WIGMORE HALL

WIGMORE STREET, W.1

27553

DANIEL ERICOURT

FRENCH PIANIST

Recital

WEDNESDAY
JANUARY 30th, 1929
AT 8.30

TICKETS (including Tax): Reserved, 12/- and 5/9. Admission, 3/-

May be obtained from the BOX OFFICE, WIGMORE HALL; usual Ticket Offices; and

IBBS & TILLETT, 124, Wigmore Street, W. 1

Telephone: Mayfair 4201-2-3
Telegrams: "Organol, Wesdo, London."

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~~Liège et~~ Bruxelles -

Programme.

Salle de l'Union Coloniale
12 Février - 1929

Deux Préludes pour chorals d'Orgue

~~Two Organ Choral Preludes~~ *Bach—Busoni*

Éveillez-vous! nous crie la voix.

"~~Awake, the voice commands.~~"

"~~Rejoice, beloved Christians.~~"

Réjouissez vous, chrétiens aimés!

Etudes Symphoniques - - - - - *Schumann*

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do# min.

Scherzo, ~~C sharp minor~~

La b. majeur

Grande Valse, ~~A flat major~~

Three Etudes, Op. 25, Nos. 4 and 5

Op. 10, No. 8

- - *Chopin*

Rosamunde

Moment Musical - - - - *Schubert—Godowsky*

Hark, Hark, the Lark!

Soirée de Vienne - - - *Schubert—Liszt*

La Campanella - - - - - - *Liszt*

PRESS OPINIONS.

"Daniel Ericourt introduced himself in Beethoven's 'Appassionata,' in which his exceedingly supple technique enabled him to express the moods of the composer with felicity. His Chopin had the elegance of a delicate steel engraving. Every phase was clear and limpid, done with admirable dexterity."—*New York Times.*

"He has acquired a large and fluent technique, able to do his bidding to the last degree."
Boston Evening Transcript.

"Iron wrists, caressing and charming fingers, a delicate sense of shading, the colour and fire of his youth, all of these make an ensemble which permits of the greatest enjoyment."—*Liege* (Belgium).

"Daniel Ericourt is more than a pianist; here is an extraordinary character endowed with a fiery temperament. He puts his body and soul into what he is playing, and he has the innate and rare gift of closing the contact between the audience and his attaching personality."—C. H. Radoux, *Liege.*

"His precision, his spontaneity, his marvellous lucidity, and above all his infectious fervor, proclaim him a sincere and accomplished artist. In short, it could be said of him that he 'displays the iron hand in the kid glove.'"—*Cincinnati Enquirer*, Carl B. Adams.

"From the very first he evidenced a crystalline clearness and delicate technical assurance which were delightful. . . . To those factors he added scope, judgment and poise. . . . The 'Etudes Symphoniques' of Schumann brought down the house in an astonishing burst of enthusiasm and proved to be the high spot of the program. . . . Ericourt's combination of clean crisp pianistic style, and a constantly broadening experimental basis for his reading, makes his Schumann singularly effective. It had solidarity without stodginess and brilliance without superficiality, and the combination is irresistible."
Cincinnati Commercial Tribune, Robert Aura Smith.