



The Hambourg Recital.

It is a long time since the spacious Town Hall was filled as it was on Saturday evening last on the occasion of the first recital of Mr. Mark Hambourg, who returns to this country after approximately a decade, to demonstrate the advance which he has made in the pianistic art. There is no doubt that the passage of years has broadened his musical vision and his renderings at the recital under review—for I would not dare to criticise—how that his pianissimo has greatly improved while his forte playing is very much less noticeable than was previously the case. That his work was appreciated by the large audience was demonstrated by the loud and continued applause which greeted the close of each bracket of music and, although he was quite generous with his encores, when the recital came to a conclusion the audience was loth to let him go. Accordingly, Mr. Hambourg was good enough to again respond and, even when he left the platform, it was obvious that the large and enthusiastic gathering would have loved to have listened longer.

The Programme.

I do not propose to deal at length or in detail, with the different items that went to make up a memorable programme, which included the following interesting pieces. 1, Organ Prelude and Fugue in A Minor, Bach Liszt; Sonata in C Sharp Minor, Op. 27, No. 2, Beethoven; "The Moonlight"; Adagio Sostenuto, Allegretto, Presto Agitato; 2. Nocturne in B Major, Op. 9, No. 3, Chopin; Polonaise in B Flat, Op. 71, No. 2, Chopin; Berceuse, Op. 57, Chopin; Sonata in B Flat Minor, Op. 35, Chopin; 3. Caprice Chinoise Cyril Scott (Dedicated to Mark Hambourg); Dance from "Midnight Sun," Rimsky-Korsakoff; "Shepherd's Hey," Percy Grainger; Rhapsody No. 11, Liszt.

Suffice it to say that the Maestro played with an demonstration of temperament which was particularly attractive and though he undoubtedly gave bravura colour to his renditions, he never over-played or was unduly fortissimo. Perhaps the most re-

markable and most admired of his playing was his wonderful rendering of Chopin's "Marche Funebre" in the Sonata in B Flat Minor, Op. 35. This he played with remarkable reverence and never before have I heard this wonderful *motif* given with such complete execution. The programme submitted was diverse and well selected and, if his first concert is to be taken as any criterion, the season should be a singularly successful one. L.L.G

The Palladium.

With the end of last week the season of the Yiddish Dramatic Company came to a close. This talented combination of artists, under the able leadership of Joseph Sherman and Sarah Sylvia have rendered yeoman service in the introduction to this country of all sorts and conditions of plays, performed in the yiddish language and the programme they submitted during their stay among us, with its variety and number of plays, has never been equalled by any other yiddish combination. Yet, we are afraid, they did not meet with that support which their efforts warranted and deserved, although the reason for this seeming neglect, is, in our opinion, not difficult to find. We hardly think that the number of yiddish-speaking people is large enough to support a company who exclusively perform in that language and, in addition, to this, the Palladium, with its largest seating accommodation of all local theatres, would still look half empty, when the same number of people would comfortably fill one of the others. However, those who have seen some of Mr. Sherman's and Miss Sylvia's plays were thoroughly impressed by their fine acting and no one paid a visit to the Palladium during the company's season who did not fully enjoy the performance. P.J.

Lady Forbes Robertson.

With to-morrow night's performance Miss Elliot's all too short season will come to an end, a fact which is deplored by thousands who had the pleasure of witnessing the playing of this clever actress. For no artiste has ever visited these shores who has endeared herself more to local play goers and has become so immensely popular in so short a time. Although we are told that it is most unlikely that Lady Forbes Robertson will pay us a return visit, we will, nevertheless, on the principle that "where there is life, there is hope,"

quote, in connection herewith, the title of her last piece, i.e. that there is "A Dawn of a To-morrow" and we close these valedictory remarks with the pretty saying *C'est le revoir qui fait aimer l'adieu!* P.J.

HIS MAJESTY'S

(Direction: African Theatres.)

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The African Theatres Present
MISS

GERTRUDE ELLIOTT

(LADY FORBES ROBERTSON)

as "Glad"

and

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AND VAUDEVILLE**

Notice of Change of Name.

I, the undersigned Nathan Drachman (known as David Nathan) of 175, 8th Avenue, Mayfair, Johannesburg, hereby give notice that from and after the date hereof I shall assume the name of David Nathan by which name I shall be known in future.

Johannesburg 24th June, 1921.

DAVID NATHAN,
Formerly Nathan Drachman;