

PADEREWSKI AS COMPOSER

HIS NEW SYMPHONY PRODUCED AT LAST.

occupies More Than Half the Concert of Boston Symphony Orchestra—Composer Called Out After Each Movement—Study in Orchestral Delineation

The important incident of the concert of the Boston Symphony Orchestra at Carnegie Hall last night was the first performance in this city of Ignace Jan Paderewski's symphony in B minor, opus 51, this composer's first essay in the symphonic field. The work was played for the first time anywhere at the Boston symphony orchestra's home concert of February 12. Mr. Paderewski has therefore paid the United States the compliment of submitting to its first criticism his most ambitious composition. It is not likely that this sin will be forgotten beyond the seas.

The composer himself has furnished the general plan of the work, printed in the Boston programme book. There are three movements, an opening and a final allegro, and between them an andante. The work is a patriotic tribute to Poland, occasioned by the fortieth anniversary of the revolution of 1830-31.

The first movement, according to the composer, is free, but classic in form, and aims to commemorate Poland's historical past. The themes are racial in character, but are not popular melodies. The second movement, thematically similar in nature, endeavors to embody the lyric traits of the Polish spirit.

The third movement is a sort of symphonic poem in itself. The antithetic elements necessary to musical structure are found in the eagerness of youthful hotheads on the one hand and the dependency of old hearts on the other. The latter is expressed in a melancholy and dirgelike treatment of the national anthem.

The youth head nod. Martial ardor breaks forth in a new chivalric theme, heralded by distant trumpets. The youth march out to battle. Dark instrumental colors depict the woe of the time. The Polish anthem struggles vainly upward only to be submerged under the gloom of defeat.

A funeral dirge laments the heroes who are gone. The themes of unrest heard in the first movement reappear, but divested of their power. They rise into a song of sorrow for the fatherland. Suddenly there is a change of mood. Hope returns, and now there is a thematic recapitulation and climax, in which the chivalric theme of the third movement is prominent, together with the theme of the heroic past from the first movement and a new theme upon which Mr. Paderewski contemplates building a fourth movement. This movement is still unwritten.

The impression made by a single hearing of this new composition that night was not altogether definite. One thing, however, stood forth quite clearly, and that was that the so-called symphony was not to be accepted as a symphony in the old sense of that term. A work is not necessarily a symphony in the classic significance because it has three or more movements of different mood, keys and rhythmic character, nor because it has themes, developments and instrumental and harmonic climaxes. These materials are the common property of all composition in larger designs. What Mr. Paderewski has written is an orchestral delineation in three sections. It is a tone poem in cantos. Its themes are melodically vague, for the plain reason that they are bare outlines of melodic forms planned to admit of the broadest freedom of color within their liberal limits. The composer has aimed at the evolution of his ideas through the media of the contemporaneous orchestral palette, not by means of the classic processes of thematic development.

He asks much of his hearer. The auditor who sets out to grasp the scheme of this work must be ready to seize upon a few elusive melodic fragments which are woven into an iridescent web of instrumentation. Shape is indicated rather by color contrast than by line and curve. It is all intensely modern and sometimes exasperatingly intangible. Yet if one will but study as he studies an impressionistic picture he will get at the general effect. You must shut close your eyes and look at it astant. Then the dash of colors and the daring infidelity of line spring into intelligibility and you recognize the artist in tone tints.

The harmonies in the work are skillfully employed. The first movement, for example, is thronged with acidulous chords which would lie dead upon the ears of Vincent d'Indy or Debussy. But in the second movement the tonalities more familiar to older music dominate and the contrast has a brilliant scenic value. Much of this music, indeed, is scenic and not a little of it seems to clamor for the theatre as its fitting home rather than the concert platform.

In fact we should be inclined to feel that the external descriptive power of music is utilized rather than its emotional expressiveness to create the desired mood in the listener. Once acquainted with the programme of the work we can sit back and watch its incidents pass before us in a wonderful procession.

