

"AND THE GREATEST OF THEM ALL IS KREISLER"

Adelaide Town Hall : Three Evening Concerts
Saturday 18, Monday 20, Tuesday 21st July

E. J. CARROLL
has the honor of presenting
THE SUPREME GENIUS OF THE VIOLIN



KREISLER

MANAGEMENT ... FRED McCREA

“AND THE GREATEST OF

KREISLER

THE SUPREME GENIUS OF THE VIOLIN



HE Visit of Kreisler is by far the most important event that has occurred in the history of Music in Australia.

Every man and every woman who has any love or true knowledge of music will bow in homage to Kreisler as the master of all. Unquestionably he stands to-day as the greatest musical genius of the age—the one being who can express all that music is capable of expressing. If others are termed great then we must find another term for KREISLER.

In London, New York, Paris, and in every capital city of Europe, Kreisler is acclaimed as the greatest violinist since Paganini, and the bare announcement of his playing is sufficient to fill the largest halls to their utmost capacity.

His old world triumphs were repeated recently in Sydney. The vast Sydney Town Hall, which holds 4,000 people, was crowded to overflowing at each of the eleven concerts which the master gave, and the wildest enthusiasm prevailed.

Kreisler is now in Melbourne, meeting with similar success. The Auditorium has proved far too small to accommodate all who wish to hear the great violinist, and hundreds are being turned away nightly.



KREISLER, admittedly the world's greatest violinist, is an outstanding example of the child prodigy who in later years justified the opinions of the judges that he would one day reach the very summit of his profession. He was only twelve years of age when he won the Gold Medal against forty competitors at Paris where he studied under Massart and Delibes, and when he was only fourteen years old he made a European tour with Rosenthal, the pianist.

His first appearances after his tour as a child were received with scepticism by critics and public alike, but before the end of that season he had secured for himself a hold on the admiration and affection of music lovers which has increased with years. His tours have been marked by extraordinary success, and in the last ten years he has become a great favorite in London, Paris, Vienna, Petrograd

and New York. In these cities he has only to announce a recital to have a crowded house.

Unlike many lesser stars of the concert firmament Kreisler on the platform shows himself as quite an unaffected artist. He has no mannerisms, no spectacular lock of hair dances on his forehead, he has no gestures; indeed he seems utterly to sink his physical personality and reveal his soul. His hands, though not small, are the hands of an artist, finely shaped, and they move with lightning speed. He plays with such simplicity that one almost fancies that it is some unseen spirit that draws such ravishing harmonies from the violin. In private life he is a big quiet gentleman who, though a brilliant talker himself, is a perfect listener.

The season in Melbourne is in full swing. The huge Auditorium is practically booked out for every concert, and the few seats available for sale at the doors are eagerly snapped up by enthusiasts who begin to gather early in the afternoon.



THEM ALL IS KREISLER"

Intense, and as one critic said, "a reverent silence" prevailed on the occasion of Kreisler's first concert in Melbourne. From the top gallery the Auditorium looked like a well, paved and walled with people. The pavement stirred; down its middle path walked three figures, and from the piano floated up the strains of "God Save the King." Presently, after the wave of handclapping had risen and broken over Kreisler, bowing repeatedly, and Carl Lamson sitting immobile at the piano, such a silence fell that the first crystal notes rose clear and true. And so the closely packed house listened to the violin from the Handel Sonata right down to the Rose Marien, which was added to the Chinese Tambourine as a final encore. The only limit to the enjoyment of such an artist and such a programme is one's knowledge of the music and capacity to understand and to respond. But the least responsive, the least musically educated could not fail to be reached by Kreisler's personality, amazed at his dexterity and at times almost intoxicated by the beauty of the music. Perhaps the outstanding feature of his playing was the magic ease — appearing sometimes almost indifference — with which he used his bow.

Few musicians have the varied intellectual interests of Kreisler. He has studied medicine and law, is a painter of no mean ability, and gave a year of his life to the study of painting in Paris. He is a most accomplished linguist, speaking accentless and idiomatic French, Italian, English and Russian, and writes also in these languages with absolute surety. Recently at the Melbourne University in reply to an address of welcome he proved himself an orator of no mean distinction.

Musically he is, of course, the greatest violinist of our time, but he is only less great as a pianist, and Harold Bauer has said that if Kreisler would devote a year to the piano, he would rank among the

foremost pianists of the world. In composition Kreisler has established a unique reputation. His works appear on the programmes of nearly every concert of music for the violin. He has written music for string quartette, and has also done a vast amount of arranging of music for his instrument, and may be regarded as the discoverer of that wonderful literature for the violin that the seventeenth and eighteenth century Italian composers wrote in such quantities. He is now devoting his time to the composition of serious music.

Altogether Kreisler is an artist of most unusual accomplishments, being one of those fortunate men whom nature seems to have given everything.

