

## SYMPATHY.

ONE gracious gift there is, God-given,  
Which makes this world a meager heaven :  
A gift by which men lift the load  
That cumber a companion's road.  
Which gives the darkest, dreariest way  
Some hope to reach a sunny day :  
Which fills the past with dreamings sweet,  
And makes the morrow more complete—  
The knowledge that in this wide land,  
There is one heart will understand.

Montreal.

MAY AUSTIN.

## ART NOTES.

WE have seen the cover of the 20th annual catalogue of the Ontario Society of Artists, which has been designed by Mr. G. A. Ried. If the rest of the catalogue accords with the cover, this year's issue will be in itself a desirable work of art. It should have a large circulation.

THE Spring Exhibition of the Montreal Art Association has closed; the management apparently succeeded in attracting a large quantity of work to their walls. This was the effect, partly, of the offers of a considerable sum of money to be awarded as prizes to artists who might exhibit works in certain classes which would compete for them. But another, and quite as significant a factor this year was the visit of the Royal Canadian Academy to the sister city of Ottawa; this rendered it convenient and inexpensive to transfer nearly the whole Academy exhibit to Montreal, and in consequence the usual difficulty of covering wall space with Canadian work in Montreal was not only obviated, but so overcome that the amateur committee was enabled to administer a practical snub to several of our best known Canadian Artists by rejecting a large proportion of their pictures to make room on their walls for the display of the work of students and juvenile aspirants for fame. Toronto and Ontario artists generally were pushed aside in a rather startling manner, so much so that it is doubtful whether another season will find them prepared to risk the considerable trouble and expense involved by sending to Montreal, though, perhaps, as next year the Academy visits that city the falling off will not then be so apparent. This state of things just alluded to is much to be regretted, as if the two cities could work with greater unity in art matters, of course it would tend much to strengthen the associations of both. The local press too seems this year to have shown much partiality towards its own townsmen and but little regard for others upon their art merit pure and simple. It must not be supposed that the above statements are mere surmise or the effect of disappointed ambition, as it is well known and could be easily demonstrated that many glaring cases occurred in which the decisions of the professional committee of the Academy were directly reversed by the amateurs of the Montreal Association. This allusion is not made with any object but that prompted by a wish to see a reform in what is evidently a grave defect in the arrangements at Montreal, and one that if unremedied may prove detrimental to the attainment of the very laudable object which the Montreal Art Association has in view and which several of its members so liberally subscribe to, namely, the encouragement of Canadian Art. We are sure that the attention of their committee has only to be drawn to this view of the situation, to at once impel them to guard against the defect in some way. Perhaps the appointment of a professional Hanging Committee, in which both East and West could be represented, would be as effectual a measure as could be taken. Only a strong desire to see the very best means for strengthening and promoting the cause of Canadian Art has prompted these remarks, and it is sincerely hoped that they may not be read in any other spirit. It may be added that the pictures of artists of the Province of Quebec have always been heartily welcomed to Ontario exhibits, and that no narrow or ungenerous spirit will ever be accorded to Montreal artists by their Toronto brethren. The Ontario Society of Artists has decided to open its twentieth annual exhibition in Toronto, on May the twenty-third, when it is hoped and expected that the usual progress so steadily evinced through the two first decades of its existence will mark the display of this, the Senior Canadian Society of Art workers. A greater effort is this year being made to attract a goodly show of architectural and decorative design than has been the case in former exhibitions.

## MUSIC AND THE DRAMA.

## THE GRAND.

THE Toronto Fencing Club gave a capital entertainment in the Grand Opera House, on Wednesday evening of last week, under the management of R. B. Malchien the *Maitre d'Armes* of the Club. The opening display of Foil Salute, Drill, Assault and Sabre exercises, were excellently well executed. The Sheridan Dramatic Club next essayed to entertain with the laughable farce "My Turn Next," in which Messrs. McLean, Macdonell, Scott, Moss and Holme, and the Misses Cassels, Powell and Chadwick were quite acceptably good, Mr. Macdonell keeping the house in uproars of genuine laughter by his capital portrayal of the trials and tribulations of the newly-married, nervous apothecary. "A Grand Salute in Foil"

and a "Walking-cane Exercise and Melée" came next; the latter was so realistic as to cause the smashing and renewal of most of the canes, with which the combatants belaboured one another in splendid style. The third act of "The Corsican Brothers" gave Mr. Malchien a grand opportunity to exhibit, in the duel scene, his splendid powers in fencing. He was opposed by Mr. Cartwright, who gave a very good account of himself. It is to be hoped the receipts will give Mr. Malchien a substantial benefit.

