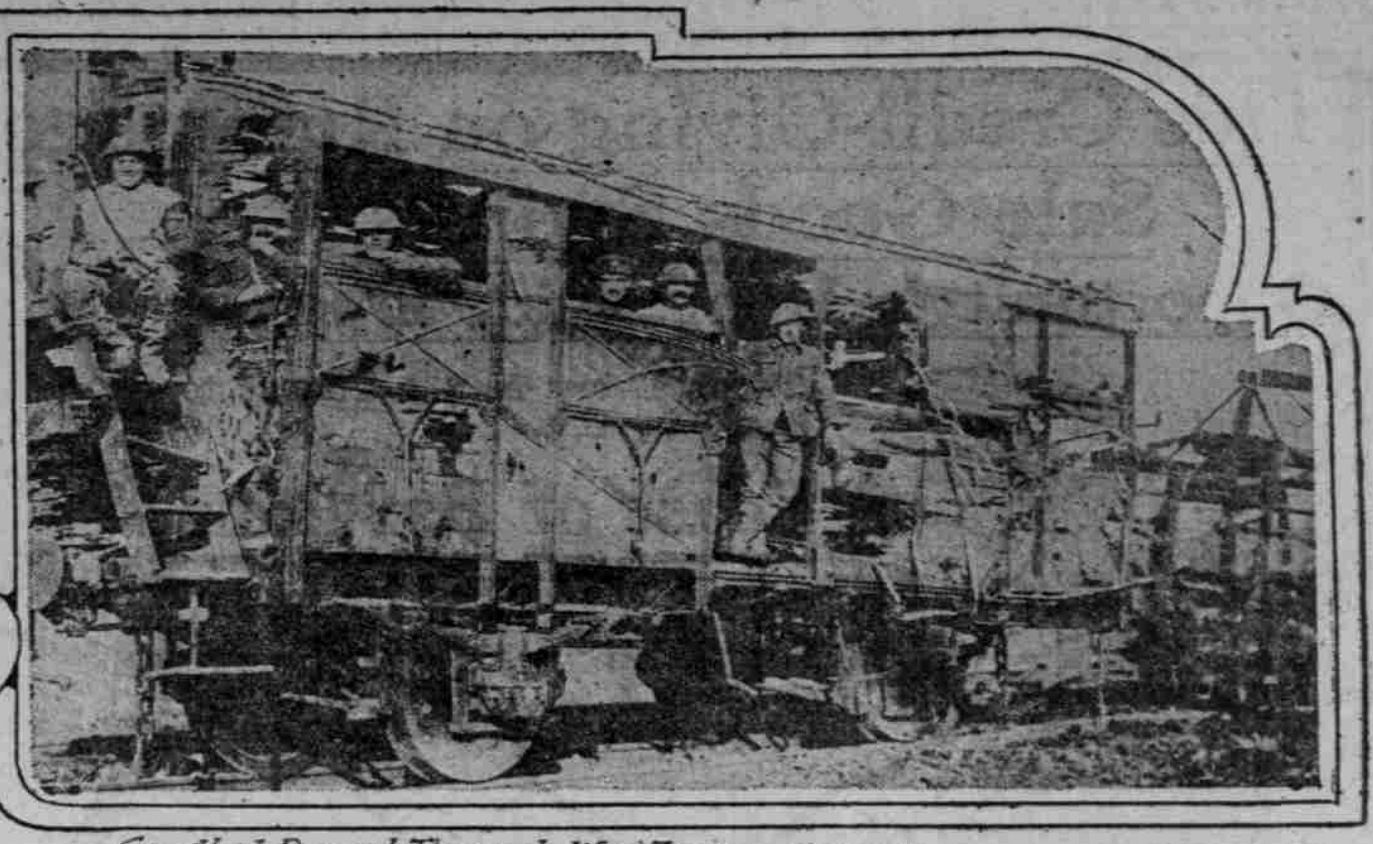
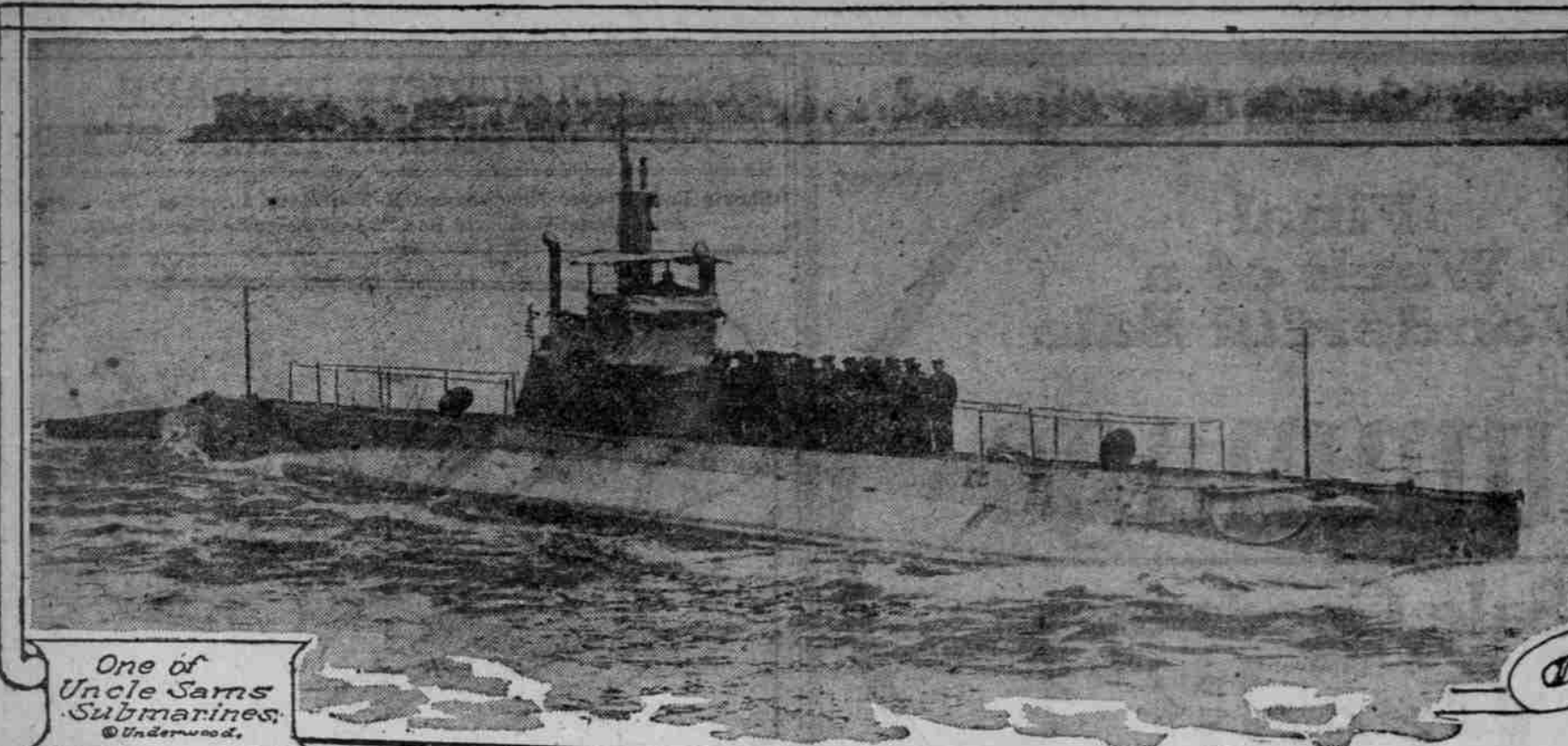