But we are spectators rather than participants in the thought and feeling of the action. The sketch is easily followed. We can see the old shaking their doubtful heads. We can see the young waving their athletic arms. We can hear the mournful Poles singing their melancholy songs, and we wonder that they do not in sheer despair break into the mad dance of their oppressors which we have so often heard in the symphonies of Tchaikovsky. Perhaps this will come in the yet unwritten fourth movement.

The story of the long third movement is read without doubt. But it is all delineative and descriptive. It is pictorial, brilliant, intellectual, magnificent in instrumental technique and dazzling in mass effects. But nevertheless the hearer after this first performance wonders if less parade of combinations, less complexity of style, a simpler and more direct melodic idiom and a more compact design would not have accomplished something more in the direction of bringing the heart into throbbing sympathy with down-trodden Poland.

Perhaps further study of this ambitious composition will leave us with more definite impressions. This first hearing satisfies us that Mr. Paderewski has composed with the fulness of a penetrative mind and with the resources of a rich musicianship. Furthermore, he has not been blind to the doings of contemporaneous composers. He has followed the lead of Richard Strauss in boldness of instrumentation, in some of his chords for low brass and saxophones, with muted tubes, accompanied by rolls on the tam-tam, a thunder imitator

invented by Mr. Paderewski himself, were indeed the bottomless depth of gloom.

The audience was very cordial and called Mr. Paderewski out after each movement of the symphony. There were only two numbers on the programme, as the symphony occupies about an hour and a quarter. The second number was Saint-Saëns's piano concerto in C minor, in which Mr. Paderewski was the soloist. Let the record be completed with the note that the symphony was superbly performed and it was conducted with splendid authority by Mr. Fiedler.

THE BEETHOVEN CYCLE.

The Master's Fourth and Fifth Symphonies Heard in One Concert.

The Beethoven cycle of the New York Symphony Society continued upon its way yesterday afternoon at Carnegie Hall. The audience was considerably larger than that which attended the previous concert of the series, and this may have been because the increasing interest of the symphonies to be heard or because the soloist was Dr. Ludwig Wüllner, who sang the beautiful cycle of songs entitled "An die ferne Geliebte." The audience at any rate appeared to be much interested in his part of the entertainment.

The symphonies were the fourth at the beginning of the concert and the fifth at the end. The programme notes made some judicious quotations from Berlioz, whose admirable comments on the symphonies of Beethoven are too little known to the concertgoing public. The performance of the symphonies was clean, straightforward and intelligent. Mr. Damrosch conducted with affectionate interest and the musicians seemed to put heart into their duties.

A New Singer at the Metropolitan.

"Tannhäuser" was repeated at the Metropolitan Opera House last night. The cast was not quite the same as that of the previous performance. Mme. Gadske, who has been giving concerts through the country, effected her reentry, singing Elizabeth, while Walter Scocher, a newcomer, a barytone recently arrived from Germany, made his debut as Wolfram. There will be ample opportunity in the future to give the characteristics the consideration which must perforce be denied them this morning. The other members of the cast were the same as before.

LINA CAVALIERI SAILS.

She Will Return Under a Five Year Contract to Hammerstein.

Lina Cavalieri, who sailed yesterday for Havre by the French liner La Provence told the reporters at the pier that she had signed a five year contract with Oscar Hammerstein to sing at the Manhattan Opera House. She will return to New York next fall, after appearing in opera at St. Petersburg and Moscow, to begin her Manhattan contract. Mr. Hammerstein and Miss Garden had a long conference with the singer, and she was going to let Cavalieri sing the leading part in "Thais," thus barring out Miss Garden. It is surmised that the five year contract of Cavalieri may have solved her in a measure for her deprivation.

