

CONCERT DIRECTION E. L. ROBINSON,
7 Wigmore Street, W.

ÆOLIAN HALL,
NEW BOND STREET, W.

MR.

F. B. ELLIS

**CHAMBER
CONCERT**

March 23rd, 1914,
at 8.30.

London String Quartet

Solo Pianoforte:
M. RICARDO VIÑES-RODA.

**Analytical Programme
Sixpence.**

PROGRAMME.

1. GASPARD DE LA NUIT - Maurice Ravel

Three Poems for Piano, after Aloysius Bertrand.

(a) Ondine. (b) Le Gibet. (c) Scarbo.

2. PHANTASY QUINTET, for 2 Violins, 2 Violas, and

'Cello - R. Vaughan Williams

(First Performance.)

3. VARIATIONS, INTERLUDE, & FINALE on a theme

of Rameau, for Piano - Paul Dukas

4. (a) ITALIAN SERENADE, for String Quartet

Hugo Wolf

- (b) "MOLLY ON THE SHORE," for String Quartet

Percy Grainger

(Irish Reel.)

5. ISLAMEY, Oriental Fantasia for Piano / Balakirew

Solo Piano - M. RICARDO VIÑES.RODA.

THE LONDON STRING QUARTET:

MESSRS.

A. E. SAMMONS, T. W. PETRE, H. WALDO WARNER,
and C. WARWICK-EVANS.

2nd Viola, Mr. JAMES LOCKYER.

Annotated Programme.

1. GASPARD DE LA NUIT

Maurice Ravel

Three Poems for Piano, after Aloysius Bertrand.

(a) Ondine. (b) Le Gibet. (c) Scarbo.

The following quotations are given by the composer as headings to his "poems":—

I.

ONDINE.

Je croyais entendre
Une vague harmonie enchanter mon sommeil,
Et près de moi s'épandre un murmure pareil
Aux chants entrecoupés d'une voix triste et tendre.

Ch. Brugnot.—*Les deux Génies.*

Soft as a dream there stole about my bed
Vague harmonies, as in a trance I lay,
And wistful voicings of a past long dead
Throbbed on my senses till the dawn of day.

"Ecoute!—Ecoute!—C'est moi, c'est
Ondine qui frôle de ces gouttes d'eau
les losanges sonores de ta fenêtre
illumine par les mornes rayons de
la lune; et voici, en robe de moire,
la dame châtelaine qui contemple à
son balcon la belle nuit étoilée et le
beau lac endormi.

"Chaque flot est un ondin qui nage
dans le courant, chaque courant est un
sentier qui serpente vers mon palais, et
mon palais est bâti fluide, au fond du
lac, dans le triangle du feu, de la
terre et de l'air.

"Listen!—Listen!—'Tis I, Ondine,
shedding little pattering drops on to
thy lattice-panes that show so wan
and cheerless in the moonlight; while,
from her balcony above, My Lady,
resplendent in all her finery, looks
forth into the clear starry night and
on to the slumbering lake below.

"In every wavelet a water-sprite
lurks, darting hither and thither amid
the currents, and the currents lead in
winding courses to the bottom of the
lake, where on foundations of earth,
fire, and air my Water-palace is
reared.

"Ecoute!—Ecoute!—Mon père bat
l'eau coassante d'une branche d'aulne
verte, et mes sœurs caressent de
leurs bras d'écume les fraîches les
d'herbes, de nénuphars et de glaïeuls,
ou se moquent du saule caduc et
barbu qui pêche à la ligne."

"Listen!—Listen!—With a branch
of green alder my father frets the
waters into a curdle, while my sisters
twine their frothy arms about cool
floating tangles of flower-de-luce and
lotus, or pluck by the beard and
deride our hoary-pated Willow Man,
who leans from the bank and dips
for booty his pliant fishing-rods."

Sa chanson murmurée, elle me sup-
plia de recevoir son anneau à mon
doigt, pour être l'époux d'une Ondine,
et de visiter avec elle son palais, pour
être le roi des lacs.

Et comme je lui répondais que
j'aimais une mortelle, boudeuse et
dépitée, elle pleura quelques larmes,
poussa un éclat de rire, et s'évanouit
en giboulées qui ruisselèrent blanches
le long de mes vitraux bleus.

Her crooning ceased, she besought
me to take her ring and fit it to my
own finger, that so I might be wedded
to a nymph, and enter her abode, and
rule over all as Lord of the Lakes.

But when I made known to her
that my love was given to one of
mortal race, she was sore discomfited
and vexed, and shed some tears,
anon broke into laughter and dis-
solved in a cloud of spray that trailed
in a silver mist athwart the blue of
my window-panes.

II.

LE GIBET.

Que vois-je remuer autour de ce gibet?—*Faust.*
What is it I see moving there near the gibbet?

