COMPOSER/PERFORMER COLLABORATION AS SEEN IN THE SOLO PIANO PART
OF PERCY GRAINGER’S EDITION OF THE EDVARD GRIEG
PIANO CONCERTO IN A MINOR OPUS 16

Sung Yo Lee, B.M., M.M.

Dissertation Prepared for the Degree of
DOCTOR OF MUSICAL ARTS

UNIVERSITY OF NORTH TEXAS
May 2017

APPROVED:
Adam Wodnicki, Major Professor
Steven Harlos, Committee Member
Joseph Banowetz, Committee Member
Benjamin Brand, Director of Graduate Studies
in the College of Music
John Richmond, Dean of the College of Music
Victor Prybutok, Vice Provost of the Toulouse
Graduate School

The purpose of this document is threefold. First, it demonstrates what Grieg contributes to the musical text compared with the original Peters edition, particularly, those additions that refer to expression, interpretation, and style. Second, this document focuses on presenting Grainger's changes that were approved by Grieg. Third, the document evaluates Grainger's own suggestions for pedaling, hand redistribution and fingering, addition of notes, tempo markings, and other performance guidelines.
TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF MUSICAL EXAMPLES</th>
</tr>
</thead>
<tbody>
<tr>
<td>iv</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER 1 INTRODUCTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1 Percy Grainger’s Career</td>
</tr>
<tr>
<td>1.2 The Relationship between Grieg and Grainger</td>
</tr>
<tr>
<td>1.3 Grainger and the Piano</td>
</tr>
<tr>
<td>1</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER 2 INTERPRETIVE ADDITIONS IN GRAINGER’S EDITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>2.1 Tempo Alterations</td>
</tr>
<tr>
<td>2.2 Addition of Dynamics</td>
</tr>
<tr>
<td>2.3 Addition of Special Musical Effects</td>
</tr>
<tr>
<td>18</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER 3 EXAMPLES OF CHANGES IN MUSICAL ELEMENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>3.1 Addition of Notes</td>
</tr>
<tr>
<td>3.2 Changes in Articulation and Texture</td>
</tr>
<tr>
<td>22</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER 4 PRACTICAL SUGGESTIONS IN GRAINGER’S EDITION</th>
</tr>
</thead>
<tbody>
<tr>
<td>4.1 Hand Redistribution and Fingering</td>
</tr>
<tr>
<td>4.2 Explanations of Performance Guidelines</td>
</tr>
<tr>
<td>4.3 Grainger’s Use of the Pedal</td>
</tr>
<tr>
<td>32</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>CHAPTER 5 CONCLUSION</th>
</tr>
</thead>
<tbody>
<tr>
<td>40</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BIBLIOGRAPHY</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
</tr>
<tr>
<td>Example</td>
</tr>
<tr>
<td>----------</td>
</tr>
<tr>
<td>2.1</td>
</tr>
<tr>
<td>2.2</td>
</tr>
<tr>
<td>2.3</td>
</tr>
<tr>
<td>2.4</td>
</tr>
<tr>
<td>2.5</td>
</tr>
<tr>
<td>2.6</td>
</tr>
<tr>
<td>2.7</td>
</tr>
<tr>
<td>2.8</td>
</tr>
<tr>
<td>2.9</td>
</tr>
<tr>
<td>2.10</td>
</tr>
<tr>
<td>2.11</td>
</tr>
<tr>
<td>2.12</td>
</tr>
<tr>
<td>2.13</td>
</tr>
<tr>
<td>2.14</td>
</tr>
<tr>
<td>2.15</td>
</tr>
<tr>
<td>2.16</td>
</tr>
<tr>
<td>3.1</td>
</tr>
<tr>
<td>3.2</td>
</tr>
<tr>
<td>3.3</td>
</tr>
<tr>
<td>4.1</td>
</tr>
<tr>
<td>4.2</td>
</tr>
<tr>
<td>4.3</td>
</tr>
<tr>
<td>4.4</td>
</tr>
</tbody>
</table>
Example 4.5. Grieg, Piano Concerto, third movement, mm. 107-8 ............................................. 27
Example 4.6. Grieg, Piano Concerto, first movement, Cadenza, m. 16 ................................. 28
Example 4.7. Grieg, Piano Concerto, first movement, m. 4 ...................................................... 29
Example 4.8. Grieg, Piano Concerto, second movement, m. 57 ............................................. 29
Example 4.9. Grieg, Piano Concerto, first movement, mm. 23-24................................. 30
Example 4.10. Grieg, Piano Concerto, first movement, mm. 43-44 ....................................... 30
Example 4.11. Grieg, Piano Concerto, first movement, mm. 45-46 ........................................ 31
Example 4.12. Grieg, Piano Concerto, second movement, mm. 74-75 .................................... 31
Example 4.13. Grieg, Piano Concerto, third movement, mm. 7-8 ....................................... 32
Example 4.14. Grieg, Piano Concerto, third movement, mm. 35-37 .................................... 33
Example 4.15. Grieg, Piano Concerto, third movement, m. 46 ............................................. 34
Example 4.16. Grieg, Piano Concerto, third movement, mm. 162-65 .................................. 34
Example 4.17. Grieg, Piano Concerto, first movement, m. 2 .................................................. 36
Example 4.18. Grieg, Piano Concerto, first movement, Cadenza, m. 1 ............................... 36
Example 4.19. Grieg, Piano Concerto, third movement, mm. 125-29 .............................. 37
Example 4.20. Grieg, Piano Concerto, third movement, mm. 54-56 .................................. 37
Example 4.21. Grieg, Piano Concerto, first movement, mm. 33-34 ..................................... 38
Example 4.22. Grieg, Piano Concerto, second movement, m. 63 ......................................... 38
Example 4.23. Grieg, Piano Concerto, first movement, Cadenza, mm. 12-13 ....................... 39
CHAPTER 1

