

Remarkable Reception

Kreisler's Recital.

Fritz Kreisler was given a remarkably enthusiastic reception when he appeared at the Savoy Cinema on Tuesday night and charmed a large audience with his wizardry as a violinist. The most difficult and technical arrangements held no obstacles for the world's greatest violinist, who with astonishing ease and perfection of detail, gave selections from Beethoven, Bach, Chausson, Ravel, and Debusey. Kreisler's appearance on the stage was the signal for a prolonged outburst of applause, which was gracefully acknowledged.

Sonata in G major No. 3, for violin and piano (Beethoven) was the opening selection. Mr Charlton Keith presided at the piano.

The Sonata, composed of three movements, was a delightful treat. It commenced allegro assai, continued tempo de minuetto, and its finale, allegro vivace, was greeted with tumultuous applause. The finale, a cheerful dancing rhythm, caught the fancy of the audience. Kreisler interpreted the high-spirited, airy tempo to perfection, and the piano accompaniment, magnificently sympathetic, formed a most pleasing background.

The most familiar of the master's pieces was Gavotte en Rondeau (Bach). One of the favourites of all violinists, this selection had a very enthusiastic reception. The most popular selection of the concert, however, was "Poème" (Chausson), in which Kreisler reached the height of his mastery. The passionate, animated rhythm was interpreted faultlessly, and not a sound could be heard as the sweet notes filled the auditorium. The tranquil Coda conclusion had a remarkable reception. For a considerable time prolonged and sincere applause rang through the theatre, and Kreisler was compelled to take repeated curtains.



Subsequently the violinist played his own compositions, Recitativo and Scherzo, and Chanson Louis XIII being included. In the former piece the artist was very much at home, and although the most difficult and technical selection of the concert, played with a grace and abandon wholly thrilling and delightful. The dignity of Chanson Louis XIII was beautifully conveyed by the violinist, who performed the change to allegro with the greatest of ease, and at the same time maintained unbroken rhythm.

A word of appreciation must be said of Mr Charlton Keith, who was a very able accompanist, and was brilliant in a Prelude and Allegro (Kreisler), which he played without detracting in the slightest from the master violinist's interpretation.

The gay and lively "La Fille aux Cheveux de Lin," (Debussy) attracted considerable notice, and was obviously very pleasing to the audience, who expressed their appreciation very adequately.

The Three Caprices (Paganini), were, perhaps, slightly too technical for appreciation by the majority of the audience, but must have been a sheer joy to violin players. The technical devices in violin playing were displayed in these pieces, and their selection for the purpose as an exhibition for Kreisler's remarkable technique and mastery of the instrument was most appropriate.

Kreisler concluded his recital with the exquisite "Londonderry Air." The world-famous tune was beautifully rendered, and the deep silence as the sweet, haunting notes stole through the auditorium was most impressive, and, perhaps, the greatest tribute that could be paid to the world's greatest violinist.

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