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Direction - - - - - J. and N. Tait
Grainger is like Paderewski, a wizard of the pedal.—*Evening Post*, New York.



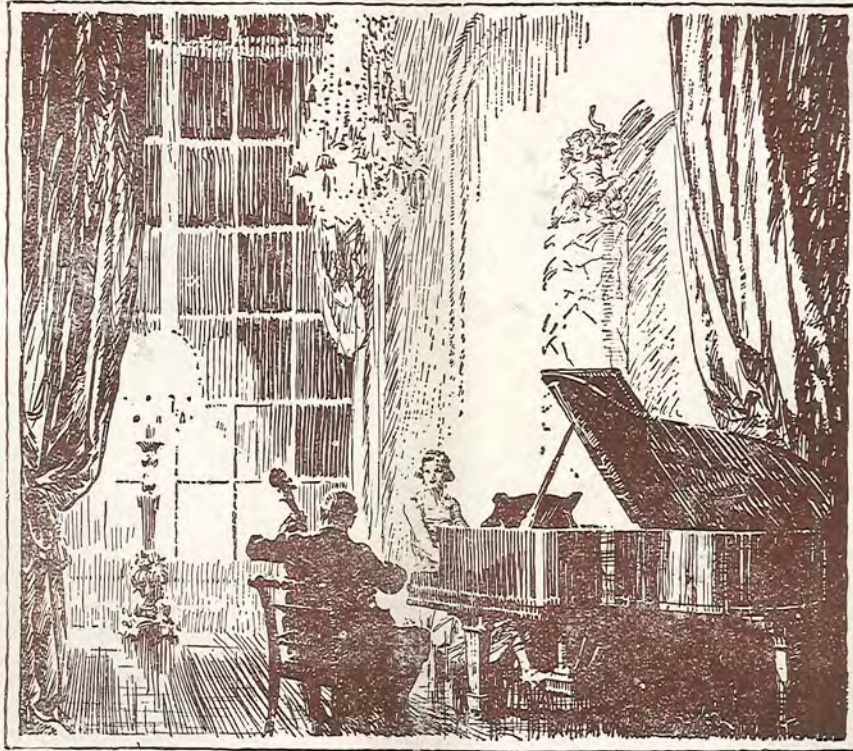
PERCY GRAINGER

CONCERTS.

First Concert,
Saturday, July 10th.

Souvenir Programme,
Price Sixpence.

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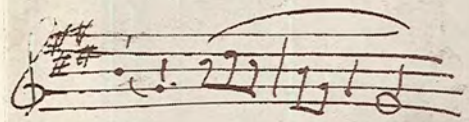
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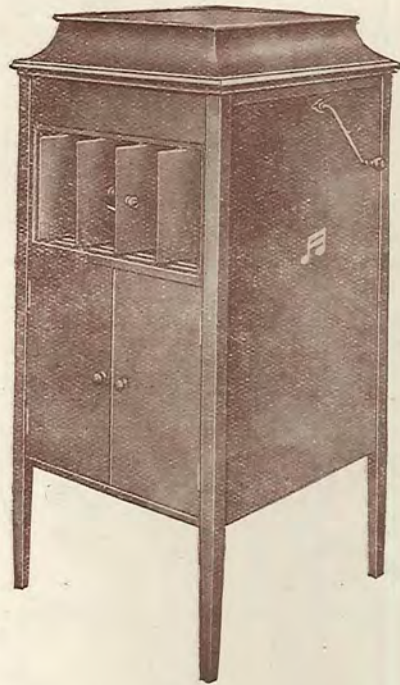
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FIRST CONCERT

Saturday, July 10th, 1926.

Programme.

1. **Fantasia and Fugue for Organ, G Minor** - - - *Bach-Liszt*

The Fantasia and Fugue in G minor provides us with one of the supreme manifestations of the genius of Bach, and its transcription by Liszt for the more brilliant medium of the pianoforte has greatly enlarged the circle of Bach's devotees. Its rich textures derive an added interest from the extreme daring of its progressions. "Here, indeed," we are told, "are all the elements of bravura, the weightiest and most surprising progressions of harmony, of variety, of volume of tone, of every phase of contrast of feeling and character, all infused with the fullest interest of detail. It is at once majestic and full of feeling, and at the same time manifests that sense of spontaneity which make it almost like an improvisation."

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 pianists' 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.

Chopin Polonaise in a flat opus 3



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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) "Juba" - - - - R. Nathaniel Dett
 (b) "Birds at Dawn," op. 20, No. 2 - - Fannie Dillon
 (c) "Colonial Song" - - - - Grainger
 (d) "Country Gardens" - - - - Grainger

(a) "Juba"

R. Nathaniel Dett, who was born in Canada in 1882, is one of the most gifted of contemporary choral composers, as well as an ardent student and arranger of folk music. As with Coleridge-Taylor, he is a negro, fully imbued with the rhythmic qualities of the race. Much of his time has been spent in directing institutions for the musical education of coloured people, but in the last half-dozen years he has established a high reputation with his compositions. "Juba" is one of the five numbers from a Suite ("In the Bottoms"), picturing scenes and moods peculiar to Negro life in the river bottoms of the South. "Juba" is the stamping on the ground with the foot, and following it with two staccato pats of the hands.