INTRODUCTION

Performers are highly influenced by the editions they use. Sometimes the choice among the numerous “versions” of works in the standard literature can be a daunting task. A most unusual situation exists in regard to one of the most popular works in the piano repertory, the Piano Concerto in A minor, Op. 16, by Edvard Grieg. In 1920, G. Schirmer published a two-piano edition of this concerto by Percy Grainger (1882-1961), a celebrated Australian-born pianist, composer, and arranger. This edition is noteworthy for being the result of collaboration between the composer and an important performer. 

Editions of this kind are rare in the standard repertoire—the most notable being those of Emil von Sauer-Liszt or Vlado Perlemuter-Ravel—and are usually limited to some fingering and pedaling suggestions. Grainger, however, provides detailed fingerings, pedal markings, and explanatory remarks. His remarks include Grieg’s own changes, additions, and comments, and describe the composer’s unique rendering of the piece. There are also numerous instances of suggestions made by Grainger that were accepted by Grieg.

According to Teresa Balough, “Grainger’s two-piano edition of the Grieg Concerto is an exemplary piece of editing. He prints Grieg’s original solo piano part, with addenda, sometimes initialed ‘P.G.’ and sometimes ‘P.G. - E.G.’— indicating either his own re-writing or re-writings that he discussed with Grieg and had the composer’s approval.”

The purpose of this document is threefold. First, it demonstrates what Grieg contributed

---


to the musical text compared with the original Peters edition\(^3\), particularly, those additions that refer to expression, interpretation, and style. Second, this document focuses on presenting Grainger’s changes that were approved by Grieg. Third, the document evaluates Grainger’s own suggestions for pedaling, hand distribution and fingering, addition of notes, tempo markings, and other performance guidelines. This research should provide a useful resource for pianists and scholars alike to study this concerto from the perspective of performance, pedagogy, or music history.

1.1 Percy Grainger’s Career

As a composer, Percy Grainger gained fame for compositions such as *Irish Tune from County Derry*, *Country Gardens*, and *Shepherd’s Hey*. He made many brilliant transcriptions. According to Dana Perna, “Whether folk-song based or based on original themes, his boldly conceived compositions explore new sonorities along with novel structural and rhythmical problems.”\(^4\) One of his compositions, *Kangaroo Pouch*, sounds almost like electronic music, supporting his unique musical concept of “free music.” According to Perna again, “He anticipated the possibilities of electronic music, designing and building a series of electronic tone-producing machines in his own living-room.”\(^5\) Grainger’s compositions for wind band are still played a great deal today, especially in the United States.\(^6\)

---

\(^3\) The concerto became popular during Grieg’s lifetime, and the composer himself had the opportunity to make a revised version that was published by Peters. Edvard Grieg, *Konzert für Klavier, Opus 16* (New York: C. F. Peters, 1957).


\(^5\) Ibid.

\(^6\) Ibid.
Grainger also achieved a significant reputation as a pianist. He studied piano and composition with James Kwast and Iwan Knorr at the Hoch Conservatory in Frankfurt-am-Main from 1895 to 1899. After studying in Germany, in 1901 he moved to London and launched his career as a concert artist. Grainger studied with Ferruccio Busoni in 1905, although the two had a low opinion of each other. Grainger was not interested in Busoni’s musicianship. Busoni disliked Grainger’s unusual musical character and rated his compositions as amateurish. In 1906, Grainger met Edvard Grieg and they became friends. In 1909, Grainger’s British folk-music settings were performed for the first time. Their success gave Grainger momentum to release more of his works publicly.

In 1914, Grainger moved to the USA with his mother, making his debut recital at Aeolian Hall in New York. In 1917, to help the war effort, he joined the USA Army Band. In 1926, Grainger had a concert tour of Australia, where he met his future wife, Ella Viola Strom. In 1932, he served as chairman of the music department at New York University. From 1937 to 1944, he was among the teaching staff of the National Summer Music Camp at Michigan and Interlochen. In 1941-45, he gave concerts for the American Red Cross. In 1945, he met Burnett Cross, who helped him produce his “free music.” According to Balough, “Grainger’s ‘Free Music’ [was] music freed from the limitations of fixed pitch, harmony and rhythm which he had first heard in his mind as a boy and wrote as a man.” In his last years, Grainger suffered from ill health, but enjoyed the success of his “free music,” such as the publication of his *Kipling “Jungle Book” Cycle*.  

---

7 Stevenson and Balough, *Comrades in Art*, 11.
8 Ibid., 12.
9 Stevenson and Balough, *Comrades in Art*, 12.
10 Ibid., 13.
1.2 The Relationship between Grieg and Grainger

Thomas P. Lewis’ article “A Source Guide to the Music of Percy Grainger” includes a section called “Grainger on Grieg,” consisting of writings of Grainger and Henry T. Finck. According to Finck, “‘Talking about his friend Grieg,’ Grainger said: ‘Grieg was a very independent fellow. I have seen him in a railroad carriage tear the slip off his ticket and flourish it under the conductor's nose, simply because the ticket had read, “Not good if detached.” He loved to do things like that.’”¹¹

The foreword of Grainger’s edition of the Grieg Piano Concerto describes how Grainger came to make his edition:

> During the summer of 1907, while Grieg’s guest at his country home “Troldhaugen,” he and I spent much of our time rehearsing the concerto for a number of performances of the work to take place the following winter in the various capitals of Europe, himself conducting and myself playing the piano part. This tour was prevented by Grieg’s death in September, 1907. But from our rehearsals of that summer I gleaned a, to me, priceless body of experiences anent Grieg’s intentions regarding the rendering of the concerto, including expression marks written by Grieg himself into my score of the work as well as my notes descriptive of his own performances of the solo part.