## THE ACADEMY.

"THE PAY TRAIN," with Miss Florence Bindley in the principal rôle, has drawn large audiences to the Academy of Music during the week. The lovers of sensational drama have been satiated to their hearts' content, inasmuch that the original "tramp villain" of the play, emerges successfully as the dapper gentleman lover of the heroine, having assisted to discover her long lost father as the manager of a mine. A live engine with cars attached also steams across the stage in realistic fashion. Miss Bindley's incidental songs and dances were a marvel of neatness and finish. The broad Irish humour of Mr. Sheehan as Jeremiah Judge and Mr. Sullivan as his conjugal larger half was very droll. Next week Miss Hettie Chase appears in an Alaskan romance "Uncle's Darling."

## YE OLDE ENGLISH FAIRE.

A NUMBER of the ladies of Toronto interested in the St. George's Society have undertaken to hold an "Olde English Faire" sometime in the autumn of the present year. The object of the "Faire" is to provide funds for the furnishing and fitting up of the new St. George's Hall, which is being built on Elm Street, Toronto. The names of the office bearers and members of the committee are a guarantee of success. They are as follows: Mrs. J. Herbert Mason, 477 Sherbourne Street, President; Mrs. P. H. Drayton, 167 Bloor Street East, Mrs. S. G. Wood, 100 Pembroke Street, and Mrs. W. E. Wellington, 183 Gerrard Street, Vice-Presidents; Mrs. Barlow Cumberland, 11 Walmer Road, Treasurer; Miss Amy Mason, 477 Sherbourne Street, and Miss Kate Symons, 68 Avenue Road, Secretaries. Committee: Mrs. Beardmore, 136 Beverley Street; Mrs. John Cawthra, 150 Beverley Street; Mrs. Gooderham, Queen's Hotel; Mrs. F. Osler, 35 Avenue Street, and Mrs. G. T. Denison, Dovercourt Road. The coming of the autumn will be longed for all summer, and the wealth, fashion and beauty of Toronto will vie in their efforts to aid this favourite national and charitable institution, and make "Ye Olde English Faire" the most delightful and successful affair of the season.

## THE PAVILION.

THE eminent representative English tenor, Mr. Edward Lloyd, drew a large and highly-pleased audience to the Pavilion (Toronto's Concert-Barn) on Friday evening, May 5. The assisting artists were Mr. May, buffo-baritone, of London, England, who used the novel method of singing the opening measure of "I'm a Roamer," to show that he, at present, was a roarer, owing to a bronchial cold, and immediately retired for the evening. Miss Pinner, for a similar reason, was replaced by Miss Plaffin, of New York; this young artiste possesses a strong, if not too tuneful, mezzo-soprano voice, her singing of the difficult aria, "I am Titania," from *Mignon*, showing facile execution and an artistic conception of the composition. Later on, Miss Plaffin sang "The Sweetest Flower," Vanderstucken, and "One Spring Morning," Nevin; in the latter ballad the singer pleased highly, and the resultant encore was a repetition of the same. Miss Dora Becker has been heralded as the finest lady violiniste in America, and, as such, was, to a certain degree, disappointing; the tempo of Sarasate's "Witches' Dances" being altogether too slow and spiritless, especially so after listening to their splendid execution by Herr Wilczek at last year's "Vocal Society's" concert, who made the weird witches of the forest fairly to dance in exuberation. Miss Becker's bowing and double stopping, is graceful and well executed, and she received encores for her several numbers; her tone is rich and pure. Mr. Edward Lloyd, who was in far better vocal trim than at his last appearance two years ago, gave constant and unceasing delight by his sympathetic ballad singing, more notably in "Tom Bowling," his rendering of which suggested the inimitable style of the great Sims Reeves, who had made this class of English ballad quite his own property. Mr. Lloyd gave a splendid interpretation of Gounod's "Lend Me Your Aid." His phrasing and *voce di petto* throughout should serve as a standard lesson to the many embryo tenors who may have heard his fluent delivery of voice. In response to an imperative encore Mr. Lloyd gave Balfe's "Then You'll Remember Me." In "I'll Sing the Songs of Araby" Mr. Lloyd was equally successful, the ever-living ballad "Come into the Garden, Maud," another of Sims Reeves' creations doing duty as an encore. In response to the vociferous plaudits after "Tom Bowling," Mr. Lloyd sang in inimitable style "The Anchor's Weighed." Amalgamation of registers, the free use of the *voce di petto* up to his highest notes, the facile blending of the *mezza voce*, and occasionally the *voce di mista*, coupled with the most artistic phrasing, gave a delightful character to Mr. Lloyd's highly artistic singing that cannot fail to leave an indelible impress upon even the most curtailed artistic mind, or the shallow conceit of the most pronounced pessimist. Again is the musical public indebted to Messrs. Suckling and Sons for giving Torontonians the undeniable privilege of hearing one of the world's greatest living vocalists.

