

## Rachmaninoff, Galli-Curci And Caruso

By Sylvester Rawling.

**R**USSIAN music has held a prominent place on programmes throughout the season. Apparently the public appetite for it is not satiated, for Mr. Stransky's all-Russian programme at the Philharmonic Society's Concert in Carnegie Hall last night attracted a capacity audience, with the "All Seats Sold" sign put up in the lobby long before it began. Sergei-Rachmaninoff, the Russian composer-pianist, was the star of the evening. Not only was he the soloist in Tchaikovsky's B flat minor concerto, but his own second symphony was the chief orchestral number. His playing in the concerto was suave, ingratiating and compelling, and Mr. Stransky and his musicians gave a fine exposition of his symphony, a profound work, masterfully orchestrated, and replete with appealing melody. A novelty was Moussorgsky's symphonic fantasy, "A Night on a Bald Mountain," among the dark spirits, their revels put to flight by the coming of day and the ringing of church bells.

The operas of last night at both houses were repetitions. Caruso was the hero in Saint-Saens's "Samson and Delilah" at the Metropolitan, with Margarete Matzenauer as the temptress, both singing at their best. Clarence Whitehill as the High Priest and Jose Mardones as an Old Hebrew kept their good artistic company in a familiar cast that, with the chorus and the ballet, was excellent, Mr. Wolff conducting. At the Lexington Galli-Curci, in her best voice and mood, was Violetta in Verdi's "La Traviata," the cast including Tito Schipa as Alfredo and Carlo Galeffi as his father, Mr. De Angelis conducting. Both houses were crowded with audiences set to a high pitch of enthusiasm.

Rosa Simon, pianist, gave a second

recital in Aeolian Hall yesterday afternoon. Her art is not mature, but she has personality and style which, supported by a facile technique, make her playing interesting. Schumann's "Fantasies" and Beethoven's sonata, opus 57, were her principal numbers. In the evening Emily Gresser, violinist, was heard in the same hall. Harold Bauer, the pianist, joined her in playing Cesar Franck's sonata in A major. In that she was overweighted by her distinguished associate; but, left to her own resources, she played compositions by Bach, Vitali and Mozart with no little skill and much charm.

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