

day, the 8th. The artists were Mdlle. Ilma di Murska, the celebrated Hungarian *prima donna*; Madame Carreno-Sauret, pianiste; Mons. Sauret, solo violinist; Signor Braga, violoncellist; and Signor Ferranti, the popular *buffo*. The house was crowded in every part. As was anticipated, Mdlle. Ilma di Murska proved that she possessed most extensive powers of vocalization, and her feats of *scintille* excited great astonishment. The general opinion, however, was that her voice was on the decline, and she failed, moreover, to exert that sympathetic charm which is expected from all singers who claim to be considered high-class artists. It is unnecessary to enumerate the different numbers of the programme, as they have already been noticed by the daily press. Mdme. Carreno-Sauret, who has appeared in Toronto on former occasions, is evidently a favourite. Her touch is somewhat hard, but her execution is remarkably brilliant, and she makes light of the greatest difficulties. Mons. Sauret played several violin solos with all that nicety of finish which is peculiar to the French school; his style, however, is cold, and fails to touch. As to Signor Braga, we have not heard a finer violoncello player in this city. He unfortunately indulges in all those displays of virtuosity calculated to catch the applause of the unthinking, and consequently compromises his reputation as a conscientious artist. Signor Ferranti gave a number of *buffo* songs which, if somewhat exaggerated, were very cleverly rendered, and provoked unusually enthusiastic applause. The Company subsequently gave a second concert in Shaftesbury Hall, which was, however, a failure. The audience was weak, and Madame Sauret being indisposed, did not appear. Her place as accompanist was ably filled by Mr. Torrington.

The Boston Philharmonic Club gave two concerts at Shaftesbury Hall on the 18th and 19th ult. As in the programmes of the Club there is always to be found a selection of the best classical music, we regretted that the audiences were small. Owing to the fact of the Club being one of recent formation, their *ensemble* was scarcely so good as that of the Mendelssohn Quintette Club, an association of an older date. Their performance was, however, of a high order, and we shall be glad to welcome them again in Toronto.

In drama the principal feature of the month at Mrs. Morrison's Opera House has been the successful three-week's engagement of Mr. Frederick Robinson, the eminent English tragedian. He appeared in "The Wife's Secret," "The King of the Commons," "Ham-

let," "Macbeth," "Othello," and other plays, and showed himself a tragic actor of no ordinary power, though not belonging to quite the highest class. A noteworthy feature is his elocution, which, without being over-studied, is so wonderfully distinct that not a word is lost. Mr. Robinson is remarkable also for his versatility, being quite as good in comedy as in tragedy or melodrama. His greatest successes were unquestionably obtained in the two brilliant comedies of the late T. W. Robertson, "School" and "Ours," both of which were put upon the stage, and acted, as regards all the principal characters, in a manner that would have done credit to any theatre in the world. In both of them, but especially in the last act of "Ours," the scenery, costumes, stage accessories, even to the most trifling minutiae, and the acting, were presented with a life-like actuality and realism that were perfectly delightful to witness. We are glad to add that the audiences which witnessed them were large and enthusiastic. On the first night of "Ours" the curtain had to be drawn up no less than six times at the close of the second act.

At the Royal Opera House, Miss Katharine Randolph, the English actress, appeared for a couple of weeks. The principal parts performed by her were *Juliet* in "The Hunchback," *Pauline* in the "Lady of Lyons," and *Galatea* in Mr. W. S. Gilbert's charming comedy "Pygmalion and Galatea." Miss Randolph is possessed of great personal beauty, both of face and figure, has a musical voice, good elocutionary powers, and is altogether an exceedingly good actress, though scarcely so good as the notices in the London *Times* and other papers had led us to expect. Her principal defect is a decided tendency to "over-act," a tendency especially noticeable in *Julia* and *Pauline*. Her *Juliet* was much better, her presentation of Shakespeare's hapless heroine, though by no means on a level with Miss Neilson's wonderful impersonation, being a very powerful and effective piece of acting. Her *Galatea* also was very effective, being characterized by a very charming *naïveté*, grace, and innocence; though it would have been improved by giving greater prominence to the poetical side of Mr. Gilbert's conception. Miss Randolph's engagement was but moderately successful, not so much so as it deserved to be. We take pleasure in announcing that the great English tragedian, Mr. T. C. King, will re-appear at this establishment on Monday, the 8th inst. When last here Mr. King did not favour us with his masterpiece, *Richard III.* We hope he will do so this time.