With the closing of the contract Mr. Hammerstein inaugurates a new policy in connection with the grand opera season at the Manhattan Opera House. Opera comique will occupy the stage of the opera house twice a week, Thursday and Friday. Grand opera will have the nights of Monday, Wednesday and Friday and Saturday matinee. Grand opera will be given five times and opera comique twice a week. Simultaneously with the engagement of Miss Cavalieri contracts have been closed with Mile. Eloise Laya of Paris and Mile. Carmen Melis, now singing in Warsaw. Mile. Laya will sing the part of the heroine in "Thais" and Mile. Melis will be the prima donna of the repertoire of the opera comique, although Mile. Cavalieri will also assume the leading roles in several new grand operas. Mile. Valles, the present French light tenor of the Manhattan, will take the principal tenor parts in various operas of the opera comique repertoire. Many other engagements are pending and will be concluded during Mr. Hammerstein's stay in Europe this spring.

About fifteen operas so far have been selected by the management and contracted for with authors, composers and foreign publishers. They include among others "L'Attaque de Moulins," "Dragons de Villars," "Amorita," "La Dame Blanche," "La Reine Fiametta," "Le Jour et la Nuit," "Perichole," "Orpheus aux Enfers" and "Le Roi d'Is." FRENCH COMEDY IN GERMAN

"Verliebte" Produced at the Uptown Deutsche Theatre. French comedy had its turn at the German Theatre, Madison Avenue and Fifty-ninth street, last night, when the popular Parisian comedy "Amoureuse," done into German as "Verliebte" was given for the first time. The play afforded some excellent opportunities for very clever acting by Herr Emil Lind, who appeared as the too much loved young physician, and by Fraulein Lise von Tasso as the jealous and over-affected wife.

The comedy, which has achieved considerable popularity in Europe and has had long runs at both Paris and Berlin, depends for its success more upon skill in the acting of the two leading parts than upon its lines or any striking situations. The comedy is an excellent example of growing wryness of the insistent loving attention of his young wife, returns to the freedom of his bachelor days and finds out after it is not too late that he has made a mistake.

The crisis in the doctor's household comes when at his wife's solicitation he abandons a professional mission upon which he had set his heart. His wife, who is both brought back to their senses is told in a way peculiarly French, the solution of the domestic problem requiring the physician's intimate friend, emotion until after the curtain fall. All the rest of the first nighters seemed to think that "Zaza" all the way through was the funniest thing that ever happened.

Marietta Oily Appears for the First Time in the Leslie Carter Role. One woman wept last night at the German Theatre during the first performance of "Zaza" in German. It was during the scene between the star, Marietta Oily, and Toto in the third act, and she didn't wet her handkerchief until after the curtain fell. All the rest of the first nighters seemed to think that "Zaza" all the way through was the funniest thing that ever happened.

Miss Oily's conception of Zaza is somewhat noisier than that of Mrs. Carter, which she had set her heart upon. Her method of carrying Bernhard, however, was bearable rather than intense. Magnus Stilt played Bernhard, Amalie Cramer the mother of Zaza, Elise Bauberger Noldie, Gottard Fischer Toto, Anna Ritter Simone and Max Waldon Valardi.

NATIONAL ACADEMY SHOW

Is to Open on March 15 in the Fine Arts Building. The eighty-fourth annual exhibition of the National Academy of Design will open in the Fine Arts Building, 215 West Fifty-seventh street, on Saturday, March 13. There will be a press view of the pictures on the morning of Friday, March 12, and the usual morning day reception will take place on Friday afternoon, preceding the public exhibition. Pictures for the exhibition will be received on Saturday, and the jury of selection will meet on Friday, February 26.

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SCHMITTBERGER IS CHIEF

FOUGHT POLICE ENEMIES TILL HE GOT TO THE TOP.

He Exposed the Devery System and Has Had His Ups and Downs Since—Perfecting the Traffic Squad His Latest Feat—His Comrades Are Pleased.

Inspector Max F. Schmittberger is hereby referred from the Fourteenth Inspection district to the Central office and assigned as chief inspector and will be obeyed and respected accordingly.

