ORCHESTRA REACHES GREATEST HEIGHT IN MAHLER'S WORK

First Production in America of Eighth Symphony Clamorously Received—More Than 1000 Take Part

At the Academy of Music last night, for the first time in America, the Eighth Symphony of Gustav Mahler. The Philadelphia Orchestra augmented to 110 players, the Philadelphia Orchestra Chorus of 400, trained by Mr. Stokowski; the second chorus of 400, trained by Henry Gordon Thunder and recruited from the Philadelphia Choral Society; the Mendelssohn Club and the Fortnightly Club. A children's chorus of 150. Soloists: Florence Hinkle, soprano; Inez Barbour, soprano; Adelaide Fischer, soprano; Margaret Keyes, contralto; Susanna Dercum, contralto; Lambert Murphy, tenor; Reinald Werrenrath, baritone; Clarence Whitehill, bass. Conductor, Leopold Stokowski. Part I based on the Latin hymn, "Veni, Creator Spiritus." Part II on the Scene of the Anchorites at the end of Goethe's Second Faust.

Splendor and magnificence and the red flame of success were over the Academy of Music last night at the end of the first performance in America of Gustave Mahler's eighth symphony. The laurel wreath in perpetual bronze which was given to Mr. Stokowski could but fail short of symbolizing the vital thrill of joy which had been communicated to the three thousand and more fortunate auditors of the work for an hour and a half before, spent and conquering, Mr. Stokowski laid down his baton. The clamorous enthusiasm of the audience and of the three great choruses which had taken part, was memorable and moving. Almost as much as the symphony itself the final circumstances contributed to the overwhelming felicity of the occasion. Whatever else may be said, and much must be said, the encircling halo of glory cannot be removed from the head of any individual who participated in the work. The visible growth in artistic stature of the orchestra and of its conductor are hardly comparable to the impulse and impetus given to artistic achievement in Philadelphia.

The public has been informed of the manifold difficulties which had to be overcome before the symphony came to production. The least that can be said is that they left no furrowed brow, no hardened heart, behind them. The production, in facility, in ease, in the generous sweep of self-sacrificing endeavor, was faultless. Behind orchestra and soloists there rose tier on tier of indistinguishable heads, mysteriously fringed in white and black, and these tiers rose and receded in response to mystic beckonings in waves as rhythmic as music. So the symphony, in its physical accoutrements was mounted in beauty, and to that beauty each accessory paid its due, down to the bizarre trumpets in the high boxes which blew, over the heads of the multitude, the last brazen sounds of exultation and magnificence.

Considerations and perplexities positively press in on the consciousness of the reviewer who sets out, perforce, to record a judgment of the work. Yet before they assert themselves some things must be said. In insignificant agate have been set forth the names of those, of a small number of those, who gave their labor that this symphony might be produced. It is hardly necessary in this place to mention each with a meed of praise. In groups one may speak of the choruses, splendidly willing and capable; or the soloists, each, irrevocably dedicated to a fine artistic purpose; finally, of the orchestra, which rose to the climax of its career under the inspiration of the very difficulties which lowered and waylaid it. But there is no group in which Mr. Stokowski belongs.

For him something especial and apart must be said. Beset by fears and doubts, dominating the thousand who were essential to his success, brushing aside with an impetuous and tyrannic will the impossibilities before him, Mr. Stokowski accomplished nothing more laborious, nothing more noble, than his conquest of himself. His character and his aptitudes are well known to us. One sees at once how mere magnitude could have appealed to him in this work and how the melodrama of music might have found in him an interpreter. He is a conductor who works, by the natural swing of his temperament and by the indulgence which sheer brilliance has won for him, in the great lines. The splendid gesture counts with him. His spirit is, or would be, as Titanic, as Napoleonic as that of Mahler himself. Yet in the long year which came before this performance Mr. Stokowski gave himself over to the slightest and the meanest of detail. He studied, rehearsed, conceived each separate part of the work, foregoing the grand manner, hardening himself against every seduction of trickery, driving out every temptation. He is young and fervent and successful. This once, in a crisis not to be questioned, he set himself untold limitations, and within those limitations he was superb. Mr. Stokowski has done much for the orchestra; he has saved himself. And it is sincerely to be hoped that he relishes, down to the last glowing detail, his triumph.

THE SYMPHONY ITSELF.

So much more was the spontaneous success of the symphony surprising because, in many senses, it is neither a great nor a popular work. Maugre analyses of 17 part writing, maugre the philosophy of the mystic chorus at the end which Mahler himself struggled vainly to elucidate, the audience which rose and shouted was impressed not so much by music as by magnitude, not with style but with the stupendous energy of the whole. It was excited more than exalted, stirred rather than moved. Presently the words shall be said which must be of Mahler's saddened and outraged spirit, of the yearning and intensity, the power and the passion which made him great. But now may one not involve the shade of the dear deaf composer of Bonn, the great heart that put all the world's madness and glory into the beating strings of a single 'cello, and ask what has been said that he had not said before?

