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 produc-tion, in which the University Players made their first appearance before the public, was so great a success that it was repeated in Vancouver and per-formances have also been given in Victoria (May 15) and New Westminster for the benefit of the University Battallon. 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 Kam-loops), and Miss Grace Henderson (daughter of Judge Henderson of Van-couver), as the aunts.

A Musical Feast.

A Musical Feast. N OT since musical memory began in this part of the country has any ac-companist played 23 numbers plus seven or eight encores in a single even-ing without being taken home in an am-bulance—until Miss Adelaide Perle Che-lew 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 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 num-ber 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: the progra comments:

"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 qual-ity, 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; 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 performanceby 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.

HEN 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 ex-pect some brilliant, poetic, and altogether delightful piano playing. Such an oc-casion happened a few days ago in Nord-heimer Hall, Toronto, when the follow-ing 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 hethe friends of the students may well ex-Martindale and Fred S. Orpen played bea crowded audience a programme

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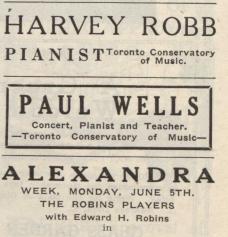
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