

"The Jews, therefore, present a highly bred, ancient race of highest worth. History, however, teaches us that even the most highly endowed peoples, as for example the Chinese, and even younger peoples, show all the characteristics of senility; extraordinary command over routine, executive ability, quickness, abundance of talented persons. But they lack the rejuvenating impulse of spiritually creative power, or fresh national life—the ability to tread new paths in cultural activity. In order to explain this, we must understand that the influences which produce these effects on old peoples are of two kinds. The spiritual wealth of old peoples, which can be utilised for purposes of culture, can be analysed into two kinds. (1) The inherited biological generative values. (2) Those derived from historico-social environment—the traditional values which are active in language, upbringing, education, literature, religion, etc.

"The endowments of which we have previously spoken are hereditary. They are racial characteristics; but the traditional values are only the consequences of acquired culture. Freshness, youth, fulness and strength do not fail an ancient race because it is old; but because the influences at present affecting it are not adequate to its capacities. We recognise, therefore, that in spite of the extraordinarily great participation by the Jews of our day in present cultural activity, all these achievements are but a small part of what they could produce under normal conditions.

"Edward von Hartman has said appositely in this connection, 'The present position of the Jews makes it impossible for them to become productive, whether in the field of Jewish national culture, which does not exist, or in the field of the national cultures of territorial nationalities. The fact that the spiritual versatility of the Jews, and the congeniality of their capacities, are great enough to enable them to enter into national cultures of the most different kinds, and even successfully to engage in them up to the very point at which talent borders on genius, does at least not speak against the belief that were a Jewish national culture in existence, the productivity which the Jews possessed in ancient times would once more manifest itself.

"And von Hartmann can hardly be regarded as philo-Jewish! This great philosopher has here given expression to a very deep verity, in so far as the principle is concerned. We have seen, however, that even under existing, unfavourable conditions, genius is by no means a rare manifestation among Jews.

"The efforts to create a renaissance of Jewish culture and of Jewish race by reliance on the natural endowment present in the raw material of the great masses, together with the influence of the long periods of past history—efforts which result from such considerations—come into fruitful combination with the revolt against the continual domination of traditional ideas and the endeavour to free what is original and spontaneous from the fetters of traditional values—of conservatism; a revolt and an endeavour which are making themselves felt among all progressive peoples, and by which alone an unhindered, free and natural creative activity can become possible. At the same time they are a remedy for the economic and spiritual poverty of the Jews and a salvation from their oppression and depression through anti-Semitism. They would bring about a physical and psychical improvement of the race. They would convert the cramped and crippled life of the Jews in the East into a Jewish life. Lastly, in meeting the seriously threatening danger of dissolution, they would preserve for the world a race highly endowed with promise for the service of humanity.

"But even if the Jewish people should show itself incapable of rising to the great responsibilities, of realising the possibilities which lie within it, none the less the fear of the reproach that they belong to an inferior race is simply the product of sickly imagination, the consequence of historical, biological, anthropological errors which have worked banefully; and it is to be hoped that the future, which will dispel them, will free the way for upward-striving peoples."



M. PADEREWSKI.

The 20th of March, 1912, will for ever be a red-letter day in the annals of Johannesburg's musical history, a day that will be inscribed with golden letters in the memories of thousands of music enthusiasts on the Rand, for it marks the advent of the greatest living piano virtuoso when he gave his first local concert. The building selected was the large Wanderers' Hall, and—be it said to the credit of the music-loving public—needless to add, the hall was filled to its utmost holding capacity with an audience brimful with indescribable enthusiasm which started at fever heat. Those present were not the ordinary class of people one meets usually on such occasions, but on the contrary they comprised all those who are known in and to the musical world, from the student upwards, and included all the local musical luminaries. The vast crowds were kept spellbound by what they heard and saw—for in this case it is absolutely essential to watch the marvellous flexibility of the great master's fingers and arms, as they draw magic sounds from that simple ivory keyboard which roused the very souls of the listeners to which he seemed to speak, though apparently himself lost in that very magic.