(b) Birds at Dawn, Op. 20, No. 2

A description in canon style of the bird "ensemble" to be heard at earliest dawn, any morning of springtime, in the highest altitudes of the Sierra Madre Mountains of California. Fannie Dillon, an American composer, born at Denver, Colorado, is acquiring a wide reputation in her own country.

(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 this 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 more recent of his compositions, it is vying 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) *Lied (Brahms)* - *Liszt*
Liebestraum (A Dream of Love), No. 3

(b) "Islamey," Oriental Fantaisie' - *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 one 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 fantasia "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 colourings, 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 Tschaikowsky 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.

SECOND GREAT CONCERT

Tuesday, July 13

Popular Programme Includes:

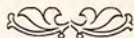
| | | |
|--|-----------|---------------------|
| Partita, No. 1 B Flat Major | - - - - - | Bach |
| Symphonic Studies, op. 13 | - - - - - | Schumann |
| "Le Gibet" ("The Gallows") | - - - - - | Ravel |
| "Triana" ("Iberia" Suite) | - - - - - | Albeniz |
| "Clair de Lune" (Moonlight) | - - - - - | Debussy |
| "Tocata" in C sharp minor | - - - - - | Debussy |
| "Prelude" (De Profundis) | - - - - - | H. Balfour Gardiner |
| "Humoresque" | - - - - - | H. Balfour Gardiner |
| "Irish Tune from County Derry" | | Set by Grainger |
| Paraphrase on Tchaikovsky's "Flower Waltz" ("Nutcracker Suite") | | Grainger |

etc., etc.

| | | |
|----------------|-----------|--------------------|
| Third Concert | | Thursday, July 15 |
| Fourth Concert | | Saturday, July 17 |
| Fifth Concert | | Wednesday, July 21 |
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Australia and New Zealand Tour, 1926.

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(b) Fourth Movement (First Part)

Part 6. Fourth Movement (Concluded)

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The essential ingredient in music is a tune. Mr. Percy Grainger has said as much. He certainly exalts melody in his playing. And he plays as though he enjoys it. This genius of the piano has returned once more to his native Australia, and at his opening concert of the Adelaide season in the Town Hall on Saturday night he was given a tumultuous welcome by a fine audience. They had expected great things, and no disappointment was experienced. In the full vigor of manhood and investing his performance with a virtuosity that was genuinely wholesome, there was no more insipid sentimentalities in his interpretation of a tenderly beautiful phrase than there was half-heartedness in the gusto with which he entered into the glory of a fortissimo. His playing was thoroughly masculine, and yet he was able to enchant the ear with the exquisite softness and ethereal quality of a sotto voce passage. With fingers that suggested the strength of finely-tempered steel he could caress the keyboard with an affectionate gesture. He roused slumbering passions with a crescendo that began to glow almost imperceptibly until it raged with compelling intensity. Passages of ravishing tonal effects were heard, his use of the pedals being a revelation, and the ease with which he surmounted technical difficulties demonstrated his superb artistry. Here was piano playing for a healthy man, and the memory that will surely live with those who were privileged to hear Mr. Grainger will be that they had listened to an artist who enjoyed every bar he played.

The great Bach, whose works are said to be specially dear to the heart of Mr. Grainger, provided the material for the opening number on Saturday, the Liszt piano transcription of the organ Fantasia and Fugue in G Minor being chosen. In the hands of Mr. Grainger this monumental work was made to throb with life, the opening bars giving a glimpse of the brilliant tone color that was characteristic of the performer's art throughout the evening. The joyous spontaneity with which the first fugue subject entered with the right hand will be remembered for the way with which the notes were picked out as though they were etched in crystal, and the little ditty descriptive of this subject and attributed to Sir Walter Parratt, "Oh, Ebenezer Prout, what a funny chap you are," has acquired a new meaning to many students. Rich harmonies were piled up in wonderful splendor, and a warm glow seemed to pervade the hall as the artist threaded his way with unerring steps through the maze of intricate contrapuntal writing to the triumphant final cadence. The audience expressed their delight in instantaneous applause, and recalled Mr. Grainger for more. He interpolated a dainty Gavotte in F Major, descriptive of tumbling waters.

