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The Grieg Journal

The Grieg Society of Great Britain

Founded 1992

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The Grieg Society Of Great Britain
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Editorial

Featured in this issue of *The Grieg Journal* is the spa town of Cheltenham. Grieg gave a concert there during the course of his longest tour in Britain in 1897, and here we publish a detailed account of that particular visit. From time to time over recent years the Norwegian Embassy has sponsored concerts at the annual Cheltenham Music Festival. Minister Counsellor Stein Iversen has renewed the tradition of support, establishing a new partnership with the Festival and its Director Meurig Bowen that we hope will long continue. Your editor, having been on the Festival's committee for five years in the 1990s, hopes so too. Stein and Meurig offer an introduction for us to what this cooperation means for both parties. Full details of this year's Norwegian Cheltenham connection are given under our Forthcoming Events section.

Dr Brian Collins, Chairman of the Peter Warlock Society, contributes an essay where he considers the respective merits of Peter Warlock's *Capriol* suite and Grieg's *Holberg Suite*. These two works come together at the Cheltenham Festival on 7 July.

We continue our serialisation of 'Edvard Grieg, The Norwegian Composer', published in *The Monthly Musical Record* in July 1879, by Frederick Niecks. The eminent Grieg scholar Professor Finn Benestad writes: 'I... enjoyed the rest of Niecks's analytical article from 1879. I think it must have been the first article of its kind about Grieg's music. Niecks certainly had clear eyes and excellent ears to be able to write so well about typical traits in Grieg's compositions.' The conclusion of this early study by Niecks of Grieg's music follows in the next issue of this Journal.

Anna Brodsky's memoir of her and her husband's visit to

Chairman's Notes

Troldhaugen in 1906, published in two parts in our first two issues, revealed a fully-fledged friendship. It seems clear that Anna's memoir might well benefit from a prequel that would explain how this intimate friendship came about and how it prospered. I hope 'A friendship developing' will fill the gap.

Grieg Society member Irene Lawford-Hinrichsen contributes a note about Grieg's distinguished publisher Dr Max Abraham and his enduring friendship with our composer. Irene's book, published in 2000, *Music Publishing and Patronage – C.F.Peters: 1800 to the Holocaust*, will be familiar to members from its account of this unique relationship. The book remains in print and is available at a modest price direct from Irene herself, who can be contacted at 22 Bouverie Gardens, Harrow, Middlesex, HA3 0RQ.

Given remarkably short notice, our Treasurer Roy Baker, produced for *Classical Music* in its edition of 10 April 2010 a description of the Grieg Society and its activities. His piece is here reproduced in its entirety, with acknowledgements to *Classical Music*.

The Society was featured in the pages of yet another national journal, with Robert Matthew-Walker devoting his entire editorial of the May/June issue of *Musical Opinion* to the question that the 'mystery photograph' posed in the last issue of our *Journal*. Thanks to this wider publicity, the problem has happily been solved. We republish Bob's editorial, with acknowledgements to *Musical Opinion*. Readers should turn to my postscript to this piece for the solution to our original question.

Our End Notes contain notes on the Society's most recent meetings. We are indebted to Professor Roger Buckley for his summary of our February event, held jointly with the Delius Society.

Contributions to *Grieg Journal 4*, hopefully to be published at the end of the year, should reach the editor by 14 November 2010. It is intended to feature Grieg's friendship with Percy Grainger in this issue, preceding a planned Grainger Festival to be held in London in February 2011.

Lionel Carley
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The Society's year got off to a good start with two meetings at the Norwegian Embassy. The first was a joint meeting with the Delius Society: a talk by Dr Roger Buckley – appropriately a member of both societies – on Delius's 'Red Notebook', which was extremely interesting and well-presented. I hope members will use the reciprocal membership scheme and attend some of the Delius Society's meetings, too. At our second meeting we showed a film about one of our Honorary Vice-Presidents, Leif Ove Andsnes, and his exploration into Grieg's *Ballade*, op.24. His subsequent first performance of it showed not just his brilliant technique, but how much thought goes into everything this remarkable artist undertakes. Unfortunately we had to cancel our proposed garden party for Grieg's 'birthday', for lack of numbers. We considered meeting on the South Bank for lunch and a concert, but there was not one performance of classical music at any of the venues there that day!

The annual 'Record of the Year' presentation will take place on Thursday, 7 October, at the Norwegian Ambassador's residence in London. Full details will be sent out later in the summer. Ambassador and Mrs. Lindstrøm will have left London by then, but we have been assured that our arrangements will stand when HE Kim Traavik arrives in September. The record this year has been chosen to celebrate the bicentenary of the birth of legendary violinist Ole Bull, often called 'the Norwegian Paganini', who was said to have been taught his 'supernatural' technique by a water-sprite. (Those of you who have visited Bergen will be familiar with the statue outside the Hotel Norge.) The record includes the first recordings of the

Concerto in A Major and the *Concerto Fantastico*, as well as the well-known *Et Sæterbesøk* (A Visit to the Seter) and other items. The soloist is Annar Follesø, the first Norwegian violin soloist to perform at the Salzburg Festival, whom I had the pleasure of hearing and meeting while I was in Bergen at the end of May. We are hoping very much that he and the director of 2L (Lindberg Lyd), Morten Lindberg, will be present to receive the award. The record label may not be easily obtainable in record shops here, but can be found online (www.2L.no, number 2L-067) and I will make sure the Society has copies for sale to members who are interested. The box includes a Blu-ray disc as well as the CD. Follesø's performances with the Norwegian Radio Orchestra conducted by Ole Kristian Ruud are brilliant, showing a full, bright tone throughout the enormous range of notes and amazing technical ability, and the music has far more than just novelty value.

Those of you who responded to my plea for objections to the proposed apartment blocks near Troidhaugen will be delighted to hear that at least the plans for the marina have been abandoned and, following local elections, it is still hoped that the building plans will also be dropped. It looked as though there was another development, however: a picture in *Bergens Tidende* (4 June) showed a car 'parked' on the flower-bed in front of Troidhaugen, the result of a police car-chase!

My planned visit to Bergen in April for an IGS board meeting was postponed because of the Icelandic volcano. However, I found I was in good company: Leif Ove Andsnes couldn't get to an engagement in Barcelona, so stepped in to fill the gap left by a Danish string quartet who couldn't get to Bergen! Let's hope we have now seen the last of the ash and that we can all safely reach our destinations throughout the summer.

Beryl Foster
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From The Monthly Musical Record, 1 August 1879

Edvard Grieg, the Norwegian Composer

(continued)

Fr. Niecks

Another series of "Humoresken," Op.19, entitled "Aus dem Volksleben" (From the Life of the People), cannot be spoken of as favourably as the first, Op.6. They may be inspected with interest as curiosities, enjoyed as musical jokes, but must be repudiated as works of art – at least, the first two. Rowdiness and brutalities are not humour, and excepting two bits of healthy popular melody at the beginning of the piece and of the A major section, we get nothing else in "On the Mountains." Don't you think that combinations like those shown in the following illustration (No.11.), continued for six bars after two bars of a milder nature, ought to be stigmatised as an outrage against the aural organs and humanity?

(No. 11.)

The image shows a musical score for a piece titled "Norwegian Bridal Procession passing by" (No. 11) from Edvard Grieg's Op. 19. The score is written for piano and consists of two systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo and dynamics are marked "molto cres." (molto crescendo). The second system continues the piece and includes the marking "&c." (and so on). The notation is dense, with many sixteenth and thirty-second notes, creating a jingling effect as described in the text.

The second number of the series, "Norwegischer Brautzug im Vorüberziehen" (Norwegian Bridal Procession passing by), on the other hand, degenerates into a mere jingling of sounds. In justice

to the composer, however, I must say that this piece is much admired by some people, and has even been encored by cultivated audiences; one instance I remember distinctly. In "Aus dem Carneval" (From the Carnival) we get once more into somewhat civilised society. Should anyone object to my criticism and say that the "Humoresken" are characteristic pieces, that Grieg is a realist, I can only reply that if this is the case it is to be regretted that the composer does not choose subjects of real life that are less unfit for artistic representation. The most ear-splitting cacophony may, under certain conditions, be legitimised by a poetical idea; the accumulated extravagances of the pieces before us are either inspired by a love of the monstrous, or are the result of a striving after originality *à tout prix*.

Here I will also mention the Improvisata on two Norwegian airs, Op.29, for although as a composition in every respect inferior to the second book of "Humoresken," these two works have many characteristics and faults in common. What worth the Improvisata has it owes to the two airs, and they would be better off without the improvisation. This piece has the appearance of being written to order, or at least with a prospective glance at the marketable value.

And now we will turn to a work which affords pleasure unmixed with regret, namely, the "Lyrische Stückchen," Op.12, eight short, easy, unpretentious pieces. More like other things, they have yet a better claim to the epithet "original" than "Aus dem Volksleben." Grieg and his nationality are traceable in every one of these pieces, but although they show themselves, they do not make a show of themselves. Simple themes are set forth in simple forms. The "Waltz" and "Norwegian" exhibit the national character very picturesquely. The "Watchman's Song," "Dance of the Elves," and "People's Tune," especially the last, are real gems. But also the dreamy "Arietta" is a lovely thing; nor will any one despise the "Album Leaf" and the "Patriotic Song."

Another work of a similar nature is Op.28, "Albumblätter" (Album Leaves). It consists of only three pieces, which, however, are longer, and, alas! also proportionately less perfect than the "Lyrische Stückchen."

Op.17, a collection of twenty-five Northern dances and

songs, adapted for the pianoforte, should not be overlooked by any one who takes an interest in the Norwegian composer. Of course this *opus* contains much that belongs rather to Grieg than to the Northern nations, still we are brought nearer the fountain from which the composer draws, not only inspiration, but also more substantial matter. The character of many a dance and song, as well as many a melodic progression and rhythmical form in this collection of national music, recall to the mind of any one acquainted with Grieg's compositions pieces and passages of the composer's original works. Moreover, these dances and songs are worth looking at for their own sake.

