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The Academy String Quartette

and

Miss Lydia Locke

Coloratura Soprano
of Hammerstein's London Opera Co.

Foresters' Hall

Thursday, March 22nd

Tickets \$1.50, \$1.00 and 50c at Nordheimer's, 220 Yonge St.

tions this would have been about enough of the duo-piano. But the young ladies referred to acted with such admirable restraint and exhibited such a combination of rhythmic freedom and tonal refinement that it would have been quite safe to have had more of it. The welkin did not ring. The chandeliers were not fractured. The audience was not pounded into submission, which implies that the players have and know how to use experience. Of course there was a gentle modulation about the numbers chosen, two of which were by St. Saens, the Danse Macabre, and the variations on a theme of Beethoven; the other a suite by Arensky. In all these we recognized an element of real charm. Quite apart from the pieces themselves, the performers showed that a high degree of modesty in dress, deportment and execution is desirable in duo-piano work. They are both somewhat petit, a trifle demure, exceedingly quiet, devoid of theatricals and free from any desire to protrude their own somewhat wistful personalities into the performance. Yet they played with the crisp accuracy and clean definition of young artists. They knew how to balance one piano against the other, how to emulate as far as possible the character of the dance which duo-piano work does very well—bar the war dance!

Well, they gave a delightful performance of a rather restricted character and left a wide margin of the programme to be supplied by Miss Murphy, who as a violinist is a somewhat sedate and gentle juggler with a touch of wizardry. Just who Madge Murphy may be, we know not; but we have a clear recollection of individuality in her playing. She gave an extended group of delectably varied pieces ranging from Goldmark to Tartini with Schubert and Cesar Cui between. Miss Murphy is a delightful artist, and as clean and unviolent a player we have heard in many a day.

Mrs. Proctor possesses a contralto voice of great richness and expressive quality. To the accompaniment of Maestro Carboni, her teacher, she gave a very colourful and romantic group of arias and songs. There was a mellow, golden glow about this group that seemed in striking contrast to the Mozartian colouring of the piano programme.

March 19th—Ysaye.

Y SAYE — pronounced something like a combination of Esaw and Isaiah—backwards Egasy enough—will play in Massey Hall on March 19th. This is the great Belgian's first appearance in Canada since three years ago when he gave two concerts, one with the Toronto Symphony Orchestra, that packed Massey Hall. He is the world's most remarkable violin personality. He is the origin of more interesting copy than any other wizard of the bow. In learning, technique, virtuosity, temperament and personal poise he is a remarkable combination of qualities. But the chief thing about Ysaye is that he knows how to play the violin—and this is how an enthusiastic press agent comments on that fact:

"Of Ysaye it is asserted that, in a measure, the cloak of Paganini has fallen upon the Master Ysaye's shoulders. For though he plays in a manner to make the Saints and Angels weep for very joy, when he wills it, he is the very Belzebub of Diabolism with his uncanny bow. His fiddle weeps or laughs, or whines, or shrieks at his command.

"He can evoke the strains of the chorusing of the damned of the bottomless pit. The anguished moans

for the lost of the Inferno leaping at will from the tip of his enchanted bow.

"With the versatility of genius he can musically transport his hearers from the harmonic depiction of a Hades (worthy the descriptive wealth of a Dante) a paradisaical dream of love celestial and delights angelic.

"In this essential of the great artist alone Ysaye eclipses the composer of the Devil's trill. His all-roundness of musical imagination, his encompassing of every harmonic field, place him upon a plane where few are worthy to stand beside him, if any.

"The name, Ysaye, conjures up the thought of gigantic accomplishments, of powers transcending the ordinary conception, of gifts apparently without limitations."

At his recital in Massey Hall he will be assisted by his son, Gabriel, playing a group of duets by Godard. Mr. Maurice Dambris, the accompanist, will also play two piano numbers.

Flora Bell Returns.

FLORA BELL gave a song recital in Toronto a few days ago. This young lady made her debut last season in a programme reviewed by the editor of this column. Since that she has been coaching operatic arias in New York. Her numbers last week were a peculiarly exacting selection of difficult arias from modern operas and she did them with a quite remarkable instinct of natural acting, as well as evidence of training for stage work. She has the natural-born instinct for the stage which is always bigger than training. Her ease of expression through the medium of stage business and movement causes one to imagine that she will do exceedingly well in light opera when she has gone somewhat further with the purely vocal side of her art. She made a highly favourable impression on the audience by her naturalness and the high degree of charming affability which characterized all her work. Vocally she has made rather less progress than on the purely dramatic side. But she retains the delightful flexibility of voice and the ingenuous tonality of one who, if she is careful, should become a very facile interpreter of light opera.

THE Academy String Quartette will give the last concert of their series for this season in the Foresters' Hall on Thursday, March 22nd. The artistic success of the chamber concerts given by the Academy players has been very pronounced and the forthcoming concert should bring the series to a triumphant conclusion. Two celebrated quartettes will be performed, the Grieg, and, by special request, the glorious "Death and the Maiden," by Schubert. The assisting artist is Miss Lydia Locke, colouratura soprano. Miss Locke was engaged by Oscar Hammerstein for his London Opera Co., and during that engagement had the honour of taking the role of Marguerite in a scene from "Faust," given at a command performance before their Majesties, King George and Queen Mary.

THURSDAY this week the Victoria College Ladies' Choral Club gave a concert in Convocation Hall of Toronto University. The club was under the baton of Mr. E. R. Bowles, formerly conductor of the Victoria College Glee Club on its trip to England a few years ago. The programme was augmented by solos from Mr. Arthur Blight, baritone, and numbers by Mr. Owen Smiley, popular entertainer. The proceeds of the concert was devoted to patriotic purposes.



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