Ah! ce que j'entends: serait-ce la
bise nocturne qui glapit, ou le pendu
qui pousse un soupir sur la fourche
patibulaire?

Serait-ce quelque grillon qui chante
tapi dans la mousse et le lierre
stérile dont par pitié se chausse le
bois?

Serait-ce quelque mouche en chasse
sonnant du cor autour de ces oreilles
sourdes à la fanfare des hallali?

Serait-ce quelque escarbot qui
cueille en son vol inégal un cheveu
sanglant à son crâne chauve?

Ou bien serait-ce quelque araignée
qui brode une demi-aune de mousse
line pour cravate à ce col étranglé?

C'est la cloche qui tinte aux murs
d'une ville, sous l'horizon, et la car-
casse d'un pendu que rougit le soleil
couchant.

Ah me! that sound—is it the wind
moaning to the night, or the last gasp
of the poor victim dangling from
yonder gallows-tree?

Is it a cricket shrilling from his
hiding-nook there where tufts of moss
and ivy clothe the gaunt outlines of
the wood with tender, pitying grace?

Is it a gnat's faint trumpeting—a
midget huntsman winding his blast
into ears that are for evermore deaf
to the summons.

Or a beetle's drone as he wheels
blinding in his track and wrests a
hair from the bleeding scalp?

Or is it the spider broidering a
neckband of fine muslin to hide the
choked and swollen veins?

* * * * *
Tis the stroke of a bell borne
faintly from yonder tower on the
horizon; and lo! reddening in the
glow of the setting sun, a dead man's
body swings on high from a noose.

Mr. F. B. ELLIS

WILL GIVE ANOTHER
CONCERT
OF
Modern
Orchestral Music

AT

QUEEN'S HALL

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

ON

Friday Evening, March 27th,

at 8.15.

QUEEN'S HALL ORCHESTRA

Conductor :

Mr. GEOFFREY TOYE.

TICKETS.—Reserved : 10/6, 7/6, and 5/-;

Unreserved : 2/6 and 1/-.

For this Concert the Two Front Rows of Balcony will be reserved at 5/-

Remainder of Balcony unreserved at 1/-, thus giving

over 600 Seats available at One Shilling.

Tickets may be obtained at Chappell's Box Office, Queen's Hall, and
50 New Bond Street; of the usual Agents; and of

CONCERT DIRECTION E. L. ROBINSON,
7 Wigmore Street, W.

THIRD CONCERT.—ORCHESTRAL.

QUEEN'S HALL,

FRIDAY, MARCH 27th, 8.15 p.m.

1. IN A SUMMER GARDEN - - *Frederick Delius*

(First performance in London of the revised edition.)

2. A LONDON SYMPHONY *R. Vaughan Williams*

(First Performance.)

3. THREE SONGS, with Orchestra - - *Arnold Bax*

Celtic Lullaby. Christmas Carol. Lullaby.

(First Performance.)

Miss DILYS JONES.

4. SYMPHONIC POEM "Thamar" *Balakirew*

5. VALSES NOBLES ET SENTIMENTALES, for Orchestra *Maurice Ravel*

(Second Performance in London.)

6. PIÈCE HÉROÏQUE - - - *César Franck*

(Orchestrated by F. B. ELLIS.)

CONDUCTORS :

GEOFFREY TOYE (Nos. 1, 2, and 4).

F. B. ELLIS (Nos. 3, 5, and 6).

III.
SCARBO.

Il regarde sous le lit, dans la cheminée, dans le bahut;—personne. Il ne put comprendre, par où il s'était introduit, par où il s'était évadé.

Hoffmann.—*Contes nocturnes.*

He looked under the bed, and up the chimney, and into the cupboard; but there was no one to be seen. Nor could he imagine how it was possible for anyone to get either in or out of the room.

Oh ! que de fois je l'ai entendu et vu, Scarbo, lorsqu'à minuit la lune brille dans le ciel comme un écu d'argent sur une bannière d'azur semée d'abeilles d'or !

Que de fois j'ai entendu bourdonner son rire dans l'ombre de mon alcôve, et grincer son ongle sur la soie des courtines de mon lit !

Que de fois je l'ai vu descendre du plancher, pirouetter sur un pied et rouler par la chambre comme le fuseau tombé de la quenouille d'une sorcière !

Le croyais-je alors évanoui ? Le nain grandissait entre la lune et moi comme le clocher d'une cathédrale gothique, un grelot d'or en branle à son bonnet pointu !

Mais bientôt son corps bleuissait, diaphane comme la cire d'une bougie, son visage blémissoit comme la cire d'un lumignon — et soudain il s'éteignait.

