

Aeolian Hall, 34 West 43d Street

Saturday, February 27, 1915, at 8.15 o'clock

INSTITUTE OF MUSICAL ART

Students' Concert

UNDER THE AUSPICES OF THE
AUXILIARY SOCIETY OF THE INSTITUTE

PROGRAM

March, from "Leonore" Symphony....*Joachim Raff*
STUDENTS' ORCHESTRA

Symphonic Variations for Piano and Orchestra
César Franck
Miss MAUDE E. HURST

Chaconne, for Violin Solo.....*J. S. Bach*
Mr. ELIAS BRESKIN

Program continued on next page

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PROGRAM—Continued

PERCY GRAINGER: (d) "Colonial Song"

No traditional tunes of any kind are made use of in this piece, in which I have wished to express feelings aroused by the scenery of my native country, Australia.—Percy Grainger.

(e) "Mock Morris" Dance

Here, likewise, no folk tunes are employed, although the rhythms of "Mock Morris" bear some resemblance to those of English Morris Dance fiddle-tunes, to which the agricultural population, decked out with jingling bells and other finery, still dance in some rural localities. This piece was inspired by the motto: "Always merry and bright."

4. CHOPIN: (a) Posthumous Study in A flat

RAVEL: (b) "Ondine" (The Water-sprite)

The following extracts are from the poem by Aloysius Bertrand on which the composition is based:

"Ecoute!—Ecoute!—C'est moi, c'est Ondine qui frôle de ces gouttes d'eau les losanges sonores de ta fenêtre illuminée par les mornes rayons de la lune.

"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 îles d'herbes, de nénuphars et de glaieuls, ou se moquent du saule caduc et barbu qui pêche à la ligne."

Sa chanson murmurée, elle me supplia de recevoir son anteau 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 de long de mes vitraux bleus.

ALBENIZ: (c) "Triana." (The gypsy quarter of Seville)

Albeniz is to Spain much what Greig is to Norway, and since his free treatment of the various Spanish local folk-musics is couched in a deeply emotional yet sparkling style, which, purely pianistically speaking, seems to many one of the very most important and original technical advents since the days of Chopin and Liszt, it is probably the extreme executive difficulties of such pieces as "Triana" that accounts for their being comparatively seldom performed at concerts.

Steinway Piano

Management: ANTONIA SAWYER

Percy Grainger, an Anglo-Australian musician, who has been in New York for some months and to whom The Tribune has had several occasions to refer, gave a pianoforte recital in Aeolian Hall yesterday afternoon. Mr. Grainger's name had become reasonably familiar here as a collector and arranger of English folksongs. His four pieces in this field of work had given him an extremely amiable repute, indeed, and though there was a quality in it which pointed toward the possession of an interesting creative individuality, there was nothing to show that he was a pianoforte virtuoso. In that capacity his reputation was confined to only a few persons who had heard him play in private.

There was something in his transcriptions of folk music, however, which indicated that if he played the pianoforte at all his performances would be full of the re-creative spirit, that, in short, he would put into the music of others an individuality which would make it strong and vital, which would make the composer live again in a sense not indicated wholly by the symbols of the printed page. And this was the experience as made by yesterday's recital.

He played Busoni's transcription of Bach's prelude and fugue in D, and the audience forgot its admiration for the technical mastery of the archaic composition in the grip which the music took upon its feelings, for the music carried them through a wide emotional gamut and left them almost breathless in climaxes reached not by sheer technical mastery, but by a wonderful disclosure of the musical heart of the composition. It was not only Bach that he made interesting, but Busoni. He accomplished the same feat again with Brahms's variations on a rococo harpsichord theme by Handel, and then, first with an added piece by Schumann, a Romance, he began an hour or more of soulful lyricism which embraced not only a group of small transcriptions by Grieg, but also an ingratiating composition, half-ballad, half romance, of his own called a "Colonial Song," Chopin's posthumous study in A-flat and (if the programme was followed) Ravel's "Ondine" and Albeniz's "Triana." This group was interrupted by his stirring "Mock Morris," well calculated to keep up the interest in English music warmed into life by his folksong transcriptions, with which the New York public is rapidly becoming familiar.

Mr. Grainger is a pianist of the highest order, a master technician, but a devotee also of beauty and its appropriate expression through the medium of the pianoforte. He commands a crisp, resilient touch, a splendid sense of rhythm to match it, and also a lovely, clinging legato when it is called for. He took his hearers captive at the outset of his recital and held them so till the end.

H. E. K.