Liberty Loan rallies in and around New York City. Someone of the party in the rally would say, "I hear you have a pianist in your band; get him to play something." Grainger would gradually improvise on popular melodies of all kinds. Finding that his improvising on "Country Gardens" proved to be the most popular item with all kinds of audiences, he wrote it out one day at barracks and had it published. In the course of a few years it became by far the most popular of all his piano compositions.

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

(a) "Liebestraum."

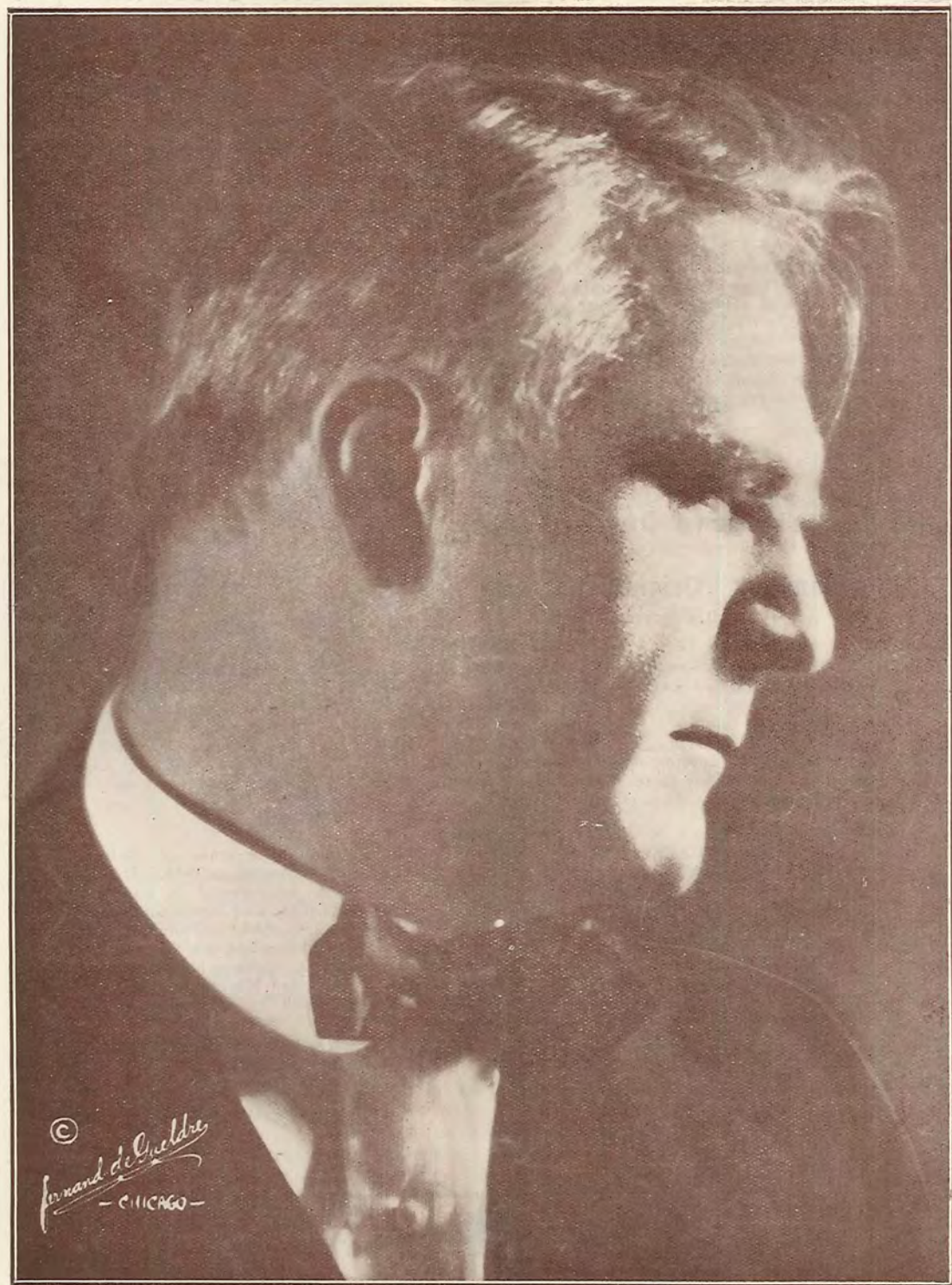
This is the best-known of a series of three short tone-poems which Liszt transcribed for piano after first having used its melody as a song. They are in the character of nocturnes, or perhaps might be more correctly designated songs without words. The melody of this tone in A flat begins singing pianissimo against an accompaniment which consists chiefly of arpeggi. After a rippling downward passage the theme is repeated in a higher key, leading up to a magnificent climax in the middle section. Thence it goes into a reflective mood again, almost hesitant, and finally dies away like a dream, leaving behind only the perfume of memory.

(b) "Islamey."

The Oriental fantasie "Islamey" is the principal pianoforte work of Mily Alexeievitch Balakireff, born at Novgorod in 1837, and died at Petrograd in 1910. It is regarded as one of the landmarks in the history of modern development in music. "Islamey" is in a rich vein, very original in its tonal colorings, and containing an andantino section of much charm. It has also been scored for pianoforte and orchestra. Balakireff is acknowledged as the founder of the nationalist Russian school which sprang up in the middle of last century, based upon the ideas of Glinka. Although Cesar Cui and Borodin were his seniors in age, they became his disciples, and later Moussorgsky and Rimsky-Korsakoff came under his stimulating influence. Even Tchaikowsky owed not a little to him for his suggestions.

In spite of its musical attractiveness, "Islamey" is but seldom heard in concert halls on account of its technical difficulties.





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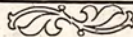


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