



Under the Patronage of their Royal Highnesses  
The Duke and Duchess of Connaught

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## Pianoforte Recital

by

**DJANE LAVOIE-HERZ**

THE DISTINGUISHED CANADIAN PIANISTE

CHATEAU LAURIER, CONCERT HALL

Tuesday, April 21st, 1914, at 8.15 p.m.

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Tickets at \$1.00 and \$2.00 for sale at the Chateau Laurier, McKechnie Music Co., and C. W. Lindsay, Limited

UNDER the Patronage of their Royal Highnesses the Duke and Duchess of Connaught, Djane Lavoie-Herz, the distinguished Canadian Pianiste who has been a protegee of Lady Laurier, is giving her first concert after her return from Europe, where she had studied for the last six years. This first recital will take place in her home city, Ottawa, and musical circles will look forward to this concert with keenest interest as the artist, ever since her first public appearance in Montreal six years ago, promised to become one of the greatest interpreters on the pianoforte.

We quote here a part of an article which appeared, about two years ago, in "Musical Canada" which may give in some degree an appreciation of this artist.

Lavoie-Herz possesses the extraordinary gift which only very few of the great geniuses possessed: the inborn feeling for Beauty. If we go through history we find that specially upon two geniuses this gift of recognizing the Inner Beauty has been bestowed: Plotinus and Leonardo Da Vinci. Both of these Lavoie-Herz has, so to say, absorbed in herself. We are surprised when certain men tell us that they have never come across real ugliness, that they cannot conceive that a soul can be base. Yet need there be no cause for surprise. These men had been the first to be beautiful, and had therefore attracted all the beauty that passed by. Such is the case with a personality like Lavoie-Herz. It is surprising with which sureness she picks out a true masterpiece, be it a drawing, a work of sculpture or literature or musical composition. It is this gift that has made Lavoie-Herz absorb the most important works of classical literature as well as what modern French, English and German literature praise to be their best works. Being able to speak these three languages fluently, a Shakespeare, a Goethe or a Rousseau are equally near to her. And all these qualities reveal themselves in her piano playing. It is the recognition of the Inner Beauty of all things which makes her concert work so valuable. Thus on the occasion of her recital in Montreal last year, one critic wrote: "The whole programme showed the young artist's wonderful power of expression and ability to merge her own personality in that of the composer, a characteristic for which she had been noted even in her convent days four years ago." This gift makes it equally easy for her to render compositions of Bach, Mozart, Beethoven, Chopin, Brahms or Scriabine. And as another of her critics said: "Indeed, throughout her entire repertoire, technical difficulties seem to have no terror for the pianiste." Lavoie-Herz thus has all qualities in herself which make the great artist and to become one of the greatest interpreters on the pianoforte.

The sovereign-like mastering of all technical means gives her playing for every listener, magnetic power of attraction, however, to the deeper listener Lavoie-Herz knows still *more* to say, as indeed that highest art of virtuoso is hers: to take, so to say, part in creating the work which she has to proclaim. And just this vivid creating vein is the most suggestive in her play.

# Programme

- I. **Fantasia and Fugue in G minor** - - - **J. S. Bach**  
 II. **Sonata in F minor, op. 5** - - - **Johannes Brahms**

*Allegro maestoso*

*Andante espressivo* "The evening is falling, the moonlight is shining  
 There are two hearts with love entwining  
 And hold themselves in rapturous embrace."  
*Andante molto*

*Scherzo Allegro energico, Trio*

*Intermezzo (Retrospect) Andante molto*

*Finale, Allegro moderato ma rubato*

- III. **Praeludium in E major** - - - **Corelli**  
**Gigue in A major** - - - **Corelli**  
**Prelude for the left hand alone, op. 19** - - - **Scriabine**  
**Prelude, op. 11, No. 13** - - - **Scriabine**  
**Mazurka, op. 3, No. 9** - - - **Scriabine**  
**Fantasia, op. 49** - - - **Chopin**

- IV. **Nocturne, op. 72, No. 1** - - - **Chopin**  
**Polonaise, op. 53 in A flat** - - - **Chopin**

STEINWAY PIANO USED

## SOME PRESS COMMENTS

### Evening Journal, Ottawa, April 30th, 1908.

Djane Lavoie has all the qualities that go to make a complete artist. She is full of temperament quiet unusual for one so young. Her delicate passages were full of rich tone, while her fortes were tremendous. Her playing of the Liszt Fantaise and Fuge on BACH was of a wonderful execution. She has all the necessary requirements to make one of the foremost pianists of the day.

### Le Temps, March 3rd, 1908.

Djane Lavoie possesses an admirable technique which allied with all her gifts permits to class her amidst the best pianists.

### Le Canada, Montreal, March 1st, 1908.

Djane Lavoie's Liszt recital was a real triumph. The endurance and virtuosity of this very young artist is really stupendous. Outside of her extraordinary technique she is endowed with an exceptional temperament.

### Montreal Herald, February 28th, 1908.

Scarcely nineteen years of age Djane Lavoie possesses an intellectual mastery of the music she performs, a sense for the beauty and sonority of piano tone, and a power of wrist and arm, which offer an unlimited range of possibilities. Djane Lavoie played nothing but Liszt, for which composer she has a peculiar talent by reason of her comprehension of sheer sensuous tonal beauty. The grand studies after Paganini have not been better played here for many years. The massive tone-color of the second Ballade was handled with masterly control. But there was also the Fantaise and Fuge on the name "Bach," in which Djane Lavoie did more than elsewhere to show her possession of the brains that are needed in a good pianist. With all her gifts she should soon acquire a wide reputation as a concert Pianist.

### Musical Courier, New York, March 1st, 1908.

Djane Lavoie has a musical temperament of extraordinary capacity, a wonderful technique allied to a remarkable mastery and a fine memory. The programme was made up of Liszt compositions exclusively. The Fantaise and Fuge on BACH gave the best exposition of the young artist's talent; it was played with great clearness and a fine interpretation. The other best number was La Campanella one of the Paganini Studies.