THE PROGRAMME.

submitted on this occasion was a "popular" one, inasmuch as most of the pieces presented are known to all pianists, and for the benefit of those of our readers who were unfortunately prevented from attending that concert we append the programme, which was as follows:—Part I.: Prelude and Fugue in A minor (Bach-Liszt); Sonata, C Major (Beethoven); Impromptu, in B flat major (Schubert); Serenade, "Hark, Hark, the Lark," "The Erl-King" (Schubert-Liszt). Part II.: Nocturne, G major (Chopin); Etude, No. 9 (Chopin); Prelude, A flat (Chopin); Mazurka, B flat minor (Chopin); Polonaise, A flat major (Chopin); Minuet (Paderewski); Rhapsodie Hongroise (Liszt). Many of the pieces are, no doubt, familiar to most pianists and are, or have been, played by them at some time or another, but how different must these same compositions have sounded to them when played by Paderewski!

HIS PLAYING

is like one grand, mighty poem. All the critic can do is to try and convey to those who have not been fortunate enough to be present on this memorable occasion, having thus been deprived of the privilege to listen to this great master's divine playing, in the poor equivalent of words the impressions the master's playing created on him and the vast audience. It would be impossible to deal, in the limited space at our disposal, with each piece singly, and a few general remarks will therefore have to suffice about the playing of this man upon whom God has bestowed gifts particularly lavishly. His "piano" is like the melting snow before the sun, his "forte" like the thunder of Zeus himself when in wrath. The perfection and brilliancy of

THE TECHNIQUE

is beyond description and is as exact as creation itself. His touch, at times as soft as velvet, can at others be like the roar of the lion, and in the simpler compositions the master seemed to talk to you through the piano, and it is in this fact that his real grandeur lies. The evenness of his touch strikes the pianist as marvellous and wonderful and gives proof of the years of hard study, past and present—for it is a well-known fact that Paderewski still practices daily for his fixed number of hours, wherever he be. From the opening of the programme, the Prelude and Fugue by Bach-Liszt to Liszt's arrangement of Schubert's "Hark, Hark, the Lark" and "Der Erl-King," with which the first part closed, the enthusiasm

of the vast audience was positively unparalleled in the history of local music and, after the audience had been spellbound by the magic of the great man's playing, it gave vent to unbounded uproarious applause, such as has never been heard before within the walls of that vast building. M. Paderewski graciously acknowledged this spontaneous outburst of enthusiasm by playing an encore.

THE SECOND PART.

But it was left to the second part to rouse the feelings of the thousands present to fever heat, which vented itself in delirious applause. The Chopin bracket was played in a manner as only a Paderewski can play it, and a similar interpretation has probably never before been heard by most of those present and as perhaps only Paderewski can interpret his great countryman's works. The "Butterfly" Study (No. 9. Op. 25) had to be played *da capo*, and after the rendering of the well-known Polonaise in A flat major, the audience would not be satisfied until the master gave an encore. Then came the pretty Minuet by Paderewski himself, the playing of which must have come like a revelation to the many students who were present, many of whom no doubt play it themselves. A wonderful memorable concert was brought to a close—as far as the programme went—by the playing of Liszt's Rhapsodie No. 2, the master playing, of course, the composer's original work which, owing to the technical difficulties, is perhaps only performed by a dozen musicians all over the world. This being finished, the enthusiasm of the audience knew absolutely no bounds, and we venture to think that Paderewski himself must have been pleased with the public's tribute to an acknowledgment of his art. The master then delighted his admirers with another one of Chopin's waltzes and after that, when the public were still clamouring for more, he played Liszt's Rhapsodie No. 10, which is hardly ever done on account of its enormous technical difficulties. But even then the vast crowds could not tear themselves away until the artiste had played still one more encore! We were pleased to see so many students and pupils present, for their sake and benefit, and there should not be one school within one hundred miles from Johannesburg or any town where Paderewski plays, whose students should be deprived of the benefits of hearing him play. The impression on the juvenile mind and soul of an event such as this lasts a life-time, as the writer can testify, who heard Rubenstein when a child, and the beneficial consequences which the event may bring forth are quite incalculable. Mr. Arthur de Jongh deserves the boundless gratitude of the public, which took a practical form at the first concert and will undoubtedly do so at the remaining ones, by the patronage the public is bestowing upon the undertaking. In conclusion, the writer wishes to express his personal thanks to Mr. Arthur de Jongh for his courtesy in changing his original seats, where nothing of the artiste's fingers could have been seen, to more favourable ones, where his playing could be fully watched, seen and enjoyed. Paderewski's second concert takes place to-night and his last one on Tuesday next and, without wishing to pose as a prophet, we make bold to assert that, after the latter event, there will not have been one music-loving person to be found between Springs and Randfontein who has not heard Paderewski playing, seizing this opportunity which they will probably never again have, of hearing this master—the greatest living pianist—play.

