

Rachmaninoff, Zimbalist and McCormack

By Sylvester Rawling.

THERE was an overabundance of music for the week-end. The Society of the Friends of Music gave a delightful entertainment at the Ritz-Carlton yesterday afternoon. Arthur Bodanzky resurrected a little

symphony by Mozart, which he conducted with a small orchestra from the Metropolitan Opera House. He directed also Beethoven's choral fantasy for piano and choristers, the piano part played by Olga Samaroff, a work both of power and charm. Between the two there came Schubert's "Lebenssturm," originally a piano duet, orchestrated by Mr. Bodanzky.

Walter Damrosch and the Symphony Society, at Aeolian Hall yesterday afternoon, had Sergel Rachmaninoff, the distinguished Russian pianist and composer, for soloist. He played in his own second concerto. It is a work of breadth and significance and it was exploited in such a masterful way as to grip the audience. The symphony was Schubert's, the one in C major, and the third and final number was Saint-Saens's symphonic poem, "Phaeton."

John McCormack drew another record-breaking audience to the Hippodrome last night. The Irish tenor, who was in fine voice, exploited an aria from Handel's "Alceste" with great nobility. His programme held new songs by Rachmaninoff, Messager and Hamilton Hart, and most of the old favorite Irish ballads. Lieut. Donald MacBeath, the Australian violinist, recently a British flight commander, but who formerly assisted McCormack at his concerts, returned after two years of absence. Edwin Schneider, the ever reliable, was the accompanist at the piano.

Rudolph Ganz was the special soloist at the Metropolitan Sunday night concert, with Frieda Hempel and Sophie Braslau as the regular artists. The house was big and the entertainment was excellent in every way. Mr. Ganz won encore after encore by his playing of the Tchaikovsky B flat minor concerto No. 1. The soloists delighted the audience with added numbers and the orchestra, under Mr. Hageman's excellent leadership, relaxed to the extent of one encore, though the crowd desired much more.

Efrem Zimbalist, the Russian violinist, gave one of his not too frequent recitals at Carnegie Hall yesterday afternoon, and was heartily welcomed. He was in fine form. He began with Carl Goldmark's concerto, in which he had valuable assistance from Samuel Chotzloff at the piano. The Corelli-David "La Folia" came next, and there were compositions by Beethoven, Couperin, Rameau, Haydn-Auer, Tchaikovsky-Auer, and Sarasate on the programme.

Saturday's musical activities began

early with Walter Damrosch's morning concert for children. With his own refreshing talks and with the assistance of the Symphony Orchestra these are delightful as well as instructive entertainments for the old as well as for the young.

Henri Rabaud started the Boston Symphony concert at Carnegie Hall on Saturday afternoon with Schumann's fourth symphony. This he followed with his own "La Procession Nocturne," a symphonic poem after Lenau, Ravel's "Rhapsodie Espagnole," and Beethoven's "Leonore" overture No. 3 completed the programme, which was admirably presented. Mr. Rabaud grows in favor.

Mischa Levitzki, the pianist, was soloist with the Philharmonic Society at Carnegie Hall on Saturday night. He was heard in Beethoven's third concerto, which he played splendidly. There were two symphonies, Haydn's "Surprise," and Tchaikovsky's fourth. Besides, there was the overture to Mozart's "Don Giovanni" with the Busoni ending. An attractive programme, well played.

Saturday's operas consisted of "Tosca" at the matinee, with Hippolyto Lazzaro, the Spanish tenor, for the first time this season as Mario. Associated with him were Geraldine Farrar as the Diva and Scotti as Scarpia, in an excellent presentation. At night, the performance of "Marouf" was honored by the presence of Mr. Rabaud, its composer, who was warmly greeted when he was taken before the curtain. Frances Alda, De Luca, Rothler, De Seguro, Chalmers and Kathleen Howard put spice into the performance, and Mr. Monteux conducted with authority.

"Gismonda," an opera by Henry Février, is to have its world premiere by the Chicago Opera Company in Chicago to-morrow night, under the supervision of the composer. Mr. Campanini has chosen it for presentation at the Lexington Theatre for his opening night here, Monday, Jan. 27. Mary Garden is to portray the name part, a new French tenor, Charles Fontaine, will appear, and Mr. Campanini will conduct.

After the postponed "Crispin e la Comare," now announced for next Saturday's matinee at the Metropolitan Opera House, the next novelty promised by Mr. Gatti is "La Reine Fiammette," composed by Xavier Leroux. Friday evening, Jan. 24, is the date set. Geraldine Farrar is to have the name part.

Max Jacobs, having been mustered out from Pelham Bay Naval Station, where he has been conducting a band, has resumed the conductorship of the Orchestral Society of New York.

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