It is impossible to translate away the meaning of the ancient hymn of Hrabanus Maurus, who flourished as archbishop of Mayence in the 9th century. Does one doubt what he meant, what Mahler means with "Accende lumen sensibus, infunde amorem cordibus"? The music answers, and so throughout, it must be remembered that the music gives meaning to the text, not otherwise.

The first part is a tremendous chant of yearning, desolate, at first, but rising through serenity and confidence to assurance. The first theme of the symphony, the golden thread of the whole work which shimmers and illuminates, is in the invocation. Immediately it is made wordly, is taken from Heaven and reduced and related to earth. So that it is not light for "every thought" that is asked, but light for every sense, and the love in every heart is a recognizable and human thing. That is why the first part of the symphony almost renders the second unintelligible. The Gloria at its end is more firm, more exalted, than the mystic chorus which is its later counterpart.

Mahler's was a soul harassed by humanity. The tyranny of things, the brutishness of people, oppressed and insulted him. Image his yearning and desire in whatever form, the truth is that he found them in the creation of music. The light and love he seeks are implicit in his score, and it is only when he philosophizes in music that he is made blind again. The hymn to the Holy Spirit was answered, even in those free-sounding blasts of the trumpets. His heart, like Pascal's, had its reasons which the reason could not understand. In another time, were he more religious or more humanist, the "Veni, Creator" would have stood alone, fulfilled and solitary and grand.

Not without the book are these words written. The motto and meaning of Mahler's life are in the words from the Notebook of Florestan and Eusebius, "Intelligence errs, but not sense." Surely the senses did not err in the first part. Surely intelligence wandered far in the second.

GOETHE AND MAHLER.

What one has against the musical setting of the scene from Faust is that it reproduces so many of the faults of that work. The music at least should have been written by one of that cherished race which alone knows how to make multitudes meaningful, which can cast a ray of spiritual light through promiscuity and incoherence. The mystic speculation of Faust is swathed in strange garments, and the music which Mahler has given it is no more clear, no more significant. Hence the sentimentality which must pass for feeling, hence the gesture which must pass for act. What do all the involutions of contrapuntal ingenuity intend if not the confession that the one clear, clean word cannot be found. For it is not found. There comes at the end, with a beauty of feeling, a refinement of delicate perception, the soft sweet music of the mystic hymn. It is soft and sweet, but it neither explains nor suggests. It casts no light on mystery, no glamour on reality. Certainly it is not the appointed end and reward for all the pages of lackadaisical music and mummery which have gone before. It is not a climax, because the climax and the apotheosis of desire has long been stated.

Mahler came of a race which, in the progress of the centuries, is not mystical, but idealistic. Almost as the Greek it accepts reality; almost as the Gaul it transfigures reality. So Mahler could understand the monk who, under the veil of mysticism, yearned for a beauty which was real. He could have understood the Faust who sought a beauty not in Helen's eyes. But he could not understand the poet who, under the semblance of life, sought a beauty he could not sense and yearned, not for Helen, but for the eternal feminine, to draw him upward—whither?

He gave himself up to the Goethe who was not always great. He forgot that Goethe himself had said: "It is only within limitations that the master can show himself." There were no limitations in the second Faust, and there are none in the music which Mahler composed. It is beautiful now and again. But the inspiration of the first part is lacking. The themes reveal what the first concealed, a lack of splightly inventiveness. The orchestration is a miracle, but it is a miracle of the mind. And Mahler himself was a miracle of the spirit who should not have been so traduced. G. V. S.

Catholic Physicians Banquet

A banquet and entertainment was given last night by the Guild of Sts. Luke, Cosmas and Damian, an organization of Catholic medical men, in the Hotel Adelphia. The guests included the Rev. J. W. Keogh, chaplain of the University of Pennsylvania Catholic students; the Rev. Thomas Hurton, rector of the Catholic Church of the Annunciation, and the Rev. Francis X. Wastl, Catholic chaplain at Blockley.

Sunday Closing Will Stand

COLLINGSWOOD, N. J., March 3.—A meeting of the Ordinance Committee of Town Council was held here last night to give a hearing on Sunday closing. All the members of Council have been pledged against the repeal of the ordinance. Only advocates of the ordinance appeared at

JAMES W. LINDSEY

SET COMPENSATION PRECEDENT

Employer Held Responsible for Accommodation Overtime

HARRISBURG, March 3.—A precedent was set in compensation cases of similar nature this morning when Referee E. K. Saylor decided the widow of Noah Maulfair, employe of a grocer, fatally injured while making a food delivery after hours, is entitled to compensation under the 1915 act.