The foregoing general order issued yesterday by Commissioner Bingham fulfilled a prophecy made years ago that one day Max Schmittberger would become the highest ranking officer in the Police Department despite the obstacles placed in his way by enemies. It was no surprise when he was promoted to the chief inspectorship, vacated a few days ago by the veteran, Moses W. Corbridge. Schmittberger was a strapping German lad when he joined the department as a patrolman on January 28, 1874. He demonstrated that he was a born policeman, and up to the time he became a captain, on December 8, 1890, he had one of the best records on the force. Then through force of circumstances he became a part of the system that flourished in the days of Devery, when a captain had to do as he was told whether it was right or wrong. Like many others whose names are prominent in police history Schmittberger erred.

The Lexow investigators came down from Albany to explore the grafting methods of the police, and the powers that reigned in the department planned to make a scapegoat of Schmittberger. Instead of being scared into bearing the weight of their misdeeds he made a clean breast of everything and exposed the system. It wasn't to save his own neck that he told the truth, he said afterward, but for the sake of his wife and children.

Thereafter he was a marked man. His every move was watched by those of the system who remained in the department. Job upon job was rained up to him. But they never got him, not even in the four years of "purgatory" he had under Devery. After the reformers got in he began to climb, until he was reelected the highest place a policeman can attain—the chief inspectorship, with 10,000 men under him.

Schmittberger was a young man when he first attracted attention. He was serving under Capt. McCullough in the old Twenty-ninth precinct and did such excellent work running down thieves that Alcock Williams brought him down to Headquarters and put him in the Detective Bureau. While in the Central office he made many difficult arrests and got the reputation of being one of the best detectives in the department. An Al chief catcher and an expert on murder cases.

When he became a captain and was put in command of the red light district on the East Side he did what no other captain had accomplished—he eradicated the red light system. For this he was presented with a loving cup inscribed "In behalf of the poor Jews of the East Side." The friends of the system kept going ahead and got important commands that necessitated hard work, efficiency and honesty. He came out at the head of the eligible list for inspector, and there was a great ad when it was felt he would be promoted. Dr. Parkhurst, Frank Moss, President Roosevelt and others supported him and finally he was promoted.

While commanding the Tenderloin district enemies whom he had punished when he was a captain made a poolroom raid over his head. He was transferred to Stoen Island, but when the charges fell through at the trial Commissioner Bingham brought him back and put him in command of the traffic squad. His work in making the cavalry of the city—Schmittberger's Dragons—one of the finest bodies of horsemen in the world has been warmly commended. Now he was made borough inspector in charge of Brooklyn and Queens and cleaned up in excellent style.

The department generally is enthusiastic over the promotion.

100 POLICE CHANGES.

Chief Surgeon Now Dr. Palmer—Boettler to Run the Traffic Squad. There was a mild shakeup in the Police Department yesterday, affecting more than a hundred officers and men, following the promotion of Chief Inspector Schmittberger.

Dr. Marvin R. Palmer, who was appointed to the department April 21, 1885, was made chief surgeon to succeed the late Dr. John J. Quigley. Capt. James H. Kelly of the Parkville precinct, known in the department as Boxer; Lieut. Harvey H. Ware of the Leonard street station and Sergis, James Brady of the Amity street station, Brooklyn, and James H. Chapple of the East 10th street station were declared physically unfit for duty and retired on pensions. Sergt. Peter T. Donovan of the West Forty-seventh street station, who was found guilty of being in the patrol wagon stable for an hour when he should have been on the rounds, was reduced to the rank of patrolman.

Capt. William F. Boettler of Traffic precinct A has been put in command of the Fourteenth inspection district, which comprises the traffic squad and is one

YOUR WATCH IS YOUR TIME TABLE

Between New York and Philadelphia Via NEW JERSEY CENTRAL. A two-hour train every hour on the hour, from 7 A. M. to 6 P. M. To other trains. Ten minutes before the hour from West 23d St. for the hour from Liberty St. Parlor cars on all trains. Dining cars morning, noon and night. Sleepers on midnight train.

