



Irish Times, Monday 07 March 1904

‘MIRUS’ CONCERT

An exceedingly enjoyable concert took place on Saturday afternoon at Madame Leggett Byrne’s, 27 Adelaide Road, it was in connection with the forthcoming ‘Mirus’ Bazaar, and the occasion was rendered exceptionally interesting by the presence of a young Irish violinist, Mr. Monnier Harper, who has attained a high reputation in Belgium and elsewhere.

Mr. Harper is not yet eighteen, but he has managed in his short career to acquire a very remarkable mastery of his instrument. He has performed and earned distinction in Brussels, Ostend, Antwerp, and Bruges, and has had the advantage of such teachers as the famous Ysaÿe, and M. Caesar Thomson. He was accorded a very cordial reception on Saturday.

His pieces were the *adagio* and *finale* of Max Bruch’s Concerto in G minor, an *Impromptu* of Hengl [Henri Henge], and *Zigeunerweisen* by Sarasate. In addition to having mastered the technique of the instrument, the young musician can unfold the soul of his piece with exceptional power and verve. He plays the tender passages with ease, and with invariable sympathy. These passages more amply charged with chords and the difficult *furioso* phases [phrases] are executed with wonderful skill, and the legitimate tricks of his art are always effectively employed. When we add that his tone production is admirable we have about exhausted the sides of his art which call for notice.

His playing gave great delight to his audience. More effective, and because of its intricacy and varying sentiment, was his rendering of the remarkable *Zigeunerweisen* of Sarasate. This was a finished piece of execution, and the young artist was enthusiastically encored.

In predicting for Mr. Harper a brilliant career we are saying no more than what has been already heartily said in the most enlightened musical circles in Belgium.

The concert had also the advantage of Mr. Clyde Twelvetree’s splendid work. In an ‘Aria’ and ‘Bourée’ of Bach and Godard’s *Sur le Lac*, his powerfully and sweetly-toned instrument [cello] was delightfully used.

Miss Ada Skipworth further enriched the instrumental features of the occasion by her playing of two [piano] pieces of Moskowski, and the Hon. Mrs. Royse’s capable ladies’ orchestra were heard in the great *Tannhäuser* march and Trotere’s [Henry Trotter (1855-1912)] *Bella Nita* waltz.

The vocal features of the concert were excellently supplied by Mrs. Ewen Cameron (*A Summer Night* and *Love were enough*), Miss Mary Shinkwin (*Rosebuds*), and Mr. S. W. Maddock (*I’ll Sing Thee Songs of Araby* and *She is Far from the Land*). The accompanists of the occasion were Dr. Power O’Donoghue, Miss Ada Skipworth, and Herr V. Budmani.