

MUSIC.



IN his work, "Music and Its Masters," Anton Rubinstein says of Schubert: "He sang as a bird sings, ever and unceasingly from full breast and from full throat. He gave all to us as it came to him, and rarely polished his productions. He abstained from polishing with the idea that the attractions of his work far outweighed the faults. His melody counterbalances all faults if there be such in his music." Chopin, Rubinstein calls "the soul of the piano." "Whether this instrument inspired him or he inspired it," he says, "I do not know, but only a perfect union of them could call forth such compositions as his. The tragic, the romantic, the lyric, the heroic, the dramatic, the fantastic, the soulful, the dreamy, the brilliant, the grand, the simple, in short all possible expressions are found in his compositions for the piano, and all are beautiful."

The original cast for Gilbert and Cellier's new comic opera, "The Mountebank," was as follows: Pietro (Mr. Lionel Brough), chief of a troupe of mountebanks, two members of which (Mr. Monkhouse and Miss Jenoure) pose as waxwork figures of Hamlet and Ophelia upon the put-a-penny-in-the-slot principle. The love story is one of topsy-turvydom (as usual) for Mr. J. Robertson is beloved by (but hates) Miss Lucille Saunders, while he himself is smitten by Miss Geraldine Umar, a young lady who is chiefly in love with herself. The scene of the first act is laid in the court-yard of

an inn in Sicily, in the early part of this century—brigands, oaths of vengeance—magic potions, etc. The scene of the second act is the outside of a Dominican monastery at midnight.

At last Victoria is to have a first class brass band. Mr. J. J. Cross, the leader of the orchestra at the Imperial, has completed the organization of a band that will be a credit to the city. Excursionists to Seattle the coming season will not be compelled to listen to a few fifes and a big drum.

The exact date of the production of the Pirates of Penzance by local talent has not yet been fixed. Nearly all those who took part in the first production of this popular opera are in the cast and several additions have been made.

Patti wants a guarantee of \$8,000 to sing one night at the Victoria. Manager Collins is willing to give the free use of the theatre if citizens will subscribe the amount required. At the present time it is not known whether or not Patti will be secured.

An English writer has lately described Mendelssohn as the "last of the Titans," and an American scribe speaks, almost at the same moment, of the "innocent respectability of Mendelssohn's music." At this a lot of thoughtless people laugh and want to know what is the good of criticism which flatly contradicts itself. They do not know, perhaps, that even the masters of music have differed just as much from each other and from the verdict of public opinion. Here are a few examples:

Wagner upon Schumann: "He has a certain tendency towards greatness."

Schumann upon Wagner: "Wagner is, to tell the truth, no musician. His music is hollow, disagreeable and often amateurish."

Mendelssohn upon Wagner: "A talented dilettante."

Beethoven upon Weber: "He never could attain more than the art of pleasing."

Weber upon Beethoven: "Not quite ready for the lunatic asylum."

Handel upon Gluck: "He knows no more of counterpoint than my cook."

This list might be extended in definitely.

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Joshua Davies,

AUCTIONEER.