

### BRITISH SHOCKED AT ORDER TO BURN

#### Nowhere Is There Outspoken Approval of Official Destruction of Irish Village

### PAPERS BITTERLY CRITICIZE

By the Associated Press.

London, Jan. 2.—Public opinion received a shock when the details of the burning of the Irish town of Midleton on Saturday were made public yesterday. This shock was particularly felt in quarters where it had been supposed that martial law in southwestern Ireland would put an end to such reprisals. Nowhere is there outspoken approval of the punishment meted out to the Irish village by Major General Sir Edward Strickland, and there evidently is some reluctance to endorse this method of leveling order.

In official statements it is explained that seven dwellings in Midleton were destroyed as a result of an ambush of police near that town last Wednesday. Declaration is made that the authorities had decided that the people living

in certain houses in the vicinity of the outrage must have known of the plot to ambush the police, and that after the minutes of the houses selected for destruction had been started to leave, the buildings were set on fire. The occupants were permitted to remove their valuables, but had to leave their furniture behind.

When ordering the question the act of burning the houses, on the ground that it was a drastic measure, the London Times questions the necessity of the explanation that the inhabitants of the burned dwellings were bound to have known of the ambush.

Official reports in the newspaper condemn "the act as a rough form of justice, but despite the roughness, the object of justice should be always beyond question."

The Times Express, granting that the action was legal and presumably necessary, adds: "That it is horrible, as it events an absolute state of war in Ireland, and it is impossible to withhold sympathy from Irishmen who find themselves between the hammer of Sinn Fein marauders and the anvil of the British troops."

The Daily News says: "The reports will be read with amazement and despair. It is a savage outrage upon human decency, and the authorities are clearly guilty of a grossly unjustifiable and diabolical violence, and will soon be asked to stop this war upon a nation."

Dublin, Jan. 3.—(By A. P.)—Two men who, according to a statement issued from Dublin Castle, were badly wounded by the police, were shot by officers yesterday while attempting to escape. They were David Tobin and Thomas Murphy, of Ballingarry, county Limerick.

The statement says that as a military car approached Tobin's house he and Murphy ran out of the door. Tobin, after proceeding a hundred yards, took shelter behind a bank. With drawn revolvers the soldiers outflanked him and shot him dead. Murphy was brought down by a bullet and died later.

### HIC JACET: ONE PINT

#### Tears and Sighs at Curbside Bier of Somebody's Darling

"Broken Battles," a pretty, sentimental little playlet, was produced at the foot of the steps leading to Broad Street Station last night.

Enter an old man obviously on his way home at night. Fumbles under his coat tails. A crash is heard and "the old man" is lying on his back. The old man stands with bowed head, shaking with grief.

Quickly a crowd gathers, twenty, thirty, eighty hurrying travelers. Off come the hats of the men as they stand in a circle about the flask, from which the lique vitae is ebbing away. They weep and sigh. Some more. They seem to enjoy breathing deeply.

Enter the bottle was taken away by the Great Squeezer fifteen minutes later, every passerby paid the silent tribute of a bowed head. Ah, memories that used to bless and burn out throats.

The novelty was the new quartet of

### THE LETZ QUARTET

#### Gives an Interesting Program Before Chamber Music Society at Bellevue

The Letz Quartet furnished the program at yesterday afternoon's meeting of the Chamber Music Association at the Bellevue, and added materially to the high reputation the quartet has already achieved in Philadelphia, besides presenting one of the most interesting programs that the members of the association have yet heard.

The program began with the C minor of Beethoven, probably the best of the six early quartets of that composer, who had no rival in the quartet, and one of the finest in the voluminous quartet literature. It was rendered with great conscientiousness and artistic sincerity, as well as with the required tonal and rhythmic buoyancy and accuracy. Mr. Letz's interpretation showed the same slight hastening of the more bravura passages in the opening allegro as he has shown in the Schubert D minor quartet in the previous concert of the organization here. This sounded all right, it perhaps a little breathless in two places, and there was no loss in the ensemble. But the sudden change in tempo at the beginning of the two sections of the trio of the minuet was not so happy. The slow movement was played with much beauty of tone, and the last movement was superbly played. The quartet in the Beethoven followed the classic standard, as it always does, both in tempo and even more so in spirit.

The novelty was the new quartet of

Malpiero, the Italian ultra-modernist, the composition having won the prize of \$1000 at the recent Berkshire Chamber Music Festival. Yesterday was the first performance of the quartet in public anywhere. The composition departs decidedly from the accepted quartet form, and there is little chance in its material for counterpoint or for thematic development, the two elements upon which the quartet in the past has been built.

The work is entitled "Rispetti e Straneggiamenti," two ancient forms of Italian poetry, diverse in character, representing, it might almost be said, the opposite ends of the emotional scale. The thematic material in itself is simple and largely undeveloped. It is in one movement, with constant changes of tempo. It is a series of tone pictures of Italian folk life, and the composition certainly carries out the idea perfectly. The harmonization is mixed, Italian church harmonies of two or three centuries ago being freely contrasted with the most modern Italian ideas of harmony, which go considerably beyond Debussy, Ravel or most of the French. But the advisability of using the quartet as a medium for music of this kind is questionable. The quartet has, after all, but one kind of tone color, and

modern harmonization depends for much of its success upon one matter of color. It carries to the modern extreme the idea of the quartet. "The Miller's Beautiful Daughter," a work which is admittedly beautiful, but never was accepted as a serious quartet. The Malpiero quartet is to present day quartet listeners, still more interesting than beautiful.

Much praise must be given the members of the Letz Quartet for the well-nigh perfect rendition of the extremely difficult composition. Much of it is written "off the instruments, and effects are used which rarely, if ever, have been employed in the string quartet. In fact, Malpiero shows himself a master of the possibilities of the quartet in effects. A case in point is the viola solo early in the work, beauti-

fully played by Mr. Kröner, written high in the violin register. It is almost impossible to conceive of the quartet as being better played than Mr. Letz and his associates did it yesterday.

The program closed with the little known but lovely quartet movement in C minor, which was found among the compositions of Schubert after his death. It was finely played, as a matter of fact, being one of the high spots of the afternoon in performance as well as in composition.

To Lecture on Kongo  
Opening the 1921 season of Monday evening lectures given under the auspices of the Academy of Natural

Sciences, Nineteenth and Race streets, Herbert Lang will this evening deliver an address on the subject of "The Game and Peoples of the Belgian Congo."

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