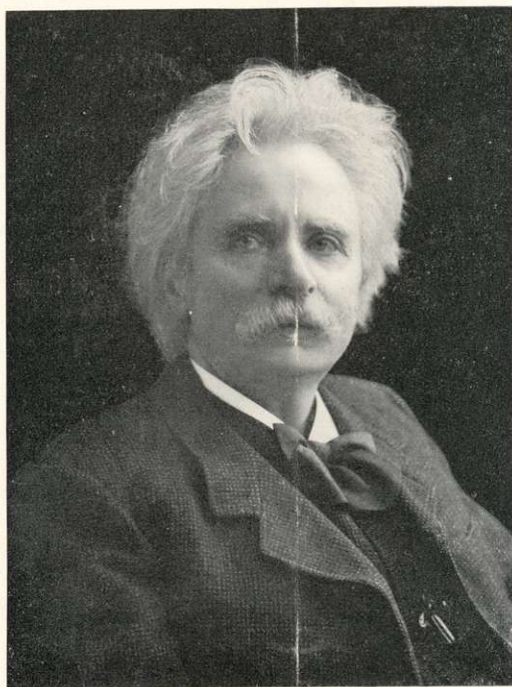


QUEEN'S HALL, W.

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GRIEG ORCHESTRAL CONCERT

THURSDAY, MAY 17th, 1906, at 3 o'clock.

THE QUEEN'S HALL ORCHESTRA
Conducted by Dr. EDVARD GRIEG.

ANALYTICAL PROGRAMME, PRICE SIXPENCE.

PROGRAMME.

LYRIC SUITE for Orchestra (from "Lyric Pieces," Op. 54) *Grieg*

- (a) The Shepherd Boy.
- (b) Norwegian Rustic Dance.
- (c) Notturmo.
- (d) March of the Dwarfs.

"BERGLIOT" (Poem by Björnson)

Recitation with Orchestra *Grieg*

Miss TITA BRAND.

SONGS, with Orchestra

- (a) Solvejg's Cradle-Song (Ibsen)
 - (b) From Monte Pincio (Björnson)
 - (c) A Swan (Ibsen)
- } - *Grieg*

Mlle. ANTONIA DOLORES.

(English words printed by kind permission of Messrs. C. F. Peters, of Leipzig.)

CONCERTO in A minor, Op. 16, for Pianoforte & Orchestra *Grieg*

- (a) Allegro moderato.
- (b) Adagio.
- (c) Allegro—Quasi-Presto—Maestoso.

Miss JOHANNE STOCKMARR.

(Steinway Grand Pianoforte.)

"PEER GYNT"—First Orchestral Suite from the music to
the dramatic Poem by Ibsen - *Grieg*

- (a) Morning.
- (b) The Death of Aase.
- (c) Anitra's Dance.
- (d) In the Hall of the Mountain King.
(The cobolds pursuing Peer Gynt.)



NOTICE.

In order to promote the comfort of Visitors who are already in their seats, and to enable the Audience to listen without interruption to the pieces performed, it is essential that the doors leading into the Auditorium should be kept closed during the performance of each item or movement on the Programme.

Patrons of the Concerts will greatly oblige the Management by giving their assistance in carrying out this Regulation.

Members of the audience desirous of leaving before the termination of the Concert are politely requested to do so between the items in the Programme.

PROGRAMME.

The Analytical and Historical Notes by PERCY PITT and A. KALISCH.

Lyrische Suite (Op. 54)

1. The Shepherd Boy.
2. Norwegian Rustic Dance.
3. Notturmo.
- 4 March of the Dwarfs.

The pieces now to be played are taken from the fifth book of the "Lyrische Stücke." This Suite, as a note in the score informs us, owes its origin to the late Anton Seidl, the famous conductor, who arranged Nos. 2, 3, and 4 for orchestra for use at his own concerts. In the present version his orchestration has been entirely changed by the composer. In the piano work the order of the pieces is, moreover, different.