THE EMPIRE.

In spite of the large number of counter-attractions which our "gay golden city" at present offers to the public, the "Palace of Varieties" can boast of full houses and enthusiastic audiences—a further proof, if any such were needed, of the popularity of this well-managed place of entertainment. We can unhesitatingly state that the "coup" of the evening is the new "star turn,"

MISS BETH TATE

who styles herself "The Californian Girl." She combines the chiciness of the Parisienne with the smartness of the American girl. Her songs are "catchy" and spicy without any suggestion of vulgarity, her costumes exquisite and beautiful, and her manner charming. We think she has

a little of Marie Lloyd and a little of Ada Reeve about her, and what that means, combined with her own originality and individuality, it is almost needless for us to say. By her engagement the management have obtained a most valuable acquisition to the new programme, and they will have no need to regret the heavy expense they have gone to in order to please their patrons. Her song, "It's got to be Someone I Like," and also "Just for a Kid," "brought the house down," and the applause would not cease until she gave, as an encore and by special request, the song, well-known to us, entitled "All Alone," which she rendered with much temperament and spirit.

THE OTHER NEW "TURNS."

Mr. Will H. Kuming has a fine tenor voice which he uses to advantage both in light and dramatic songs. A few imitations of singers rendering the song "I Wonder if you'll Miss Me Sometimes" caused a good deal of laughter and helped to secure the artiste's popularity. He was heartily applauded after a fine rendering of "My Girl Sal," which describes the feelings of an American newspaper boy whose heart is broken through the loss of his mate. The Miles-Stavordale Quintette received a hearty welcome back on their return, and were enthusiastically received by their many friends and admirers. As an introduction they played, behind the lowered curtain, the famous "Barcarole" from "The Tales of Hoffman," which has become so well liked in Johannesburg. After an excellent rendering of "Garden of Roses" the artistes were vociferously applauded, the applause continuing until some old gems, including "Redwing" had been played by the Quintette. Their mode of gradually changing from *forte* to *piano* and *vice versa* no doubt has the effect of making us believe that a number of people are singing, and we cannot help saying that the illusion is almost perfect. The Sisters Bradford, who are international dancers, are extremely graceful, and we can hardly say what we admire more, their costumes, their dancing, or their singing. The perfect manner in which the most difficult phases of their dances are executed, especially the "toe-dance," aroused the admiration of the audience.

THE OLD UNS.

Miss Lizzie Glenroy and Mr. Phil Parsons still retain their popularity, and were both heard to advantage in new songs which take as well as the old ones. Middle Ayoe, the "Danish Guilbert," has a sweet voice and a charming manner, and her new repertoire, including "Berceuse" by Godard, an old German song "Phillis und die Mutter," and the popular song "Oh no, Ebenezer," were well received; and in response to the repeated calls for an encore she sang "The Philosophy of Kissing," and a good philosophy it is. "The Crocodile and the Lizard" are a very clever turn, and their performance elicits the greatest admiration. Last, but not least, we must mention the Gregory troupe of jugglers, who continue to draw forth the undivided applause of the audience for the wonderful skill which they display in their act. We have no hesitation in stating that the present programme is one of the best we have ever seen, and lovers of smart and pleasing turns will be well-advised to spend an evening at this ever-popular theatre.

