

CHERNIAVSKY TRIO

CONCERT FINEST

HEARD IN SAULT

Instrumental Music Reached High Water Mark in Pro- gramme Last Night

At the Cherniavsky brothers' concert last night in the Grand opera house, the high water mark of instrumental music in this city was certainly reached, and the community owes a deep debt of gratitude to Mr. Elliott for his public spirit in bringing them here. The technique of all three brothers on their respective instruments was so well developed that every note was correct and true. Their reading of the different numbers was also a delight and an education in refined, artistic temperament. It was a happy thought to substitute Grieg's "Peer Gynt Suite" for their first programme number, although we missed somewhat the orchestral coloring that gives this suite its rich, poetic charm.

The 'cellist, Mischel, followed with a group of solos, all superbly played, his effects with harmonics being marvellously thrilling. He gave us the impression that if anything happens to that 'cello it will break his heart. The piano—that drudge of all instruments, providing accompaniments to all kinds of singing and conversation—was exalted to its rightful position as a solo instrument, and under the hands of such an artist as Jan Cherniavsky was made to sing its message into the soul of the audience in such a manner as to constrain it to demand more. Whether it be Chopin or Liszt, he knows them and interprets them perfectly. Leo, the violinist, proved that he had command of all the resources of virtuosity in his playing of all his numbers, but especially in the Wieniawsky Polonaise and his first encore number, which was a delightful exhibition of feathery bowing and muted harmonics. The piano accompanist to the soloists, Alex. Czerny, also won unstinted approval for his always artistic assistance and sound judgment. The audience was large, representative, and very appreciative, encores being demanded, and given after each number.