

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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## Criticism of Individual Actors



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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 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, boudieuse 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 performance 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.



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CONTINUED

Hungarian Rhapsody ..... *Franz Liszt*

STUDENTS' ORCHESTRA

Concerto, for Piano in C minor..... *Camille Saint-Saëns*

Allegro moderato; andante

Allegro vivace; andante; allegro

Mr. ARTHUR LOESSER

Symphonie Espagnole, for Violin and Orchestra.. *Edouard Lalo*

Allegro non troppo

Miss HELEN M. JEFFREY

Andante

Rondo

Mr. SASCHA JACOBSEN

Entrance of the Gods into Walhalla, from "Das Rheingold"

*Richard Wagner*

STUDENTS' CHORUS and ORCHESTRA

*The Piano Used is a Steinway*

Although the REGULAR entrance to the Concert Hall, and the ONLY one through which the box office may be reached, is on 43rd Street, those holding tickets will be permitted to enter through 42nd Street.

In compliance with the many requests received from concert managers and

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of the City of New York  
120 Claremont Avenue

**FRANK DAMROSCH, Director**

## **STUDENTS' CONCERT**

under the auspices of  
**THE AUXILIARY SOCIETY OF THE INSTITUTE**

**Saturday Evening, February Twenty-seventh  
Nineteen Hundred and Fifteen at a quarter  
after eight at Aeolian Hall    ::    ::    ::**



## Programme

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STUDENTS' ORCHESTRA

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MISS MAUDE E. HURST

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THE INSTITUTE OF MUSICAL ART was liberally endowed by its Founder, Mr. James Loeb, and this endowment enables it to provide the best teachers obtainable in America and Europe and the most comprehensive courses of study at moderate cost to the student. But even this moderate cost is often beyond the means of the parents of talented children; indeed it is a curious but well established fact that in many cases the great musical talents are found among the poor and it has been a serious problem for the Institute to provide not only free instruction, but in many cases food and clothing for such students.

The Auxiliary Society was organized to help solve these problems and it has been contributing annually such funds as it has been able to raise from membership subscriptions. But the demands upon the Institute have been growing every year and it is absolutely necessary that our scholarship funds should be materially increased. A very small annual subscription from all those who love good music and who recognize that the best way to encourage and to cultivate it is by means of providing good musical education, would enable the Institute to bring many more real musical talents to full fruition.

It is hoped that the good account which the students of the Institute have given by their work hitherto will gain for the Auxiliary Society of the Institute the five hundred members which are needed to carry on its work, and we make an earnest appeal to everyone present tonight to help in its work to such extent as may be possible.

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