

**SYMPHONY ORCHESTRA'S  
SECOND BIG CONCERT**

**To An Appreciative Audience—Rachmaninoff, the Great Russian Pianist, Was Well Received.**

By CANTILENA.  
The audience that assembled in Massey Hall last night for the second concert of the season given by the Toronto Symphony Orchestra was most enthusiastic and demonstrative, although in numbers was not so large as at the first concert last month. The orchestra again proved in the rendering of the music played that its progress to higher planes of artistic excellence is still being maintained. The program opened with Haydn's beautiful Symphony in D Major, No. 2, a work that will ever live on ac-

count of the charm and beauty combined with its simplicity. Haydn is called the father of the modern symphony, which Mozart improved and Beethoven perfected, and therefore the symphonies of Haydn are the solid rock foundations of the great masterpieces of Beethoven and the modern writers who have followed him. The orchestra gave an exquisite rendering of this historical work and Mr. Welman's reading and interpretation were in keeping with the sentiment of the composition. One may at times long for the modern harmonic effects and progression of a Tschalkowski, Dvorak and Brahms, but yet the attention is held throughout by the melodic beauty and mastery treatment of counterpoint. The overture to "Oberon" (Weber) was well played, except for the introduction, which was a little untidy and faintly blowing in the brass section of the orchestra. The rest of the overture was rendered with great dash and vigor, which brought forth great applause from the audience, requiring Mr. Welman bowing with the fact that he is a man gifted

acknowledgment several times. In the concerto the orchestra won a great triumph in the splendid way the accompaniment was played. The orchestra has always been most successful in this branch of its work, but that of last night was exceptionally good. It proves the sound musicianship of Mr. Welman, and also the complete control he has over his players. All congratulations are offered him upon the success of all the orchestral work rendered last evening.  
The solo artist for the evening was the great Russian composer and pianist, Sergei Vassilievich Rachmaninoff, a name that for some time has been foremost among the writers of the modern romantic school of pianoforte music. The visit of this great musician to Toronto has aroused extraordinary interest among all teachers and students of the pianoforte on account of the popularity and elevated position his music for this instrument holds in the world of the art of music. He has a fascinating personality and one is impressed at once

with extraordinary ability that proclaims him a great genius and a giant among artists. He is exceptionally young, when one considers the world-famed reputation he has won for himself. Born in Novgorod, Russia, in 1873, he entered the St. Petersburg Conservatory at the age of nine, where for three years he studied the piano. He was transferred to the Conservatoire at Moscow, where he studied the piano under Tschalkowski's friend, Zverev, and afterwards with Siloti. He studied composition under Taneiev and Arensky. He paid his first visit to London in 1895, when he made a great impression in the rare-fold capacity of composer, conductor, and pianist. The present visit is his first to this side of the Atlantic, and it is doubtful if any previous visits of great artists were ever more welcomed than that of Rachmaninoff. He met with a most hearty reception when he appeared on the platform to play his concerto, and after each movement the applause was most genuine and prolonged. He proved himself to be a piano artist of the first magnitude,

possessing a technique of great brilliancy and flexibility, but the greatest feature in his work is the superabundance of temperament, which appealed most deeply to all having a musical soul. There are greater solo pianists than Rachmaninoff in the matter of technique, but it is doubtful if there are any that can surpass him in genuine musical temperament. The music in his Piano Concerto No. 2, op. 18, in C minor is greatly flavored with the Russian school and calls to mind the sentiment of Tschalkowski. It is the work of a great musician and was rendered by a great artist, a very unusual position for so young a man. He played three of his own preludes, viz., D Major, G Minor, and the celebrated C Sharp Minor. It speaks well for the audience when a spontaneous outburst of applause broke out at the first bar of this famous prelude for, as a matter of fact, it was not played in the order on the program. It was recognized at once and must have impressed the concertgoers with the fact that Toronto is a city of true artists.

His own rendering of this celebrated prelude was a revelation to all present and will long live in the memory of all. The other two preludes were beautiful compositions and were exquisitely played.

At the close of the concert the Club entertained Mr. Rachmaninoff at a banquet at McConkey's, where a very pleasant hour or so was spent in company with local musicians.

**Cause and Effect.**  
A pessimist is a man who has lived with an optimism. —The Circle.

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