Unless variations evolve new and interesting matter out of the theme, or at least adorn it with graces that show its beauty to advantage, they can afford but little pleasure or profit. Grieg, in his Op.24, a ballad in the form of variations on a Norwegian air, does neither the one nor the other in a high degree and sustained manner. Some parts, no doubt, are praiseworthy, others certainly reprehensible, most, however, indifferent – the profit and pleasure being to a great extent wholly on the side of the composer. Whatever Grieg's kinship with Mendelssohn may be – signs of its existence are not wanting – that with Schumann manifests itself fully in Grieg's works, and nowhere more openly than here. The *Allegro capriccioso* reminds me of a passage in the concerto (Op.16), and the composer's habit of repeating things which he thinks he has said well.

With Op.7, a sonata for pianoforte, Grieg makes his *début* in the larger forms. In it that weakness from which all his works of this class suffer more or less shows itself prominently, namely, the fragmentary nature of the thoughts and the want of logical connection. If you look at the first movement, you will find that the first part contains, besides the principal subject, five or six, one may say independent, groups, every, one of which is distinguished by a phrase or motive of its own. And not only do the texture and colour betray the boundaries of the various parts, but also the seams, which are distinctly visible where an attempt has been made to join the parts instead of remaining satisfied with placing them side by side. The *Andante* is another case in point. It begins with a few bars in C; then new matter is brought forward in $\text{12}/8$; the same takes place

in the *un poco più vivo*, and again five bars farther on. It must be allowed that the first two movements, especially the *Allegro moderato*, have much of a tyro's awkwardness about them. Grieg had plain sailing in the following *menuetto*, the dance form admitting and even demanding a certain distinctness of the constituent parts. The last movement is the best in the sonata with regard to form and cohesiveness of contents; indeed, it may be reckoned among his most successful efforts in the larger forms. If we fix our attention less on the wholes and their construction, and more on the details, we shall conceive a more favourable opinion of Grieg's talent, for his strength lies in the freshness and novelty of his ideas. Looked at from this point of view, no one can fail to derive much enjoyment from the work. And then, there is enough of swing in it to make one forget its weakness. The composer's peculiarities appear, of course, also in this work. The secondary chords of the seventh, and the chords of the ninth, play very important parts. The frequent repetition of short phrases cannot escape the notice of the least attentive observer.

Op.8, sonata for pianoforte and violin, seems to me to be Grieg's supreme creative achievement in the larger forms. It calls up in our imagination scenes such as the composer was surrounded by in his youth – the seaport town leaning against high mountains of rock, the Byfjord, and the main beyond. We are in the open air with a bracing breeze about us. Amidst these invigorating influences that dilate the whole being, body and soul, the meaning of the interval of the ninth all at once reveals itself. The interval of the eleventh, which occurs in the second bar of the first subject, is only a more potent interpreter of the same feeling (No.12, *a*). Smoothly the boat glides onward, the water rushing and splashing along its sides (No.12, *b*). Now we are on the open sea, a wide expanse bounded only by the horizon (No.12, *c*).

(No.12.)



Mark, in the last quotation, the ninth proceeding by a leap to the fourth above. The bare fifths in the closing bars of the first part are in excellent keeping with the spirit of the whole, and have meaning here. The few bars *andante*, that saddened reminiscence of the first subject, are charming. The remaining portion of the working-out section pictures the whistling and roaring of the storm, the upheaving of the waves, the creaking and groaning of the vessel. By-and-by serenity returns, at first looking in shyly – the introduction of the phrase from the dominant subject is very fine and poetical – and then follows the repeat of the first section.

The first movement tells us of action and the struggle with the elements, the second of rest and home enjoyments. The *Allegretto quasi andantino* is an exquisite genre picture to which the national colouring gives a peculiar charm. It represents a scene full of contentedness, good-natured humour, and playfulness; it is a harmony without a false note in it. With one rush the last movement takes us again into the midst of the bustle of life. Here are vigour and fire in abundance, but also contrasting pensive

passages are not wanting. Grieg may be seen in this movement gloriously soaring on the wings of chords of the ninth. I have not room for many quotations; the beginning of one passage, however, must not be passed by without special notice being taken of it, namely, the succession of triads ascending by thirds. Similar passages occur in other works, and bring to mind the progression of the chords on the tonic and mediant, and other favourite harmonic and melodic progressions of the composer's.

(No.13.)



Sonata Op.13, for pianoforte and violin, contains a good deal of charming and interesting matter; but mannerism becomes disagreeably obtrusive, and we hear too much that we have already heard in earlier works. The oft-mentioned melodic progression (Illustrations Nos. 1, 2, 9, c, d, are taken from this sonata), the chords of the ninth, the secondary chords of the seventh, the ascending succession of triads by thirds, &c., stare at us from all sides and corners in this sonata. Indeed, the national peculiarities which we constantly meet with in Grieg's compositions are not contained in the same quantitative proportions in the folk-music from which they are imitated.

(To be concluded)

Norway at the Cheltenham Festivals

Stein Iversen and Meurig Bowen

The Cotswolds town of Cheltenham has a lot to offer: fine architecture, an interesting history and several festivals all help to attract visitors to the town. Cheltenham's motto, *Salubritas et Eruditio*, or health and education, allude to its importance as a spa town.

One of its attractions is the series of four annual festivals – for jazz, classical music, science and literature. This year, Norway is receiving special attention and is a key partner in the Cheltenham Jazz Festival from 28 April to 3 May and the Cheltenham Music Festival from 2 to 17 July 2010. The festivals for science from 9 to 13 June and for literature from 8 to 17 October will also have Norwegian elements.

The 2010 Jazz Festival presented a wide spectrum of Norwegian jazz, among them Farmers Market, Beady Belle and Food. The concerts were sell-outs and extremely well received by the audiences. A high point was also the joint concert by Trondheim Jazzkonservatorium and Birmingham Jazz Conservatory, where musicians from both institutions played jazz at an impressively high level and with an infectious enthusiasm! Their cooperation will continue in Trondheim next year.

Over the first weekend in July, the Cheltenham Music Festival will be presenting the saxophonist Jan Garbarek with the Hilliard Ensemble at Gloucester Cathedral. The pianist Gunilla Sussman, the composer Rolf Wallin, and a major presentation of the violinist and composer Ole Bull are also part of the programme. Grieg's *Holberg Suite* will be performed twice during the Festival, once on Wednesday 7 July by the Festival Academy Orchestra and once in a fascinating-sounding arrangement for two accordions by the Dutch duo TOEAC on Wednesday 14 July.

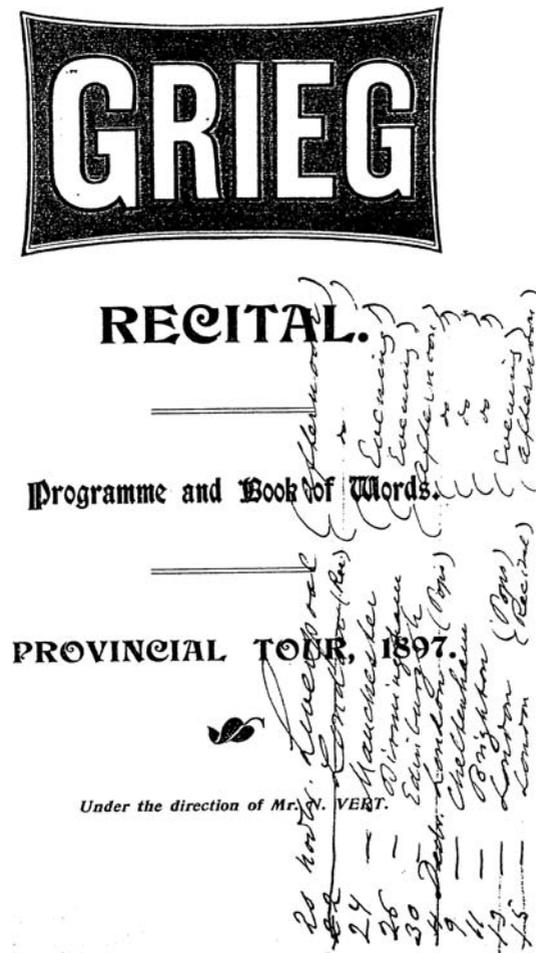
Grieg's visit to Cheltenham

Lionel Carley

Plans were being laid in January 1897 for Grieg to come to England in the autumn for the longest tour he had yet undertaken in Britain. In touch in April of that year with the secretary of the Philharmonic Society he wrote that he intended to appear 'in London and other cities in England' and would be happy to accept the Society's invitation to conduct at a Philharmonic Concert. In due course Grieg's tour would be arranged by Narciso Vert, the principal concert agent of the day. The enormous attraction that the composer had for British audiences is reflected in the fact that for their Grieg concert or concerts the Philharmonic would be 'paying the largest fee we have ever paid for one Artist'.

