

Friends of Music End Season With Pleasing Program

Mozart Symphony, Bach Concerto for Piano, Flute and Violin and Brahms "Song of Destiny" Given

By H. E. Krehbiel The Society of the Friends of Music gave the last of its concerts for this season in Town Hall yesterday afternoon.

The program embraced three numbers only—one of the many unfamiliar symphonies of Mozart, a concerto for pianoforte, flute, violin and string orchestra by Bach, and Brahms's "Schicksalslied" ("Song of Destiny") for chorus and orchestra—all music demanding sympathetic intimacy as well as understanding on the part of performers and hearers.

The symphony was the one in C major identified as No. 338 in Kitchel's Catalogue of the composer's works. In a way, like Schubert's exquisitely lyrical work in D minor, it is a torso, since it lacks the customary minuet. Schubert began a scherzo for his work, but for an unknown reason abandoned it and, so far as is known, made no attempt to write a finale. Mozart, too, started a scherzo movement. Schubert began a scherzo for his work, but for an unknown reason abandoned it and, so far as is known, made no attempt to write a finale.

More archaic, but also delightful to the sensibilities of those who believe that music was designed to be heard instead of seen, touched, tasted and smelled, was the Bach concerto, the solo parts of which were played by Harold Bauer, Gino Nastroci and Nicolas Lapouelle. It was that in a minor, transcribed by Bach himself from a clavier for those forty violins, forty violas, ten double basses, eight violoncellos, all the wind instruments doubled and six bassoons. The record is an interesting and instructive document and clearly testifies to unusual interest in the composition either on his part or that of the conductor. Its beauties were capably published yesterday by Mr. Bodanzky and his men, and, as at the opera last Friday night, the wonder grew that so much loveliness is suffered to remain hidden under the dust of ignorance and neglect.

Others who appeared upon the program were Yvonne d'Arle, Raymond Deleone, Anna Benda, Augusta Lenska, and Messrs. Meader, Sembach, Schlegel and Martino, as well as the house orchestra under the capable direction of Wilfrid Pelletier. A salutary "no encore" rule kept the enthusiasts from unduly prolonging proceedings.

Myra Hess, Pianist, Plays With the Philharmonic Miss Myra Hess, one of this season's newcomers, whose recitals have won high praise, made her first appearance here with orchestra as soloist with the Philharmonic Society yesterday afternoon at Carnegie Hall. In Schumann's pianoforte concerto in A minor the young English pianist played with spirit and romantic fervor, while the technical demands of the music were fluently met by her skillful fingers. Sinigaglia's merry overture, "Le Butt di Giallo" and Tchaikovsky's Pathetic Symphony, of which Mr. Mengelberg gave a strikingly effective performance, were the other numbers on the program.

Damrosch Ends Season With Varied Program

Lhevinne Plays Beethoven First Piano Concerto in C Major With Symphony Orchestra

Various countries and periods contributed to the New York Symphony Orchestra's last subscription concert of the season yesterday afternoon at Aeolian Hall, where Josef Lhevinne was the soloist in Beethoven's comparatively seldom heard first piano concerto in C major—characteristic music of Beethoven's earlier period with a strong flavor of Mozart. Mr. Lhevinne's performance was in tune with the sprightly, infectious music, technically brilliant, especially in the long and elaborate cadenza, clearly defined with a light but emphatic touch with carefully varied shading.

The performance of Schubert's Unfinished Symphony, the first number, preserved its essential charm and feeling, and there was also charm, but a long drawn out one, in Vaughan-Williams's Fantasia on a theme by Thomas Tallis. This Elizabethan music in a modern mold seemed to lose repetition well, despite its rambling, and reflected credit on the string choir. After the concerto, the pleasing complexities of Dind's "L'Assoluto" variations gave way to Johann Strauss's "Jesu from the South" waltz. Mr. Damrosch and the orchestra played it with unsurpassed vigor and a delightful swing, in a symphonic performance of varied colors, now dreamy, now strident, and intriguingly changing of pace. Audience and orchestra enjoyed themselves, likewise Mr. Damrosch, who remarked that he closed the season with a Strauss waltz for three reasons: because it was good music, because it was an eternal protest against jazz and the eternal saxophone, and because it was smiling music and it was well to end so happy a season with a smile.