THE QUINLAN ORCHESTRA.

A scene of unsurpassed enthusiasm was witnessed at the close of Sunday evening's concert given at the Wanderers by the Quinlan Orchestra, applause after applause resounded from the enraptured audience, who rose up as one man after the grand finale of Tchaikowsky's "1812" overture and cheered and clapped, some waving their hats, enthusiastically in a manner that has rarely been witnessed even in the historic Wanderers, and how nobly did the orchestra deserve all this, and how splendidly did they render a programme that should have satisfied the most varied and exacting of tastes. The conductors, Mr. Hubert Bath and Signor Tullio Voghera, seem to be past masters in their art, and got out the last ounce of mellow harmonious sound from the orchestra of forty-five in such overtures as the one just mentioned and Rossini's "William Tell." It was hardly credible that such effects could be obtained

from so comparatively small an orchestra. But each member of the band appeared to be master of his instrument, and the conductors very able with their batons, and as a result a feast of music was provided for those present such as has never been given previous to the advent of the Quinlan Company. They gave the following selection: March Hongroise, Berlioz; "L'Arlesienne" Suite, Bizet; "Ave Maria," Bach Gounod (solo violin, harp, organ and orchestra); Second Movement 5/4 Symphony No. 6, Tchaikowsky; Overture "William Tell," Rossini; Overture "Zampa," Herold; "Salut d'Armour," Elgar; Invitation a la Valse, Weber; "Jessamine" (Language of Flowers), Cowen; Overture 1812, Tchaikowsky. Where everyone of the items was splendidly rendered it would be invidious to make distinctions, but as individual tastes vary, we on our part would willingly give the palm between Bizet's "L'Arlesienne" Suite and the "1812" overture. Vocal items, each of which was applauded until an encore had to be given, were admirably rendered by Miss Agnes Nicholls, Miss Rosina Beynon, Mr. John Harrison, and Mr. W. J. Samuëll.

SUNDAY'S PROGRAMME.

As was to be expected from the signal success of the concert just noticed, the Quinlan Symphony Orchestra will give a second instrumental and vocal concert at the Wanderers on Sunday evening next, when the programme will consist of: Overture "Leonora" (Beethoven), conductor Herr Knoch; Overture "Merry Wives of Windsor" (Nicolai), conductor Herr Knoch; "Danse Macabre" (Saint Saens), conductor Signor Voghera; "New World Symphony" (Dvorak), conductor Signor Voghera; "Pomp and Circumstance" (Elgar), conductor Mr. Hubert Bath; Song "Lend Me Your Aid" (Gounod), Mr. John Harrison; "Peer Gynt Suite" (Grieg), conductor Mr. Hubert Bath; Overture "Tannhauser" (Wagner), conductor Herr Knoch; Overture "1812" (by special request) (Tchaikowsky), conductor Signor Voghera. The booking is at Mackay Bros.

THE OPERA COMPANY.

This, the third week of the Quinlan opera season, is maintaining the brilliant record achieved by the company in every way, their success being artistic and financial, and therefore very popular. Monday night witnessed a repetition of the admirable presentation of "Madame Butterfly," noticed in our last week's issue. Tuesday, Verdi's "Rigoletto" was performed for the first time before an enthusiastic audience; Wednesday night was the premiere of Puccini's latest opera, "The Girl of the Golden West," which achieved a notable success, being received with well-deserved and enthusiastic approbation; whilst last (Thursday) night "The Tales of Hoffmann" was repeated before a delighted audience. To-night Wagner's "Valkyrie" will be staged.

"RIGOLETTO."

