

## THE PHILHARMONIC AGAIN.

### Sunday Afternoon Concert at Carnegie Hall with Rachmaninoff as Soloist.

The Philharmonic Society, with Gustav Mahler as conductor, added still another concert to its already formidable list yesterday afternoon in Carnegie Hall. The programme on this occasion, however, contained no novelties. The Bach suite for orchestra, which Mr. Mahler has compounded out of selections from the second and third Bach suites, was again heard, and the orchestra also played the Vorspiel and Liebestod from "Tristan und Isolde" and the overture to "The Bartered Bride," both of which Mr. Mahler has conducted at the Metropolitan Opera House.

Sergei Rachmaninoff, the Russian composer-pianist, was the soloist, playing his third concerto in D minor. This concerto, it will be remembered, was given its initial performance anywhere at The New Theatre by Rachmaninoff in conjunction with the Symphony Society of New York on Sunday afternoon, Nov. 28. It was repeated at the concert of the same society the following Tuesday. Yesterday was its third performance, and on this occasion the favorable impression it had made when it was played before was deepened. It is more mature, more finished, more interesting in its structure, and more effective than Rachmaninoff's other compositions in this form.

The first theme of the first movement, very Russian in its spirit, is extremely beautiful, and the finale is inspiring, with its succession of nervous rhythms and its noble coda. It was felt by many yesterday, as it had been at the first performance of the work, that many another pianist could play it better than the composer. However, Rachmaninoff gave it a sympathetic reading, if lacking in some of the brilliancy which parts of the work demand. The orchestra played a fine accompaniment. The audience recalled the composer several times.

## NEW TENOR INTRODUCED.

### Youth Picked from Vaudeville Encoored at the Manhattan.

Oscar Hammerstein sprang a surprise upon last night's Sunday concert audience at the Manhattan Opera House by introducing his new tenor, Orville Harrold, for the first time in public since he has been studying to sing in opera. The programme announced that Mr. Mariani would sing "Ridi Pagliaccio" and "La Donna e Mobile" as the third number. When this number was reached Arthur Hammerstein stepped before the footlights and said:

"Instead of Mr. Mariani, Mr. Orville Harrold will sing to-night. Mr. Harrold is an Indianapolis boy whom my father discovered singing in vaudeville a few months ago. Since then he has been studying in New York, and in a few weeks my father intends to send him to Paris to finish his studies with Jean de Reszke. You will therefore this evening have an opportunity to judge of the future of this young man."

There seemed to be no doubt of the fact that the new tenor pleased the audience. He was wildly applauded after the "Pagliacci" air, and was forced to repeat "La Donna e Mobile." After this he was recalled several times, and finally added a ballad called "The Secret," by John Plindell Scott.

The other soloists of the evening were Mmes. Mazarin, D'Alvarez, Duchene, Grippon, and Baron, and Messrs. Duffault, Crabbe, Laskin, and Huberdeau. Mr. de la Fuente conducted the orchestra through his own "Chant du Soir" and several other numbers.

## LAST SONATA RECITAL.

### Mr. and Mrs. Mannes Heard at Stuyvesant Theatre.

Mr. and Mrs. David Mannes gave their last sonata recital of the season last evening in the Stuyvesant Theatre before a good-sized and sympathetic audience. The stage was set in the same way that it has been at the other recitals in this series, a manner which, taken together with the shaded lamps in the theatre, is calculated to bring the auditors into close touch with the performers and to make listening a pleasure.

The programme last evening included Grieg's last sonata for violin and piano, in C minor; Beethoven's G major sonata, César Franck's A major sonata, and a romance by Leopold Damrosch, which was played to honor that musician's memory, as the twenty-fifth anniversary of the date of his death falls in February of this year.

In the Grieg sonata Mr. and Mrs. Mannes were heard at their best. They played the music in a not too sentimental spirit of romance, and Mrs. Mannes never made the piano part too prominent. A better tone from the violin could, however, have sometimes been desired.

### The Metropolitan Concert.

The soloists at last night's concert at the Metropolitan Opera House were Mmes. Osborn-Hannah, de Pasquall, and Fabbri and Messrs. Hall, Dutilloy, and Witherpoon. The orchestra, under the direction of Mr. Bendix, played the overture "Fingal's Cave," the "Peer Gynt" suite, Elgar's march, "Pomp and Circumstance," and the overture to "Oberon."