All the pieces are transparently simple in structure.

I.—*The Shepherd Boy.*

This is scored for strings and harp only. The characteristically pastoral theme—



is given out in the opening bar by the first violin, accompanied at regular intervals by sustained chords for the remaining strings and detached chords for the harp. This is then repeated an octave higher by the violins, and succeeded by a chromatic semiquaver figure, which is directed to be played *rubato*—



Some treatment of this leads to a recapitulation of No. 1, and the remainder of the piece is based on these two themes. A notable feature of the scoring is the elaborate sub-division of the strings.

II.—*Norwegian Rustic Dance.*

In this number the full orchestra, including three trombones and a tuba, is used. The dance-tune which is the principal theme is allotted to clarinet over a tonic pedal against a descending figure for bassoon—



The alternative section is also founded on No. 3, the only difference being in the orchestration, which is fuller. Eventually we get No. 3 in the flute against descending thirds for violins, doubled by harp. Later on the melody is handed over (*fortissimo*) to the lower strings and harp, the descending thirds persisting in the upper strings and wood-

wind. Still later it is taken up by bassoons and horns "*Etwas schwerer*" (a little more heavily). When a climax has been reached the music dies away softly.

III.—*Notturmo.*

The melody—



is stated by the violins against a syncopated triplet rhythm (which is a characteristic feature of the piece) and a descending chromatic figure for the 'celli.

Presently the harmony is reinforced by wood-wind, and the next point calling for remark is a figure suggestive of a bird-call for flute—which is twice repeated—against the syncopated rhythm of the violins. This leads to the central section (*Più mosso*) and a new melody—



announced by clarinets, and against sweeping harp *arpeggi* and chords for strings. After this has been handed to oboes, flutes, and violins in turn, a climax is reached, which is followed by a resumption of No. 4. Here the accompanying rhythm is heard on wood-wind and harp, while the melody is sung by all the strings (in three octaves).

In the closing bars of the piece the syncopated rhythm is heard from the flutes, while a solo violin gives out the figure of the bird-call by way of *Coda*.

IV.—*The March of the Dwarfs.*

The theme—



is stated by the strings *pizzicato* against occasional abrupt scale-figures of five notes for flute and clarinet, the grotesque effect being enhanced by chords of the stopped horns. A phrase of leaps of a fifth is later introduced by the strings, the scale-figures continuing in the wood-wind. A series of chords for wind and brass brings about a strepitously scored version of No. 6, the scale-figures being repeated at closer intervals.

A passage of descending octaves for horns and tenor trombones may next be noticed, during which the strings take over the scale-figures. Bassoons and *pizzicato* strings then take up the descending figure (the accompaniment persisting as before). After a slight allusion to No. 6 the time changes to *Poco più Lento*, and a more sustained melody—



is announced by a solo violin, accompanied by violins and violas. This is then repeated by the clarinet. After this has been dealt with—the orchestral colour here being in complete contrast to the quaintness of what has preceded—there is a brief *Intermezzo* in the original time, in which a new fanciful figure for wood-wind and harps is introduced. Then No. 7 is restated by wood-wind on a different degree of the scale, after which the well-marked figure of the *Intermezzo* is again taken in hand.

This serves to bring about a repetition of the opening section in its entirety. The closing bars of the *Coda* are based on a slightly expanded version of No. 6, the whole ending with two abrupt chords for full orchestra.

“Bergliot” (Poem by Björnson)—Recitation with Orchestra
MISS TITA BRAND.

This music was written in 1870 or 1871, but was not orchestrated or published till twenty years later.

