

## RUBINSTEIN IN LONDON.

After an extended provincial tour, during which he has been earning about \$3,000 a week, M. Rubinstein has arrived in London, and gave his first recital at St. James' Hall June 2nd. By his vagaries he has much perplexed the critics of the provinces. He in the first place refused to furnish any detailed programme at all. It was hard lines on the critics to find on the programme "Sonata Beethoven" and "Etude Chopin," leaving gentlemen who very rarely have to notice piano-forte recitals to discover which sonata and which study M. Rubinstein really did play. But when he began to alter his programmes both the critics and the audience were speedily in a fog. He announced a Suite by Handel to begin the performance, and one of the Glasgow critics failing to discover the difference between the Handelian music and the Beethoven Sonata, op. 117, which really did open the scheme, criticised Handel's music with great deliberation and in much detail. As M. Rubinstein never played the Handelian work at all, in all probability the Glasgow critic will lose his berth. At his recital this afternoon Rubinstein played familiar selections including the "Waldstein" Sonata, and works by Schumann, Chopin, and others. There was about \$1,500 in the house, so that as the out-goings were limited by the rent of the hall and the payment of ushers and advertisements, the profits must have been large. The experiment of guinea seats in the orchestra is, however, at present a failure, and people do not at present quite see the force of paying twenty-one shillings for seats they usually have for a shilling.

## THE ABBE LISZT.

The Abbé Liszt, who has not been in Scotland since he was young, and who was then very scurvily treated, has, it is said, written to a friend in Glasgow, holding out hopes that he might possibly visit Scotland during the next winter. Whether he will play or not is at present problematical, but it is feared he will not. If he does, a very considerable body of pilgrims will assuredly start from London to hear him.

## CHRISTINE NILSSON.

Mme. Christine Nilsson made her first appearance this season at Her Majesty's on Saturday before a very poor house. It is true it was the Queen's birthday, and that dinners were being given by ministers. But this would not account for the scanty attendance, as Covent Garden was crowded to the doors to hear Adelina Patti in "La Traviata." The opera was "Faust," which with Nilsson as *Maguerite* is usually a splendid attraction. But the stalls were by no means full; great gaps were visible where fair dames once sat in private boxes, and the gallery folk compensated by the vigor of the applause for their paucity of numbers. Yet Nilsson was in beautiful voice, and she sang and acted far more carefully than she was wont to do. There has been besides this nothing new at Her Majesty's, and excepting that on June 4 Marrie Roze, Ilma, di Murska, "Mlle. Dotti," and others are to appear in "Il Flauto Magico," there seems to be few novelties in prospect. It is however, still said that Faccio, the celebrated conductor of Milan, will arrive in a week or two to produce "Mefistofele," and on this hangs the fate of the season. Hitherto the business has been terrible. Miss Juch, a pupil of Mme. Murio-Celli, has arrived, it is said, and Mr. Mapleson intends to "star" her.

## A PUPIL OF RUBINSTEIN.

Herr Lowenberg, an Austrian by birth, and a pupil of Rubinstein, made his debut at Mr. Ganz's concert on Saturday. Unfortunately he was heard only in the not very acceptable fourth Concerto by Rubinstein, and in Liszt's arrangement for piano-forte and orchestra of airs from Beethoven's "Ruins of Athens." His talent could, therefore, hardly be gauged, but he seems to be a phenomenal

player of extraordinary power and execution, possessing many of the virtues and few of the faults of his distinguished master. At the same concert part of Barlioz's "Romeo and Juliet" Symphony was given.—*American Art Journal.*

How little Wagner cares for abuse is shown by the lexicon which he published, entitled: "A Wagner lexicon, or dictionary, of impoliteness, containing rude, mocking, hateful and slanderous expressions, which have been used against the master, Richard Wagner, his works and his adherents, by enemies and scorners—for delectation of the mind in leisure hours." How early he became accustomed to it is evident from the following story, recently published in *The Musical World*: A German artist was sitting near Wagner on the stage at the first performance of "Tannhäuser" at the Paris Opera, and tired to console him when the hissing began. But Wagner, preserving all his coolness in the midst of the tempest, turned to his friend and said: "You must know that I am accustomed to ovations of this kind. I have not been too much spoiled in our Fatherland!"

MISS EMMA JUCH, the young soprano—whose successful debut we chronicled at the Liederkrantz, likewise her operatic introduction at Chickering Hall in "Faust"—made her London debut as *Filina* in "Mignon" at Her Majesty's Theatre, on Tuesday. Her singing of the Polacca was vociferously encored, and she made a very favorable impression.

## AN EPISODE IN THE LIFE OF JENNY LIND.

One could never help thinking, when dazzled by the glare of Fanny Persiani's vocal fire-works, how much time and labor they must have cost their frail exponent. How different from Jenny Lind! Having curbed her rebellious organ so as to modulate it to any degree of force or softness giving the same difficult passages, not *mezza voce*, which was the wont of the Florentine *prima donna*, and which rendered her task so much easier, Miss Lind employed the fullness and richness of her vocal chords so efficiently that, instead of a thin, wiry thread, you admired in her scale-passages a string of pearls of equal value and exquisite purity.

In "L'Elisir," the balance between her and the pet of Her Majesty's turned rather in favor of the Italian artist; who, with her pure and clear Tuscan articulation, brought out all the point of Romani's poetry, and the coquettish, brilliant setting of the words by Donizetti. He had studied how to turn her unquestionable talent to advantage, and fitted her in the part of the fickle, wayward, yet not heartless girl to a nicety. Here Miss Lind, wanting occasionally that *vis comica* in which Madame Persiani excelled, labored under a disadvantage which all her art could not entirely remove. Not so in *Lucia*. Who, having seen Jenny Lind, can ever forget the expression of mental agony the fixed looks of threatening insanity, the stifled voice of a heart rent in twain by despair, and rising to an almost painful climax of hopeless passion, or her last scene, when in her madness she was recalling the vows of her lover and her own dream of happiness! Madame Persiani was correct and lady like throughout the opera, giving a faithful outline of the heroine, but, Miss Lind was the living picture of the hapless *Lucy*.

Where she stood, however, alone and unrivaled, and where the most difficult judge could hardly detect a flaw, was in the part of *Alice* and of the *Figlia*. The whole conception of the simple French peasant-girl, the guardian angel of the misguided *Robert*, was a histrionic and musical achievement such as has rarely been seen or heard. In another style, a similar praise must be awarded to the representation of the adopted daughter of the regiment. Every nuance, from mutinous archness to the most emphatic ex-