



pastures new. Mr. Vigneti seems determined to baffle us somewhat on first acquaintance with nothing but sotto voce impressions in pure and perfect art. And it may be only a bullfooted tradition that a new player should leap on the stage with the abandon of a toreador.

The String Trio of Beethoven with Miss Ruby Dennison at second violin, proved to be a gracious Haydnesque exposition of the Beethoven of the first period, a really fine bit of formal chamber music and nothing more; not in the least taxing the listener's powers of endurance or of attention and forming a very good prelude to Mr. Boris Hambourg's two cello numbers, the Romance of St. Saens and the Pezzo Capriccioso of Tchaikowsky. These were masterpieces of performance in the best style of an artist who since his splendid introduction to Canada six years ago has never ceased to grow both in virtuosity and in popular favour. It is a fine thing for musical Canada that Boris decided to come back here after his Father's death. His art is a real acquisition to the sound musical development of this country.

Larsen in Fine Form.

HOW far a thundering, big programme may go in getting appreciation for a player was demonstrated by Rudolf Larsen last week at his recital in Toronto. Mr. Larsen is no stranger. He has been in Canada two years and has given several performances. He is a Scandinavian of English accent; a young man who graduated from Leopold Auer in Petrograd. Since his first recital here he has developed immensely. In the matter of programmes he reached a climax in that of last week. We can remember no violin menu ever set out by any virtuoso any bigger, if any quite so big, as that one. There was enough heavy stuff in it to floor any but an ambitious man of capable technique. The three heaviest numbers were the Bach Chaconne, which gave Mr. Larsen a chance to get along without the able assistance of Mr. Seitz on the big grand piano. It was an interesting display of pugnacity. Bach intended that piece as a violin tester. Mr. Larsen's instrument was not quite equal to the occasion. With a more open-toned instrument the performance would have been much better. But it was interesting. His Ernst Concerto was another contract which gave better results. But when one tries to remember just how well he did it is necessary to start from the end of the programme and work backwards. Right at the finale when he should have been tapering off to a nice comfortable Deoch an' Doris he woke everybody up with the Paganini Caprice No. 24. This was more than the money's worth. It was a display of virtuosity by a player who was expected to be weary, and probably was, but refused to admit it. And the accumulated sensations of the earlier part of the programme made it hard to judge the value of so big a thing right at the end.

His opening number, the Pagnani-Kreisler Prelude Allegro, was a good piece of work, vigorous, clean-cut and stimulating. His hackneyed Ave Maria of Schubert (by request) was reminiscent of Elman, who some years ago gave that piece a characteristic turn from which it has never recovered. The Walther's Prize Song by Wagner was one of his best pieces. In this he made the lyric element sing out with real cordiality. He succeeded well in the Beethoven Rondino and the Kreisler Liebeslied, and he imparted to the Slavonic Dance of Dvorak a high degree of native colour.

The one great fault of the programme was its compass. There was too much. Mr. Larsen had great faith in his audience when he expected them to appreciate such a feast. The fact that they demanded a second encore at the end of the programme proved that there is no arbitrary

limit to some people's desire for more of a good thing. And it is a real tribute to Mr. Larsen's capacity as an interpreting performer that he should have carried off so Olympian a programme without boring the audience or apparently exhausting himself. His own ambitious enthusiasm was quite infectious. It is no disparagement to a player to allege that he played the role of Pandora's box without depleting his reserves. And in so doing Mr. Larsen establishes himself as a real vitalizing producer of good works.

Leo Smith in the Academy Quartette.

THE Academy String Quartette of Toronto have issued a preliminary announcement regarding their work for this season. When Mr. George Bruce, the 'cellist of the Quartette, joined the overseas forces some months ago, the fear was entertained that the Quartette might not be able to give any concerts at the present time. That fear has fortunately been removed, as Mr. Leo Smith, the brilliant and well known 'cellist connected with the Toronto Conservatory of Music, has kindly consented to fill the gap caused by Mr. Bruce's absence. Mr. Smith has for the past two seasons played with the Toronto String Quartette, who have discontinued their concerts for the present season. The Academy String Quartette purpose giving four important concerts in the Foresters' Hall, and for each concert a celebrated singer or pianist will also be engaged. At the present time when our regular orchestral concerts are sadly missed, this novel series of magnificent concerts, as they assuredly will be, ought to be warmly welcomed by the musical public. It is interesting to note that a somewhat similar series of concerts on a more extended scale is being given this winter in Glasgow, as owing to military necessities the regular Scottish orchestra concerts were not possible.