Scarbo, the little rascal ! How often have I not seen him at dead of night, when the moon shone in the heavens like a disc of silver on a banner of azure strewn with a myriad golden bees !

How often have I not heard his little hoarse chuckle issuing from the shadow of the alcove, and the scratching of tiny finger-nails along my silken coverlets ! or seen him drop from the ceiling on to the floor, and after spinning round and round on one foot, start racing about the room as if he were a spindle shot from some magic distaff !

And just as I thought he must have left me for good, up the little mannikin shoots before my eyes, his golden bell tinkling at his bonnet-peak, making an outline against the moon as vast as a cathedral spire !

But soon the apparition changes. His body takes a bluish tinge and shows almost transparent, his face fades to the colour of wax, and presently, like the snuff of a candle, all of a sudden, puff—he's gone.

LEONARD BORWICK.*

2. PHANTASY QUINTET, for 2 Violins, 2 Violas, and 'Cello
R. Vaughan Williams

(First Performance).

This "Phantasy" was written at the request of Mr. W. W. Cobbett, as one of his series for various combinations of instruments. [The name "Phantasy" was used by the Elizabethan composers, and it was suggested by Mr. Cobbett that the same title might serve to designate a modern work much smaller in scope than the ordinary full-grown quartet or quintet.] It is in four very short movements, which succeed each other without a break.

*Mr. Ellis desires to acknowledge the courtesy of Mr. Leonard Borwick, who has generously placed at his disposal these admirable translations, which were found so helpful at Mr. Borwick's own recital this spring.

There is one principal theme (given out by the viola at the start) which runs through every movement—

- (1) Prelude (in slow $\frac{3}{2}$ time.)
- (2) Scherzo. (This is a quick movement—the longest of the four).
- (3) "Alla Saraband." (Here the 'cello is silent and the other instruments are muted.)
- (4) Burlesca. (This movement is, for the most part, in the form of a "basso ostinato.")

R.V.W.

3. VARIATIONS, INTERLUDE, & FINALE on a theme of Rameau, for Piano — — — *Paul Dukas*

The melody of the theme is as follows—



4. (a) ITALIAN SERENADE, for String Quartet *Hugo Wolf*

(b) "MOLLY ON THE SHORE," for String Quartet
Percy Grainger
(Irish Reel.)

5. ISLAMEY, Oriental Fantasia for Piano — — — *Balakirew*

The next CONCERT of the ORIANA MADRIGAL SOCIETY will be given at the DUKE'S HALL, MARYLEBONE ROAD, W., on TUESDAY, MAY 26, 8.30 p.m., with the assistance of THE CHAPLIN TRIO and MISS GRAINGER KERR.



PROGRAMME

(OPEN TO ALTERATION)

PART I.

1 MADRIGALS:

- (a) "Fair Orian" (6 parts) (1601) John Milton
*(b) "Hey ho, chill go to plough" (4 parts) (1594) John Mundy
(c) "Love me not for comely grace" (4 parts) (1609) John Wilbye
*(d) "This sweet and merry month of May" (6 parts) (1590) William Byrd

2 CONTRALTO SOLOS:

Miss Grainger Kerr

3 AYRES:

- *(a) "Woful heart" (4 parts) (1600) John Dowland
(b) "Diaphenia" (4 parts) (1605) Pilkinson

4 TRIO FOR VIOL-D'AMOUR, VIOL-DA-GAMBA, AND HARPSICHORD:

The Chaplin Trio

5 MADRIGAL:

- "O yes, has any found a lad" (4 parts) (1622) Thomas Tomkins

6 *ROUNDS:

- (a) "Musing, musing" (4 voices) | from Pammelia
(b) "Blow thy horn" (4 voices) | (1609)

7 BALLET:

- "Now is the month of maying" (5 parts) (1595) Thomas Morley

PART II.

8 MOTET:

- "Eternal Father" (6 parts) Charles Villiers Stanford

9 PART-SONGS:

- (a) "Magdalen at Mary's Gate" (4 parts)
(with Pianoforte accompaniment) }
(b) "Sing His praises" (4 parts) } H. Walford Davies

10 CONTRALTO SOLOS:

Miss Grainger Kerr

11 PART-SONG:

- "Nocturne" (6 parts) Granville Bantock

12 FOLK-MUSIC SETTING:

- "Brigg Fair" (Tenor solo and chorus) Percy Aldridge Grainger

13 TRIO:

The Chaplin Trio

14 PART-SONGS:

- (a) "The Homecoming" (4-part male chorus) Gustav von Holst
(b) "Cargoes" (4 parts) Balfour Gardiner
(c) "Sir John Fenwick." A North-country small-pipes tune
arranged for double chorus by W. G. Whittaker

* Reprinted in "Euterpe," the publication of the Oriana Madrigal Society.

BAINES & SCARSBROOK,
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