> These data I have endeavored to place on record in the present publication. In this edition the original and authentic form of the concerto (i.e., as published in the latest edition sanctioned by Grieg himself) is represented by the music printed on the large staves marked I and II (with the exception of fingering and pedal marks, which are all mine throughout, and occasional alterations of the hand-divisions by me), while all alterations and suggestions emanating from my experiences with Grieg or otherwise offered by me and involving changes of notes, phrasing and dynamics, are shown in small notes on small staves ABOVE the piano solo part.¹²

In addition, according to Malcolm Gillies and David Pear,

> From that base of being the “last visitor” of Grieg, Grainger sought to draw to himself of the role of ‘greatest living exponent’ of Grieg’s piano music. He did this largely through making his name synonymous with Grieg’s Piano Concerto. He cemented that relationship with his idiosyncratic edition of the Concerto produced in 1919-1920, which appeared at the same time as his own most popular piece Country Gardens was catching

¹¹ Lewis, “Source Guide.”

¹² Grieg, Concerto for Piano, ed. Grainger, ii.
the public imagination. Grainger was unabashed in trading on the constant demand for Grieg’s Concerto, or, for some years, *Country Gardens*, to arrange performances of his own new pieces and music by those contemporary composers whom he most respected. The new medium of recorded sound, just emerging in Grieg’s own final years, allowed Grainger to put his stamp on Grieg’s piano legacy, with gramophone recordings dating from 1908 (the cadenza to the Concerto’s first movement) to 1957 (a live performance of the complete Concerto in Aarhus), and over a dozen other gramophone recordings of Grieg works in the intervening years. However, it was through Duo-Art piano rolls—which reached many more homes around the world in the 1920s than did Grainger’s gramophone records—that Grainger most propagated Grieg’s music. Between 1920 and 1933 he cut 12 rolls, including the famous recording of the Concerto of 1921, to which Grainger added his own adaptation of the orchestral accompaniment.13

1.3 Grainger and the Piano

Ronald Stevenson and Teresa Balough’s book *Comrades in Art: The Correspondence of Ronald Stevenson and Percy Grainger 1957-61* includes a chapter entitled “Grainger and the Piano.”14 It provides a description of important aspects of Grainger’s pianism, such as fingering, phrasing, and pedaling. In particular, it focuses on Grainger’s distinctive use of the middle pedal: “he is unique in having used the middle, or *sostenuto*, pedal in all his piano-writing, even in song accompaniments. This enables a single note or single chord to be sustained while other notes are played without pedal or with the damper and/or the ‘soft’ pedal.”15

There are many *sostenuto* pedal signs (marked “S.P.”) in the Grieg concerto score. In addition, Stevenson and Balough’s chapter discusses Grainger’s fingerings, describing them as “unusual.” Although his choice of fingering might have been unconventional, for him it was


14 Stevenson and Balough, *Comrades in Art*, 181-89.

15 Stevenson and Balough, *Comrades in Art*, 185.
often a way to strengthen his touch and increase the sound.\textsuperscript{16} The chapter mentions Grainger’s published \textit{Guide to Virtuosity}, in which:

In his published \textit{Guide to Virtuosity}, we see how other aspects of his pianism were based on the human voice. His phrasing, for instance. He advises that, to compensate for decrease of intensity of tone towards the keyboard treble, a rising melody should be played \textit{crescendo}, a falling \textit{diminuendo}. Short pauses on melodic climaxes—especially in \textit{pp}—should simulate the singer’s \textit{mezza voce} or \textit{falsetto}. Grainger achieved dynamic contrasts through \textit{quantity} of tone, not \textit{quality}. (Here he agrees with Sir James Jeans in asserting that if a note is played by 100 different pianists with the same tone-strength it will have the same quality.) His speciality was what, in the \textit{Guide to Virtuosity}, he calls “simultaneous tone-strength differentiation”: the bringing out of middle melodies.\textsuperscript{17}

Lewis’ article includes a section on Grainger’s pedagogical approach.\textsuperscript{18} Lewis illustrates Grainger’s teaching style with technical aspects of the proper use of the arm and the hand.