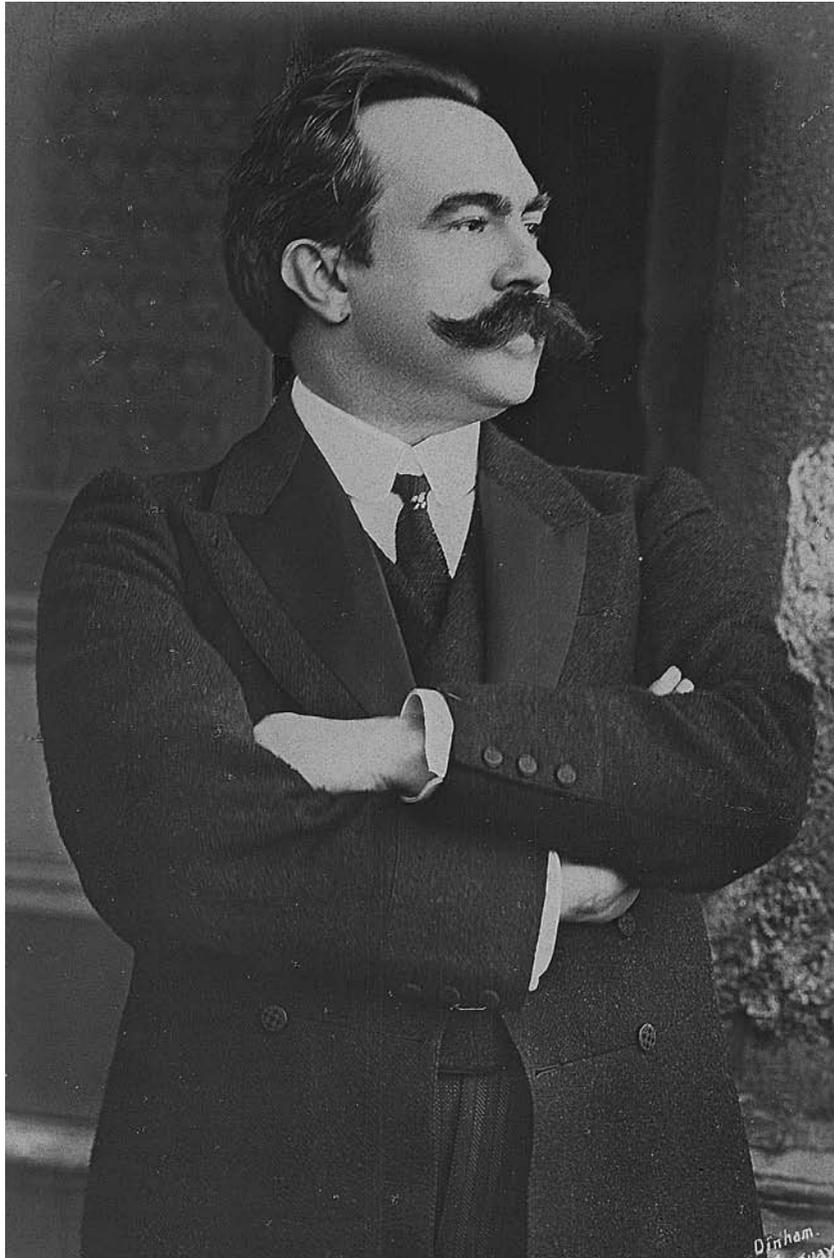
After spending a contented summer at his villa, Troldhaugen, Grieg began piano practice of the pieces he was to play at his recitals, with his mood changing from an early optimism to pessimism, his wife Nina becoming quite seriously ill – so ill that she was unable to accompany him from the outset on the trip to England as had been planned. Warmly welcomed by his London friend, host and publisher, George Augener, on 21 October, Grieg settled in at his Clapham home-from-home. His six-week programme was fully planned and all should have gone well, but he felt miserably lonely without Nina at his side. To cap it all he was soon felled by an acute attack of his old bronchitis. The doctor was summoned and Grieg took to his bed for a week, his tour dates in jeopardy. Nina, sufficiently recovered from her own illness and now alarmed to hear of the state of her husband's health, travelled to England to be at his side. Three days after what should have been his first concert date, Grieg finally left his sickbed, and on 13 November he and Nina went

to St Leonards on Sea to spend four days convalescing there. Finally, the composer started on his re-arranged tour in Liverpool on 20 November, sixteen days after what had been scheduled as his opening conducting engagement in London.



Grieg notes the revised dates and venues of his tour on the cover of the Programme and Book of Words (coll. Grieg Archives)

In Liverpool the recital programme was as had been planned for a further six appearances to come, in Manchester, Birmingham, Edinburgh, Cheltenham, Brighton and London. He was joined



Johannes Wolff (coll. L. Carley)

for these performances by the fine Dutch violinist Johannes Wolff and by the rather less distinguished soprano Medora Henson. And as expected, crowds thronged to the concert halls where he appeared. In Manchester he and Nina were happily reunited with Adolph and Anna Brodsky, with whom they would spend another couple of days back in Manchester at the end of their tour.

After Birmingham and Edinburgh came Cheltenham, but another engagement was slipped into the programme just before Cheltenham, with Grieg and Wolff appearing 'by Royal command' at Windsor Castle on Monday, 6 December. Nina Grieg also featured on the programme for Queen Victoria, singing five of her husband's songs. Grieg was delighted with the Queen's response to the recital, finding her 'sweet', 'full of enthusiasm' and 'one who is interested and interesting to talk with'. After which it was back to Clapham. Everything concerning the Queen, he wrote shortly afterwards, was 'natural and genuine'. Meanwhile, on the 8th, the day when the Griegs he left for Cheltenham, Grieg wrote to a friend: 'I rest completely between concerts. Otherwise I wouldn't be able to keep going'.

So it was that on 9 December 1897, Grieg gave his next concert in an elegant spa town in Gloucestershire. Visitors had been attracted to Cheltenham ever since the discovery of the first of its mineral springs there in 1716, but it was as a result of the visit of King George III in 1778 that its waters became more widely celebrated and that Cheltenham took on the mantle of one of the most fashionable resorts in England. In 1860, a major gazetteer had described Cheltenham concisely (giving its population then as 31,411).

The TOWN, which consists principally of one fine street of about 1½ m. in length, with some new and elegant streets branching off, is situate in an extensive and fertile valley open to the S. and W., but sheltered on all other sides by the Cotswold hills. The streets are well paved and lighted with gas; and numerous squares adorned with trees and shrubs, add a pleasing feature to the whole. The vicinity presents much beautiful scenery, and is thickly studded with elegant villas. The principal public edifices of the town are the churches,

chapels, pump-room, baths, the theatre, assembly-rooms, the artists' repository, the museum &c. The principal places of resort – the libraries, which are numerous, there being one at each of the spas, besides several others in the town; literary saloon, and the different beautiful avenues and walks around the town ... It has no trade excepting a little malting business, its sole dependence being on its visitors.

(*The Imperial Gazetteer, a General Dictionary of Geography, Physical, Political, Statistical, and Descriptive*, ed. W. G. Blackie, Ph.D. Blackie and Son, Glasgow, Edinburgh and London, 1860)

By the time Grieg arrived in the town, its population would have virtually doubled, but this description as given still largely held true. If the composer had been able to see newspapers advertising his coming he would have read:

The musical event of the month will be the visit of Edvard Grieg, which takes place on Thursday next. The great Norwegian artiste will have the instrumental assistance of the eminent violinist, M. Johannes Wolff, while vocal selections are to be given by Madame Medora Henson. All the tickets for this recital have been sold. It is requested that the audience will be seated before a quarter to three o'clock.

(*The Cheltenham Looker-On*, Saturday 4 December 1897)

THE GRIEG CONCERT,
Assembly Rooms,
NEXT THURSDAY AFTERNOON,
At Three o'clock.

NOTICE!—All Tickets are Sold, and Ticket Holders are respectfully requested to be in their places before a Quarter to Three o'clock.

Concert Direction, DALE, FORTY & Co. The Promenade.

Above: Advertisement for *The Grieg Concert*
Opposite page: *The Plough Hotel* (coll. L Carley)

The Cheltenham Examiner carried in its edition of 8 December an advertisement which told its readers 'NOTICE! – All Tickets Sold', at the same time as it ran an item giving details of time and place:

The Grieg Concert. The attendance at the Grieg concert at the Assembly Rooms to-morrow (Thursday) promises to be a "record" one. Messrs. Dale, Forty, and Co. announce that "all tickets are sold," and request ticket-holders to be in their places before a quarter to three o'clock.

On Wednesday 8 December from their Clapham base – the home of George Augener – the Griegs took a cab to Paddington. Always meticulous in chronicling his expenses, Grieg notes that he paid a cab fare of five shillings, and then two pounds for two second-class return tickets to Cheltenham. The fact that no entry in his expenses book is to be found for transport once in Cheltenham would indicate that he and Nina must have been met at the station, probably by the local concert agent, and accompanied to the Plough Hotel in the town's High Street, where they were to stay overnight.



The Plough was the staging hotel from which horse-drawn coaches daily left for all points, including London. A notable Cheltenham landmark at the time, it was demolished in the despoiling 1960s to make way for a shopping arcade.



Commemorative plaque (photo: L Carley)

After lunch on the 9th the Griegs walked to the Assembly Rooms, just a few doors away from their hotel. Here for many years had been the focal point of the town's social life, where elegant balls were held and where celebrated musicians performed. In 1831 Paganini had been the attraction, in 1838 Johann Strauss and his orchestra, in 1840 Liszt, in 1856 and 1862 Jenny Lind, and in 1893 and 1895 Paderewski. The Assembly Rooms had furthermore hosted readings by Dickens in 1862, 1866, 1867 and 1869, and lectures by Thackeray in 1857, Oscar Wilde (on aestheticism) in 1884, and Jerome K Jerome of *Three Men in a Boat* fame (on humour) in 1894. The premises had history, but history was to come to an end on 16 May 1900 when a final concert was given in the Assembly Rooms by the New Philharmonic Society, following which the building was demolished, making way for the prosaic bulk of a bank.

Cheltenham's journals allocated space for reviews of Grieg's visit and his concert. The first appeared on Saturday, 11 December, in *The Cheltenham Looker-On: A Note-Book of the Sayings and Doings of Social, Political, and Fashionable Life*:

Public Entertainments

There are but few persons amateur or professional, considering themselves musical, who have not at some time during the last few years enjoyed the individuality and charm of Edvard



An early depiction of the Assembly Rooms (coll. L Carley)

Grieg's music. The associations with the name of the famous Norwegian composer are of such a pleasurable kind that it was no matter for surprise that the Assembly Rooms on Thursday was crowded by his admirers, who had come from far and near to do him honour. Grieg is a pianist, but not of the sensational type; his playing is clear and very dainty in style, while his phrasing is admirable. For various reasons the programme consisted entirely of his own compositions. Such a scheme has its disadvantages, which are, however, compensated by the rare opportunity of getting at the real intentions of the composer in regard to the works performed. With the exception of the "Suite" in the Olden Style, the whole of the music reflected the nationality of Grieg, and it is well to remember that he is one of the most intensely national of composers. The "Suite" is charming and quaint. The Sonata for Violin and Piano is a much more characteristic work, the Finale especially so; the whole of this work would gain much by repetition. An "Intermezzo" and "Alla Minuetto" [sic] are very taking pieces, which gave much satisfaction; these are written for the same instruments, M. Johannes Wolff playing the violin part with a keen

PROGRAMME.

