

humane aspect of the case. Take for instance the treatment of Carreno, on her last appearance in this city. Her train was behind time, she had to drive from the station to the gardens, dress, and appear in so exacting a number as Liszt's Rhapsodie No. 6, without refreshment, after the fatigue of a long journey by rail—yet the encore-fiends positively compelled her during the course of the evening to play again and again. Miss Huntington was a similar sufferer. We do hope that the true friends of the cause of good music will endeavor to put a stop to this practice of re-demanding everthing. An encore has its legitimate place, as a mark of special honor bestowed upon some composition or performance of extraordinary merit, but it should not be made the means of unduly lengthening out every programme, or overtaking the physical endurance of even a Carreno. If the "fiend" only knew that in nine cases out of ten he is displaying his ignorance by applauding some piece of "clap-trap" (by performer or composer), he might possibly be more sparing of his gloves and shoe-leather.

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THE University College Glee Club is this season under the directorship of Mr. W. E. Haslam, and will appear at the Annual Conversazione on the 25th inst. It has also been singing at outside points, Weston, Church of the Redeemer, Carlton Street Methodist Church, etc.

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THE Toronto Conservatory of Music is now established, and will go into operation in September, 1887, the charter having been obtained. Its purpose is to provide facilities for obtaining a complete and thorough education in all departments of the Art and Science of Music such as are afforded by the best Conservatories of the United States and Europe. It will embrace the principal departments of instruction, and will from time to time add others, according to the growing needs of the institution. There will be both professional and amateur courses of instruction; the former being designed especially for students desiring to qualify themselves as teachers and concert artists, while the latter may be pursued by those who have not sufficient time, or who have not the desire to enter upon so extended a course of study. Candidate for the degrees of Mus. Bac. and Mus. Doc. will find every facility afforded them in preparing for their examinations. There is every reason to believe that a Conservatory of Music established on a broad basis, and located in this commercial, educational and musical centre of Ontario, will not only fill a void, long felt and regretted, and will be a great stimulus to musical culture throughout the province, but will prove to be a good investment for its promoters. Mr. Edward Fisher, the Musical Director,

will be pleased to give any information which may be desired. Among the present stock-holders are the following well-known names: Hon. G. W. Allan, James McLellan, Q.C., Geo. A. Cox, Edward Fisher, James A. McLellan, LL.D., A. & S. Nordheimer, T. McGaw, Henry Pellatt, Mark H. Irish, Charles Boeckh, Jr., Hon. Chancellor Boyd, W. B. McMurrich, D. A. O'Sullivan, Robert Jaffrey, John Kay, Heintzman & Co., H. W. Nelson, S. H. Preston, I. Suckling & Sons, D. S. Barclay, Hon. S. H. Blake, A. M. Cosby, A. T. Fulton, John I. Davidson, O. Newcombe & Co., E. A. Scadding, G. Heintzman, A. Ross, Auguste Bolté.

#### FINE ARTS AND FINE PEOPLE.

BY some sort of general injustice, the idea reigns that the fine arts are for fine people. This notion is only an overflow of the real truth, that fine clothes, fine houses, and fine furniture, are for fine persons, persons of money. The opinion is more false than true; for the Creator of the world made the power to enjoy beauty much more extensive than the power to attain riches.

The area of taste is a continent, a world, while wealth is only an island. At a two-penny concert given in Edinburgh each Saturday night, there are generally three thousand very common people; but this commonness ends in their clothing, their learning, their homes, their tables, and does not cast any perceptible shadow upon their power of appreciation. They all know when the music invites to the thoughts of dancing and when it invites to tears.

The artists themselves have been led by their professional egotism to assume that their skill can be appreciated only by the handful of the elect. Each pursuit has its local self-conceit. Even a coachman, doing stable work at a dollar a day, speaks of "my carriage" and "my team."

To this height of individual greatness, the lawyer rises, until he pities a clergyman or a doctor; to the same altitude of self-esteem the preacher ascends and hastens to the fear that he may be preaching over the heads of his congregation. The painter is greatly in doubt whether the man in plain clothes can appreciate his "atmosphere" and "perspective." The musician is often troubled by a similar anxiety regarding the power of his audience to realize his mastery of keys or strings.

But these disturbances in the bosom of the performer are caused more by his exalted view of himself than by the absolute defects of the common people. The artist is thinking of the power to master difficulties, the trials and perils of execution, while the people in general are seeking and thinking of only the true, the beautiful, or the good. The orator, or painter, or musician wishes the world to appreciate his skill; whereas, what the world wants is the thing produced.

The *technique* of an art is of no value to those who are to enjoy art, but only to those who produce works of art. When a soloist upon the piano or violin can effect certain runs, he is admired by the elect indeed;