Examples of ways in which students with small hands should re-finger or redistribute a particular passage are included. According to Lewis,

In spite of his own highly personal style of performing (his own works as well as the works of others), Grainger was meticulous in his teaching about the accurate realization of the composer’s intentions via the printed page. If a student’s technique was well-developed, he generally didn’t tamper with it; but if the student seemed unable to effect necessary changes in technical approach, then Grainger would help him to explore different ways of using the hand and arm, alternate fingerings, or a more sophisticated use of the pedals, something he himself did well. He felt that the sostenuto pedal was generally overlooked by pianists and he used it frequently in his own pieces, as well as in the organ transcriptions and impressionist pieces he frequently performed.\textsuperscript{19}

The article includes “An Interview with Percy Grainger.” One of the sections of that chapter, “Pedal and Melody Effects,” shows Grainger’s approach to pedaling.\textsuperscript{20}

According to Grainger,

\begin{itemize}
\item \textsuperscript{16} Ibid., 184.
\item \textsuperscript{17} Ibid., 184.
\item \textsuperscript{18} Lewis, “Source Guide.”
\item \textsuperscript{19} Lewis, “Source Guide.”
\item \textsuperscript{20} Ibid.
\end{itemize}
When teaching piano, I make a great study of pedal effects with my pupils. Many fine effects of *diminuendo* can be made with quick half pedaling. The subject of pedaling is none too well understood; most wonderful tone colors can be produced by an artistic use of the pedals.” Mr. Grainger seated himself at the piano and played a brilliant passage ending with sustained chords, for which latter he used shifting, vibrating pedals with charming effect.  

In addition, there is a short section on Grainger’s involvement with the Grieg Piano Concerto—his playing, his recordings, and critiques of his performances of the work.\(^2^2\) In the book *Song in Gold Pavilions*, Stevenson quotes John Bird on Grainger’s Grieg Concerto recording from 1957 as calling it “the noblest interpretation ever committed to record.”\(^2^3\) Also, Stevenson describes an interview he had with Benjamin Britten:

> I was told that Britten only invited people for around fifteen minutes because he was not very well in health. It was towards the end of his life, and I said, “Let’s say something about Percy Grainger.” And we both exclaimed simultaneously, when I said: “as a pianist,” he said: “the B minor Sonata of Chopin and the last recording he made of the Grieg Piano Concerto, the last one.” I said: “Yes, they didn’t issue it because of wrong notes.” He said, “It’s my favourite recording of the Grieg Concerto.” Now I think that speaks volumes from a composer. I mean, who are the critics, who is the general public? Ben Britten has said this himself about this recording. I find it very, very moving that recording because he’d already had, I think, about a half-a-dozen operations. The last recording made in Denmark wasn’t it?\(^2^4\)

\(^{21}\) Ibid.  
\(^{22}\) Ibid.  
\(^{24}\) Stevenson and Balough, *Comrades in Art*, 246.
CHAPTER 2
INTERPRETIVE ADDITIONS IN GRAINGER’S EDITION

2.1 Tempo Alterations

Throughout the Concerto, Grainger added tempo alterations such as *sostenuto*, *stringendo*, and *ritardando*, all of which are marked “E.G.”

An instance of this can be seen in the opening of the work (Example 2.1), where Grieg wished to replace the single *poco rit.* marking at the end of the phrase. The addition of these tempo alterations creates a dramatic effect, imparting a heroic expression to this introductory passage.


Peters edition

Schirmer edition

Example 2.2 shows similar tempo additions, such as *sostenuto* (*Meno mosso*) and *stretto*.

In the Peters edition, there is only a *stretto* making at the beginning of the phrase, whereas Grainger’s edition puts that marking on the third beat of the measure.

---

25 Edvard Grieg, Foreword to *Concerto for Piano*, ed. Grainger, ii. According to Grainger, the alterations were “Those written by Grieg himself into my score of the concerto during the summer of 1907, or noted down by me as descriptive of his rendering during his performances of the work (marked E.G. in this edition).”
Example 2.2. Grieg, Piano Concerto, first movement, mm. 67-68

In Example 2.3, the Peters edition has no tempo marking, whereas Grainger’s edition adds *sostenuto* (*Menomosso*), *stringendo*, and *a tempo*.

Example 2.3. Grieg, Piano Concerto, first movement, mm. 110-13

Example 2.4 shows *sostenuto* (*quasi trillo molto lungo, meno mosso*) on the first beat of m. 28 as well as *rallentando* followed by *più rall.* on the fourth beat of m. 29, where the Peters
edition has only *poco rit.* at the end of the phrase. These detailed tempo markings make a very effective and imaginative transition to the return of the orchestra.

Example 2.4. Grieg, Piano Concerto, first movement, Cadenza, mm. 28-30

Peters edition

Schirmer edition

In Ex. 2.5, Grainger’s edition has breathing marks in m. 71 and m. 73, *rit.* on the first beat of m. 72, and *più rit.* at the end of the phrase, whereas the Peters edition has only one marking, *ritard.* in m. 73. Grieg’s markings add a folk-like feeling to the phrase. Because the piano is unaccompanied at this point in the concerto, pianists are encouraged to take as much time as they feel is appropriate.

Example 2.5. Grieg, Piano Concerto, third movement, mm. 71-73

Peters edition

Schirmer edition
In Example 2.6, Grieg’s additions are *sostenuto* on the first beat, and *accelerando* on the second beat of mm. 111, 113, 115, and 117. After the fourfold repetition of the pattern with *sostenuto-accelerando*, there is an *a tempo* at the end of the section.

Example 2.6. Grieg, Piano Concerto, third movement, mm. 111-19

Peters edition

Schirmer edition
Example 2.7 may be divided into three sections. The first section, mm. 165-67, has the marking poco sostenuto accel. from the first beat of m. 165 into the next measure, and a tempo in m. 167. In the second section, the same pattern is repeated in mm. 169-71. The third section consists of seven measures, mm. 173-79. It has several tempo markings, such as poco sostenuto, poco a pocoaccelerando, poco più mosso, and molto rit. This example is in the middle part of the third movement, marked poco più tranquillo (♩ = 92). These slight changes of tempo over a short passage make this section more expressive and reflect Grieg’s own interpretation of this section.

