

Feb. 27<sup>th</sup> 1897

STEINERT HALL  
Boylston and Carver Streets.

RECITAL

**Charles Gregorowitsch**

Russian Violin Virtuoso

Assisted by

**Prof. Xaver Scharwenka**

Pianist

Saturday Evening, Feb. 27, at 8.15



Mr. EDWARD FAZER, Accompanist

# Programme

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1. Sonata for Piano and Violin . . . . . *Naxos Scharwenka*

- I. Adagio sostenuto. Allegro appassionato.  
II. Moderato.  
III. Finale. Presto agitato.

MR. GREGOROWITZSCH AND PROF. X. SCHARWENKA.

2. a. Air . . . . . *Bach*

- b. Albumblatt . . . . . *Wagner-Wilhelmj*

- c. L'Alcille . . . . . *Fr. Schubert*

3. Piano Solos:

- a. Prairie Flowers, No. 1, Op. 53  
b. Spanish Serenade, Op. 61  
c. Theme and Variations, Op. 48 } . . . . . *X. Scharwenka*

4. Airs Russes . . . . . *Wieniawski*

5. a. Réverie . . . . . *Vieuxtemps*

- b. Zigeunerweisen . . . . . *Sarasate*

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Steinway Piano only used

**H**ERE, thirty-five feet below the level of Boylston Street, away from the noise and bustle of traffic, and the confusion of sounds of every-day life, there lies hidden a temple of music,—one of the daintiest, most artistic, and unique ever built, surpassingly beautiful to the eye and triumphantly successful to the ear. Totally dependent on artificial light for use, on machinery for ventilation, below the level of the tide, and built upon a quicksand, it is a monument to the genius of the architects and to the value of Mr. Alexander Steinert's ideas, whose per conception it is. Lighting, ventilation, and acoustics are all perfect; and the seating arrangements for six hundred and fifty people leave nothing to be desired.

The hall is elliptical in shape, with the stage end in the smaller radii, and contains four proscenium boxes, as well as a large balcony. It is reached by an elevator in each end of the building and by four stairways.

Entering the building from Boylston Street, through the handsome vestibule before described, with its coffered ceiling and bronze-studded doors, we descend a flight of stairs, and find ourselves in the foyer, on the balcony level. On the opposite side is a corresponding stairway leading off Carver Street.

From these two landings, which form the entrances to the balcony, we descend to a lip-and platform, from whence a few steps lead us on the floor of the foyer. This stairway has a handsome balustrade of wrought iron, with hammered leaves of French design. The spaces under the stairs are fitted up as cloak rooms. Passing through the doors which mark the foyer, the great beauty of the hall is apparent to the dullest mind and a delight to a cultured one. The first effect noticeable is the mellow glow of light coming from an unseen source; for all the lighting here is of the "indirect" system, the bulbs being in a recess of the frieze, in the ventilating domes of the ceiling, and back of the proscenium and stage arches.

The stage, in the centre of the south end, is set within a delicately chiselled frame of laurel leaves in a graceful arch with broad pilasters on either side, and is reached from the rear by a handsome door. On the stage is a Steinway concert grand, while, across the front, silk curtains are tastefully draped. Adjacent to the stage on either side are two loggia, or recesses, one forming the vestibule for the rear stairway, and the other for the organ when needed. Then on each side of the chamber are two dainty proscenium boxes, entered from the side aisles and furnished with chairs, the seats in the auditorium being upholstered in leather, with hat and coat racks.

The decoration of the hall is in Italian Renaissance. There is a panelled dado seven feet high all around the hall; and on each side are three pilasters, fluted, and with Corinthian capitals. Around and above them the entablature breaks out; and above it is a richly decorated frieze of an acanthus-leaf and honeysuckle design, bearing also fruits and flowers in conventional pattern.

Just below the frieze are six panels against the wall, the three on the right enshrining respectively the names of BACH—MOZART—SCHUBERT, on the left SCHUMANN—BEETHOVEN—HAYDN, High Priests of Music, in a temple dedicated to their religion. The color scheme is very artistic and refined, the predominating tone of the architectural features and ornamental portions being a delicately toned ivory, contrasted with a very delicate color on the walls, of sufficient depth to relieve the ivory and give warmth to the whole. The relief portions are enhanced by a moderate use of gold-leaf, producing a very pleasing effect.—*New York Music Trades*



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