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MUSIC.



TORONTO in every case where
the appreciation of music is con-
cerned rises equal to the occasion.
The largest audience which ever greet-
ed a foreign artist in Toronto city wel-
comed Ignace Jan. Paderewski, the
Polish pianist, in the Pavilion on a re-
cent evening. Notwithstanding the
fact that there were many contra attrac-
tions, the "400" turned out in full
force and joined heartily in the bound-
less appreciation of the master. Nearly
every city and town in the province was
represented. The musicians of Hamil-
ton, London, Ottawa, Montreal, Kings-
ton and St. Thomas were there, and
listened with rapt attention to perhaps
the greatest living interpreter of Liszt.
At eight o'clock, says the Toronto
Empire, the hour announced for the
appearance of Paderewski, all was con-
fusion and bustle. He walked smartly
to the piano, bowed, and without appa-
rently looking at the audience seated
himself and began the first number,
Beethoven's op. 53, that most represen-
tative work which appeals so strongly
to the understanding. He executed
the six movements with all the polish
of the great master he is, and though
most laudatory press notices had pre-
ceded him, the vast audience had evi-
dently not been prepared for such a
masterful interpretation as he gave the
great work. The first allegro bears
perhaps less the impress of deep thought
than of real sentiment. In the adagio
movement especially there is a fine,
broad and original vein of melody,
which with all its heart feeling was won-

derfully supported by the artistic skill
of the maestro. It was perhaps natural
that of the six movements the finale
should have been most favorably re-
ceived, as its rhythms are exceedingly
fresh and vigorous. The applause had
not finished when the Pole, after grace-
fully acknowledging the sympathy which
all felt had been established between
him and the audience, began the second
number. Paderewski did his grandest
work on "Papillons," and the audience
sat transfixed. He played it with ex-
treme brilliancy and power, displaying
a marvellous technique, flexibility of
touch, and complete mastery of the art,
securing proper tone. Three times did
the audience recall him, and three times
did he make his best bow. Returning,
he continued the programme. Now he
was to begin Chopin. Everybody was
anxious. Everybody had within the
past few months heard great artists in-
terpret this composer, and the triumph
of De Pachmann had not been forgot-
ten. Expectancy beamed in every eye
as the artist's hand fell upon the instru-
ment and the first notes of the im-
promptu floated into delighted ears.
Here the originality of the Pole was
most distinctly marked. From the
beginning to the end of his Chopin
numbers, he did not strike a note as
others had done, and though the
audience rose en masse and persisted in
recalling him, opinions were divided as
to whether he excelled in this com-
poser. There could be no two opinions,
however, with reference to the valse, and
feeling the pulse of his auditors he re-
sponded by rendering the valse in C
sharp, by the same composer. Now he
began to expand and inaugurated a
different vein with his own melodie.
Throughout he maintained a deep,
powerful and entrancing tone, which
set the heart leaping and shook the
whole assemblage. Pathos and feeling
were personified and long-drawn sighs
all over the house paid tribute to the
enchanter. Paderewski is a man of
moods. Scarcely had he finished, and
without heeding the murmur of praise
which arose, he began the minuet. No
greater tax upon his resources could have
been levied. The power of the one
seemed lost in the beauties of the other.
and when he concluded, a storm of
applause followed his effort. He seemed
lost, however, and paid no attention.
His master, Liszt, filled his soul, and in