Example 2.7. Grieg, Piano Concerto, third movement, mm. 165-79

Peters edition

Schirmer edition
As the above examples illustrate, Grieg’s own concept of interpretation included much *rubato*, both in cadenza-like solo passages as well as in sections accompanied by orchestra.

### 2.2 Addition of Dynamics

Grieg also contributed various new or more specific dynamic markings. In Grainger’s edition, he adds more dynamics, indicating richer nuances.

In Example 2.8, the dynamic signs *mf*, *p*, and *pp* show a wider range of expression in the Schirmer edition, whereas the Peters edition has no dynamic signs except for the *diminuendo* marking.

Example 2.8. Grieg, Piano Concerto, first movement, m. 124

<table>
<thead>
<tr>
<th>Peters edition</th>
<th>Schirmer edition</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image1.png" alt="Peters edition" /></td>
<td><img src="image2.png" alt="Schirmer edition" /></td>
</tr>
</tbody>
</table>

Example 2.9, from mm. 79-80 of the second movement, illustrates Grieg’s own interpretation in detail. In describing Grieg’s own rendition of this fragment in Grainger’s edition, there is an explanatory remark above the top grand staff. According to Grainger, “Grieg played the melody note Eb (at *) so loudly and the bass octave Bbb (at **) so softly that at ** the former could clearly be heard singing on above the latter.”[^26] This detailed explanation concerns

the precise dynamic signs on the staff, *mp*, *pp*, *pp*, for proper balancing of the three parts simultaneously. Also, the *ff* sign on the E-flat of m. 80 illustrates the editor’s explanation.

Example 2.9. Grieg, Piano Concerto, second movement, mm. 79-80

Peters edition

Schirmer edition

In Example 2.10, from the third movement, mm. 35-36 and 259-60, the *sff* dynamic indication is added on three notes, F#, F natural, and E, in Grainger’s edition. According to Grainger, “Grieg wished the melodic basis of this passage, F#, F natural, E, to be very prominently heard.” In addition, a new slur starts on the E of m. 36 in the Schirmer edition, but at the F of m. 36 in the Peters edition.

Example 2.10. Grieg, Piano Concerto, third movement, mm. 35-37

Peters edition
In Example 2.11, category, can be included here also. The reason is that various dynamic signs have been added. In mm. 165-67 and 169-71, these added dynamic signs, such as \textit{p, molto cresc,} \textit{mf,} and \textit{p} between \textit{cresc.} and \textit{decresc.}, give us an idea of the composer’s original sense of expression of this theme. In mm. 173-79, several dynamic signs such as \textit{subito pp, poco a poco molto cresc, f,} and \textit{ff} as well as a \textit{subito pp} have been added. Also, descriptive words such as \textit{teneramente} in m. 173 and \textit{appassionato} in m. 177 help the performer to create a vivid interpretation.

In Example 2.12, from the third movement, mm. 315-22, added dynamic signs are prominent in the Grainger edition. This passage could be divided into three sections. The first section (mm. 315-16) and the second (mm. 317-18) have the same dynamic structure, consisting of \textit{ff, p, cresc, ff,} and \textit{p}. The third section goes to \textit{fff} and \textit{sfff}, showing an extreme emotion shortly before the end of the phrase.
Example 2.11. Grieg, Piano Concerto, third movement, mm. 165-79
Example 2.12. Grieg, Piano Concerto, third movement, mm. 315-22

Peters edition

Schirmer edition
In Example 2.13, Grieg puts $f$ instead of $p$ at the beginning of the phrase to emphasize the bass notes, and $p$ with cresc. begins on the third beat of m. 374 and goes to ff in Grainger’s edition. The Peters edition, in contrast, has only $p$ and cresc signs. It is difficult to decidewhether to begin with $f$ or $p$ for this phrase. In my opinion, beginning with $p$ is more interesting, creating a sudden change of mood.

Example 2.13. Grieg, Piano Concerto, third movement, mm. 374-76

2.3 Addition of Special Musical Effects

Measure 22 contains a wonderful musical effect added by Grieg. This is an instance where the composer provided clear instructions to create a very particular sonority. Example 2.14 has the instruction “press down silently,” which releases the accumulated sonority of the arpeggio. Absent in the Peters edition, this effect has become part of the performance tradition of the concerto.
Example 2.14. Grieg, Piano Concerto, first movement, Cadenza, m. 22

Example 2.15, shows Grieg’s use of pedaling. The *una corda* pedal sign is effective for bringing out the *pp* and *calando*.

Example 2.15. Grieg, Piano Concerto, first movement, mm. 41-42

Example 2.16 also shows Grieg’s pedaling. In the Peters edition, the pedal marking is kept from the chord to the next note of the left hand briefly, but the “E.G.” sign in the Schirmer edition suggests a different long pedaling, which creates an abundant sound.
Example 2.16. Grieg, Piano Concerto, first movement, Cadenza, m.1

The addition of numerous tempo fluctuations, detailed dynamic nuances, and pedaling shows Grieg’s own interpretive approach. These additions provide an invaluable insight into the style of the work from the composer’s perspective.
CHAPTER 3

EXAMPLES OF CHANGES IN MUSICAL ELEMENTS

The examples analyzed in this chapter are marked in the score as “P.G.-E.G.” According to Grainger, “Grieg was planning to incorporate these alterations in a future edition of the concerto.” This chapter describes suggestions of Grainger’s accepted by the composer: addition of notes as well as changes in articulation and texture.