The following summary of Björnson's poem is printed in the score :

“In the Saga of Harold Hardrada, towards the end of the forty-fifth chapter it is written: ‘Now when Einar Tambarskelvir's wife Bergliot, who remained behind in the hostel of the town (Drontheim), heard that her husband and her son Eindridi were both slain, she wended straight to the king's burg, where the bonders were in arms, and whetted them zealously to war. And thereupon the king (Harold Hardrada) comes rowing down the river. Then said Bergliot: ‘Now indeed we miss here my kinsman Håkon Ivarson; for the murderer of Einar should nowise row down yonder stream if Håkon stood but here on the bank.’”

Harold Hardrada murdered Einar Tambarskelvir at a meeting convened for the settling of terms of peace. At the hostel Bergliot is waiting for news of the truce.

At this point the poem begins.

Twenty-two bars of *Allegro moderato* based on the fanfare-like theme—



precede Bergliot's first speech.

Detached dramatic phrases accompany the next passage, where Bergliot hears vague sounds of battle, and begins to fear that ill has befallen her husband and her son. As she is hurrying on her litter to the scene of the fight, there is a stormy orchestral passage founded on—



which is subsequently (with its continuation) repeated a tone higher.

At the point where Bergliot becomes certain that her husband and her son are slain, a prolonged tremolo gives place to three bars of *Adagio* and a group of sustained chords, which are followed by an *Andante molto* based on this theme—



richly harmonized.

Sustained *fortissimo* chords accompany Bergliot's appeal to the people for vengeance, and at the words "Up, up, ye freemen," the time quickens to *Allegro risoluto*, and tempestuous upward quaver figures reflect her growing agitation.

Finally, at the words "The lightning's spear will consume this land if it view not a vast revenge," a new triplet figure is heard, and this passage culminates in three crashing chords. Then comes a new expressive melody—



indicating the Queen's despair when she sees that she can hope for no help.

After this, sixteen bars of *Tempo di Marcia funebre* founded on the theme—



serve as preface to the last section of the poem. The funeral march is continued and worked up to an imposing climax, which gradually leads to a more tranquil passage when Bergliot says: "The walls of the homestead must now lie hidden.

Eleven bars of postlude based on No. 5 follow the last words of Bergliot.

Songs, with Orchestra

- (a) Solvejg's Cradle-Song (Ibsen)
- (b) From Monte Pincio (Björnson)
- (c) A Swan (Ibsen)

M^LL^E. ANTONIA DOLORES.

(English words printed by kind permission of Messrs. C. F. Peters, of Leipzig.)

(a) SOLVEJG'S CRADLE-SONG.

Sleep, my treasure, my baby boy ;
 I will rock and watch over my darling,
 Crooning lullabies with fondness rife:
 May he recall them all the days of his life.

May mother's bosom ward off all annoy
 All the days of his life. Ah, Heaven, that were joy !
 On mother's bosom he shall safely rest
 All the days of his life, so weary and distressed.

Sleep, my treasure, my baby boy,
 Sleep! Sleep!
 I will rock and watch over my darling.
 Sleep! Sleep!
 I will rock and watch over my darling.
 Sleep, my treasure, my baby boy.

(b) FROM MONTE PINCIO.

Evening how tender! Sunset how red!
 All with a roseate glow is enlightened:
 Basking in sunshine the mountain is brightened,
 Rapt and serene as the face of the dead.

Domes in the sweet-scented distance are gleaming,
 Mists blue and grey o'er the meadows come streaming,
 Rolling adown as oblivion has rolled,
 Weaving a garment a thousand years old.

Gleameth all red and warm,
 Evening falls, people swarm;
 Mountain-horns sound above,
 Flower-scent, looks of love—
 All heart could wish gleams and bounds sweetly near us,
 Yearning for beauty to cheer us.

Deepens the stillness, darkens the day,
 And from the ghosts of the past thus beholding,
 Heaven is surely the future unfolding,
 Shimmering vaguely in gathering grey.

But like a beacon will Rome one day waken,
 Brighten the darkness of Italy forsaken;
 Tocsins will echo and cannon will roar,
 Fiercely will blaze out the spirit of yore.

