

MR. KREISLER'S RECITAL.

Enormous Audience Greeted War-Worn Violinist in His Best Form.

Mr. Fritz Kreisler had a measure of the esteem in which he is held by the musical public, and its satisfaction that he escaped from the perils of war in so far as to be unharmed for the service of his art in the vast audience that filled Carnegie Hall yesterday afternoon at his first recital. The hall has probably never held a greater throng; all the seats were filled, and as many were put upon the platform as it would hold, and people stood as well. The greeting that was given him when he appeared was long continued, warmly demonstrative and enthusiastic.

He has not returned wholly unharmed from the war, for he came upon the stage with a limp. But his admirers were fain to notice that the limp was minimized as far as it could be. It was not exploited as a subject for commiseration, as it conceivably might have been by some. Mr. Kreisler is too much an artist and a gentleman to do that; he possesses too many assets of an artistic kind. It immediately appeared when he began to play that he was in full possession of them all.

His programme was made up much as his programmes in the past have been: Handel's A major sonata, Tartini's sonata called "The Devil's Trill," the chaconne from Bach's solo sonata, in D minor, and then groups of shorter pieces, mostly arrangements, by Schumann, Gluck, (part of the "pantomime" from the third act of "Orphée.") Mozart, (a rondo in G.) Kreisler's arrangement of Dvorak's "Indian Lament," his own "Caprice Viennois," and Paganini's twenty-fourth caprice, provided with a pianoforte accompaniment, which the original has not.

Mr. Kreisler in playing this music was at his best; his tone was beautifully warm, rounded, and poignant in its quality; his technical proficiency seemed to have suffered no lapse, and these things were made the means of interpretations of commanding nobility, as in the music of Handel and Bach, of tenderness, grace, delicate fancy, and poetic feeling. The sonata by Handel was played with magnificent breadth and repose, with a warmth that yet did not impart into it a sentiment inappropriate. This, as well as Bach's chaconne, has been often heard of late; it was good to hear them both played with superlative mastery. It was good to hear the chaconne again made to sound like a beautiful piece of music, of an infinite variety of expression, and not like an exercise in various kinds of technical difficulties.

Mr. Kreisler gives a good deal of indulgence to his audiences, and always has, in the way of providing them with sweetmeats. The proportion of such on his programmes is large, and it was large yesterday. They were, of course, received with the utmost rapture, and Mr. Kreisler had to repeat his "Caprice Viennois," which has so much of the insinuating Viennese charm. He added after his third group an arrangement of Couperin, a "Chanson et Pavane," one of his familiar stock, and at the end there was a little strengthening tonic in the contribution as an extra piece of variations by Tartini.

MME. FANNIE ZEISLER PLAYS

Pianist Again Displays Brilliancy and Grace in Her Recital.

Mme. Fannie Bloomfield Zeisler gave her annual piano recital in New York yesterday afternoon in Acolian Hall. The largest number of her programme was Beethoven's Sonata Appassionata, Op. 57. There was also a menuet in G from the collection of six menuets by the same composer. Schubert's Moment Musical No. 3 from Op. 94, five Chopin compositions, Paderewski's Theme Varie in A, an Etude de Concert by Schloetzer, and an Arabesque on Themes from "The Beautiful Blue Danube," arranged from Strauss by Schulz-Eyler.

If this programme set forth more that was graceful and ingratiating than was profound or emotional, perhaps it carried its own justification with it, for Mme. Zeisler's playing has no qualities that are more characteristic than its brilliance, its grace, and its facility. These qualities she exhibited again yesterday in a manner to delight the large audience of admirers who had come to hear her playing.

ENGLISH ACTORS ARRIVE.

George Grossmith Heads Company to Appear in "Tonight's the Night."

George Grossmith, the English actor-manager, arrived yesterday from Liverpool on the Red Star liner Lapland accompanied by his partner and twenty-six members of the Gaiety Theatre Company from London, who are to appear here in a new musical play "Tonight's the Night" at the Shubert Theatre on Christmas Eve.

Among the artists who accompanied Mr. Grossmith were James Blakeley, the London comedian; Maurice Parkoa, who was the lover in "The Merry Countess"; Iris Hoey, Lauri de Freece and Fay Compton, formerly with the "Queen of the Movies"; Peggy Kurton, Davy Burnaby, Gladys Homfrey, Gertrude Laarhoven, and others. Adrah Ford is the only American in the company.

In speaking of the new play Mr. Grossmith said that it had been founded on the popular old Criterion farce "Pink Dominoes."

"This will be the first time," he said, "that a Gaiety play has been produced in New York before it has been staged in London. We expect to play all Winter, and then take the play to London in the Spring, when I hope the war will be over."

Mr. Grossmith said that a number of actors he knew had gone to the front, and he had joined the naval volunteers as a midshipman, and did his watch at night with the searchlights for six weeks before he sailed for New York.

Mr. Laurillard said that in spite of the war "Peg o' My Heart" and "Potash and Perlmutter" were still running strong in London and would go through the Winter.

Emmy Wehlen, who is Austrian by birth, but has lived in England all her life, said that she took out naturalization papers last month to avoid any trouble on her return.

Forty members of the chorus arrived with Frank Tours, the musical conductor last Sunday.

Mrs. Boissevain Again in Vaudeville

Inez Milholland Boissevain, the suffragist, is going to appear at the Palace Theatre in a few weeks in a vaudeville act which will be an appeal for votes for women. Mrs. Boissevain will be pushed on the stage in an automobile in a street scene, and, standing in the car, will deliver a lecture on suffrage. Mrs. Boissevain went through the same performance at Hammerstein's several years ago. At each performance at the Palace a number of well-known women workers for the cause will appear with the speaker and may decide to deliver little addresses themselves.