3.1 Addition of Notes

In Example 3.1, Grainger increases the sonority by adding a grace-note chord and at the same time solving an issue of a very uncomfortable chord in the right hand. Similar examples abound in louder sections, particularly when the orchestra may easily cover the piano.

Example 3.1. Grieg, Piano Concerto, third movement, m. 433

---

27 Grieg, Foreword to *Concerto for Piano*, ed. Grainger, ii.
Example 3.2 shows a more extended and faster rhythm of the trill that makes a richer sound and more brilliant climax. On the fourth beat of m. 72, the notes added to the chords in the right hand are enough to make a grand sound to end the C section.

Example 3.2. Grieg, Piano Concerto, first movement, mm. 71-73

Peters edition

Schirmer edition

3.2 Changes in Articulation and Texture

As shown in Example 3.3, the Peters edition has a tied Bb-G in the left hand on the second beat of m. 54. Grainger’s own performance version not only has no ties, it redistributes notes from the right hand part into the left hand. The harmony in m. 55 stays the same as in the
original, but this reworking seems to suggest that the notes now played by the left thumb should be emphasized. In this case, however, it should be noted that Grieg’s original scoring is better organized, equally effective in sound, and also easier to play.

Example 3.3. Grieg, Piano Concerto, third movement, mm. 54-56

Peters edition

Schirmer edition
CHAPTER 4
PRACTICAL SUGGESTIONS IN GRAINGER’S EDITION

This chapter includes passages where Grainger proposed changes to deal with the technical demands from a pianistic viewpoint. It also discusses his pedaling. The chapter is divided into three sections: hand redistribution and fingering, explanation of performance guidelines, and Grainger’s use of the pedal.

4.1 Hand Redistribution and Fingering

Grainger provided extremely detailed fingerings for the entire concerto. Two aspects are most characteristic of his approach: the frequent redistribution of passagework (both entire passages, as well as only details) between the hands and repetition of the same finger.

In Ex. 4.1, Grainger rearranges the notes as shown in the excerpt. This sweeping arpeggio passage originally consisted of thirty-five notes, which pose a technical challenge to the performer, because of both the required speed and the volume. Although Grainger’s suggestion is certainly not the only option available, it provides the performer with a clear idea of how to approach this and similar passages.

Example 4.1. Grieg, Piano Concerto, first movement, m. 101

Peters edition

Schirmer edition
Redistribution of the passage is recommended by Professor Adam Wodnicki.\textsuperscript{28}

The Peters edition has only a few fingerings in the entire work. Fingerings can be helpful for pianists, especially in passages as difficult as this example. In Ex. 4.2, the passage consists of a third-progression in a chromatically descending scale. Although other ways of fingering a passage in chromatic thirds are possible, the suggested fingering in Grainger’s edition helps performers to play more easily and more smoothly. It is a good question why Grainger did not suggest rearranging the passage between the hands, which would be flexible to a great extent. This example also provides another fingering suggested by Professor Wodnicki.

Example 4.2. Grieg, Piano Concerto, first movement, mm. 41-42

\begin{itemize}
\item Peters edition
\item Schirmer edition
\end{itemize}

\textsuperscript{28} He is piano performance professor at University of North Texas and my major professor. Professor Wodnicki recommended different redistribution when I learned this piece from him.
In Ex. 4.3, Grainger suggests a rearrangement between right hand and left hand. The passage is hard for pianists with small hands to play, because the left-hand part has a range of over an octave combined with leaps. Grainger’s solution is most helpful.

Example 4.3. Grieg, Piano Concerto, first movement, m. 69

In Ex. 4.4, Grainger provides a solution for an otherwise awkward passage. Although the first-beat suggestion is very useful, the second-beat division, would interrupt preparing the left-hand chords in the next measure. From my perspective, Grieg’s fingering suggestion on the main
stave below is better than the suggestion marked “P.G.”; using only the right hand makes the passage easier technically and more effective musically.

Example 4.4. Grieg, Piano Concerto, third movement, mm. 68-69

Example 4.5 comes from the short cadenza in the third movement. Here we have not only an issue of effective interpretation, but also one of coordination with the orchestra on the downbeat of m. 108. In the last part of the measure, Grainger suggests fingerings for the first four notes and rearrangement between right hand and left hand for the last fifteen notes (“P.G.”). The suggested fingering does create an efficient distribution of the hands. Grainger’s 4321-123 pattern is helpful, but this passage could be fingered in many other ways, according to individual taste. Wodnicki provides another effective fingering, as shown below.

Example 4.5. Grieg, Piano Concerto, third movement, mm. 107-8
Example 4.6 features another passage characteristic of Grainger’s pianism. As is shown in the score, this alteration was approved by Grieg. In this instance, broken chords are divided between the hands, enabling more brilliance and clarity of the harmonic accompaniment.

According to Teresa Balough,

The arpeggio-passage beginning in the fifteenth bar after the “In tempo I” in the first movement’s cadenza (after the last bass chromatic run) is a brilliant example of Grainger’s pianistic invention. Grieg’s original gives a four-note arpeggio to each hand alternately: Grainger’s revision preserves the same text, note for note, but divides the arpeggio between the hands, each hand playing only one note at a time—single notes alternating in an electrifying cascade, suggesting a diabolical Hardanger fiddler’s super-athletic bowing.29

Example 4.6. Grieg, Piano Concerto, first movement, Cadenza, m. 16

29 Stevenson and Balough, Comrades in Art, 186
In Ex. 4.7, Grainger adds consecutive markings of the third finger of the left hand to the sixteenth notes of the first group for added emphasis.