On the night of our visit this tragic opera by Verdi was performed. It has left an impression of artistic beauty and tuneful harmony that will certainly be lasting, and, to our minds, if the Quinlan Opera Company had done nothing else but this they would have more than justified their excellent reputation. In the title-role, Mr. W. J. Samuëll was histrionically and vocally as near perfection as it is possible for a human being to be, and his work that evening was almost inspired, and so powerfully and whole-heartedly did he render his performance—his make-up being a work of art in itself—that at the end of the evening the audience absolutely "rose to him" with their enthusiastic plaudits, which, warm as they were, were well earned and fully deserved. Mr. Samuëll's dramatic work alone is sufficient to stamp him as a very fine artiste, whilst his powerful and mellow voice singles him out as an operatic artiste of a fine order. Miss Agnes Nicholls, in the role of Gilda, Rigoletto's daughter, was at her best in that tragic part, and her beautifully clear voice and distinct enunciation were a delight to listen to. Mr. F. de Gregorio's "Duke of Mantua" was the finest piece of operatic work that gifted tenor has done so far at the Standard, and he was obviously more at home therein as he sang some of the numbers falling to his share in the original Italian. Miss Gladys Ancrum, practically at the last moment, took the part of

"Maddalena," which was originally cast for Miss Edna Thornton, who was indisposed, and she acquitted herself very well. Mr. Allen Hinckley as "Sparafucile," Mr. Sydney Russell as "Borsa" call for special mention, whilst the minor characters were all capably filled. The staging was good, and the orchestra splendid—Tullio Voghera conducted—and taken as a whole the Quinlan Company's performance of "Rigoletto" was a distinct success.

THE GRAND.

The new company that opened on Monday night at this most popular of bioscope theatres were enthusiastically welcomed by a crowded audience, and all this week the public are showing by their unstinted applause and by the numbers in which they attend every performance at the above theatre that both the new artistes and the pictures have struck a popular note which is re-echoed very welcome by the ring of the "shekels" in the pay box. Miss Flora Cromer, styled "The Lavender Girl," is a very smart and winsome society entertainer. Her songs are very good, and her dresses are exquisite creations of the dressmaker's art and much above the style and make of the ordinary artiste's gowns. She was encored again and again. The musical Gardiners is another excellent turn quite above the ordinary. They comprise three gentlemen and a lady, and they are surrounded on the stage with a large assortment of all kinds of musical instruments including some things that would never be taken to be musical instruments by the "orthodox" musician. They play several selections on any and every one of these "instruments," and elicit loud, well-deserved and long-continued applause from the delighted audiences. Barnes and West, the American rag-time dancers, are also in the present company, and continue to delight their numerous admirers with their humorous stories and lightning dances. The pictures are all interesting, and fully maintain the excellent reputation of the Grand's bioscope attained amongst local theatre-goers.

THE REVIVAL OF PALESTINE.

JEWISH INFLUENCES AT WORK.

LECTURE BY DR. BENZION MOSSINSOHN.

Dr. Bension Mossinsohn, of Jaffa, Palestine, who is visiting America in the interests of the Jaffa Hebrew Gymnasium, made his first appearance before an American Jewish audience in mail week, and delivered a splendid address on the above highly-interesting subject.

Dr. Mossinsohn, on the platform and in conversation, is a figure that arrests the attention by his sincerity, his enthusiasm, the grace of his speech, and the simplicity of his outlook on Jewish life. He is freed from the confusion of *golus* life. He is, in a sense, provincial, for the topography of Palestine limits his observations. It is in Palestine, he feels, that Jewish life must realise its *noraml*, simple values. It is in Palestine where the culture of the Jewish people is to be revived, and it is there that Jewish life is to be liberated from the excrescences of the Parisian boulevards, or Russian decadence, as well as of the innumerable encrustations that the period of exile has forced upon our people.

Dr. Mossinsohn is one of a group or several groups of men who, filled with the ardour of pioneers, are determined to give all they have with enthusiasm for the creation of a Jewish life in Palestine that shall be free from the blemishes that have been accumulated in the *golus*. They are not politicians, but teachers. They feel that it is useless to speak of political Zionism while the cultural forces in Palestine are not actually Jewish. It is these teachers who have transformed Palestinian life. Through the children they have captured the parents. They have filled the souls of the children, in a natural manner, with the best inspiration of Jewish culture, and have, in the course of a few years, harmonised the dis-