

**EVENTS IN DURBAN**

**Women Zionists' Meeting — Young Israel Succoth Function**

*(From Our Own Correspondent.)*

The Women's Zionist League held its annual meeting on the 10th inst. Mrs. H. Moss-Morris, chairman, read a comprehensive report, which showed that this youthful society had made good progress during the year under review, both in increasing its membership roll and in the functions organised by the society.

The election of officers resulted as follows: Chairman, Mrs. H. Moss-Morris; vice-chairman, Mrs. A. Kaplan; secretary, Mrs. M. Duchon; treasurer, Mrs. A. Broomberg. Committee: Mesdames Torf, Shapiro, Futerman, Elion, Brook, A. Goldberg, Fielding, Fridjhon, C. I. Israel, J. Fisher, Kentridge, and Hainman.

The Young Israel Society celebrated the Succoth festival in quite a fitting manner. Forty-five members attended a dinner held in the Suecrah immediately after service on the 11th inst. The dinner opened with Kid-dush, intoned by Rev. Menachemson, in which every member joined, and on the conclusion, the chairman, Mr. J. Gurwitz, before calling upon Rev. Menachemson to address the gathering on "The Meaning of Succoth," spoke on Zionism and Judaism in relation to the Youth, linking his remarks with the ideals of the society. Rev. Menachemson, in a happy speech, complimented the society in celebrating Succoth in this fashion, and went on to explain the meaning of the festival.

Mr. Klatcho, the headmaster of the United Talmud Torah, addressed the gathering and the Bar-Koach of Natal, Mr. D. Melmed, exhorted the members to be proud of their traditions and ideals and further the progress of the society. Mr. B. Goldberg, leader of the Durban Habonim, and Mr. J. Goldberg, also spoke, and then the gathering was kept in a merry mood by Mr. Friedman, who was excellent in his impersonations of several well-known rabbinical figures.

**Witwatersrand Jewish Aged Home**

**SOME RECENT DONATIONS.**

At a meeting of the committee of the Jewish Aged Home held last week, presided over by Mr. Louis Cohen, the vice-president, it was reported that there were 116 inmates, 85 men and 31 women. Until the new building in course of erection in the grounds of the Institution is completed there is very little room for new admissions. Donations for this new building are earnestly solicited.

The monthly financial statement submitted showed that among the donations received were £200 from Mr. George W. Albu, junr., £63 from Mr. S. G. Menell and £25 from Mr. I. W. Schlesinger. Collections by the Springs, Witbank and Kroonstad branches were also received.

It was reported that a new wireless set has been installed in the men's reading room, having been presented by Mr. Archie Davis on the occasion of his brother's marriage.

**The Menuhin Visit to South Africa**

*An Evaluation of the Artist's Performances*

**L**AST Sunday night Yehudi Menuhin played to a crowded hall. Not a seat was vacant, and the Colesseum resounded to perhaps the most enthusiastic applause the city has ever known. As if not content with that, an almost royal demonstration took place outside the hall after the concert.

Now that Yehudi Menuhin's visit has come to an end, it is interesting to try and form a mental picture of his qualities, and as far as possible a just and true estimate of his powers as an artist.

Criticism of Yehudi Menuhin is not easy. An atmosphere of hero-worship is apt to produce a bias either in favour or against an artist. There have been so many ridiculous statements concerning Yehudi Menuhin, and to the simple, unassuming artist that he is, such demonstrations and sentiments can be of no value and must be in a great measure, irksome.

Menuhin walks placidly, almost phlegmatically, to the platform . . .

His entry is so quiet and so unostentatious that had the audience not been expecting him, they would hardly have realised that he had come on to the platform. With scarcely a nod to the audience, he begins to play. His manner of approach is deeply significant of his whole attitude towards his art, for it is quite clear that Yehudi Menuhin does not regard himself as part and parcel of his music. This does not mean that he does not feel his music in every fibre of his being, but that he regards himself mainly as a vehicle for conveying what the composer has to say.

What he has to say, he says brilliantly with deep, musical understanding and feeling. It is almost as if he wished to disassociate himself personally with the matter and just deliver the composer's message. With his perfect technique and lovely—though not big



—tone, he delights and entralls, and delivers the message — but does not add to it. One felt this most significantly in the Cesar Franck's Sonata and still more so in Bach's Sonata. In other words, when Kreisler plays, one feels inevitably this is Kreisler and no one else; when Huberman plays, the same thing may be said of the latter. But when Menuhin plays, it is not definitely Menuhin.

No doubt I will be hauled over the coals for not taking into consideration the fact that Menuhin is still a youth and has yet to gain, with experience of life, that intensity of feeling that will lend a certain maturity to his work, which in turn will give it an individual note. But Yehudi Menuhin is too great an artist to excuse anything which may still be lacking, by virtue of his age. And more — art judged from the highest standards, knows no such consideration. He is already a great artist and it will be most interesting, psychologically and musically, to watch his progress in the coming years.

Altogether one can describe Yehudi Menuhin's visit as one of the most epoch-making events in recent years in the musical life of Johannesburg.

S. H.

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