SONATA for Violin and Piano in C minor, Op. 45—
Allegro Appassionata. Romanza. Finale.

JOHANNES WOLFF & EDVARD GRIEG.

SONGS—(a) "Outward Bound" }
(b) "The Princess" } Album (Vol. 1).
(c) "Thy Warning is Good" }

MADAME MEDORA HENSON.

SUITE for Pianoforte, in the old style, Op. 40 (from Holberg's time).
Præludium. Sarabande. Gavotte. Air. Rigaudon.

(Ludwig Holberg (1684-1754) was the creator of recent
Danish-Norwegian Literature.)

EDVARD GRIEG.

SONGS—(a) "The First Meeting" }
(b) "Wood-wanderings" } Album (Vol. 2).
(c) "I Love Thee" }

MADAME MEDORA HENSON.

SOLI for Violin and Pianoforte—(a) Intermezzo from Op. 56.
(b) Alla Menuetto from Op. 8.

JOHANNES WOLFF & EDVARD GRIEG.

SONGS—(a) "The Nightingale" }
(b) "The Way of the World" } Op. 48.
(c) "A Dream" }

MADAME MEDORA HENSON.

SOLI PIANOFORTE, from "Popular Life in Norway," Op. 17—
(a) "In the Mountains"
(b) "Bridal Procession Passing by"

EDVARD GRIEG.

BECHSTEIN CONCERT GRAND PIANOFORTE.

appreciation of their charm. Three groups of songs were sung by Madame Medora Henson, the third set, "The Nightingale," "The Way of the World" and "A Dream," being admirably sung; of the others "Wood Wanderings" proved the most acceptable. There is, however, in each of the songs many points to admire. The composer's accompaniments were truly delightful, so artistically were they rendered. The striking piano solo, "In the Mountain," and the quaintly picturesque "Bridal Procession passing by" were the last items in an interesting programme. Edvard Grieg naturally enough was very warmly received.

A second journal reviewing the concert at greater length was *The Cheltenham Examiner*, on Wednesday, 15 December:

The Grieg Recital

That England does much to atone for its lack of musical originality by the hospitality and appreciation it extends to foreign masters of the art, has seldom been more strikingly shown than in the reception it is giving to the Norwegian composer, Edvard Grieg. Following upon the academic honour which Cambridge University conferred on him in March last [in fact in May, 1894. ed.], the tour he is now making to the principal centres in this country affords remarkable evidence of the hold which his works have obtained upon music lovers everywhere. The popularity he enjoys may be described as a vogue, a fashion; but it is more than that. Fashions come and go. It is impossible to doubt that, though under the pressure of modern commercialism Grieg has written much which will scarcely interest succeeding generations, he has enriched the world with a body of delightful work, stamped with the hall-mark of a distinctive genius, and so blending the elements of scholarship and spontaneity as to command the enduring favour of the growing public possessed of musical cultivation and artistic sympathies. Those who trace the broad current of Art are aware how largely of late years the stream has been flowing from the North, that region which we associate with truth and tenderness, but also it must be confessed, from the literary standpoint, with a severity alien to the English spirit. From this severity the music of Grieg is free, characterised as it is by a graceful fancy and delicacy such as seems peculiarly suited to the atmosphere of the drawing room. Of its attractiveness in the concert hall, when combined with the personal interest attached to the presence and performance of the composer

himself, last Thursday's recital at the Assembly Rooms was a proof. On the day previously Messrs, Dale, Forty and Co. were in the happy and unusual position of being able to advertise through our columns that all the tickets had been sold; and if any margin of unreserved accommodation remained, the fact that the building was filled in every part, showed that it was taken advantage of.

Within the limits of a single Recital, it would, of course, be impossible to convey any due sense of the variety and extent of Grieg's compositions. The programme, however, embodied a judicious selection, some of the items of which had the charm of familiarity, while others were probably less known. With Herr Johannes Wolff, Madame Medora Henson, and the composer himself as interpreters, the music could not have been rendered with greater charm. In listening to the two pianoforte pieces, it must have been felt that Grieg was a perfect executant of his own works – the playing crisp and light, and entirely devoid of affectation. The first of these soli, a suite in the Old Style (Holberg's time, 1684—1754), while avowedly imitative, was not without characteristic colour; but it was in the delightful tone-pictures from "Popular Life in Norway" (Op.17), "In the Mountains," and "Bridal Procession passing by," that the individuality and dainty freshness of Grieg's piano writing were to be recognised. Of richer work, the opening number, Sonata for Violin and Piano in C minor (Op.45), was a fine example, finely played by Grieg and Herr Wolff; and hardly less interesting were the subsequent dual performances of the Intermezzo from Op.56, and of Alla Menuetto (Op. 8), the latter item being repeated in response to the evident wish of the audience. Madame Medora Henson's contribution to the concert was a large one, embracing nine songs, very tastefully rendered, and well chosen to display the Norwegian musician's versatility in the setting of lyrics.

Following the concert, the Griegs were conveyed to Cheltenham's main station, and in the evening were back home in Clapham. Grieg again recorded his expenditure for the day: hotel expenses had come to £1.11.0, with two shillings in tips being further dispensed; a 'basket', as recorded in his pocket-book, presumably represented a hamper of food for the journey, costing our diligent annotator a further three

shillings; and finally there was recorded a five shilling cab fare from Paddington to Clapham Common.

- Cab, Paddington	-	5	6
- Porter		2	6
- 22 Cheltenham Rd.	11	2	
- Hotel Royal, Cheltenham	-	1	11
- Drink & Beer		2	
- Basket		3	
- Cab		5	

Grieg notes his Cheltenham expenses (coll. Grieg Archives)

Grieg left little comment specifically on his Cheltenham concert – just a note in a letter he wrote to Max Abraham on 10 December: 'Yesterday in Cheltenham packed to the rafters, but only ladies. (More than 40 autographs!)' It was Grieg's constant complaint that his concerts were in large part attended by women and girls who had been brought up to play his shorter piano pieces, pieces that represented a learning tool evidently much favoured by piano teachers in England at the time. Meanwhile the end of the tour (a London concert on 15 December) was in sight and a palpable feeling of relief is discernible in Grieg's letter to Julius Röntgen, sent from Clapham the day after the Cheltenham concert: 'Having come this far, thank God, I'm gradually feeling better. Got through 7 concerts, 3 to go'.

Edvard Grieg and Peter Warlock:

Fra Holbergs tid (Holberg Suite) and *Capriol*

Brian Collins

There are some immediate and obvious similarities between these two works: both are suites of dances, both have as their essence references to a bygone era and both exist in a number of formats – for piano (duet in Warlock's case), string- and full-orchestra. Both have become popular pieces in the regular repertoire, especially in their versions for strings, and both might be said to be iconic in that they can represent their respective composers in the public consciousness.

However there is another connection between them which, though significant, is less readily perceived. That, of course, is the figure of Frederick Delius. Grieg not only encouraged and supported his compositional endeavours but, directly or indirectly, helped to shape his early style, especially in the matter of harmony. To understand Delius one has to be aware of Grieg, particularly so in the former's landscape pieces – *On hearing the first cuckoo in spring*, *North Country sketches*, *Summer night on the river* etc. In turn, Delius would inspire Philip Heseltine the schoolboy, not yet Peter Warlock the composer of, inter alia, *The full heart*, *An old song* and the *Serenade* for string orchestra, all demonstrating their compositional indebtedness to a greater or lesser extent.

Before examining the musical detail it is appropriate to pursue these relationships further. It is not unreasonable to think of Delius as a father-figure to the young Philip, a substitute for the parent he lost when only two years old, someone who could be an example to follow not just as a composer but in a more spiritual sense too. Delius's initial gratitude for his young admirer's enthusiasm turned into a lifelong friendship,

sometimes conducted in person but mostly through an extensive and revealing correspondence. Widen this context and Philip becomes the son he would never physically have while, in time, Warlock's music would present Delian devices a generation on.

Delius was a young man (rather than a schoolboy) when Grieg's music made its impact on him. He was not yet 20 when he made his first visit to Scandinavia and was in his mid-twenties by the time he met Grieg, only a little while after the latter had written *Fra Holbergs tid*. His musical outlook was, therefore, already formed, however incompletely, and so Grieg becomes more of a catalytic figure than the powerfully influential one that Delius would be to the young Heseltine. That is not to deny Grieg as a factor in Delius's complex cosmopolitanism – what we are now obliged to call 'multiculturalism' as if it were something new.

The two pieces we have here are separated by some forty years. Despite their leanings upon antiquity, though, each is a piece of its own time. Thus the bright cabaletta of Grieg's *Praeludium*, alongside its cantilena melody, give it an immediate context. Compare this with the uncompromising formality of Warlock's *Basse-danse*, however forcefully sincere. Grieg spontaneously celebrates his subject and, incidentally, his cultural identity; Warlock pushes the listener into a more intellectual environment, one that identifies his place as an authority on early music. Both works are, then, autobiographical albeit with different emphases.

Grieg, therefore, designates his first movement a prelude; Warlock doesn't but he writes one anyway as it instantly creates a backdrop against which the remaining dances can take place. There are parallels to be drawn between the respective second movements too: in both cases the energies of the first are subdued in the second. Warlock's *Pavane*, then, is a love-song to a 'beautiful woman who holds my life captive in your eyes'; Grieg's *Sarabande* is of the refined and staid Baroque sort (rather than its wilder, South American predecessor). Indeed, the titles of Grieg's movements are – and would have been – familiar to those acquainted with Baroque suites by Bach, Handel,

Couperin etc. Grieg, after all, was of the age motivated by the mid-century Bach-revivals of Mendelssohn, Sterndale Bennett and others. In an era when contemporary music was accorded greater credibility than is now the case, Bach was made respectable.