Example 4.7. Grieg, Piano Concerto, first movement, m. 4

In Ex. 4.8, Grainger instructs the pianist to play all of the right-hand descending notes in the last beat of m. 57 with finger number 3. This example is similar to Ex. 4.1.2-2. His intention obviously is to create a deep, strong sound.

Example 4.8. Grieg, Piano Concerto, second movement, m. 57
In Ex. 4.9, the fingerings already existed in the right-hand melody line in m. 23. In m. 24, the use of the same finger, 3-3, helps to produce a deeper tone, as suggested by Grainger.

Example 4.9. Grieg, Piano Concerto, first movement, mm. 23-24
Peters edition

![Example 4.9. Grieg, Piano Concerto, first movement, mm. 23-24](Peters edition)

Schirmer edition

![Example 4.9. Grieg, Piano Concerto, first movement, mm. 23-24](Schirmer edition)

In Ex. 4.10, the fourth beat of mm. 43 and 44 in the right hand already have an accent in the Peters edition. Grainger put the fingering 35 here; it is unclear, however, whether he meant finger substitution or the use of both fingers simultaneously for emphasis.

Example 4.10. Grieg, Piano Concerto, first movement, mm. 43-44
Peters edition

![Example 4.10. Grieg, Piano Concerto, first movement, mm. 43-44](Peters edition)

Schirmer edition

![Example 4.10. Grieg, Piano Concerto, first movement, mm. 43-44](Schirmer edition)

In Ex. 4.11, Grainger put finger 3 on the third beat. This fingering helps to emphasize the accent. In the next measure (m. 46) he use an unusual although effective fingering 5-5 on the first and third beats. This is another example of Grainger’s use of repetitive fingering. However, the passage is fast, so pianists might find the execution of this fingering difficult.

In Ex. 4.11, Grainger put finger 3 on the third beat. This fingering helps to emphasize the accent. In the next measure (m. 46) he use an unusual although effective fingering 5-5 on the first and third beats. This is another example of Grainger’s use of repetitive fingering. However, the passage is fast, so pianists might find the execution of this fingering difficult.
Example 4.11. Grieg, Piano Concerto, first movement, mm. 45-46

Peters edition

Schirmer edition

For the passage in Ex. 4.12, Grainger rearranges the original setting. Instead of having parallel sixths in both hands, he moves the top note from the left hand to the right hand, creating an octave position that is challenging, and certainly not more comfortable to play than the original. The use of fingering 34 together on one note is part of Grainger’s playing style.

Example 4.12. Grieg, Piano Concerto, second movement, mm. 74-75

Peters edition

Schirmer edition

In sum, Grainger shows variant use of division of the hands and fingerings to emphasize the musical effect and achieve ease of technical execution. Grainger’s many ideas can be not only useful but also a motivation to find individual fingerings and redistribution.
4.2 Explanations of Performance Guidelines

In several places in his edition, Grainger includes verbal notes regarding either Grieg’s performance or practical suggestions about coordination with the conductor. Example 4.13 shows an example of Grainger’s written notes that provide specific suggestions for both conductor and soloist. According to Grainger,

When playing with orchestra the pianist can execute the measure before the “poco animato” (which has a pause in Piano II) by regulating its duration as if it were two measures instead of one, duly advising the conductor in advance. By this means it is easier for the conductor to bring in the chord of the full orchestra exactly together with the last note of the pianist’s run. The same applies to the runs in Piano I and the pauses in Piano II occurring one measure before F. The conductor should be advised in advance in all three cases.\(^{30}\)

Again, these suggestions have to do with the rewriting of certain passages, or with timing. Some pianists play m. 8 of Ex 4.13, in two beats, many in three beats. Pianist Krystian Zimerman plays this part in two beats.\(^{31}\)

Example 4.13. Grieg, Piano Concerto, third movement, mm. 7-8

---

\(^{30}\) Grieg, *Concerto for Piano*, ed. Grainger, 42.

\(^{31}\) Schumann/Grieg: Klavierkonzerte, performed by Krystian Zimerman, conducted by Herbert von Karajan (Deutsche Grammophon, 1982, CD).
In Ex. 4.14, nevertheless, there is an “E.G.” sign for which Grainger wrote the explanation: “Grieg wished the melodic basis of this passage, F#, F♮, E, to be very prominently heard.”\(^{32}\) In addition, there is the indication (\textit{tempo giusto}) and a dotted vertical line, which divides the twenty-two notes into two measures of eleven. This section is similar to the above example. It could also be played in two or three beats.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example4.14}
\caption{Example 4.14. Grieg, Piano Concerto, third movement, mm. 35-37}
\end{figure}

In Ex. 4.15, third movement, mm. 46-52, there is a kind of rhythmic redistribution. In the score, Grainger introduces his own teacher’s approach: “The following rhythmic division of the

\(^{32}\) Grieg, \textit{Concerto for Piano}, ed. Grainger, 44.
passage-work was recommended to the editor by his teacher Professor James Kwast, as being advisable, in the interests of clarity and accuracy, owing to the rapid tempo of the movement.”33

Example 4.15. Grieg, Piano Concerto, third movement, m. 46

Example 4.16 is taken from the middle section of the third movement, mm. 162-229, which has a distinct character. Above m. 161, Grainger’s explains that “Grieg played the following solo with restless, almost feverish emotionally, but without a trace of sentimentality. The louds and softs were very dramatically contrasted in his rendering of this section, and tempo rubato was freely used, without, however, the general speed being reduced from about M. M. \( \frac{\text{♩}}{\text{♩}} = 92.\)”34

Example 4.16. Grieg, Piano Concerto, third movement, mm. 162-65


34 Ibid., 56.
In sum, this section shows Grainger’s pedagogical perspective. He adds detailed verbal explanations of other ways in which to perform the concerto, such as coordination with orchestra, easier technical solutions, and understanding the musical mood of small sections.

