

during her performances, and lived in the harmonies which her touch awakened in the strings of her violin.

"Her soul went up in the sweet strains, and when she ceased and opened her eyes it seemed at times as if the audience were let loose from some fascination. Her music is her life, for it absorbs her.

"Is it too much to say that a soul in which the rich harmonies of redeeming love are singing can hear nothing else but songs of forgiveness, can see nothing but the blood-stained cross, can know nothing but Christ and Him crucified."

MISS IVY WANDESFORDE.

The charming cantatrice, Miss Ivy Wandesforde, three years ago, and when but sixteen years old, made her debut in San Francisco in Mozart's allegorical opera, "The Magic Flute," and the press was unanimous in praise of her efforts. Since then she has kept her station among the leading singers in this city. Her voice is a high, clear soprano, reaching E flat easily and purely, and admirably trained. She is sure of making the best impression with her lady-like and sympathetic appearance. The young prima donna will, after this tour, pay a visit to the Eastern cities and Europe, where the amateurs will certainly confirm the good judgment passed upon her by San Francisco critics.

MR. CHARLES PFLUEGER.

Young and handsome, favored with a rich tenor voice, Mr. Charles Pflueger has been a favorite with opera-goers everywhere. In New York, where he sang with Pauline Lucca, the great lyric artiste, he was highly praised for his rendering of such parts as "Faust" and "Maurico," in "Trovatore." The New York *Herald* mentions specially [the "Miserere" in "Trovatore," which the critic says was *vociferously* encored.

In his rendering of sacred music Mr. Pflueger is also remarkably happy, and the New York *Tribune* says of his part in the performance of Rossini's "Sta-

bat Mater," at the Academy of Music in New York:

"The 'enjus animam,' one of the most remarkable arias ever penned by the composer, was rendered by Mr. Pflueger with such great taste and expression that nothing but a repetition would satisfy the hearers."

These flattering remarks, coming from critics whose judgment is respected by all, gives double assurance to the public here of Mr. Pflueger's artistic qualities.

SIGNOR LUIGI CONTINI

Is an artist of invaluable experience. He is one of the few remaining exponents of the old school of Italian singing, an art which lost its best representatives with Pasta, Lablache, Tamburini and Grisi. Signor Contini sings the beautiful arias of the great Italian masters in superb style, giving full expression to the meaning of the music and words. The operas of "Lucia," "Elisir d'Amore," "Don Pasquale," "Norma," "Barber of Seville," the glorious *chef d'oeuvres* of Donizetti, Bellini and Rossini, have been his great study, and have achieved for him an enviable fame in all the principal theatres of Italy.

MR. AUGUSTE SAURET.

The art of piano-playing has attained such a high degree of excellence that artists only of extremely great qualities can attain any reputation to-day or dare to face public criticism.

That Mr. Sauret is not lacking in qualities that makes the great pianist is proven by the fact that in every concert where he has appeared he has filled his place in the programme so well as to win his share of the honors. He is a constant student, his knowledge of the old and new masters of pianoforte compositions is complete, and his perfect technique, acquired under the supervision of Marmontel, Epstein, and lastly of Liszt, enables him to play the most arduous works. Mozart, Beethoven, Mendelssohn, Liszt, Raff, &c., find in him a most worthy exponent.