The Stage Door

"Green Ring," a play from the Russian, by Zinaida Hippis, will open at the neighborhood playhouse on Tuesday evening, April 4. "The First Man" closes on Friday evening of this week.

At Johnson will conclude his engagement in "Zombi" at Johnson's Fifty-ninth Street Theatre on Saturday evening, April 1. He will begin a spring tour the following Monday in Atlantic City, following with an engagement in Philadelphia.

Mare Klaw, Inc. announced yesterday that it had secured the American rights to "The Shadow," by Edna Phillips, and that the play would be produced here soon. Lester Longman will direct the production and rehearsals will start in a few days.

The Manhattan Nursery Association has bought the entire house for tonight's performance of "The Canary" at the National Theatre.

Plans are being made for the production of "The National Anthem" in London, with Laurette Taylor in the role which she is now playing at Henry Miller's Theatre. Arrangements for the play's adaptation in French already have been concluded. Miss...

Clara Butt and Husband In Hippodrome Concert

Voice of English Contralto No Longer Retains Full Measure of Former Beauty

Dame Clara Butt and her husband, Kennerly Rumford, the well-known English contralto and barytone, were heard here for the first time in seven years at the Hippodrome last evening. Dame Clara's unusual height made her an imposing figure on the stage. Dressed in white satin and lace, she wore several decorations, while a band of brilliant glistened on her forehead. Each time she appeared the footlights were turned on in her honor.

Unfortunately much of the richness which formerly made her voice extraordinary in quality as well as in volume, has disappeared since her last sang here. The extreme lower notes have lost in color and resonance. She sang Beethoven's "In Questa Tomba" and Creation's Hymn, "Objet de mon amour," from Gluck's "Orpheus"; Haydn's Spirit Song and three light and sentimental songs of the type which she and her husband have made popular with English audiences.

Mr. Rumford's contributions consisted in songs of the same character, which he sang sympathetically. Conrad Melsa, the assisting violinist, disclosed a beautiful tone, much facility and good taste in pieces by Pugnani, Kreisler, Schubert-Wilhelmy, Hubay and other composers. The accompaniments, delightfully played by Miss Grace Torrens, were a feature of the evening.

Repertory Company at Belmont

Next season the Belmont Theatre, which is now under the direction of Richard G. Herndon, will establish a permanent policy of presenting plays by an established repertory company, according to an announcement yesterday. The company will be located permanently at the Belmont Theatre, and as plays are produced which require special engagements they will be made for the run of the particular play.

The Flemings and Conchita Blauer will be seen with "The Whirl of New York" vaudeville unit, which opens at the Winter Garden this afternoon.

Vivienne Segal has returned to Keith vaudeville and will be seen at Keith's Theatre, Washington, during the celebration of "third of a century" anniversary week.

"Glee Together" reaches its 350th performance at the Hippodrome this afternoon.

Created by Cosmopolitan Productions



PRUDENCE COMES OUT Bewitchingly flinging a pair of demure eyes from under a chic Quaker bonnet at society.

MARION DAVIES in "Beauty's Worth" Story by Sophie Kerr. Directed by Robert G. Vignola. Scenario by Luther Reed. Settings by Joseph Erlow.

TO-DAY AND ALL THIS WEEK AT THE RIVOLI THEATRE, Broadway and 49th Street.

It's a Paramount Picture NOTICE: A beautiful large doll dressed in a duplicate costume...

TRAVEL is Woman's Privilege as Well as Man's. SHE needs it. She loves it. Naturally economical, she may feel she cannot afford it—but she can!

TRAVEL SHOW GRAND CENTRAL PALACE March 25th - April 1st Auspices Travel Club of America

How to travel—Where to travel. It is often cheaper than you imagine. "Package trips" including all expenses, arranged for appropriations from \$50 to \$5,000 show you the many places your money will take you.

Leading transportation companies of the Old and New Worlds combine to make this rare spectacle, an unique, brilliant event.