The names of Warlock's pieces, on the other hand, would have been more esoteric. What we now refer to as the early-music revival was in its infancy during his lifetime and he was one of its prime movers. It was looked on with some suspicion by the musical powers-that-be and, were it not for Warlock's enthusiasm (demonstrated by the enormous amount of work he did researching and transcribing) it would be tempting to consider his stance as one consciously set against an establishment for which he had little respect.

There are similarities of approach in the remaining movements of both suites. Not surprisingly, both composers capitalise on the contrasts of metre, tempo and texture which their chosen formats and styles demand. Grieg's *Gavotte* is lighter and more playful, perhaps, than in earlier manifestations and his pairing it with the folksy *Musette* allows him to exploit such contrasts to the full. Warlock keeps his *Tordion* and *Bransles* separate but he feels able to make changes to his tempo, even within a movement. (Grieg will do the same, as we shall see.)

The two composers' penultimate movements emphasise the Delian connection, though, more strongly than these words can. Grieg's *Air* is just the sort of piece to have inspired Delius with its clear lines (and only the most delicate of decorations) and carefully chromatic harmonies. So, if the *Air* is proto-Delian, Warlock's *Pieds-en-l'air* is unequivocally the result of his musical encounters with the older man. He even alters what would have been the tempo of the original, slowing it considerably to allow for the sort of chords he wishes to use. If the *Air* is an act of homage to Bach and, therefore, to 'Holberg's time', Warlock/Heseltine pays his respects more overtly to his master and mentor.

And, even in their final movements, there are particular points of contact, and not just the percussive nature of

the stamping (in Grieg's *Rigaudon*) and the sword-thrusts (in Warlock's *Mattachins*). Both dances have folk-origins although the rigaudon as a structure was considerably gentrified so as to be acceptable to polite society. The origins of the mattachins are still to be fully investigated but there is enough known to be able to say that it had its beginnings outside courtly circles.

What the two composers do with their material, while different, has a similar intent. Grieg personalises his piece with a more wistful middle section, a change of tempo and, thereby, mood that precedes the inevitable da capo, providing in the process a different perspective to the initial material. Warlock's clashing dissonances demonstrate his modernist tendencies – a reference to Bartók, perhaps – by also adding new, contrasting information to that which he had from *Orchesography*.

Grieg's suite, then, proclaims its romantic environment. It celebrates nationality but is not glaringly nationalistic – its sentiments are subtle rather than ideological – and its vocabulary is a delicious conceit rather than an overt manifesto. Grieg's Norwegian-ness, however deeply felt, rejoices in self-assuredness; there is not the urgency of other Scandinavians, Sibelius, for example. It would be easy to draw parallels with the nobility of British – dare I say English – composers of the same generation who exhibited similarly relaxed characteristics. Warlock's era was different: most of his musical activity occurred after the First World War. Matters of national identity had been subject to questioning and the process had started in the decades before the onset of the Great War itself. The way that the past is treated is similarly defined by the eras in which they were written. Grieg's lyricism demonstrates an artistic self-assuredness that music from Warlock's time would find difficult to achieve. I stated earlier that Grieg here proclaims no overtly nationalistic manifesto (beyond recognising a fellow countryman), even if musicologists tend to classify him as a 'nationalist'. Warlock earnestly manufactures a musical language that depends on antique traditions fused with current devices.

More than a publisher

Irene Lawford-Hinrichsen



Dr Max Abraham

Grieg's publisher, Dr Max Abraham, owner of C.F. Peters, Leipzig, was not merely his publisher but also his friend and adviser; more than that, Grieg would always refer to him as his 'adoptive father'. The relationship lasted for almost forty years. After Dr Abraham's death in 1900, it continued in the same spirit for a further seven years until Grieg's death in 1907, with his nephew and heir, my grandfather Geheimrat Henri Hinrichsen. Grieg wrote more than 400 letters to his publishers – his friends – during those years and was a frequent guest of both, in their home in the Talstrasse.

Grieg would consult Dr Abraham or Henri Hinrichsen not only about the publication of his music but also about his concerts, his contacts, his finances and many other things. And they would compare notes about their health and respective treatments for lung complaints. An indication of the advisory relationship, as well as of Grieg's hectic schedule, is illustrated in this exchange of letters of 1888, which I have translated from the original German.

*From Grieg to Abraham:
Bergen 18th October 1888*

Dear Doctor,
Recently I received an invitation through Tchaikovsky, from the Royal Music

Society in Moscow, to play and conduct there this winter. I turned it down on this occasion, but promised I would go next winter, if at all possible. I would be grateful if you would inform Mr Rather¹ about this for St Petersburg. (Incidentally, the Russians pay even better than the English, because they offered me 1200 Marks from Moscow.)

With regard to Berlin, I accept with pleasure for the 21st January, and am most grateful for your discussion on my behalf with Mr Wolff². I will be writing today to Mr W. as follows: "I am happy to learn from Dr M. Abraham about your agreement with him with regard to my conducting my Concert Overture *In the Autumn*, in a Bülow³ concert, which I will have the honour of doing on the 7th or 21st January. In order for me to make my travel arrangements as soon as possible, it would be better for me if we could settle on the 21st January, as it will be difficult for me to arrive in Germany by the 7th."⁴

I hope you will accept my coda! In order to be able to perform for Mr Kogel⁵ as well, would it be all right if I were to conduct the *Suite*⁶ and the *Elegiac Melodies*? But it would have to be after the Bülow concerts, because I have an invitation from Liverpool for the beginning of February, to conduct my *Overture*. Would you please be so kind as to write to Mr Kogel about this?

At the end of February, beginning of March I am committed to three Monday Popular Concerts; on the 23rd of March I must conduct the *Suite* Op. 46 at the Philharmonic Society. It would then be wonderful if my wife and I could accept your kind invitation to Leipzig in the spring. In the meantime, I must remain at home and work.

I am delighted to hear that you are at last feeling better. We are more-or-less all right, I am thankful that the peaceful country atmosphere does wonders.

With warmest wishes, yours,
Edvard Grieg

From Dr Abraham to Grieg: Leipzig 30th October 1888

Dear Mr Grieg,
Please let me know as soon as you hear from Wolff. Then I will contact Kogel, for whom you can of course conduct your *Elegiac Melodies* and the [Peer Gynt] *Suite* after the Bülow concert. The latter will be performed in the Gewandhaus tomorrow. What a pity that you are not here to conduct it yourself,

because Reinecke ⁷ will probably again not leave any pauses between the movements.

Scholz ⁸ writes that he played your *Cello Sonata* to great acclaim in Dresden, however, I would only publish an arrangement of your *Violin Sonata Op. 45* for 'cello, if you really wanted it. Incidentally, the popularity of the *Op. 45* is continuous; however, rarely has a new work published in the Peters Edition enjoyed the success of your *Op. 47*.

With warmest wishes, yours,
Max Abraham

Notes:

¹ *Mr. Rather was a concert agent.*

² *Hermann Wolff (1845-1902). Berlin conductor, writer on music and concert agent.*

³ *Hans von Bülow (1830-94). German piano virtuoso and conductor. Pupil of Franz Liszt, whose daughter Cosima he married, who divorced him to marry Richard Wagner. Director of the Meiningen Court Orchestra (1880-85), subsequently director of the Berlin Philharmonic Orchestra.*

⁴ *Grieg conducted Op. 11 and Op. 46 on 21. January 1889 and the A-minor Concerto Op. 16 on 29. January, with the Norwegian pianist Erika Lie Nissen as soloist.*

⁵ *Gustav Friedrich Kogel ((1849-1921). Conductor of the Berlin Philharmonic Orchestra (1887-91).*

⁶ *The first Peer Gynt Suite Op. 46.*

⁷ *Carl Reinecke (1824-1910). German conductor, composer and music pedagogue; Grieg's composition teacher at the Leipzig Conservatory of Music.*

⁸ *Hermann Scholtz (1845-1918). Dresden pianist and composer, who would have made a piano arrangement of Grieg's Violin Sonata.*

A Friendship Developing

The Brodskys before their visit to Trolldhaugen

Lionel Carley

Anna Skadovsky (sometimes Schadowski or Schadowsky) was born in Russia and came from a landed family. The young Russian musician Adolph (Adolf) Brodsky was a family friend, and she would ultimately marry him. There were to be many travels together, Adolph becoming a gifted solo violinist much in demand throughout Europe.

The Brodskys first came to London in the spring of 1882, Adolph hoping at the time to procure an engagement at one of the Richter concerts, at which he would actually play, both in 1882 and 1883. The Tchaikovsky Concerto, which he introduced to the world, proved to be his passport to London audiences, and he would play many times in the capital in the future. 'We liked London very much', wrote Anna in her *Recollections*, 'and left after two months with a strong desire to return again to that unique city'. Before long, Brodsky was offered a professorship at the Leipzig Conservatory, and the pair settled down in the town, which, although not particularly impressing them, was a hive of musical activity attracting many of the finest musicians from across Europe and America. Brodsky was determined to form a quartet, and towards the end of the first winter in Leipzig the Brodsky Quartet made its début in the old Gewandhaus Hall. Brahms came, and between quartets by Haydn and Beethoven, he was joined by Brodsky in a performance of his *Violin Sonata in G Major*.

The Brodskys' circle of acquaintance widened rapidly and to the friendship of Tchaikovsky and Brahms were added Hans von Bülow, Edvard and Nina Grieg, Christian Sinding and Ferruccio Busoni, among others. The winter of 1887

proved to be particularly memorable, with Tchaikovsky arriving in Leipzig on Christmas Eve and spending some time with the Brodskys. On New Year's Eve both Tchaikovsky and Brahms arrived at the Brodskys' home to celebrate the holiday. With both visitors seemingly incompatible in both temperament and humour, the situation might have become difficult,

but at that moment the door was flung open, and in came our dear friends – Grieg and his wife, bringing, as they always did, a kind of sunshine with them. They knew Brahms, but had never met Tchaikovsky before. The latter loved Grieg's music, and was instantly attracted by these two charming people, full as they were of liveliness, enthusiasm and unconventionality, and yet with a simplicity about them that made everyone feel at home. Tchaikovsky with his sensitive nervous nature understood them at once.