Wedding strain, sound amain!
 Flute so gay, zither play!
 Out of time's scroll impart
 Hope to the trusting heart!
 Italy, look to the blest goal unshaken;
 Tenderer feelings will waken.

(c) A SWAN.

My swan, my pale one,
Of silence unbroken,
Of thy voice ne'er a token
Or sound did assail one.
Shyly hiding
From elves that thou dreadest,
List'ning, gliding,
Thou timidly fleddest ;
Aloft thou sprangest,
As death was o'ertaking ;
Thy life-silence breaking,
At last thou sangest !
That song so cherished
For ever is gone, then ?
The singer has perished—
Wert only a swan, then ?

INTERVAL OF TEN MINUTES.





Concerto in A minor, Op. 16, for Pianoforte & Orchestra

1. Allegro moderato.
2. Adagio.
3. Allegro marcato.

Pianoforte—Miss JOHANNE STOCKMARR.

Steinway Grand Pianoforte.

This Concerto was composed in 1868 in the Danish village of Sölleröd when Grieg was twenty-five years old, and shortly after his marriage. Not long after its composition Grieg went to Rome and met Liszt. In one of his letters there is a long description of Liszt's playing of the Concerto at sight from the MS. Liszt asked the composer to play it, and he replied: "No, I cannot"; whereupon Liszt said: "Then I will show you that I too cannot." He played it, and took the first part too fast. Grieg continues: "A really divine episode I must not forget. Towards the end of the *Finale* the second theme . . . is repeated in a mighty *fortissimo*. In the very last measures, when in the first triplets the tone is changed in the orchestra from G sharp to G, while the piano part in a mighty scale-passage rushes wildly through the whole reach of the keyboard, he suddenly stopped, rose to his full height, left the piano . . . and exclaimed: 'G, G! not G sharp! Splendid! That is the real Swedish Banko!' . . . He went back to the piano, completed the whole strophe, and finished." In conclusion he handed the MS. back to the composer, saying (in German): "Keep steadily on: I tell you you have the right stuff in you. And don't let yourself be frightened." A detailed account of the meeting will be found in Mr. Finck's lately published Biography of Grieg in the "Living Masters of Music" Series.

I.—After a soft drum-roll the pianoforte enters with a series of octaves moving downward—



which merges in an upward *arpeggio* and two sustained chords. At the seventh bar the wood-wind and horns give out the principal theme—

No. 2. Wood-Wind.

Strings.

Cl. & Fag.

which is answered by short phrases for strings. On the conclusion of this the piano takes up the thread, and thus leads at once to an episode, "*Animato e molto leggiero*" (Spirited and very light)—

No. 3.

cres.

for the soloist. After a series of descending thirds we arrive at a tributary phrase—

No. 4.
P' forte.

3 Ob. *cres.* *mf*

cres. etc.

which is treated imitatively between the piano and the oboe, and serves to introduce the second theme—



This is announced by 'celli, accompanied by brass. It is then taken up by the piano, supported by strings, and the closing section of the theme—



may be looked on as the *Coda*. The central *tutti* is based on the octaves of No. 1, and towards its close there is a rhythmical figure for trumpets deserving of notice. It is followed by brilliant development of No. 2, which occupies attention exclusively till the commencement of the *reprise*, which is quite normal. Just before the elaborate and sparkling *cadenza* there is a brief allusion to the first theme. The final *Coda* is founded on a new theme confided to oboe and bassoon, and the movement ends with a passage based on No. 2 for the piano.

II.—The second movement (*Adagio*) has an expressive melody—



given out by muted strings, and later there is a *coda*-phrase of two bars which makes its first appearance in the 'celli, and

the close of the *tutti* is marked by a short phrase for horns. After this the piano enters with a florid variation of the theme, with occasional interjections from the strings. Subsequently the theme occurs for the first time in the solo part, being announced *pesante* (heavily) and *ff*, with free imitations from the 'celli. On the completion of this the piano has the *coda*-phrase that was first confided to the 'celli, and a slow upward *arpeggio* for the soloist brings the movement to a close.

