



San Francisco Call, Volume 79, Number 85, 23 February 1896 — PADEREWSKI IN OAKLAND [article]

# PADEREWSKI IN OAKLAND

The Polish Pianist Gives a Recital at the Macdonough Theater.

HE IS WELCOMED BY SOCIETY.

Applause Grows More Enthusiastic All Through the Splendid Programme.

OAKLAND OFFICE SAN FRANCISCO CALL, }  
908 Broadway, Feb. 22. }

Paderewski made his first appearance in Oakland at the Macdonough Theater tonight and, as usual, conquered his audience more and more with each number he played.

The house was a brilliant one, society having turned out in force to welcome the great pianist. There were not the crowding and crushing that marked Friday afternoon's recital at the California Theater—indeed, empty seats were in evidence in several parts of the dress circle, but the upper regions of the theater were crowded, and, as usual, most of the applause came from aloft.

The audience did not begin to arrive very early, and as Paderewski was punctual a number of people were taken by surprise to find that the recital had begun when they arrived. No one disturbed the opening sonata by entering while it was in progress, and at its conclusion the artist obligingly withdrew for several minutes, which gave an opportunity to belated

listeners to seek their seats at their leisure and without having to hustle with the consciousness that they were keeping Paderewski waiting, for he makes a point of not playing till the ushers have done their work.

To-night's programme was in the main the one performed last Monday week, when the pianist opened his San Francisco engagement. A second hearing only heightens the impression of Paderewski's marvelous ability in rendering it, however. There was a contingent of San Francisco admirers who had followed their idol to Oakland, and they were none of them heard lamenting that they had heard the programme before; on the contrary most of them enjoyed it more on that account. The programme was an improvement on its predecessor, as it was enriched by the addition of two numbers, a Paganini-Schumann "Capriccio", and Liszt's "Etude de Concert.

The only other change from the recital which first introduced Paderewski to a San Francisco audience was that he substituted a nocturne of his own composition for his caprice.

The stages by which the Polish magician conquered his audience were about the same as usual. By the end of the third number the feat was accomplished. The Beethoven C major sonata enthused musicians, the Schubert "Impromptu" in B flat infused everyone, and the Paganini-Schumann "Capriccio" completed the work which the others had begun. There was such a demand for the encore that Paderewski repeated the lovely little "Capriccio."

In the "Midsummer Night's Dream" fantasie arranged for the pianoforte by Liszt the audience would scarcely let the player proceed for applause. When the theme changes it is easy for a listener not familiar with the transcription to imagine that the end has come.

Paderewski's admirers to-night evidently found it hard to bottle up their admiration to the finale. Such an illumination thrown on anything that has been desecrated as much and as often as the "Wedding march" is an excellent excuse for any amount of applause, even if it comes in a little prematurely.

An encore to the Mendelssohn-Liszt number being demanded Paderewski gave his hearers some more Mendelssohn, the "Spinning Song," from the "Songs Without Words," which is often inaccurately called "The Bees' Wedding."

The Chopin cluster of six pieces was played with the Slavic caprice and grace

played with the same caprice and grace in which the Polish player is more at home than any pianist has ever been except perhaps Chopin himself. Paderewski is almost as patriotic in his music as his great compatriot, and the samples he gives of his own compositions frequently breathe the spirit of Chopin. One cannot help regretting that his "Polish Fantasia" is not to be given in California, for, from all accounts, it is a beautiful work and gives proof that Paderewski, unlike Chopin, is master of orchestral writing.

The player's own nocturne was a charming bit of music and his "Minuet," which never seems to grow hackneyed, was also received with demonstrations of satisfaction. The Liszt "Etude" and the second "Rhapsodie" ended the programme, and the audience showed no disposition to go; on the contrary every one sat and applauded till Paderewski came on again and played the Schubert-Listz "Erl King."

Among those present to-night were:

Box B—Mrs. Joseph Austin, Mrs. William Hamilton, Miss Robinson, Miss Flora Keene, Miss Harrison.

Box F—Mrs. C. E. Cook, Mrs. Wilder and daughter, Dr. and Mrs. Runz, Mr. and Mrs. F. J. Woodward, Mr. and Mrs. W. R. Davis, Robert Fitzgerald and party, Mr. and Mrs. R. T. Lukens, Mr. and Mrs. E. Hall, Mr. and Mrs. H. M. Watson, Mr. and Mrs. J. H. Gaskell and daughter, Mrs. E. H. Rice and Miss Rice, Mr. and Mrs. George E. de Golia, Dr. and Mrs. Sill, Mrs. J. J. Victory, Mr. and Mrs. A. Sutter, Mr. and Mrs. W. H. Mosely, Professor and Mrs. Carl Van Gulpen, Mr. and Mrs. Charles Smith, Mr. and Mrs. G. W. Frick, Mr. and Mrs. J. P. Edoff, Mr. and Mrs. W. A. Jackson, Mrs. Wetherbee and party, Dr. Timmerman and party, Mr. and Mrs. W. P. Squires, Mrs. C. W. Stolp, Mr. and Mrs. F. J. Moffitt, A. L. Stone and party, Mr. and Mrs. William Henshaw, Judge Henshaw and Miss Henshaw, Alexander Grimes and party, Mr. and Mrs. H. Tubbs, Arthur Wilson and party, M. Campbell and party, Mrs. Elmer Rea, Miss Lida Lemon, Miss Jean Lemon, Walter Magee and party, Charles Bon, W. W. Foote and party, Lou Fox and party, Ed Vincent and party, Captain Wright and party, the Misses Hirsh, ex-Mayor Glascock and party.

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