Dinner followed, and Nina found herself seated between Brahms and Tchaikovsky. She soon started from her seat: "I cannot sit between these two. It makes me feel so nervous." "But *I* have the courage", exclaimed her husband, and the three composers promptly found themselves together 'all in good spirits'. Anna would remember the evening 'as more like a children's party than a gathering of great composers', later writing of how 'during Tchaikovsky's frequent visits to Leipzig we saw him in every possible mood, in all his ups and downs, and always loved him more as we knew him better.'

He was fond of meeting the Griegs at our house and, knowing this, we arranged it as often as possible. The dinners were usually followed by music. Madame Grieg would sing her husband's beautiful songs and he himself would accompany her at the piano. She always put great enthusiasm in her singing and stirred us deeply. It was a treat to hear her, and Tchaikovsky never failed to express his delight.

The composers soon became intimate friends and, as a token of his great esteem, Tchaikovsky dedicated to Grieg his Overture to Hamlet, a tribute which the latter highly esteemed.

Having been a student of the Leipzig Conservatoire, Grieg was very fond of the place and was in the habit of visit-

ing it every winter. Once he came to us with a manuscript: it was his Violin-Piano Sonata No. 3; he told us he was not quite pleased with it but would like to try it with Brodsky.

To enter with heart and soul into a new composition, to throw his whole energy into it, and then to introduce it to the public – all this was a special pleasure to Brodsky, he felt it like a vocation. He liked Grieg's Sonata from the first, and seized on the opportunity thus offered with great enthusiasm. This enthusiasm soon affected Grieg, and, after carefully studying it together, they gave a magnificent rendering in one of the Quartette Concerts in Leipzig, 1890, Grieg taking the piano part. He confessed to us afterwards that he had nearly destroyed the Sonata, he liked it so little at first.

Leipzig's social life, however, held little attraction for the Brodskys. It was a remarkably class-conscious society in their eyes, and the interminable dinners given by members of the wealthy classes were particularly trying, as were the Kaffee Gesellschaften – meetings of the town's grander ladies which sometimes Anna found herself obliged to attend. 'In Leipzig I had the feeling as if I were in a small town where everybody was interested in other people's business', she wrote, echoing a pithy letter Christian Sinding sent to Delius in 1891 on the subject of another German city.

Berlin seems to me smaller and more petty than I had imagined. In spite of its million inhabitants, it really does not make much more of an impression than, say, Leipzig. Gossip flourishes there in the greatest profusion. If somebody farts in the street the whole town knows it at once.

Sinding was another Norwegian who was befriended and helped in many ways by Adolph and Anna Brodsky. The ties with Norwegian musicians were close indeed, something acknowledged in 1891 by the Norwegian Parliament, when the Order of St Olaf was conferred upon Adolph.

After Leipzig, there followed a stay of some three years in America, following which the Brodskys returned to Germany and settled in Berlin. Then a letter addressed to Adolph arrived from England.

It was from Sir Charles Hallé and began with the following words: "I do not know if you have heard of me, but I know you very well by name and had the pleasure of hearing you play Brahms' Concerto in London in 1883." The letter was a delightful one and revealed its writer to be a man of high culture and great tact, a man with whom it would probably be a pleasure to deal. He offered Brodsky the post of first teacher in the Royal Manchester College of Music and leader of his orchestra. Before A. B. had time to give a definite reply, a second letter arrived from Sir Charles, and then a third. A. B. was so pleased with them, that he felt more and more inclined to go to Manchester.

Anna was less impressed. 'In my imagination it figured as a large smoky place where cotton was very cheap, and where people could not possibly care for music or have any idea what serious music meant.' At last she agreed, on the understanding that they would try living in Manchester for just a year to see if they would like the life there.

Anna Brodsky's reminiscences close at this point, one year of the Manchester experiment being then followed by a succession of years – 'years of most interesting and gratifying work for A. B., which have made us love the old smoky city'.

There are many excellent people all over the world, but to find, as in Manchester, so many attractive and kind and good, residing in one and the same place, was a unique experience for us. Our Manchester friends have helped to strengthen my belief in the essential goodness of humanity, and for that alone I shall always feel deeply indebted to them.

Still to come for Edvard and Nina Grieg were reunions with the Brodskys in Manchester and London, and finally the longed-for visit of the Brodskys to Bergen, a visit so warmly and engagingly described by Anna in her memoir for the *Manchester Guardian*.

Grieg's death in 1907 was not an end in itself where Adolph and Anna Brodsky were concerned. Adolph travelled to Grieg's funeral in Bergen, playing the violin in a scratch orchestra and laying wreaths from the Brodsky Quartet and the Concertgebouw Orchestra. He himself subsequently wrote a poignant account

of the event for the *Manchester Guardian*. He and Anna stayed very much in touch with Nina who, with her sister Tonny, would make several more visits to Manchester, where Brodsky's home in the semi-rural suburb of Bowdon offered them calm and repose together with Anna and Adolph, 'these two wonderful people'. Brodsky's death in 1929 virtually severed the links, age and infirmity creeping up on Nina, who died in 1935.

Note

(1) Brodsky's two pupils who accompanied their teacher to Bergen in August 1906 were to find later fame as violinists. Anton ('Toni' or 'Tony') Maaskoff, born in New York in 1893, came to England to study under Brodsky at the Manchester College of Music. He made his debut in Manchester at the Hallé Concerts. He later settled back in the United States, making tours both there and in South America and again in the UK. Meanwhile, Alfred ('Alfy') Barker would become a busy soloist. He was for a time a member of the Brodsky Quartet, leader of the Hallé Orchestra and leader of the BBC Theatre Orchestra.

(2) Anna Skadovsky Brodsky's book, *Recollections of a Russian Home: A Musician's Experiences (from which her words are above quoted)* was first published in 1904 in Manchester and London by Sherratt & Hughes and is currently available in the form of a Bibliolife reprint (www.bibliolife.com). A second (and much rarer) edition, which additionally included her account of the trip to Bergen, was published in 1914.



Photograph of Bergen around the time of the Brodskys' visit in 1906, (originally hand-coloured) (coll. Library of Congress)

That mystery photograph

Robert Matthew-Walker

A little while ago we were approached by Dr Lionel Carley, President of the Delius Society and author of many books on Delius and Edvard Grieg, who is seeking help in identifying the man in the accompanying photograph. Dr Carley asks: 'Who might this man be who is pictured – but not named – in Grieg's photograph album? Many of Grieg's friends, musical and otherwise, figure in the album. Some are identified and some are not, and our subject is unfortunately none of the latter. Preliminary enquiries have yielded no result.'

We handed the photograph to an ex-Detective Inspector of the Metropolitan Police, who has experience in tracking down people from minimal information, and he reported as follows. Clearly, he says, we start from the assumption that the person is English – or, at the very least, British, owing to what the curators of the Grieg Museum know already, and from the location of the photographic studios where the picture was taken, although we ought not to lose sight of the fact that the Vandyk Studios were well-known as portrait photographers of foreign dignitaries. In any event, we incline to the assumption that the photograph was given to Grieg during one of his visits to London.

Starting from that premise, the photograph would have been taken before 1906 – Grieg's last visit, but whereabouts in his photo album does it come? Its place in the album would indicate at which period in Grieg's life it was placed there, either during or following one of Grieg's British visits. One might guess that the person was important to Grieg because he didn't identify him – he knew full well who he was, and needed no

subsequent prompting as to his identity. This could suggest that it was given to Grieg during the last days of his final London visit, in that he didn't bother to identify the young man, leaving that until he got home, and never got round to sorting his photo album. It may even have been given to Grieg in the unspoken knowledge that this was the last time they would see one another.

Equally, it is clear that the man in the photograph is in his early 30s – no more than 35 – so it is more than likely that he would have been born between 1860–70. His clothing reflects the fashion in young men at the turn of the century – no high-starched collar – so we assume a date for the photograph of no earlier than 1890 – at the earliest – much more likely 1895–1905 – and his fine spectacles (surely not pince-nez?) indicate a well-bred and rather well-off (but not ostentatiously so) young man. We assume, as this is a 'personal' photograph (not signed) that the young man was not married, otherwise Grieg would have known the young man's wife also and the photograph would have included her. Even if it had been given to Grieg during one of his last visits to London, the photograph may well have been taken some years earlier (in those days, one did not have oneself photographed on a regular basis).

The Vandyk studios were well-known, but their premises in London, just off Queens Gate, might provide a further clue. There were a number of famous photographers in London at that time, so we assume that the sitter might well go to the nearest one which was relatively easy for him to travel to. We also must assume, because of his relative youth, that he was not the first member of his family to have sat for this photographer, for it is more than likely that he would have gone to a photographer recommended to him (his undoubted air of confidence indicates that he is at ease in his social position; there is nothing 'nouveau riche' about his expression), and most probably by his family. Are there any other 'Vandyk' photographs in Grieg's album which are signed or otherwise identified? Did Grieg himself ever have his photograph taken by Vandyk?

We know – thanks to Lionel Carley’s book (*Edward Grieg in England*, published by Boydell & Brewer, 2006) – that when in London Grieg always stayed at the publisher George Augener’s home at Clapham Common – there is now a blue English Heritage plaque on the house commemorating Grieg’s frequent stays there, thanks to Dr Carley’s efforts. It is very easy to travel to Gloucester Road from Clapham Common, no longer than 45—50 minutes, even in the 1890s. Did George Augener have a son, born between 1860—1870, who was still living at home during Grieg’s visits?

After the above was sent to Dr Carley, he responded by confirming that George Augener had a son William, born in the mid-1950s.