Chopin's Sonata in B Minor followed. The pianist was by this time quite at home with his audience, and his exuberant spirits found an outlet in a careless burst of scale passages, and after a few thick chords just to "warm up" the instrument, he wiped a speck of dust from the keyboard with his handkerchief. Then he settled down to the opening movement (allegro maestoso), and in its majestic spaciousness he released a melody with clinging fingers that revealed his powers of legato expression. Truly did the piano sing in tones that might be likened to the texture of velvet. Dainty trills and turns and neatly pointed embellishments were executed with deliberate charm. The second movement was the scherzo (molto vivace) and it was played with

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A group of four pieces by living English-speaking composers opened the second half of the programme, and in a few words Mr. Grainger (he is a tenor) amplified the excellent annotations on the "book of the words" describing the items. He said it was wise that the same attitude should be adopted towards the English-speaking school of musicians, who were of recent entry into the classical fields of art, as, for instance, was adopted in Germany, by grouping them together. In the diversity of styles of the various writers they would find that there was a more or less complete idiom of expression in the music of a race as there was in their language. "Juba," the first of the group to be played, was from the suite, "In the bottoms," by the Canadian, R. Nathaniel Dett. Thoroughly negroid in character, the rhythmic stamping of the foot and the clap of the hands were always present in the happy dance of the Southern American negroes. The American, Fannie Dillon, was next represented, with "Birds at Dawn." This depicted the songs of birds in the early spring mornings in the Sierra Madre mountains of California. It was a gem of graceful lightness. It was left for Mr. Grainger himself to provide the "slow movement" of the group, with his colonial song, a yearning and wistful tune—always a tune—in which the composer gave expression to his thoughts and feelings concerning his own land of wide spaces, and the unyielding struggle of the people of the soil with the stern forces of nature. It had a subduing effect on the listeners, but they were quickly lifted up again by

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"Liebestraum" (Liszt) and "Islamey" (Balakireff) were the concluding numbers on the programme, and they were sharply contrasted. The first was sensuously beautiful, but taken at a tempo that saved it from lapsing into the banal, alternately dreamlike and passionate, and dying away in a lovely pianissimo. But the second, an Oriental fantasia, exemplifying the hard-riding life of Tartar tribes, with the rattle of hoofbeats pounding through it, proved to his hearers the words of Mr. Grainger, that, although the technical means of expression may be cosmopolitan, the songs and music of a people are inevitably woven with their economic life, which lends local color to their art. The concert ended with a Grieg polka.

The second concert will be given on Tuesday evening. Among the programmed numbers are:—Partita, No. 1 B flat major (Bach); Symphonic studies, op. 13 (Schumann); "Le Gibet" ("The Gallows") (Ravel); "Triana" ("Iberia" suite), (Albeniz); "Clair de Lune" (moonlight), (Debussy); "Tocata" in C sharp minor (Debussy); "Prelude" (De Profundis) (H. Balfour Gardiner); "Humoresque" (H. Balfour Gardiner); "Irish tune from County Derry" (set by Grainger); and paraphrase on Tchaikowsky's "Flower waltz" ("Nutmacker suite") (Grainger).

TO-NIGHT.

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wizard of the Pedal."

—"Evening Post," N. York.

47,000 people have already heard
Grainger in Sydney and Melbourne.

Direction J. and N. TAIT.

Percy Grainger's success in England, America,
and on the Continent has been one of the sen-
sations of the musical world. His programmes,
too, will be of rare beauty and interest, charac-
terised by unusual variety.

CLAUDE KINGSTON,

Concert Director for J. and N. TAIT.

AN UNASSUMING GENIUS.

MR. PERCY GRAINGER.

Mr. Percy Grainger has no sense of humor. He says he has never missed it. In fact he "considers it a slave's solace."

"If I get anything I want," he remarked yesterday morning, "I am happy, and if I don't I feel perfectly justified in being furious over the matter. If it wasn't worth getting furious about it wasn't worth getting at all."


One thing which rouses Mr. Grainger to a mild form of fury is Australian criticism of jazz. "Jazz is only a name," he said, "and it stands for popular music. There is no difference between jazz and 'The Blue Danube' for that matter. If people want to criticise jazz they should make sure they have heard it first. Take Paul Whiteman's records for instance. The best players in the United States are devoting their time to this class of work because they can earn five times as much as they can in a symphony orchestra. A horn player who can command four thousand dollars in an orchestra of the latter type gets twenty thousand a year in jazz. For that reason we are threatened with a greater musical refinement than has existed before. The public's real idea is that any music is better than none at all. I go to picture shows in little out-of-the-way towns in the middle west of the United States simply because I shall hear music of some description, either on



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Asked if he believed that a purely Australian school of music would be evolved, Mr. Grainger said it would, because in every country people expressed themselves in their musical idiom just as they did in language. He quoted "Waltzing Matilda," of which the words are by "Banjo" Paterson and the music by Marie Cowan, as an excellent example of vigorous Australian music, replete with national similes and life. His famous "Marching song of democracy" has just been completed, and Mr. Grainger has several hundred folk tunes which he wishes to transcribe. "I do not see any hope of getting at them until 1929," he said, "because I shall want two or three months to myself to do them. There are about 200 Danish folk tunes among them. I collected these when I was in Denmark recently." One of the memories which he cherishes of that time is an 80 miles tramp, undertaken with Herman Sandeby, the composer.

