



# BACH

played by

DOROTHY DAVIES

CONCERT CHAMBER  
MONDAY 10 JUNE 1946  
at 8 p.m.



## P R O G R A M M E

### FOUR PRELUDES AND FUGUES

No. 6 in D minor  
No. 9 in E major  
No. 11 in F major  
No. 36 in F minor

### ENGLISH SUITE IN A MINOR

prelude; allemande; courante; sarabande; les  
agrémens de la même sarabande; bourrée 1;  
bourrée II; gigue

### TOCCATA IN D MAJOR (FANTASIE AND FUGUE)

vivace allegro; adagio and fugue; introduction  
and toccata

### ITALIAN CONCERTO

allegro; andante; presto

ADMISSION 35 PLUS TAX

BOOKING AT BEGG'S

Please bring this programme with you

*Programme of a Wellington concert, designed by J. C. Beaglehole. MS Collection, acc. 82-69*

Art Gallery in 1974. Douglas Lilburn, however, sums up her abilities:

... how wonderful was the change to the major in the first song of the Winter Journey. You made us all hold our breath & see a great distance with you at that moment. And it's not such a rare thing either when you play.<sup>12</sup>

For many years Dorothy was involved with Sister Mary Winefride's Lieder classes in Wellington, her experience with Therese Schnabel proving invaluable. She was invited to teach the piano classes at the 1955 Cambridge Summer School of Music, and this experience opened up new horizons when she discovered her gift for teaching.<sup>13</sup> Dorothy then began her own master classes at her Porirua Music School, which she had founded in 1940, and over the years many prominent students including Keith Field and Brian Sayer attended. Bruce Mason writes:

The Master Classes are extraordinary. Her devotees—the only word for it—are a mixed lot, from established professionals like Colleen Rae-Gerrard and Helen Gordon, to rapt but non-playing observers from all over the country, to a group of middle-aged ladies who once did their Letters and want to keep it up, to a troop of almost insolently gifted young pianists, mostly from the well-stocked stable of Judith Clark, to passionate old hacks like me, still hopefully cantering round the track. Sometimes we pick up a particular composer... sometimes you prepare what you like...

Over all this, Dorothy presides with her uniquely ripe authority. Music to her is a language as fully articulated and as sacred as Sanskrit to an Indian or Hebrew to an Israeli.<sup>14</sup>