Continuing the ex-Detective Inspector’s report, he suggests another quite different line of enquiry. The young gentleman in the photograph has a certain ‘air’ and resemblance about him, suggesting minor royalty – for he bears more than a passing resemblance to the later first cousins George V, Nicholas II and Wilhelm II – could he possibly be a descendant of Victoria, with republican leanings (usually, such luminaries would be identified in a photograph with some symbol of their eminence)? Did Grieg know such a person in London: was he introduced to such a person, who might have given him a photograph – unsigned, for obvious reasons?

All of this information has been passed to the people in Bergen best placed to follow it up, and we await the results of their further investigations. In the meantime, can any reader please help in identifying this person, who was obviously of some significance to Grieg? We’ll keep you informed as the investigation develops.

With acknowledgements to Musical Opinion

Editor’s Postscript

Thanks to writer and scholar Anthony Boden we have the answer. After seeing *Musical Opinion’s* editorial, he got in touch with your editor to suggest that Edward Dannreuther could well be our man. Tony Boden’s books include a history of the Three



*Mystery solved!
The young
gentleman is:
Edward
Dannreuther*

Choirs Festival, works on Ivor Gurney and the Gloucestershire poet Will Harvey and – crucially – on the Parry family. He pointed me in the direction of Jeremy Dibble’s 1992 biography *C. Hubert H. Parry – His Life and Music*: in which a photograph (plate 20), clearly contemporary with that in Grieg’s album, shows Edward Dannreuther. It comes from the extensive pictorial collection, so long curated by Oliver Davies, of the Royal College of Music. Although not taken on the same occasion, the subject’s features are identical with that of the photograph in Grieg’s album. An internet search has revealed no other photograph of Dannreuther, so we can, I think, be excused for having failed initially to identify Grieg’s copy. Siren Steen, Head of the Grieg Archives, is delighted, and writes: ‘I am glad the mystery is solved and that *Musical Opinion* was involved in such a good way’.

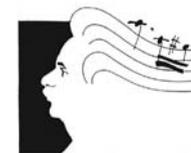
Edward Dannreuther was born in Strasbourg in 1844 and he and Grieg initially came together as students at the Leipzig Conservatory. On 26 March 1861 he inscribed a card containing a musical quotation to Grieg, probably as a farewell token before they left Leipzig: 'In remembrance of your/ sincere friend/ Edward Dannreuther'. This preceded four letters extant in the Grieg Archives written to Grieg between 1879 and 1888. Also in the Archives are three letters from Grieg to Dannreuther written between 1874 and 1888, the first of which chronicles Grieg's astonishment that Dannreuther has given the first British performance, in London, of his A minor Concerto. Finn Benestad notes, in his monumental edition of Grieg's correspondence, that a further letter from Grieg to Dannreuther is in the Oslo University Library (now the National Library of Norway).

Dannreuther moved to London at the age of 19 in 1863, developing a glittering career as a pianist. Within a decade he had married and moved into his home at 12 Orme Square, where from 1873 to 1894 he held a celebrated series of chamber concerts in which he would duly include Grieg's first and third violin sonatas, String Quartet and Cello Sonata. He died in Hastings in 1905.

Orme Square faces the north-west corner of Kensington Gardens, and Dannreuther would have been able to walk through the Gardens and down Palace Gate to find himself at the Gloucester Road studio of Vandyk photographers, just half a mile away from his home.

Recommended reading: Jeremy Dibble: 'Edward Dannreuther and the Orme Square Phenomenon', in *Music and British Culture, 1785—1914: Essays in Honour of Cyril Ehrlich*. Edited by Christina Bashford and Leanne Langley, Oxford University Press, 2000, pp.275—298.

Associations: How can we help?



Organisation

The Grieg Society of Great Britain, c/o The Royal Norwegian Embassy, 25 Belgrave Square, London SW1X 8QD, tel 01634 714434. Email beryl@berylfoster.com, www.griegsociety.co.uk

Events director Roy Baker answers our questions

Mission statement

To promote British interest in Grieg and other Norwegian composers and to pursue the cultural links between Britain and Norway. At the same time through various activities it aims to shed special light on aspects of the composer's artistic development and compositions. It offers a wide range of illustrated talks, exhibitions, workshops and master-classes, occasionally by visiting Norwegian musicians. It is keen to promote Grieg's music through concerts at a wide variety of venues, ranging from the Wigmore Hall in London to schools, colleges and other music societies throughout the country. It has developed a close relationship with the Royal Norwegian Embassy, which is keen to support its activities and allows the society to hold meetings at its address at Belgrave Square.

How many members?

Approximately 100

Brief history

The society was founded in October 1992 as an extension of the committee, comprising figures from the musical world with a

particular interest in Grieg and Norway, brought together by the Royal Norwegian Embassy to plan the events to celebrate the 150th anniversary of the composer's birth. The first patron was Sir Yehudi Menuhin, who was succeeded by Iona Brown OBE. The current patron is the cellist Raphael Wallfisch, who has already performed several times at concerts organised by the society. There is an international affiliation with other Grieg Societies, and a reciprocal membership scheme with other UK music societies. The British Society's chairman is Beryl Foster, who is also vice president of the umbrella organisation, the International Grieg Society (IGS), which is based in Bergen, Norway. The next IGS conference will be held in Copenhagen in 2011.

Services

The Grieg Journal is the voice of the society and is currently published three times a year. It is edited by Dr Lionel Carley and contains articles on Grieg's life and works by distinguished contributors, reprints of writings by Grieg's contemporaries and record and book reviews. It is sent free-of-charge to members. In addition, the society issues regular newsletters providing up-to-date information on activities organised by the society as well as concerts throughout the country. The highlight of the society's year is the annual Record of the Year Award, which is presented to an artist or group of musicians together with their recording company in recognition of their outstanding contribution to Grieg's music on disc. This event is held at the residence of the Norwegian Ambassador, who is also the honorary president of the society.

Staff structure

The Grieg Society has a chairman, Beryl Foster, a journal editor, events director, membership secretary and treasurer.

Membership cost

Annual membership costs £12.50, life membership £100. Joint annual membership costs £18 and, for students, £7.

With acknowledgements to Classical Music, 10 April 2010

Reciprocal Membership Scheme

Among the composer societies that have now signed up to the reciprocal membership scheme are the Arthur Bliss Society, the Ivor Gurney Society, the Sir Arthur Sullivan Society, the Peter Warlock Society, the Delius Society, the Grainger Society, the Elgar Society, the Friends of the Holst Birthplace Museum, the Finzi Friends, the Berlioz Society and the Havergal Brian Society.

Grieg Society members are reminded that they may join any of these member societies and will enjoy the benefit of a concessionary 50% reduction in the first year membership fee by contacting Roy Baker (email: bakerroy@blueyonder.co.uk), following which your details will then be passed on to the appropriate Treasurer/Membership Secretary.

Elgar Society

Elgar is well represented at this year's Three Choirs Festival, to be held in Gloucester from 7—15 August, with *The Kingdom*, Violin Concerto, *Sea Pictures* and *Cockaigne* among the larger works to be given. (Perhaps the highlight of the Festival is a performance of Vaughan Williams's *Tallis Fantasia*, 100 years after its first performance in this same venue.)

info.gloucester@3choirs.org

A further Elgar Society event to be held at the Autumn in Malvern Festival on **Sunday 20 October** at 14.30, is an illustrated lecture by Anthony Boden on *The Life and Music of Sir Hubert Parry – and his influence on Elgar*.

Finzi Friends

Finzi is among the composers celebrated at the Fourth Triennial English Song Weekend in Ludlow, held at the Ludlow Assembly Rooms from **Thursday 3 June to Sunday 6 June**.

www.finzifriends.org.uk

Ivor Gurney Society

Gurney is another composer featured prominently in August's Three Choirs Festival (see previous page).

www.ivorgurney.org.uk

Holst Birthplace Trust and Museum

AGM at 14.30 on **Monday 28 June** in Cheltenham (venue to be announced). Dr Steven Blake talks on *The day Holst was born: 21 September 1874, through the pages of the local press*.

www.holstmuseum.org.uk

Delius Society

AGM followed by Annual Lunch at 11.00 on **Sunday 27 June** at the Surbiton Golf Club, Chessington, Surrey. Robert Threlfall and Lionel Carley will then discuss Delius's Cello Concerto, written at the request of Beatrice Harrison and largely composed at 'The Waffrons', former home of the Harrison family. The day concludes with a visit to and tea at the nearby 'Waffrons'.

September (date to be announced) Concert with Raphael Wallfisch.

Jerry Rowe discusses the life and works of the artist Ida Gerhardi at 19.15 on **Wednesday 13 October** at the New Cavendish Club, London W1H 8BS.

Pianist Alan Rowlands, who studied with John Ireland, will discuss Delius's music with the aid of a keyboard. 19.15 on **Tuesday 23 November** at the New Cavendish Club.

www.delius.org.uk

End Notes

In response to the quotation on page 58 of the last issue, member Richard Crossley was intrigued by Max Reger's line to George Augener in a letter dated 20 May 1896: 'Just don't let the railway pay you too little for your house'.

This reference to a 'railway' possibly buying Augener's house, 47 North Side, must refer to the City & South London Railway. According to *The Oxford Companion to British Railway History* (ed. Simmons and Biddle, OUP, 1997): "This was the world's first deep-level electric railway". The original section (opened 1890) ran from King William Street to Stockwell, with trains hauled by electric locomotives; the line was extended at both ends in 1900, to Moorgate and to Clapham Common. After the first World War the line was connected to the Charing Cross and Hampstead Railway and largely rebuilt (1924). A five-mile extension from Clapham Common to Morden followed in 1926. So clearly 'something was going on underground' at the time of Reger's letter.

Mr Crossley goes on to suggest, as a further line of enquiry, that *The City & South London Railway*, by T S Lascelles, originally published in 1955, might furnish a definitive answer.

Listing in *Radio Times* for BBC Radio 3 programme 'Night Waves', 23 February 2010: 'Philip Dodd reviews a new production of Henrik Ibsen's comedy *Ghosts*, in a new adaptation by Frank McGuinness'. We eagerly look forward to new comedic interpretations of *Lear*, *Hamlet*, etc.