"There is a delightful natural cunning about the Danes," said Mr. Grainger, "for they insist on camouflaging their emotions. The result is that every now and again one comes on delicate little bits of sentiment, half hidden amid the commonplace, like a wild thing's nest in the woods. Folk music is like that, though, and it is one of the best things that could have happened that you should have had a society for its preservation started here."

Life has been one long tour for Mr. Grainger since he left Adelaide a couple of years ago, but he managed to find time for a holiday in France. It was a typical one, for he spent it with Balfour Gardner, the English composer, playing to Delius, the French composer, who is now old and blind and paralysed. "He preserves a naughty spirit, however," said Mr. Grainger, "and when we played him some gramophone records of jazz he did not like them, and said so emphatically. An American visitor also broke in saying that the records were not in tune with his artistic sensibilities. Delius listened quietly. 'In that case better put them on again,' he observed." Balfour Gardner does not like playing the piano these days, but when Mr. Grainger wrote inviting him to join him in this visit to Delius he arranged a dozen concert programmes, and prepared them as carefully as if he had been going to play before a vast audience, instead of one old blind man. For ten days he and Mr. Grainger played all day and every day. Although the famous Australian has never married and is known in jest as "the Prince of Wales of Music," those who know him intimately are aware that he supports quite a large "family," for he maintains, either wholly or in part, several other composers, some old, some young. "That is a duty the musician owes creative art," he said on Wednesday, when asked after several of his proteges. "Every artist must realise that composition cannot go on unaided any more than a University, and it is a responsibility he owes to music to do all he can to foster the spirit. I am hoping for great things from my 'family,' but even if they never fulfil my dreams it will be something to know that at least they had an opportunity. Two of my friends in this category have died since I saw you last. One was an old man, and his chances

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Referring to the cat which distinguished itself by providing an unasked for accompaniment at his concerts in Sydney, "I did not take any notice of the poor creature," he said. "My responsibility ends at the keyboard. You might as well expect me to rush out like Ajax and defy the lightning, lest a clap of thunder should spoil my effects, or climb the post-office tower to ensure that the curfew shall not ring to-night, in other words that the post-office chimes shall not come in the middle of a pianissimo passage." Mr. Grainger grinned reminiscently over this hit at the Adelaide Post-Office.

There is a distinct Peter Pan grin about all his smiles, which tells of an eternal boyishness. He declares that all artists are close to all other arts, as well as their own. "They have great opportunities," he declared, "because they do not have to become specialists, like most men, who must concentrate on one thing in order to get a living." If he had not been a successful composer and pianist he would certainly have been successful at something else. The quick, alert mind is expressed in the sentences which come tumbling over one another in vivid phraseology, as fresh and arresting as his musical compositions. There is something irresistibly spontaneous about him. Pose is an unknown quantity to him. For instance, he never wore a hat for years, until it was said that his idea was to pose and to show off his luxuriant head of golden hair. On Wednesday he wore a felt hat jammed down firmly on his head as he left the Melbourne express. That is to say, it was jammed down firmly as the unruly golden mop would allow. He wore an old sac suit and a heavy overcoat, and boots that were too uncompromisingly broad and plain to be anything but comfortable. It was in just such boots as those that he tramped out into the desert on his last visit here in search of inspiration, by-the-way, and met adventure sleeping under the stars at night and tramping by day. It was in the desert that at a wayside shack he was asked to "give them a toon," and his hostess later apologised for her somewhat cool reception of a wayfarer, explaining that she took him for a policeman, but, having been assured that he was only a wandering variety singer out of work, she became quite friendly, and he was given a shakedown for the night.

Mr. Grainger will present programmes during his Adelaide season featuring modern compositions and classics.

"One of the nicest concerts I ever remember," he said, "was one I gave a little while ago in Los Angeles in which only British and American composers were re-

presented." He is quite convinced that any prejudice Americans may have in connection with Australians is all in their favor. Miss Merie Robertson, who was advised by Mr. Grainger to go to New York, has aroused favorable comment. She recently made a great success at White Plains, where she appeared at one of his famous chamber concerts. Henri Verbruggen is doing splendid work as conductor of the Minneapolis Orchestra, and Ernest Hutcheson, the Australian pianist, is one of the most deeply-respected and beloved of all musicians in the United States. Mr. Grainger, who will be the guest of his aunt, Mrs. George Aldridge, North Adelaide, during his stay here, will give the first of his series of concerts on Saturday.