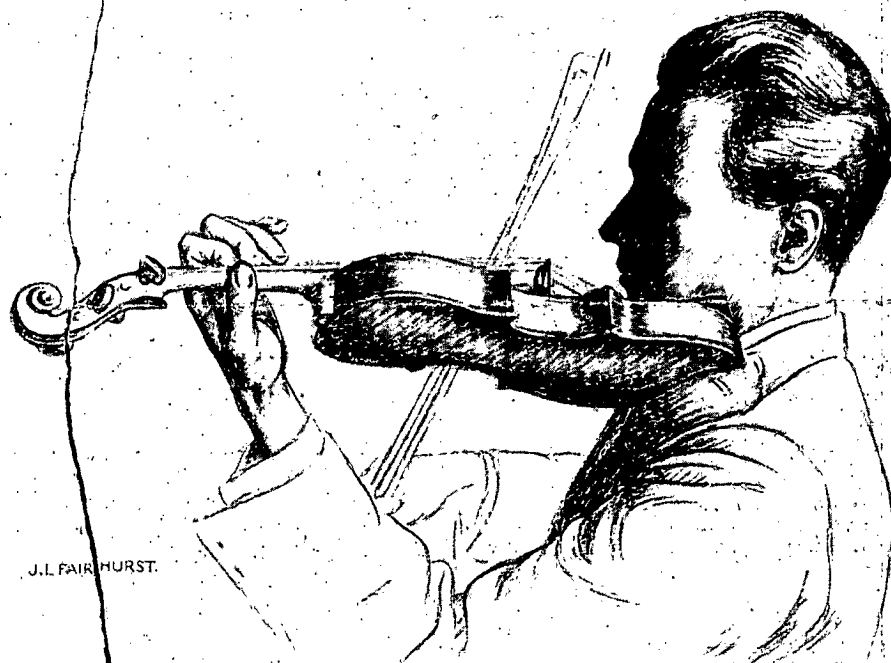


WIGMORE HALL

WIGMORE STREET, W.1

Monday Evening, OCTOBER 27th at 8.15

HAROLD FAIRHURST



J.L. FAIRHURST.

At the Bösendorfer Piano

REGINALD PAUL



Tickets (including Tax) : Res. 8/6 & 5/9. Front Row Balcony 5/9. Unres. 3/-
May be obtained from Harold Fairhurst, 15 Farnborough Avenue, Selsdon Park Rd., Addington, Surrey. Tel. Addiscombe 3256;
Box Office, Wigmore Hall, or from

THE IMPERIAL CONCERT AGENCY, Empire House, 175 Piccadilly, W.1 Tel. Gerrard 9523-4

A stamped addressed envelope must accompany all applications for Tickets by post

P.T.O.

PROGRAMME

8.15 p.m.	Sonata in E minor, Op. 1 Largo—Allegro—Adagio—Allegro assai	TARTINI
8.30 "	Chaconne in D minor for violin alone	BACH
8.50 "	Concerto in A minor, Op. 82 Moderato—Andante—Allegro	GLAZOUNOV
9.15 "	Sonata in C# minor, Op. 21 Allegro appassionato—Allegro ma con tenerezza—Vivace a sai	DOHNANYI
9.35 "	Minuet	FIOCO
Air		HASSE
Le Printemps		MILHAUD
Berceuse (from "L'Oiseau de Feu")		STRAVINSKY
Chinese Puzzle (on an Ancient Chinese Tune)		REBECCA CLARKE
Serenade (from the Drama "Hassan")		DELIUS
Lullaby for a Modern Baby		
Caprice No. 13		PAGANINI (accomp. Burmester)

RECENT DUTCH PRESS NOTICES

"Het Handelsblad." Amsterdam, March 6th, 1930.

Even if we had not already known HAROLD FAIRHURST through his previous recital in Amsterdam, his programme and playing of last night would have convinced us at once of his idealistic conceptions and enthusiastic way, he interpreted the important numbers of the evening: especially his perfect rendering of the "Chaconne" has greatly touched me. As regards the psychological part, this reminded me of the other Harold, Harold Samuel, the pianist, for both of them form the intermediary between composer and public in an equally perfect manner, and keep their own personality in the background, which, just because of the strength thereof, can be done without becoming boring.

"Het Vaderland." The Hague, March 7th, 1930.

A few years ago I heard this English violinist for the first time. Last night he played two sonatas; one by Tartini, and one by Elgar. These more than confirmed and even improved the favourable opinion of the first concert. In the Italian he immediately brought out the noble delicate style, the vivacity, and the satisfying cantabile. The bowing is most excellent. This finished, controlled, always clear and melodious playing of the pure classic-temperamental mind of Tartini made me at once place this unaffected violinist on a high plane.

Elgar's Sonata Opus 82, was also performed with a distinguished capability, with true chamber music style, and excellently suited lyrically sensitive temperament; moreover it was technically irreproachable.

"De Telegraaf." March 6th, 1930.

Throughout the whole of the evening at HAROLD FAIRHURST's violin recital, one had to admire his wonderful technical mastery. There was also that real violinistic feeling, the warm deep tone, and the infallible sureness. This was especially the case in Bach's Chaconne, which, played in a well thought out, slightly lyrical manner, with impeccable double-stopping, did not fail to impress the audience.

At Nijmegen with the Arnhem Orchestra, December 18th, 1929

"De Gelderland." December, 20th, 1929.

HAROLD FAIRHURST played Glazounov's violin concerto. He is a violinist with extraordinary musical capacities; his strongly personal interpretation, his intellectual control, the clear phrasing which makes every melody stand out before us, give his playing a fascination which holds us from beginning to end, without losing its grip for one moment. His tone is of a beautiful melodious fulness, which has a rich sonority in the lower strings. This showed particularly in the Andante movement. He played Glazounov magnificently, and had a well deserved ovation.

In accordance with the requirements of the London County Council.

1. The public may leave at the end of the performance or exhibition by all exit doors and such doors must at that time be open.
2. All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.
3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, sufficient space shall be left for persons to pass easily to and fro and to have free access to exits.