The photograph on p.59 of Vol 2 of *The Grieg Journal* should have been appropriately credited. Apologies to our photographer on this occasion, Roy Baker.

Congratulations to our Chairman, who has just completed a new English performing translation of *Peer Gynt*. Details of the first performance of the complete incidental music in Beryl's version can be found in Forthcoming Events.

Recent Meetings

(1) The 'Red Notebook': Delius and his Norwegian Friends and Acquaintances

Summary of a talk given to the Grieg and Delius Societies by Professor Roger Buckley, Royal Norwegian Embassy, Thursday 11 February 2010

In addition to his musical legacy and a large body of correspondence, Fritz Delius (1862-1934) left behind five notebooks. Four of these, containing student exercises and very early compositions, have been described and analysed; the fifth, the so-called 'Red Notebook' (RN), a 100-page diary measuring just 6 by 3.75 inches, has been transcribed in part but remains to be studied in detail. It differs from the others in being a non-musical notebook, being ruled in lines rather than in staves.

Delius sailed for Florida in 1884, when he was aged 22. The nominal purpose was to farm a citrus plantation located on the St. Johns River, some 35 miles south of Jacksonville, though in

the event the farming was neglected. Instead, the voluptuous tropical environment and the innate musicality of Negro workers heard singing on adjacent plantations, plus a chance meeting with Thomas Ward, under whose guidance Delius made his earliest studies of harmony and counterpoint, fanned into flame the young man's spark of creativity.

In the following year, Delius moved on to Danville, Virginia, to teach music at an academy for young ladies, and in 1886 he returned to Europe to begin his formal training at the Leipzig Conservatorium, then Europe's most famous music academy. Summer tours of Norway, in the company of Grieg, Christian Sinding, Iver Holter and other Norwegian musicians, took place in 1887, 1889 and 1891. All of these tours, plus summer holidays in Brittany and Jersey, are described in 38 pages of diaries in the RN. There are 30 more pages of miscellaneous entries.

An analysis of just one page, the front endpaper, shows that Delius dated his notebook 'March 26th/ 86 / Danville Va', towards the end of his time in Virginia. Other entries include the birthdates of three sisters whom he visited near Hamar, Norway, in July 1889; the name of a drug used in that era for the treatment of epilepsy and to quell sexual excitement; and the titles of two books of poetry by the Louisiana poet Adrien Rouquette (1813-1887), a Catholic priest who was devoted to the Choctaw Indians. The first of these is easily explained in terms of the diaries that follow but the other two are currently mysterious. Here, and on many other pages of the RN, the researcher is met by fascinating challenges, not the least of which is the avoidance of fanciful speculation.

One of the greatest musical influences on Delius was Edvard Grieg. The story of their meeting has been told many times: Delius and Sinding were walking in Leipzig in December 1887 when they happened to meet Grieg and his wife; Sinding made the introductions and the four went to dinner together. Delius had returned from a six-week tour of Norway only three months earlier and was brimming over with enthusiasm for the country, with the result that he and Grieg got on very well indeed. Grieg was impressed by the younger man's exploits and later nicknamed him 'the Hardangerviddeman'.

Another friend, and almost exact contemporary, was Johan Halvorsen (1864-1945). Like Delius, Halvorsen enrolled at Leipzig in Autumn 1886. He was an accomplished violinist who went on to become the conductor of the National Theatre Orchestra in Christiania from 1899-1929. He married Grieg's niece.

Christian Sinding (1856-1941) was something of a perpetual student: he studied at Leipzig during the years 1874-77, 1878-79 and 1886-89. Not a practical musician, he supported himself by his composing. He was highly regarded by Grieg and was awarded a stipend by the Norwegian government in 1921.

Iver Holter (1850-1941) was a slightly older composer who in October 1891 rendered Delius the service of conducting the first public performance of one of his works: the overture *Paa Vidderne*.

Delius refers to all of these Norwegian friends, and many others, in the RN. This is one of the many attractions of this small but fascinating document.

Musical Examples

Edvard Grieg

Norwegischer Brautzug im Vorüberziehen (Op.19 No.2)

Johan Halvorsen

6 Stimmungsbilder for violin and piano

6 Abendstimmung (*Evening Mood*)

Christian Sinding

Piano Quintet, Op.5

3rd movt (*Vivace*)

Iver Holter

String Quartet, Op.1

3rd movt (*Allegretto giocoso*)

Fritz Delius

Orchestration (1889) of:

Grieg: *Norwegischer Brautzug im Vorüberziehen* (Op.19 No.2)

(*This talk was given in tribute to the memory of Rachel Lowe Dugmore, archivist to the Delius Trust in the 1960s and an early writer on Delius's 'Red Notebook'.*)

Roger J Buckley

(2) Ballad for Edvard Grieg, Royal Norwegian Embassy, 18 March 2010

At the March meeting of the Grieg Society, Norwegian Television's film *Ballad for Edvard Grieg* was shown. And then after

our social interval, Leif Ove Andnes's performance of the *Ballade*, filmed at a Bergen concert in 2007, closed the meeting. Your editor presented the evening's programme, having originally been informed of the filming project early in 2006 and subsequently being interviewed by Leif Ove in London the following November, an interview from which an excerpt was included towards the end of the film. This feature film, lasting just under an hour, shows the pianist practising the *Ballade* in different cities in Europe prior to giving his first public performance of the work and recording it on CD. A DVD now available includes the 2007 *Ballade* performance (at which both the Society's Chairman and your editor were present), as well as two further offerings: Leif Ove playing the A minor Concerto in Bergen, and several of the *Lyric Pieces* being both performed and introduced by the pianist at Grieg's own piano at Troidhaugen. This generously filled DVD is now available from EMI Classics – and at advantageous internet prices too.

Delius to Philip Heseltine, Frankfurt, 20 January 1921: '... we heard D'Albert last night; he played a lovely Ballad by Grieg – but has gone off a bit on the whole.' [1]



Lionel Carley and Leif Ove Andnes in London, November 2006.

Forthcoming Events

Norway at the Cheltenham Festival, July 2010

Jan Garbarek and the Hilliard Ensemble

Sunday 4 July, 19.30. Gloucester Cathedral

Gloucester Cathedral's lofty stone spaces and resonant acoustic will be the perfect partner for five remarkable musicians, the Hilliard Ensemble vocal quartet and the Norwegian saxophone master.

'A Load of Ole Bull'

Monday 5 July, 15.00. Pittville Pump Room/Pittville Campus

Ole Bull, born 200 years ago, was Norway's first superstar. An ardent nationalist, workaholic and womaniser, his bath-water was sold in perfume bottles to his many fans. His violin playing was compared to Paganini's, and he made a fortune as an international soloist in the mid-1800s. He then lost it all in a doomed attempt to establish a Norwegian colony in Pennsylvania.

This three-part event comprises: a recital by the Junior section winner of the Menuhin Competition, with accompanist Gordon Back; a talk on Ole Bull by his biographer Harald Herresthal; and a screening of Aslak Aarhus's compelling 2006 documentary, which tells the story of Bull's extraordinary life with fine musical contributions by violinist Henning Kraggerud.

The Menuhin Competition takes place in Oslo in June. The winner, and the recital programme, will be announced soon afterwards on cheltenhamfestivals/music.

Gunilla Sussmann

Monday 5 July, 19.00. Cheltenham Town Hall

At a Bournemouth Symphony Orchestra concert, conducted by Kirill Karabits, the young Norwegian pianist Gunilla Sussmann tackles the mighty brilliance of Chopin's Piano Concerto No.1. Other works: Liadov: *The Enchanted Lake* and Tchaikovsky Symphony No.5.

Festival Academy, conducted by Neil Thomson

Wednesday 7 July, 20.30 pm. Pittville Pump Room

The concert represents an investigation of the past through the present – or in the case of Grieg, Warlock and Britten, the relatively recent. Programme includes Grieg's *Holberg Suite*.

Note for members

During the day (7 July) your editor will be keeping open house at his home in Sheepscombe, just 20 minutes' drive from Cheltenham town centre. Members of the Embassy's Cultural Section will be present, and Grieg Society members will be very welcome.

The Solstice String Quartet

Thursday 8 July, 11.00 am. Pittville Pump Room

The Solstice String Quartet includes in its programme *The Curiosity Cabinet*, a UK premiere of Norwegian composer Rolf Wallin's test piece for 2009's Trondheim International Chamber Music Competition. (Composers' pre-concert talk at 10.15.)

Dutch duo

Finally, for specialist tastes on **Wednesday 14 July**, *the Holberg Suite* can be heard again at 18.00 at the **Parabola Arts Centre**, played by a Dutch duo on two accordions!

(Notes from the Cheltenham Festival programme booklet, with acknowledgements. Book online at www.cheltenhamfestivals.com or by phone on 0844 576 7979.)

Record of the Year Award, 7 October

Details to be announced

The record chosen is a CD of violin concertos and other works by Ole Bull, this being the bicentenary year of his birth. (Annar Follesø, violin, Norwegian Radio Orchestra, conducted by Ole Kristian Ruud.)

Annual General Meeting, 4 November

Details to be announced

Southampton Philharmonic Choir, Southampton
University Philharmonic Choir, New London
Sinfonia, conducted by David Gibson

27 November, 19.30. Southampton Guildhall

Peer Gynt, complete incidental music: first performance of a new English performing translation commissioned from Beryl Foster.

Concert includes Delius: *Songs of Farewell*, and
Mendelssohn: *Hebrides* Overture.

www.southamptonphil.org or Guildhall box office 02380 632601

The Grieg Society of Great Britain
Membership 2010

Membership Fee:	£12.50 per annum
Life Membership:	£100
Couples:	£18 per annum
Students:	£7 per annum

Enquiries relating to membership should in the first instance be addressed to:

The Grieg Society of Great Britain
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Details of available back copies of *The Grieg Companion* and *The Grieg Journal* may be obtained by writing to:

The Grieg Society of Great Britain
c/o The Royal Norwegian Embassy

or by email to:

beryl@berylfoster.com