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MUSIC.



The first of the series of sacred concerts about to be inaugurated by Mr. Ward, manager of the Imperial theatre, under the immediate supervision and direction of Mr. J. J. Cross, leader of the orchestra, will be held next Sunday afternoon, January 10. During the week rehearsals have taken place every day and Mr. Cross promises a musical entertainment equal, if not superior to anything ever heard in this city and those who have watched the manner in which this gentleman has conducted the orchestra at the Imperial will be inclined to take him at his word. Among the numbers worthy of special mention will be a clarinet solo by Mr. John Hughes. Other solos will be rendered by gentlemen well known in musical circles. The music, Mr. Cross says, will be all of a sacred character. The admission fee for these concerts will be 25 cents, box seats, 50 cents.

WINE AND MUSIC.

Beethoven penned most of his sublime music at a favorite coffee house, or at a tavern hard by; Schubert's many and inspired melodies were written in a tavern amid the clatter of glasses and beery arguments; Mozart wrote most of his beautiful music during his intervals of rest, when playing billiards and drinking at a restaurant; Rosini was like the other Titans of music with this exception: He not only composed many of his lavish melodies in the wine shop, but after he had been turned out of it, which may account for

much of the sparkle and exuberance in the many humorous and jovial strains for which the "Swan of Pensora" is responsible, but we need not look away from home. Cathedral singing men are proverbially thirsty souls, as many a city tavern could testify, and there is probably not a London church choir which has not its "house." The profession generally, too, is prone to refreshments, more often liquid in nature than solid, and few concerts are planned without taking into account "something for the singers," in respect to which item it is only necessary to remark that those performing acquit themselves as satisfactorily musically as they do physically the result must be highly gratifying to the entrepreneur or concert singer. The union is indeed hard to disconnect and difficult to account for. Were it apparent in the case of singers only it would not be so strange, and a dry throat might be an apology for frequent moistenings; they all drink, some folks say "like fishes," and some "jolly" good fellows are found among instrumentalists.

MOZART'S REQUIEM.

Many romantic tales are told of Mozart's last work which he did not live to complete. In the middle of July, in the year 1791, Mozart died and while he was working at "Die Yauberflote" a stranger called upon him, tall, haggard and clad in grey. He handed the composer a letter without address, in which an enquiry was made as to the sum he would require to compose a requiem. He agreed to write it for one hundred ducats. The composer was to make no enquiry as to his patron. Out of this mysterious message many a weird legend has been dished up; but the simple facts were afterwards narrated. The requiem was for Count Franz von Walsegg to be performed in memory of his wife. F. B.

A CORRECTION.

To the Editor of the Victoria Home Journal:

In your last issue there appeared a letter from H. Kent, respecting the date Mozart wrote his father praising the "Stein" piano. It should have been 1777 instead of 1711. A typographical error.

Yours truly,

F. BOURNE.

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LOCAL AND OTHERWISE.

Whitaker's almanacs at Hibben & Co.

The story is related of a certain aspirant for municipal honors, that when a gentleman asked him how he liked the volumes of Plato which he had lent him, replied, "First-rate! I see he's got some of my ideas."

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Chili illustrates in its treatment by the great republic what might be the civility and kindness accorded to Canada were she separated from Great Britain, as Messrs. Wiman and Laurier advocate. Our fisheries would of course, be quite safe and secure.

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