The employer contended that Maulfair had finished his work at the store and that the delivery was merely an accommodation. Referee Saylor holds that Maulfair was engaged in furthering his employer's business. Compensation for funeral expenses and for the legal period of weeks for the widow was granted. The employer is not insured in any company or in the State fund.

N. J. National Guard Officers Dined

Forty-five officers of the 3d Regiment, Infantry, National Guard of New Jersey, were entertained at a banquet held at the Union League last night by Colonel Thomas D. Landon, of Bordentown, N. J. The companies represented were those in Camden, Woodbury, Bridgeton, Salem, Ocean City, Atlantic City, Mount Holly and Asbury Park.

WOMEN HELP TO BUY SMOKES FOR SOLDIERS

Contributions Received for Belgian Tobacco Fund Include Many From Fair Sex

Women of Philadelphia seem just as sorry that the Belgian soldiers have no tobacco as the men. Many of them are contributing to the Belgian Soldiers' Tobacco Fund. The campaign to get money to supply the "weed" to men whose nerves have been shattered by the strain of war seems to be growing in popularity with both sexes. Drexel & Co. announced today that they had received $272.50 yesterday.

Every day letters from girls are received, with contributions inclosed, telling their sorrow. As Miss Delia Campbell, of Haverford, who sent $1 for herself and three other girls, put it, they feel as if a cigar is to a soldier what a cup of tea is to them.

This letter was received from Miss Edith L. Verlenden, of College Point, L. I.:

"I saw your appeal to smokers. Owing to circumstances over which I have no control, I am debarred from that class, but my grandfather was a Belgian, and I am told that my name ,Ver Lenden, is as common over there as Smith is here. So, although I am only the proverbial 'poor working girl,' I am trying to do my share in making my unknown relatives and former countrymen comfortable. Please accept, therefore, the enclosed check for $5. Will send more as required."

And this, written in "school" French, came from Margaret Dorothy Nelson, of 1015 South St. Bernard street

"One dollar pour les braves Belges avec amour de la petite mademoiselle."

It is desired to furnish 200,000 soldiers with a parcel containing 50 cigarettes, a large package of smoking tobacco and a box of matches each week as long as the war lasts. This will cost 25 cents for each soldier, or a total of $50,000 a week. The total now in the hands of J. P. Morgan & Co., in New York, is $4801.91.

The $272.50 received here yesterday was $100 more than the preceding day.

WEST CHESTER ALUMNI WILL BANQUET TONIGHT

Doctor Schaeffer, State Superintendent of Schools, Principal Guest

Philadelphia alumni and former students of the West Chester State Normal School from this city have adopted the watchword of "preparedness" in connection with their 12th annual banquet, to be held tonight at Lu Lu Temple, Broad and Spring Garden streets.

It is expected there will be 800 or more members of the alumni when Dr. Francis H. Green, of the faculty of the school, opens the banquet as toastmaster.

The chief guests of honor will be Nathan C. Schaeffer, State Superintendent of Public Instruction, and Edwin E. Sparks, president of State College. In addition to whom G. M. Philips, principal of the school and leading figure in the minds of every loyal alumnus, will be on hand to cheer the banqueters.

The banquet will be followed by a dance. Preceding the affair five classes of the school will hold meetings and announce their contributions to the Alumni Fund. This amounts already to $7000, and has been raised for the express purpose of aiding poor students at West Chester Normal to borrow money without interest, to aid them in paying their expenses through the institution.

George A. Sigman is president of the Philadelphia branch of the alumni, and Albert Handy is the secretary.

VETERAN IN ELECTRICAL BUREAU IS HONORED

James W. Lindsey, Fire Operator, Has Had 26 Years of Active Service

The man who has been sending Philadelphia fire engines dashing to fires for 26 years is being honored by his friends today in commemoration of the anniversary of his public service. He is James W. Lindsey, fire operator in the Electrical Bureau, who is known better to his friends as "Jim" or "Pop."

During the entire 26 years' service to the city, Lindsey has never made a mistake, the records show, which is "some record," his friends say. He has also been placed on the hall of fame for his definition of a "drunk." This happened when he was a house sergeant at the 3d and De Lancey streets station. At the trial of a murderer, Lindsey testified before Judge Reed that, in his opinion, the prisoner was intoxicated at the time he committed the deed.

"What do you call intoxicated?" queried the Judge.

"A man who has been drinking intoxicating liquor and who cannot give an intelligent answer to an intelligent question," was the reply.

The definition was pronounced a masterpiece by the Judge. Lindsey is also known as the "most accommodating man in the United States," because it happened that he was obliged to send the fire department to a fire while a visitor was talking to him. The visitor thought it was all for him.