A TWO HOUR TRAIN EVERY HOUR ON THE HOUR

of the most desirable commands in the department. Boettler is a young man who was promoted to a captaincy only a few months ago. Capt. Jacob Brown has been relieved of the command of the school of instruction and made drillmaster of the department. He will drill the force for the annual police parade in May. Lieut. William Cullen of the traffic squad has been put in charge of the school of instruction. Patrolman Edward Galvin of the West 152d street station was appointed police officer to Magistrate Zeller.

LAWYERS MADE AT HARVARD

Dine in New York and Learn of Living on 25 Cents a Day.

The New York alumni of the Harvard Law School, including half a dozen Assistant United States Attorneys, dined at the Hotel Astor last night and heard themselves praised by such men as Frederick W. Whitridge, receiver of the third avenue railroad; John Proctor Clarke, Edward B. Whitney and Prof. John C. Gray of the Harvard Law School. There were less than three score men at the dinner.

Prof. Gray gave New York credit for having always been a strong supporter of the Harvard Law School, and he said that he has encouraged young lawyers to begin their practice here when his advice has been asked. It is true, he said, that the new lawyer must live frugally if he is compelled to depend on the fruit of his early practice, but success will come to him eventually here if it will anywhere. Justice Clarke supplemented the line of legal argument by volunteering the information that it is possible to live on 25 cents a day in New York, because he had done it. Mr. Whitridge agreed with him and said that he also had done it, but, he thoughtfully added, not for very long.

Justice Clarke is willing to work, and he put in a plea for the judiciary when he begged young lawyers to acquire the habit of presenting to courts brief, clear and succinct statements of the fundamental facts of a case. Mr. Whitridge spoke of a lawyer's ideal and cited Gov. Hughes as the best example for young lawyers to follow of the ideal, suggesting new who accomplishes much without going out of his way to court publicity.

ANOTHER SHUBERT THEATRE.

The New German House to be Rechristened the Plaza.

The Shuberts announce that they have made a contract with the German Theatre Company, which controls the new German theatre in Fifty-ninth street, honestly to buy the property and the playhouse will be entirely changed next season. Beginning next autumn the new German Theatre will be rechristened the Plaza, and will join the list of regular New York theatres playing attractions in English. The Messrs. Shubert, in virtue of their contract with the German Theatre Company will book the theatre exclusively. The Plaza Theatre will be conducted under their new contract in a manner similar to their West End Theatre. The leading productions, dramatic and musical, playing in Shubert theatres will be seen at the Plaza for one week each after their run on Broadway. The price of the best seats will be \$1.50.

News of Plays and Players.

Frederic Thompson has signed contracts which will make Robert Hilliard one of his stars in a new play by Porter Emerson Browne. He will also add Frank Ward O'Malley and Edward W. Townsend to his list of authors. The play is a farce comedy at present unannounced.

Charles Frohman has arranged with Augustus Thomas for the production next season of a new four act comedy as yet unnamed. The scenes of Mr. Thomas' new comedy are all laid in New York.

"The Patriot," a grand opera in one act, lyrics by Stanislaus Stange and music by Julian Edwards, will be seen at the Colonial next week. There are eight characters in this operatic novel. The scene being a Tory farmhouse near Valley Forge and the time 1777-78. The leading character is Gen. George Washington, which will be sung by Huntington May, and Miss Holten. Frederic will have the rôle of Marion, the daughter of a Tory farmer.

Major Visits Richmond Borough. Mayor McClellan, accompanied by his secretary, went to Staten Island yesterday and looked over the \$1,000,000 retaining wall of the municipal ferry landing at St. George and also the Borough Hall. Afterward he went to West New Brighton and inspected the garbage plant.