III.—A rhythmical figure for clarinets and bassoons, followed by a passage for the piano, serves as introduction to the *Finale*. The piano then states the principal theme—



—first in the minor and then in the major. There is a light accompaniment, and after a *stringendo* and an upward scale the orchestra repeats the theme in a slightly different form. We next come to a rhythmical episode for piano, accompanied by occasional phrases of the bassoon—

No. 9.
P^o forte.
Fag.
etc.

This gradually leads to more *cantabile* phrases for the piano, and a downward *arpeggio* introduces the second subject—

No. 10.
Str.
p p Wood-Wind. Str. etc.

which is treated in imitation between strings and wood-wind. After a well-marked figure of triplets for the trumpets there is a short *tutti* founded on No. 8, followed by a *cadenza*; and

we ultimately arrive at a central section, which has a new theme given to flute and tremolo strings in the higher registers—



This is then taken up by the piano and worked up to a climax, and thus we gradually reach a repetition of the opening. In this way the movement goes on—with some modifications of detail—till we come to a climax and a silent bar. An impetuous double-octave passage for the piano next ensues, thus prefacing the *Coda*—



which is a rhythmic variation (in the major) of No. 8. This finally gives way to a glorified version of No. 11, with which the work closes.

Suite

Peer Gynt (Op. 46)

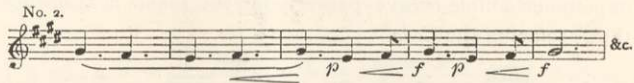
Edvard Grieg wrote the incidental music to Ibsen's "Peer Gynt" in 1875, for its performance at Christiania, when he was thirty-two years old. This music was afterwards arranged by the composer in the shape of a Suite, from which the pieces now to be played were later extracted by him, the rest appearing subsequently as a second Suite. The first Suite, however, is by far the most popular of all Grieg's compositions for orchestra, more particularly on account of the last number.

I. MORNING (*Allegretto Pastorale*).—This is meant to represent the early dawn on the coast of Morocco, and serves as Introduction to the fourth act of the play. The chief theme

consists of gracefully moving quaver figures—



to which the harmony gives a slightly exotic colour. There is also a more sustained theme later—



and near the end there is a powerful orchestral outburst—in contrast to the peace which has pervaded the earlier pages of the score—which is obviously illustrative of the sun in all its glory.

II. THE DEATH OF AASE.—This is an elegy on the death of Peer Gynt's mother, who had been deserted by her son when he set out on his travels. He returns, however, in time to see her die—in want. The whole of this is founded on a short and singularly expressive phrase of four bars—



and in the latter part the harmonies, which become more chromatic, are eminently characteristic of the composer's originality and daring in this respect.

III. ANITRA'S DANCE.—Anitra was the daughter of a Bedouin chief who figures in one of the episodes of the play.

The dance-theme, which partakes of the character of a mazurka—



is introduced at the sixth bar; and a second theme, in thirds—



also plays a part of some importance in the piece.

IV. IN THE HALL OF THE MOUNTAIN-KING.—This remarkably original and picturesque number represents Peer Gynt's adventures in the realms of the King of the Dovre Trolls. The bassoons begin by giving out a grotesque and emphatic theme—



which depicts the dance of the goblins round their victim, and this grows and grows in emphasis and becomes more and more grotesque, the theme being reiterated with almost maddening persistence, and the orchestration is throughout masterly in its powers of suggestion. The climax comes in a great outburst, which represents the collapse of the hall at the sound of distant church-bells.

THE QUEEN'S HALL ORCHESTRA, Ltd.

Directors—

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GRIEG CHAMBER CONCERT

AT

QUEEN'S HALL

(Sole Lessees - Messrs. Chappell & Co., Ltd.)

THURSDAY, MAY 24th, at 3.