## LATE WORLD NEWS EVENTS ARE REVIEWED IN PICTURES

Preparations for President's Inauguration Are in Progress—Austrian Coronation Great Festival—Hell Gate Steel Arch to Be Ready Soon.



## NOVELTIES ARE DISTINGUISHING FEATURE OF MUSICAL SITUATION AT NEW YORK

Concerts by Boston and Cincinnati Symphony Orchestras Are Added Attractions to Season—Mystery Revolves Around Identity of Michel Dvorsky, Composer, Who Is Believed to Be Josef Hofman—Goldmark Gets Ovation.

BY EMILIE FRANCES BAUER.  
NEW YORK, Jan. 27.—(Special.)—The most distinguishing musical situation of the month to date, if not of the season, was easily the number of novelties in a large form heard in Carnegie Hall. This included also the visit of two orchestras which do not, as in the case of the Boston Symphony Orchestra, form a regular feature of the New York season.

The Cincinnati Symphony Orchestra was under Dr. Ernest Kunwald, and the Philadelphia Symphony Orchestra under Leopold Stokowski, the latter concert having been given in New York, through the activity of the Friends of Music, who were responsible last season for the performance at the Metropolitan Opera-house of the Mahler Eighth Symphony given by the same organization.

It is certain that the Strauss "Domestic Symphony" saved the situation so far as the Cincinnati orchestra was concerned, because it does not seem quite necessary for an organization to come to distance and to enter the New York field if merely to present the prelude to "Die Meistersinger" and the Beethoven sixth symphony.

Many feel that the Boston Symphony Orchestra under Dr. Muck is lapsing into programmes that have lost their snap, and there are some who wonder

whether this is not in retaliation for the unfair criticism frequently accorded him last season because his programme contained too many, and perhaps too heavy, novelties. A happy balance would make all concerned rejoice.

"Domestic" Gets Ovation.  
To return, however, to the visitors from Cincinnati, it may be said that the Strauss "Domestic" received a tremendous ovation which was quite significant of the fact that it found favor, even more, perhaps, than when it was first heard under direction of the composer who gave it the first performance on any stage at Carnegie Hall in 1904. This work is heard so seldom that it might well be included among the quasi-novelties, and one felt again that in itself the music is big and impressive and does not need an inconsequential, if not puerile, story to elucidate the listener.

