

IN THE REALM OF MUSIC

Messrs. Rachmaninoff and Kreisler Are Soloists in Symphony Programmes.

By Frank H. Warren.

With Sergei Rachmaninoff, pianist, and Fritz Kreisler, violinist, officiating at yesterday's symphonic doings, those who like their orchestral fare spiced with soloist dressing had little to complain of. The Russian was the added attraction as the New York Symphony's afternoon concert, offering his own first piano concerto. This number concluded a programme that, in its interest, was not up to Mr. Damrosch's reputation as a programme maker. The Cesar Franck symphony, of course, is always welcome, but rather tiresome was the new piece, Fantasia on a theme by Thomas Tallis (1567), for strings, by Vaughan Williams, an Englishman. The orchestra might have stopped in the middle of the composition or continued playing it indefinitely without it mattering much. Mr. Rachmaninoff's composition is one of his earlier works and not so impressive as his later concertos. The first movement is dull, the second, mainly for the piano, begins to get Rachmaninoff, while the finale has the vigorous, stirring themes, a lovely melodic idea and the powerful climax characteristic of the composer. It saves the piece.

Mr. Mengelberg's Philharmonic programme in the evening proved instructive, taking the listener, by easy

stages, from the period of Bach, through Mozart and Beethoven to Weber. The Bach number, a suite of seven parts, still retains its freshness and, with its dance movements and varying tempi, proves agreeable if not exciting entertainment. Mr. Kreisler next demonstrated how a Mozart violin concerto should be played. This simple and melodious thing, that tries to solve no problems, but is just joyful music, captivated the big audience. Mr. Kreisler knows the Mozart style and his interpretation had the correct touch of simplicity. Beethoven's first symphony, that upset the commentators of the time, one that contains the finger prints of the late Beethoven, was neatly expressed by Mr. Mengelberg, who seemed to get much out of it. The audience closely followed the conductor's exposition. These three numbers created a restful mood, to which the sparkling "Oberon" overture served as an appropriate nightcap.

"Aida" was the opera bill. It was sung in the old spread eagle style by a cast that contained two more or less familiar names. The Rhadames was the Spanish tenor Manuel Salazar, a graduate of the San Carlo ranks, and already heard at the Metropolitan in "Pagliacci." This artist has a fine, big, natural voice that requires some attention in the lower registers, where it inclines to "throatiness." Of his high notes, and he was most prodigal with them, the audience approved. These upper tones have warmth and color, are accurate and agreeable to the ear. Julia Clausen turns up in a Metropolitan cast once or twice a season, and last evening she was Amneris. Miss Muzio,

the present operatic maid of all work, sings the same whether on the banks of the Rhine, as in "Loreley," or as Aida in her castle on the River Nile. Mr. Gustafson as the King, Mr. Mardones, the best singer in the cast, as Ramfis, and Messrs. Zanelli, Audisio and Miss Philo were other principals.



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