PROGRAMME :

SONATA in A minor, Op. 36, for Violoncello and Pianoforte *Grieg*
(a) Allegro agitato.
(b) Andante molto tranquillo.
(c) Allegro marcato.

Professor HUGO BECKER and THE COMPOSER.

SONGS, accompanied by the Composer

(a) Det syng (Garborg) }
(b) Møte (Garborg) } - - *Grieg*
(c) Ragna (Drachmann) }
(d) Ragnbild (Drachmann) }

Sung in Norwegian and Danish.

Mme. EMMA HOLMSTRAND.

PIANOFORTE SOLOS—

(a) Gangar (from "Slätter," Op. 72)
(b) Popular Air } from "Impressions," } *Grieg*
(c) The Mountaineer's Song } Op. 73 }
(d) Wedding-day at Trolldhagen* (from Op. 65) }

* The Composer's Villa near Bergen.

THE COMPOSER.

SONGS, accompanied by the Composer

(a) Det förste Møde (Björnson) }
(b) Et Häb (Paulsen) } - *Grieg*
(c) Med en Primulavéris (Paulsen) }
(d) Tak för dit Råd (Björnson) }

Sung in Norwegian.

Mme. EMMA HOLMSTRAND.

SONATA in C minor, Op. 45, for Violin and Pianoforte - *Grieg*

(a) Allegro appassionato.
(b) Alla romanza.
(c) Allegro animato.

M. JOHANNES WOLFF and THE COMPOSER.

BECHSTEIN GRAND PIANOFORTE.

TICKETS—Reserved, 7/6 & 5/-; Unreserved, 2/6 & 1/-.

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ROBERT NEWMAN, Manager.

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May	20 at 3.30	Royal Albert Hall	Sunday Afternoon Concert
„	24 at 3	Queen's Hall	Grieg Chamber Concert
„	27 at 3.30	do.	Sunday Concert Society's Concert
June	3 at 3.30	Royal Albert Hall	Sunday Afternoon Concert
„	13 at 8	Queen's Hall	Floris's Concert
„	17 at 3.30	Royal Albert Hall	Sunday Afternoon Concert
„	28 at 3	Queen's Hall	Miss Ethel Leginska's Concert

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DECEMBER 1st, 15th.

1907. JANUARY 19th.

FEBRUARY 2nd, 16th.

MARCH 2nd.

SUNDAY AFTERNOON CONCERTS

AT QUEEN'S HALL

On Alternate Sunday Afternoons,

Commencing SEPTEMBER 30th, 1906, at 3.30.

SUNDAY AFTERNOON CONCERTS

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On Alternate Sunday Afternoons,

Commencing OCTOBER 7th, 1906, at 3.30.

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AT
QUEEN'S HALL

Every Sunday Afternoon

At 3.30.

THE
QUEEN'S HALL ORCHESTRA

Conductor:

Mr. HENRY J. WOOD

WILL PERFORM ON

MAY 27th, 1906, at 3.30.

(Last Concert of Eighth Season.)

OVERTURE	-	-	Der Freischütz	-	-	Weber
SONGS	(a)	Absence	-	-	-	Berlioz
	(b)	"Non so più" (<i>Le Nozze di Figaro</i>)	-	-	-	Mozart
SYMPHONY No. 7, in A	-	-	-	-	-	Beethoven
SONG	-	-	Ständchen	-	-	Richard Strauss
SUITE	-	-	Casse-Noisette	-	-	Tchaikovsky
PRELUDE TO ACT III. (<i>Lohengrin</i>)	-	-	-	-	-	Wagner

Vocalist - Mme. EMMA HOLMSTRAND.

Copies of the Prospectus of the Sunday Concert Society's Spring Season of 1906, containing the Programmes for each of the Sunday Afternoon Concerts to May 27th inclusive, may be obtained, on application, of any of the Attendants at the Hall; or by letter addressed to the Manager of the Society,

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