The idiom is no longer either mysterious or "ultra," and in these days there is a strong line of demarcation between modern and ultra-modern. It is interesting as well as amusing to note the attitude of the music lover to works which 10 years ago seemed to be impossible to grasp. The concert-goer of today expects dissonance in new work; when he does not get them, he either decides that it belongs to an

"early period," or he dismisses it with our much consideration.

Expectations Not Met.  
For those who expected biting harmonies and sharp dissonant contrasts in the "Poem Divine" of Scriabine, which occupied the last 20 or 30 minutes of the concert, given by Mr. Stokowski with the Philadelphia Symphony Society, there could have been only disappointment, notwithstanding the true beauty of the important composition of one of the most brilliant of the younger Russians, one who died, alas, all too soon, because he represents one of the most extreme of the ultra-modernists of today.

This work was incorrectly programmed as given "For the First Time," and it is due to who are interested, to say that already when it was heard by the Russian Symphony Orchestra, during the visit of the composer to this country some six years ago, it was no longer aggressively modern, even though Scriabine in his last works evolved an idiom as extreme as that of Schoenberg.

Although the violin concerto by Ernest Schelling, which Fritz Kreisler played on the programme, was preeminently the most interesting work that was offered, there was more curiosity evoked in regard to the Josef Hofmann performance of what the composer was pleased to call "Chromaticism," than in

anything that has occupied the attention of concert-goers in a long time.

Hofmann Believed Composer.  
The curiosity and interest revolved around the mystery of the composer, Michel Dvorsky. There are those who feel convinced that it is the name assumed by Josef Hofmann, while he has stated openly that Dvorsky is a Swiss musician or a musician who has lived in Switzerland—well, Hofmann has lived there. However, if he wishes to keep his identity hidden, why force a disclosure?

As the name implies, it is a composition built upon arabesque figures on the duodecuple, or 12-note scale, practically the chromatic scale, with frequent lapses into the whole-tone scale. The use of this scale has too frequently brought upon those who employ it the accusation of being imitators of Debussy, a senseless and rather ignorant point of view.

The entire secret is revealed in the fact that the day of the diatonic scale is passing, and composers are employing not only old modes, but they are forcing scales to suit the individual phrase of one or two measures has almost supplanted the long melodic line, giving to many modern works a fragmentary, disjointed form, which many people believe to be formless.

On the other hand, the work of Schelling had form, had beautiful melodic line, interesting rhythms and sufficiently interesting modal treatment to be accepted as a work of the immediate present. It had enough beauty to appeal to a wider public than most ultra-modern works could possibly be expected to do. Needless to say that both compositions had the supreme interpretation which few works in the larger form, particularly of

American composers may hope to receive.

Rubin Goldmark, an American composer, was the recipient of a true ovation recently at Carnegie Hall, where his tone poem, "Samson," was played at the Philharmonic concert under direction of Josef Strinsky, who had obviously given much care to the preparation of the work. Although not a first performance, it still comes under the head of a novelty, because, since it was first presented two years ago by the Boston Symphony Orchestra under Dr. Muck, Mr. Goldmark has shortened and rewritten some of it.

It is not ultra-modern, but it abounds in rich harmonic effects, and it has enough beauty of melodic line to show the kinship and influence of the great Hungarian Goldmark.

Another strong influence, and one which must not be overlooked, is that Mr. Goldmark is one of the foremost pupils which Dvorak left behind after

his sojourn in this country. It is a dramatic work, and in four distinct parts portrays Samson, Delilah, the betrayal and the immolation of the temple. It was almost more operative than symphonic in parts and augurs well for the possibility that some day Mr. Goldmark may give an opera or music-drama to the world.

Zimbalat was the soloist and contributed much to the dignity of the programme by his splendid performance of the Brahms concerto in D major. The programme opened with the Schubert "Unfinished" symphony and closed with the prelude to "Die Meistersinger."

HOW TO PRUNE BUSHES  
(Continued From First Page.)  
scribed bounds, which may be determined by the arbor or trails on which it is grown. The new canes springing from the base which have grown during the previous season should remain

TEIPER MUST SERVE TERM  
Justice Refuses Reasonable Doubt Writ for Murderer.

BUFFALO, N. Y., Feb. 11.—Justice Brown has denied an application for a certificate of reasonable doubt in the case of John Edward Teiper, convicted of the murder of his mother. Teiper will be taken Auburn in a day or two to begin serving a 20-year sentence.

January 31 was the anniversary of the Orchard Park road tragedy, in which Mrs. Agnes M. Teiper, a wealthy widow, and her son, Frederick C. Teiper, were murdered, and a daughter, Grace J. Teiper, was beaten almost to death.

Searchlights Aid Airmen.

HEMPSTEAD, N. Y., Feb. 11.—To enable members of the First Signal Corps and First Aero Corps to fly at night, searchlights of more than 1,000,000 candle power each have been installed at the aviation field here. The lights are on platforms 16 feet high and will illuminate an area of more than four miles. A dozen flood light projectors also have been installed for the illumination of the landing field. The officers of the Government aviation squad, it was announced, are arranging a flight to Washington to witness President Wilson's inauguration.