

## MUSIC AND MUSICIANS

THE young lady that sometimes plays with Ornstein was given a reception at the Canadian Academy of Music on Thursday evening.



Mr. Rudolf Larsen, Scandinavian violinist, will give a recital programme in Conservatory Hall, Toronto, Oct. 25th.

last week. This roundabout way of describing Miss Vera Barstow has nothing to do with her playing, which is as direct as a March wind, and still less to do with her personality, which is of a modest, though not retiring character, simple, unspoiled and genuine.

There are three interesting things about Miss Barstow's rather romantic career; herself, her association with Ornstein and her sixteen years' tuition with Luigi Von Kunits, with whom she began to study when she was a child. Her home is in Cincinnati. She first began to study with Von Kunits in Pittsburg, when he was concertmaster of the Pittsburg orchestra and principal of a School of Music and Expression. When he went back to Vienna, some years ago, Miss Barstow went with the family and continued her studies with him. When he came from Vienna to Toronto she also returned and from time to time has gone up to

Toronto to study and coach with the man who is the only master she ever had.

Now, a well-matured artist, she has been playing with Ornstein in recital and was given a friendly reception by members of the Academy faculty and a number of musical friends. To play with Ornstein is one distinction. Very few violinists have been so honoured—or as some may say, put in so dangerous a predicament. To play Ornstein is another achievement. To have a piece dedicated to her by Ornstein is still another. Evidently this pale little personage who was considered by some conventional people such an ogre when he played in Canada last year, appreciates violin art when he hears it.

Miss Barstow's playing at her own reception was a happy touch, and it was a fine exposition of tone with a sure and capable technique. Absolute surety and bigness of tone without over-emphasis or anxiety are among her many admirable gifts. She plays with great brilliancy—and as far as could be judged from so limited a choice of pieces with fine sympathy and emotional insight. Her pieces dis-

played most of all, however, her mastery of tone which must be credited somewhat to the fine instrument which she plays, but most to herself. Abundant strength that does not waste itself on fireworks, but spends itself on broad, big effects, is her prevailing characteristic. In the three Ornstein compositions — Melancholy, Natashka and Olga (dedicated to Miss Barstow) she afforded considerable of a novelty to the company, few of whom had ever heard Ornstein's music on a violin or knew that he composed for that instrument.

One can scarcely say that the Ornstein genius runs best to the violin. In fact it was because most of these pieces were so unlike the unpopular notion of Ornstein that they were so humanly grateful in character. It is hard for an uncanny genius like that to get far afield on a violin except in rhythm and double stopping. Chords composed of uncongenial ninths and diminished elevenths are not easy on a violin. Rhythms that begin in the middle of the last two-fifths of the last beat but one in a measure and work out to a figure somewhere in the nebul-



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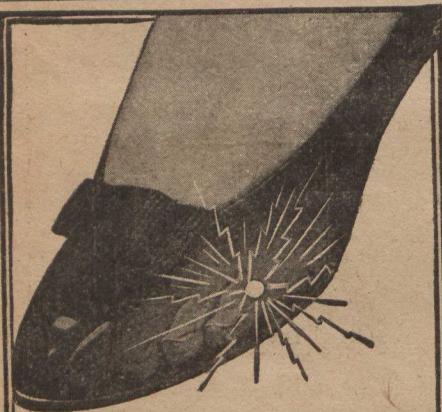
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