

THE COURIER

Published Every Saturday

Entered in the Postoffice at Lincoln as second class matter.

OFFICE, 906-910 P STREET
TELEPHONE (Business Office, 214
Editorial Rooms, 90)

SUBSCRIPTION RATES:

Per annum, in advance, \$1.00
Single Copy,05

A MATINEE MUSICAL.

On Tuesday evening, under the auspices of the Matinee Musicale, Mrs. Fannie Bloomfield Zeisler gave a piano recital. The large auditorium of the Presbyterian church was filled by an audience of technical musicians and the musically appreciative. Except for the artistic conscientiousness of her playing, during the recital of the first numbers, she seemed not to care in the least for the large, still audience, the parts of which did not cough or make noisy movements, so anxious were they to hear the ethereal interpretations. At the conclusion of the third number, Mendelssohn's Wedding March and the Dance of the Elves, the appreciation was so spontaneous that Mrs. Zeisler's reserve melted and for the rest of the evening the entente between the artist and her listeners was cordial.

If Mrs. Zeisler were a man with yellow hair about five inches thick, and even more than this, if she possessed the Delphic expression, Paderewski's reputation would be no greater than hers, for she has everything upon which his reputation is based except the hair and the mysterious, aloof expression. In order to play the piano a performer must press down the keys so that the felt hammer which is connected to them by a long arm may strike twisted steel strings stretched across the harp-shaped sounding-board of the piano. Both virtuoso and beginners strike the keys with their fingers, but the strings respond to the former's touch with a singing, round tone of heavenly sweetness, and the same strings have neither resonance nor meaning when the beginner strikes them.

Ariel, Mendelssohn's interpretation of the airy, insouciant, elvish dance he arranged for the bridal prince and princess are closely adapted to Mrs. Zeisler's genius. It is as easy to describe Ariel's concert as it is to characterize Mrs. Zeisler's tone. Shakespeare described Ariel's performance, but there is no one to record the thistle-down lightness, melody and gayety of Mrs. Zeisler's interpretation.

Mrs. Zeisler has the concentration and reverence of all great artists. While she is playing the audience is outside of her cognizance. She would play as well to one as to one hundred, and to one hundred as to two thousand. Notwithstanding her dignity, a great musician's dignity, she lacks the mystic gaze of Paderewski, which is perhaps a pose assumed for the influence it certainly has upon the box office receipts. To Mrs. Zeisler's playing there is nothing meretricious or stagy. Her wrists are very strong and flexible, and her long artist's fingers are ten musical minds.

The program was admirably and originally composed. In the main, it is apparent from an examination of the appended program that Mrs. Zeisler played two numbers from each composer, one serious, dealing with the eternities, the other gay, airy, exquisitely melodious, and still human. Thus although it was an evening of piano playing with no vocal music to relieve it, the gamut of emotions was represented.

It was the fourteenth artist recital given by the Matinee Musicale, one of the most important and effective energies in the state for distributing sweetness and light. The program:

*Caprice on airs from the ballet of the Opera "Alceste," Gluck.

Variations serieuses, Op. 54, Mendelssohn.

**Wedding March and Dance of the Elves, Mendelssohn.

Theme varie et fugato, (Dedicated to Mrs. Zeisler), Schuett.

A la bien-aimée, (Valse), No. 2, from Papillons d'Armour, Op. 59, Schuett.

Nocturne, Op. 37, No. 2, Chopin.

Polonaise, Op. 53, Chopin.

On the Mountains, No. 1, and Norwegian Bridal Procession, No. 2, from Folk-Sceens, Op. 19, Grieg.

Etude C major, (on false notes), Rubinstein.

Nocturne, (Liebestraum, No. 3), Liszt.

**One Lives but once (Valse), Strauss.

*Originally composed for orchestra and transcribed for piano by St. Saens.

**From the music to Shakespeare's Summer Night's Dream; originally composed for orchestra and transcribed for piano by Liszt.

***Originally composed for orchestra and transcribed for piano by Tausig.

A 20th CENTURY MARVEL

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