4.3 Grainger’s Use of the Pedal

Grainger provided detailed pedal indications for the entire work. His markings point to a sophisticated understanding of the damper pedal’s role and use. In addition, there are numerous indications of the use of the middle pedal and *una corda*. According to Joseph Banowetz in his book “The Pianist’s Guide to Pedaling”, “Occasionally all three pedals are to be used simultaneously, with the left foot manipulating the left and the middle pedals. This technique is not easy, but it can be done with sufficient practice. Percy Grainger, whose ideas on pedaling still prove to be extremely advanced, says of this technique”\(^{35}\):

> The player must be freely able to take and release the soft pedal while holding the sustaining pedal, to take and release the sustaining pedal while holding the soft pedal. Players with small feet, new to this problem, are apt to think it an impossibility, but experience shows that all sizes of feet can master this double-pedal-technic with sufficient practice. It is an absolute necessity to modern pianism.\(^{36}\)

In Ex. 4.17, Grainger’s pedal mark starts before the chord to allow for the greatest possible resonance.

In Ex. 4.18, there are several tied melody notes before chords at the beginning of each phrase. Grainger gives pedal marks on the starting note of the tie. He also pedals the following notes individually, possibly half pedal. According to Balough,

> [Grainger] had many uses of the damper-pedal. Apart from “syncopated” pedaling (probably the invention of Anton Rubinstein), he frequently used half-pedaling for clarification of harmony through partly sustained tone-like the sun bursting through mist.


And he often employed vibrato pedalling—a “fluttering” of the foot on the damper pedal—to achieve a graded diminuendo.\footnote{Stevenson and Balough, \textit{Comrades in Art}, 184–85.}

Example 4.17. Grieg, Piano Concerto, first movement, m. 2

Example 4.18. Grieg, Piano Concerto, first movement, Cadenza, m. 1

In Ex. 4.19, the damper pedal mark is on the last note, E, of m. 125. The next measure also starts with the note E. The pedal continues for full three measures, building up the sonority and a brilliant crescendo.
Example 4.19. Grieg, Piano Concerto, third movement, mm. 125-29

Example 4.20 shows Grainger’s precise and interesting pedaling. The damper pedal marking starts on the second beat of m. 54. This chord is joined to the next measure by a tie. This pedaling helps the chord’s sonority. In contrast, the Peters edition has no pedaling at this point.

Example 4.20. Grieg, Piano Concerto, third movement, mm. 54-56
The most unusual aspect of Grainger’s pedaling is his use of the *sostenuto* pedal (marked “S.P.”). It could at times be controversial, as in Example 4.21, which completely alters the sonority conceived by Grieg, including the composer’s own pedal marking.

Example 4.21. Grieg, Piano Concerto, first movement, mm. 33-34

Peters edition   Schirmer edition

In Ex. 4.22, Grainger adds the *sostenuto* pedal sign on the grace note in the bass to prolong the bass through the first two beats. The sound this produces is different from Grieg’s intention. In this case also, Grainger’s interpretation is debatable.

Example 4.22. Grieg, Piano Concerto, second movement, m. 63

Peters edition   Schirmer edition
In other cases, however, Grainger’s suggestions reveal the potential of managing sonorities that are impossible without the middle pedal. In Ex. 4.23, Grainger puts “S.P.” on the first beat of m. 12 of the first movement. This pedaling keeps up the sound of the grace note (A) for the full two measures.

Example 4.23. Grieg, Piano Concerto, first movement, Cadenza, mm. 12-13

Peters edition

Schirmer edition

In sum, Grainger provides advanced pedaling suggestions. Several suggestions may be useful but some are controversial.
CHAPTER 5

CONCLUSION

For pianists or scholars who come across the score of Grieg’s Piano Concerto, the first issue they face is what edition of the piece to use. This is true for most performers, particularly younger ones, who try to understand the composer’s true intentions by a thorough study of the score. To create an authoritative text, publishers sometimes employ a well-known performer as editor.

Grainger’s edition of the Grieg Concerto, published by Schirmer, merits study in detail, as it is a rare instance of an edition based on the composer’s input. Grainger’s edition includes a significant amount of information provided by Grieg himself, editorial comments, and revisions of pedaling, fingering and articulations, in addition to some rearrangement of notes. Grainger’s comments can be extremely useful to scholars as well as to pianists wishing to explore alternative but effective viewpoints. This edition is also a valuable resource that shows a performer’s direct interpretation through the inclusion of revised material and specific instructions. Yet, it has to be taken into consideration that the edition also contains subjective suggestions of the editor’s that sometimes change the composer’s intention.

Despite this subjective element, Grainger’s edition of Edvard Grieg’s Piano Concerto is a unique source, providing insights into aspects of Grieg’s interpretive ideas, as well as various issues seen by one of the leading pianists of the twentieth century-Grainger himself.
BIBLIOGRAPHY

Writings


Scores


Websites


Recordings


———. *Steinway Duo-Art Piano Roll, Entire Grieg Concerto, Arranged for Solo Piano*. Klavier Records, 1974, LP