STAGE AND CONCERT

WHEN Henry Miller took a company of players to California last summer to appear in a repertoire of plays in the principal theatres, one of the pieces his company acted was "Come Out of the Kitchen," a comedy by a E. Thomas, based on a book of that title by Alice Duer Miller. The play was put on merely to try it out for a week or two, but it proved so popular that it ran for five weeks at the Columbia in San Francisco. Ruth Chatterton and Bruce McRae created the principal roles.

"Come Out of the Kitchen" is a little romance of the South. It is the story of the Virginia Daingerfields, luxury loving, improvident, proud, who have never recovered from the economic depression of the civil war and are forced to rent the ancestral home to a rich Northerner. One of the conditions of the lease is that a corps of white servants be provided, and it is this that determines Olivia Daingerfield to remain behind and masquerade as a servant.

Her last appearance here was in "Daddy Long Legs."

John Drew in Major Pendennis.

THE following portion of the advance notice from the office of John D. Williams, the producer of this drama from the pages of Thackeray, is interesting: "Major Pendennis" as a play came of three notions—first, to set off John Drew in a new line of parts; second, to fetch about a return of Langdon Mitchell as a writer for the American theatre, from which he had withdrawn since 'The New York Idea,' and, thirdly, to call on Thackeray for a group of characters and scenes that would stimulate a good cast to good acting."

That paragraph about states the case

of "Major Pendennis." For many years the beginning of a new theatrical season was signalized by the appearance of John Drew in a youngish role at the Empire. Mr. Drew is no longer young and he now admits it. Mr. Mitchell has done some distinguished work, for the American stage; an author who could write "The New York Idea" and "Becky Sharp," which he took from "Vanity Fair," should never have been allowed to remain idle this long.

Mr. Drew will appear as the worldly wise, selfish, cynical, unscrupulous old Major, physically artificial even as to his wig. Mr. Mitchell has not tried to compass all of the novel, but has endeavoured to fashion a light comedy with Major Pendennis and his nephew Arthur as the central figures.

Leopold Godowsky, the Russian pianist, gives three concerts this season at Scottish Rite Hall in San Francisco, the dates being Sunday afternoons, October 29th, November 5th, and the intervening Thursday night, November 2nd. He announces three programmes. His offerings embrace pianoforte music of every time and style. He will play the old masters, the works of the modern romantic composers, and compositions of the modernists, such as Debussy, Ravel, Liadow, Scriabine, and others. His offerings run the whole gamut of piano literature, done in Godowsky's most unimpassioned technical style.

David Warfield is to appear this season in a revival of "The Music Master," the most memorable of all this actor's past successes. The play was produced at the old Belasco Theatre, New York, in 1904. It had a run of two years in New York and served Mr. Warfield two years more on tour. Mr. Belasco has engaged some of the original players for their old roles.

Sam Sothorn, brother of E. H. Sothorn, will come to New York from London next month to appear there in a new play by Harold Owen. Mr. Sothorn is a most amusing comedian. He created in London the role in "A Pair of Silk Stockings," in which Kenneth Douglass appeared at the Little Theatre.

Ring W. Lardner has written a baseball play which Cohan & Harris are contemplating producing. If possible, they want Bert Williams to play the role of the trainer. Mr. Williams is touring with Zieffeld's "Follies" and probably would not be free to undertake the role before next season.

Alla Nazimova, whose last appearance here on the dramatic stage was in a dramatization of Robert Hichen's "Bella Donna," will appear in a series of plays during the current season. Three dramas that have not been acted here and revivals of some of the Ibsen pieces in which she first won fame as an English-speaking actress, will be included in her repertoire. The new plays Mme. Nazimova has acquired for presentation are "Ception Shoals," by Austin Adams; "The Price of Life," by Vladimir Danchenko, and "The Fairy Tale," by Arthur Schnitzler. Clifford F. Pember, who has done some work for Boston's Toy Theatre, has designed the settings for "Ception Shoals," which will be the first offering.

Robert B. Mantell, who deserted Shakespeare several years ago for the lure of the screen, will return to the legitimate next month, when he will begin a tour in his old repertoire in Montreal. It is violating no confidence to state that Mr. Mantell is a much better Shakespearean than movie actor.

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