

MUSIC AND PLAYS



A scene from Jerome K. Jerome's play, "Fanny and the Servant Problem," as presented by the University Players' Club of Vancouver. This production, in which the University Players made their first appearance before the public, was so great a success that it was repeated in Vancouver and performances have also been given in Victoria (May 15) and New Westminster for the benefit of the University Battalion. In the group are, left to right: Mr. Henry Gibson, Miss Jessie Todhunter as Lady Bantock; Mr. G. V. Fraser as Lord Bantock; Miss Kathleen Peck (daughter of Rev. Mr. Peck of Kamloops), and Miss Grace Henderson (daughter of Judge Henderson of Vancouver), as the aunts.

A Musical Feast.

NOT since musical memory began in this part of the country has any accompanist played 23 numbers plus seven or eight encores in a single evening without being taken home in an ambulance—until Miss Adelaide Perle Chelew did such a thing in Foresters' Hall, Toronto, last Friday evening. And these were not nursery ditties to play either, as may be noted by the programme which for purposes of news is printed in full just as Atherton Furlong's pupils gave



Miss Perle Chelew played with exceptional finesse 30 accompaniments on one Toronto programme last week.

it, from No. 4 to No. 18, all the writer had time to hear. From start to finish no number was changed or taken off. Everything was given as advertised. A number of new pupils were introduced; others came back again to show progress, and in some cases to augment former popularity. The recital began sharp at 8.15 and ended somewhere close to 10.55. Following is the programme from 4 to 18 with brief comments:

a "Until" Sanderson
b "Swanee River"

Will E. Tinsdill.

Baritone, virile, resonant, a good sense of rhythm, and a quality of tone—piano sometimes off the key.

"Voce di donna" La Gioconda..Ponchielli
Ruth Robertson.

Undoubted contralto, now and then absolutely masculine on lower register; luscious quality in the mezzo, good style and interpretation fair.

a Serenade Gounod
b "A Little Pink Rose" Bond
Kyrle Peene, Violin Obligato by Mons. Morel.

Voice of light timbre, fine dulcet quality, style somewhat too tranquil with tempo rubato not very marked; obligato played delightfully on muted violin.

"The Swallows" Cowen
Phyllis Duckworth.

A dainty performance by a sprightly young singer with a high soprano voice of good lyric character inclined to the coloratura. An old song gratefully sung.

a "Jeuvuness" Barry
b "Four years old" Lohr
Cora McConachie.

Voice pleasing in quality, somewhat variable in pitch, smooth and even, with plenty of confidence.

"Il Bacio" Arditi
Audrey Harding.

A florid performance by a bright young singer with plenty of poise, good style, and good attention to the idioms of that ornamental kind of aria.

"Chanson Bachique" Thomas
Mons. D'Avignon Morel.

A magnificent piece of work by a voice of great resonance, brilliant character, fine upper register, no end of vibrancy, with dramatic style written all over it; a voice that belongs to a real musical temperament.

"Ocean! Thou Mighty Monster".....Weber
Agnes Adie.

A big pretentious work done in an unpretentious but very masterful way; voice much improved in power and in clarity since last heard in recital, in some respects a really thrilling performance—by no means equalled in the lyric encore.

"O Mio Fernando" Donizetti
Ruth McCoullough.

Another florid bit excellently done, but with a degree of stiffness in delivery; tonal production fair.

"Volta la terrea" Verdi

Jean Rowe.

Done by a pixie of a girl who has a light, flexible lyric voice and knows how to act. Her encore was delightful.

"Vissi D'Arte" (Tosca) Puccini
Muriel Sanderson.

A welcome return of a young singer who has increased in breadth of tone and power of utterance, but seems in danger of abandoning the lyric and the colourature for the dramatic.

"In questo semplice" (Betly)..Donizetti
Mrs. Maud Parsons.

A highly pleasing performance by a voice of fine flexible character, emotional quality and remarkable velvety character in the mezzo.

"Magnetic Waltz"Arditi
Nelles Clendenan.

A brilliant bit of work done with telling effect, good rhythmic observance and excellent enunciation.

"Honour and Arms" (Sampson)..Handel
Fred Anderson.

Done with no particular amount of voice, but with excellent phrasing, good breath control, enunciation the best and a fair degree of style.

"Ballatella from Pagliacci".....Leoncavallo
Flora Bell Watt.

A difficult thing given with much distinction; voice considerably broader than on her previous recitals and tonal quality good—but minus her usual facility in acting.

Forsyth Recital.

WHEN W. O. Forsyth brings together on one programme a number of well equipped and talented pianists who have had the advantage of being trained by him, the musical public and



Ivy Scott as Maid Marian in Robin Hood at the Grand Opera House, Toronto this week.

the friends of the students may well expect some brilliant, poetic, and altogether delightful piano playing. Such an occasion happened a few days ago in Nordheimer Hall, Toronto, when the following pianists, all from the Forsyth Studio, gave practical evidence of the kind of training they get in that institution: Misses Geraldine Allison, Fannie Singer, Rita Hutchins, Firenze Gilray, Norma Mitchell, Violet Stuart, Gladys Truax, Myrtle Weber, and Messrs. Hubert S. Martindale and Fred S. Orpen played before a crowded audience a programme

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