ENCHANTING TEA ROOMS RESTAURANTS AND COFFEE SHOPS

SCOTCH TEA ROOM 21 E. 47th St. POINSETTA TEA ROOM, 47 West 59th St.

Y. W. C. A. CAETERIA 49 W. 36th St. Open 9:30 A. M. to 7:00 P. M.

WINTER GARDEN

SHUBERT VAUDEVILLE THE WHIRL OF NEW YORK

LAST WEEK OF FRANZ MOLNAR'S Comedies of Life

THE DEMI VIRGIN

REPUBLIC THEATRE

BIJOU THEATRE

DOVER ROAD

BELMONT THEATRE

MOUNTAINTRE

Maxine Elliott's

MOUNTAIN MAN

COMEDY WHITE-SIDE-IN-HINDU

CAT NATIONAL

NORA BAYES

JUST MARRIED

JOHN GOLDEN Presents

THANK-U The 1st YEAR

LONGACRE

HE WHO GETS STAPPED

Arnold Daly

Pauline Lord

THEATRE GUILD PRODUCTIONS

THEATRE GUILD PRODUCTIONS

THEATRE GUILD PRODUCTIONS

AMERICAN FOREMOST THEATRES AND HITS

CENTURY THEATRE

THE HOTEL MOUSE

KLAW THEATRE

FOR GOODNESS SAKE!

BOOTH

PRINCESS

THE FIRST FIFTY YEARS

EVER, 8:30, MATS, THURS. & SAT.

BALEFF CHAUMESOURIS

YES! THE BAT

IS STILL PLAYING AT THE MOROSCO

JOHN GOLDEN Presents

THANK-U The 1st YEAR

LONGACRE

HE WHO GETS STAPPED

Arnold Daly

Pauline Lord

THEATRE GUILD PRODUCTIONS

JOLSON'S LAST 2 WEEKS

"BOMBO"

Ambassador

BLOSSOM TIME

8 WEEKS

MARJOLAINE

SELWYN

RUTH DRAPER

SHUBERT-RIVIERA

HENRY MILLER-BLANCHE BATES

"The Famous Mrs. Fair"

PLAYHOUSE

"UP THE LADDER"

TIMES SQUARE THEATRE

WILLIAM COURTNEY

HOUDINI

THE MAN FROM BEYOND

48TH ST.

THE NEST

APOLLO

D. W. GRIFITH'S

ORPHANS STORM

EMPIRE

EMPIRE

VENUS THIN LEADS advertisement for Venus Everpointed pencils, featuring illustrations of pencils and text describing their quality.

Whitehouse & Hardy advertisement for shoes, featuring illustrations of various styles and text describing the quality and fit.

Man to Man advertisement for Harry Carey, featuring a large illustration of the actor and text promoting the film.

Madison Sq. Garden advertisement for Ringling Bros. and Barnum & Bailey Circus, featuring a large illustration of the circus tent.

Schola Cantorum advertisement for Kurt Schindler's concert, featuring text about the program and ticket information.

Carver advertisement for a piano recital, featuring text about the performers and the venue.

Travel Show advertisement for the Grand Central Palace, featuring text about the show and ticket information.

Rialto Times Square advertisement for a Paramount Festival Week, featuring text about the performances and ticket information.

Prudence Comes Out advertisement for Marion Davies, featuring text about the film and its cast.

Beauty's Worth advertisement for Marion Davies, featuring text about the film and its cast.

Behold My Wife advertisement for a film, featuring text about the plot and cast.

Doris Keane advertisement for a film, featuring text about the plot and cast.

The Czarina advertisement for a film, featuring text about the plot and cast.

Madame Butterfly advertisement for a film, featuring text about the plot and cast.

Behold My Wife advertisement for a film, featuring text about the plot and cast.

Just Because advertisement for a film, featuring text about the plot and cast.

Good Morning Beanie advertisement for a film, featuring text about the plot and cast.

Ed Wynne advertisement for a film, featuring text about the plot and cast.

Anniversary Ball advertisement for a social event, featuring text about the program and ticket information.