AMERICAN ART GALLERIES 9 to 6 8 to 9:30 MADISON SQUARE SOUTH NEW YORK CITY On Free View On Free View Beginning To-morrow (Saturday) and until the Day of Sale (Washington's Birthday included)

The Notable Art Treasures collected by the late Henry Graves, Esq. Orange, New Jersey THE WHOLE FORMING one of the most important collections of High Class Art Objects ever offered at public sale in America The Masterworks BY THE Great Barbizon Artists and their contemporaries WILL BE SOLD At Mendelssohn Hall ON THE EVENING OF FRIDAY, FEBRUARY 26TH AND The Extraordinary Collection of Rare and Beautiful Antique Chinese Porcelains WILL BE SOLD At the American Art Galleries ON THE AFTERNOONS OF FEBRUARY 25TH, 26TH, 27TH. A DE LUXE ILLUSTRATED CATALOGUE limited to One Hundred and twenty-five copies will be furnished to subscribers at \$15 each and in the order in which applications are received. The sale will be conducted by MR. THOMAS E. KIRBY, of The American Art Association, Managers 6 East 23d Street, Madison Square South

CONSERVATION CONGRESS FIRST SESSION HELD AT THE STATE DEPARTMENT. American, Canadian and Mexican Delegates Present—Forests the First Subject Taken Up for Discussion—The President Receives the Delegates.

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Campbell-Leavcraft. CALDWELL, N. J., Feb. 18. Miss Arnes Ethel Leavcraft, daughter of Mr. and Mrs. Charles Russell Leavcraft of this place, was married at St. Peter's Protestant Episcopal Church in Essex, Vt., at noon today to Joseph Armar Campbell of New York. The ceremony was performed by the Rev. R. W. E. Merrington, rector of the church. The bride was attired in cream white satin trimmed with point de Venice lace and carried a shower bouquet of roses and lilies. A sister of the bride, was the maid of honor. She wore a gown of apricot champagne and carried a shower bouquet of hydrangeas. Raymond Armar Campbell, a brother of the bridegroom, was the best man. A reception followed at the Leavcraft country home, Berkenhead, Caldwell.

Jackson-Converse. WASHINGTON, Feb. 15. Miss Shiraz Converse, daughter of Rear Admiral Converse, U. S. N., and Hamilton Wolcott Jackson, son of Mrs. John P. Jackson, were married this afternoon at 5 o'clock in St. John's Church. The ceremony was performed by the Rev. Roland Cotton Smith, the rector in the presence of a very distinguished company of diplomatic, official and society folk. The bride was attended by her sister, Miss Maude Converse, as maid of honor, and by Miss Grace Bell, Miss Olga Morgan and Miss Audrey Townsend Sackett, both of New York, as bridesmaids. The best man was Paul Townsend Jones of New York.

Halsey-Crossman. The marriage of Richard Townley Halsey Halsey of 44 West Fifty-third street and Mrs. Edie Underhill Crossman, daughter of John T. Underhill, took place at noon yesterday in the Madison Avenue Presbyterian Church, Seventy-third street and Madison Avenue. The Rev. Dr. J. T. Underhill, while of the Union Theological Seminary performed the ceremony. Mr. Halsey is a graduate of Princeton University class of '86.

Smuggled Tobacco Abandoned. Three hampers and two cases, apparently containing the baggage of immigrants, were left on the Hamburg-American Line pier after the arrival of the steamship America on Tuesday. Nobody claimed them, and as they were under surveillance for some days, the baggage that is removed on the eve, anybody who had would have got into trouble. The customs men decided yesterday to open the hampers and cases. They contained 1,000 pounds of Sumatra leaf tobacco, on which there is a duty of \$1.85 a pound. Their value here is about \$3,850.

The Seagoers. Arrivals by the Panama Railroad steamship Panama, in last evening from Cristobal: Paul Samuel Reinsch, professor of political science at the University of Wisconsin, who has been representing America at the Pan-American Congress at Santiago, Chile, and Col. Rogers Hinkle of the Ordnance Department at Sandy Hook.

To Study Industrial Insurance. It was announced last evening by the National Civic Federation that George W. Perkins is to be chairman of a commission which the federation is organizing to make a thorough study of industrial insurance, including compensation for wage earners in the form of sick, old age and death benefits.

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