

ENTERTAINMENT

CLASSICAL MUSIC REVIEWS

Young soprano a mature vocal talent

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She is only 23, but soprano **Martha Angeline Guth** is not a fledgling singer, but a fully mature artist. Having won the recent Jeunesses Musicales du Canada competition, she gave an astounding recital for the André Turp Musical Society yesterday afternoon at Redpath Hall.

The wonderful musical achievements of the concert would, however, not have been possible without Martin Dubé's superb performances at the piano. In a couple of fast pieces, he might have been a little more reticent to give Guth's text delivery more room, but all through the concert Dubé showed he knows how to be a poet at his instrument.

The recital began with Barber's Hermit Songs Op. 29 - 10 pieces with religious texts of ancient lineage, musi-

cally interesting and technically demanding, but not best suited to show off the beauty of a singer's voice. It was clear, however, that Guth sensed and communicated the mood and mood swings of each poem. She does it not by effusive body gesturing, but always very simply by subtle changes in facial expression.

GUTH A MUSICAL CHARMER

Yet Guth was able to demonstrate the fine lyrical qualities of her voice in the smooth melodic lines of three songs by Poulenc. She sang these pieces with excellent French diction - not perhaps surprising in a Canadian from Ontario - and showed herself a musical charmer in the waltzy *Les Chemins de l'Amour*.

But the soprano's artistic maturity became truly amazing in her interpretation of Schumann's *Frauenliebe und Leben*. The young lady's rendition of

this cycle was immensely moving. In beautifully idiomatic German, she entered into each of these eight emotion-laden poetic songs with an intuitive sensitivity and understanding that was far beyond her years. It also made plain her familiarity with the German language.

With equally expressive feelings she interpreted a final group of six settings by Grieg of texts by various German authors - of these, *Die Verschwiegene Nachtigall* seemed to me the most lovable. Two gorgeous encores, both by Richard Strauss (*Und Morgen Wird Die Sonne Wieder Scheinen* and *Ständchen*), completed this outstanding recital.