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FRENCH ENTHUSIASM.

No one can express his admiration for a great artist with such extraordinary enthusiasm as a Frenchman. The following extract describes the scenes at the Grand Opera House, Paris, last November when Kreisler gave his first two concerts.

"The Opera was packed on both occasions, seats being sold for fabulous prices, many hundreds being turned away who were willing to pay such prices, but were unable to obtain seats. At the close of each performance the audience rose en masse and cheered and clapped

and positively screamed, and behaved itself generally as only a Paris audience can behave when it wishes to show extreme appreciation of an artist's performance. Even when Kreisler had returned and played no fewer than twelve encores the audience still continued to shout itself hoarse, until a resourceful management thought of the idea of quelling such ardor by turning out the lights. This being done, and the vast theatre having been plunged into darkness, the crowd slowly, and still reluctantly, melted away; but it is many years since such a demonstration has been seen at the Opera."

"The Argus" (Melbourne)

July 6, 1925.

No one should miss the opportunity now afforded of hearing the world's greatest living violinist. The only people who could well be excused for not having heard him, when, all too soon, the present season ends, will be those whose finances are really too restricted, and those few unlucky persons who are what is called tone-deaf. Anybody who failed to hear him through febleness of will or through pre-occupation with frivolous amusements would be (to all intelligent observers) an object of mingled pity and disdain. Heroic and enlightened souls elevate the race; small and silly souls depress and degrade it.

A MUSICIAN OF GENIUS.

The profound impression which Kreisler created at his first concert in Melbourne Auditorium is summed up in the following extract from "The Argus" criticism.

"An immense audience, which filled the auditorium in every part, and which included His Excellency the Governor (the Earl of Stradbroke), and the Archbishop of Melbourne and Mrs. Harrington Lees, greeted Kreisler on Saturday evening, on the occasion of his first concert in Melbourne. Intense enthusiasm prevailed from the beginning, but it was enthusiasm of a very different sort from that gushing excitement which lesser men than Kreisler bid for and obtain from foolish people. The enthusiasm felt and unmistakably shown on Saturday evening had in it a very large element of respect and even veneration. The whole world knows that Kreisler is the greatest living violinist, but his listeners, while they are under his spell, realise that his pre-eminence is based, not only on his complete technical mastery and his profound and comprehensive musicianship, but also on those great qualities of heart and mind which show in everything he does and the way he does it. There is something elemental in his combination of greatness and simplicity. Not even the crescendo of enthusiasm, which characterised the progress of the concert on Saturday could hide or mitigate the accompanying note of deep respect for the man and his art. Here, for all to see and know, was a musician of genius whose humanity was as great as his artistry."

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KREISLER'S MELBOURNE TRIUMPH.

A PROFOUND IMPRESSION.

His Excellency the Governor, Lord Stradbroke, and The Archbishop of Melbourne and Mrs. Harrington Lees were notable figures amongst the huge audience which attended the first Kreisler concert in the Melbourne Auditorium last Saturday evening. Society was present in force, and both from the musical and social side the first appearance of the great violinist was one of the most brilliant events that has occurred in Melbourne for a long

time. The impression which Kreisler made is summed up in the following extract from "The Australasian."

"From the moment the first notes of Haendel's Sonata in A major thrilled through the Auditorium on Saturday evening, June 27, until the final "God Save the King"—played in gracious acknowledgement by Kreisler himself—a crowded audience sat hushed and silent, swayed by the irresistible domination of a supreme art. There were those in the audience who had heard the master in London at the very beginning of his career, and yet others who recalled later glories in Paris, Vienna, Moscow, and England, but to the greater part of his audience he was known only by reputation as one of the "great names in music"—an artist whose compositions were loved all over the world. Like all true greatness, however, "the half was not told," and there was an admiration—a reverence—created on Saturday which could be expressed neither by ovation nor laurel wreath. Quiet, dignified, and restrained in manner, Kreisler took all hearts by storm."

KREISLER IN LONDON.

From the Correspondent of "The Age"
(Melbourne), January 1, 1925.

Kreisler has made one appearance. The mere announcement that he was to appear—with never a word as to what he would play—sufficed to draw an audience which completely filled the Albert Hall. This, of course, is wonderful testimony to Kreisler, but the consistent attendance of 10,000 or so at any one of his recitals allows no room for a grumble that so great an artist is not occasionally allowed to play to us with orchestra. This time, as usual, he was assisted only by a pianist, with whom he played the Tschaiowsky Concerto, the Greig Sonata, and the customary list of little pieces he plays to unrivalled perfection. It is really time we heard him again in one of the big concertos, in its proper orchestral setting. But, after all, why should concert managers go to the expense of an orchestra when the bare announcement of Kreisler—violin recital—draws audiences of 10,000.