## HASLAM VOCAL SOCIETY.

THE members of this Society, numbering 108 all told, entertained their friends and subscribers, who well filled the Pavilion last Tuesday evening. The programme was a long one, a large number of the audience leaving at intervals long before the finish. It seems a pity that the public should have been misled by advance notices such as the following: "A rich musical feast!" "Magnificent programme!" "The grandest musical feast!" "Programme rich and varied!" Scalchi, the peerless gem of song! "Choruses demanding genuine virtuosity from the singers, and the variety will please the most eclectic taste!" etc.; but man proposes and subsequent events too often alter his performance. The following are a few notes taken on the spot and not in any way the result of after impressions. The opening numbers, "Peace" and "Hail Smiling Morn," were acceptably sung, the former discovering a weakness of tenor tone, and at times a flattening tendency of the sopranos. "The Nightingale," a rather strange composition, brought out the full strength of the choir, the tenors again being swamped by the powerful tone of the sopranos which at the finish of each stanza sounded harsh and forced, the tone of the basses lacking sonority; at times but three parts were heard. This number had a frigid reception, although being one of the numbers said by an advance number to "demand genuine virtuosity." "Thine Eyes so Bright" was taken far too slowly, and so lost its intended crispness and quaint *verve*, the attacks indecisive, the tone of the choir nervously forced at times (this is in comparison with a rendering of this beautiful madrigal as heard in England). Madame Scalchi suffered in ratio to over advertising just as Attalé Claire did at the recent Toronto Vocal Society's concert. The aria, "Nobil Signor," served to display a noble voice, worn by age and hard usage in some parts, having a grand chest register, a forced middle register, and being thin in the upper tones. Scalchi's dramatic style and aplomb of manner stood her in good need with her audience who evidently overlooked the decided nasal quality of tone constantly present, and the too evident break between the two lower registers, offensive to the musically cultured, the singer's renowned antecedents, as in the case of many other first-class artists who have visited Toronto, serving as a condoning influence. Madame was loudly encored in all her songs, to which she graciously responded. Two choruses, "By Babylon's Wave" and "Bells of St. Michael's Tower," have been oft repeated under Mr. Haslam's able direction, but the impression seems to be general that they have suffered by the repetition. The opening *adagio* movement of the first named was smoothly and evenly sung, the basses, however, missed the chromatic descension in the *finale*, a lack of strengthful attack by the sopranos at the words, "Jerusalem, etc.," being evident. At times a fine tone and some good shading effects were produced. "Up, up, ye Dames" was perhaps the most effective number of the evening, the attacks and spirited style of its rendering being all that could be expected. Lassen's choral suite of five numbers suffered from the conductor using an almost identical tempo throughout, being at variance with the composer's indications, and the voices began to show evidence of weariness, having been forced at times earlier in the evening, the finish being at times straggling. Mr. Haslam must receive credit, apart from the foregoing exceptions, for having brought his Society to a high state of efficiency, considering the opposing elements in other societies, amongst whom some of the best talent has to be divided. The Schmidt-Herbert quartette played their chamber music with perfect ensemble, too fine, indeed, at times, for so large a hall, yet it was a pleasure to listen to. Mr. Herbert repeated his success gained at a previous Toronto Vocal Society's concert, but Mr. Schmidt failed to leave any deep impression by his violin playing, the technique being present, but the *virtuoso* wanting. This concludes the second season of the comparatively newly-formed Haslam Vocal Society, from which greater efforts may be expected in future, when a notable sameness of selections not acceptable to an eclectic taste should be avoided.

MR. J. W. F. HARRISON'S able and instructive course of lectures upon "Descriptive Music" at his residence have so far been well attended. Among those present were Professor Alexander, Mr. Hirschfelder, Rev. Professor Roper, Mrs. Geo. Dickson, of Upper Canada College, Dr. G. H. Kertland, and Mrs. Edgar Jarvis. The next of the series will be delivered by Mr. Aldous, of Hamilton, well known as a fluent and interesting speaker.

## OUR LIBRARY TABLE.

WAIFS IN VERSE, ETC. By G. W. Wicksteed, Q. C. Ottawa: A. Bureau and Freres. 1891.

In noticing the previous issue of this volume we drew attention to the advanced age of its gifted author, and the remarkable clearness and strength of intellect shown by the later work of a life already prolonged far beyond "three score years and ten." Little did we anticipate that their venerable author would, like some ancient but virile oak, so soon put forth new verdure and charm and instruct us with the freshness and vigour of still later leaves. We saw a remarkable list of literary men who had attained great age which was published quite recently in the *New York Critic*. None of them were privileged to prolong their "labour of love" so near the limit of a century of life as Mr. Wicksteed. Perhaps the bracing climate of Canada begets a sturdier growth. It was but