Josef Fuchs Makes Debut As Violinist

American-Trained Player Has Peculiar Capacities Which Enter the Composition of a Virtuoso

Program Is Commended

Stransky and Philharmonicians Pay a Tribute to Bach and Beethoven

By H. E. Krehbiel

Another violinist was cast up by the troubled sea of music on the stage of Aeolian Hall yesterday afternoon. His name is Josef Fuchs, an American trained in America, a pupil not of Leopold Auer, but of Franz Kneisel, which facts are adduced not as giving him any particular importance, but simply to give point to the observation that in respect of technical skill, musical intelligence, preparedness for public appearance, as well as in respect of lack of these things, there is no difference between the gifted young men of foreign and those of native birth.

Nature has endowed him abundantly with the peculiar mental and physical capacities (fruits of talent or genius, as one chooses to call them) which enter into the composition of a violin virtuoso. But Mr. Fuchs is young and has a temperament which makes his playing, full of brilliant qualities as it unquestionably is, more immature than it ought to be. He is still in a violent ferment. Because he is sure of his marvellous fingers and his splendid bow-arm, he dashes through his music more as if to show that he can toss its technical difficulties to the winds than as if he were essaying an exposition of its contents.

"Prodigious!" was the exclamation which the audience yesterday must have had in mind but could not utter after the young man had tossed off the Wieniawski concerto in F sharp minor as if its trifling difficulties provided him with child's play. But the performance was restless, devoid of that element of repose which Ruskin thought the supreme attribute of beauty.

Command of Mechanics Praiseworthy

In a parallel case was his playing of the unaccompanied fugue (No. 1 in G minor) by Bach. Here, of course, the player's breathless manner was more deplorable than in the concerto, for it raised the question whether his musical mind was yet sufficiently stable to justify his entrance on the concert platform. But if he is not fully equipped, neither are ten out of the dozen or more talented young men who have preceded him this season.

Admitting that the Wieniawski concerto served a purpose more or less laudable in exploiting Mr. Fuchs's command of the mechanics of violin playing, he must be commended for the music which he chose for his debut, and we are sorry that we are unable to discuss his playing of all the numbers in detail. His vivacious interpretations, with Mr. André Benoist he played Franck's Sonata for piano-forte and violin in A major, Op. 100. All the Bach and Wieniawski numbers he played, Chausson's "Poème," Op. 25, and Kreisler's arrangement of Fauré's "Sicilienne et Rigaudon."

Tribute to Bach and Beethoven

Mr. Stransky and his Philharmonicians have spent the first season with Liszt and Wagner on Thursday evenings, paid tribute to Bach and Beethoven—two of the von Bülow's trinity of B's—at a second concert in Carnegie Hall yesterday afternoon. The list comprised the first of Bach's Brandenburg concertos, an aria for strings based on the choral tune for organ, "O Mensch, Bewein Dein Sünde Gross," transcribed by Respighi, the "Prelude, Chorale and Fugue" transcribed by Abert (a warhorse of the Philharmonic Society for lo! these many years) and Beethoven's Symphony in C minor. It was a scheme worthy of the society's traditions. The transcription of the aria was new to the local public—one of the old masters clothed in harmonizations of a slow melody, which might, perhaps, have made a deeper impression had it not been brought into comparison with the more exquisitely lovely and soulful andante of the concerto grosso. In the performance of this work the solo band of wind instruments (flute, oboe and trumpet) was more effective than the solo violin consorted with it, played by Mr. Megerlin, the concertmaster, which was frequently submerged. In the andante the balance of tone was better for here Mr. Stransky wisely reduced the strings of the ripieno band by one-half and silenced all but two of the contrabasses. This movement provided the most uplifting moment of the afternoon, which was full of pleasurable moments.

Guardian for Astor Heir Loses Appeal for Big Fee

Ruling Reducing Compensation in Law Action From $5,000 to $1,000 Sustained

The Appellate Division yesterday sustained the decision of Justice McAvoy in the Supreme Court in reducing from $5,000 to $1,000 the allowance to Louis C. Wills as guardian of John Jacob Astor, son of the late Colonel John Jacob Astor, in a court proceeding. Mr. Wills acted as guardian of the Astor boy, whose mother, Mrs. Madeline Force Astor, married William K. Dick, in a partition action over the trust estate of the late Henry Astor.

Fred L. Gross, attorney for Mr. Wills, corrected the impression that his client had received $5,000 for a single day's work. John Jacob Astor's share in the trust estate was $108,134. Mr. Gross pointed out that allowance for his client was the same as that in the case of Muriel Astor, daughter of Colonel Astor by his first marriage, who also received $108,134 of the Henry Astor estate.

"The allowances were the same," said Mr. Gross, "and I verily believe that this application is made because of a personal feeling of animosity possessed by William K. Dick, the husband of the petitioner, the mother of the infant, and was made at his instance."

Mrs. Dick said that the charge of Mr. Wills for the services performed in behalf of her son was grossly excessive.

Won't Annul Marriage On Religious Grounds

Judge Fabor denied yesterday an application which John P. O'Brien, of 168 Union Avenue, Jamaica, Queens, made in Queens County Court to have his marriage to Etta Adler annulled on the grounds of fraud and misrepresentation.

Mr. O'Brien said that before their marriage, which took place June 26, 1918, his wife agreed to become a Catholic, that she had studied the precepts of the Church for months and been baptized and then, at about the time their son was born, wished to have the marriage ceremony repeated before a rabbi to effect a reconciliation with her family, who had refused to recognize the Catholic ceremony.

The couple separated in May, 1919, and Mrs. O'Brien obtained a divorce last March. The divorce decree was introduced in evidence by Mrs. O'Brien.

"In my opinion, you have not made out a case," said Judge Faber. "I accept as true all that has been testified here. But the law, according to my opinion, is against you. Before rendering final decision I will permit you to hand up a brief on the law."

George Reimherr, Tenor, Gives Recital in Aeolian Hall

George Reimherr, tenor, gave a song recital last evening at Aeolian Hall. His performance was in the nature of sublimated salon singing, but his light voice would have been heard to better advantage had his intonation been less nasal.

Three songs by Koscak Yamada, sung in Japanese, were a feature of the program, chiefly devoted to the works of modern composers, which made no very strenuous demands upon the singer.

Two Who Escaped Sing Sing Will Be Tried Next Week

WHITE PLAINS, Nov. 12.—Marcus Bassett and George Stivers, who escaped from Sing Sing Prison on October 16 and who were later recaptured in New Hampshire, were arraigned before County Judge Frank L. Young today.

There are four indictments against each, charging jail breaking, felonious assault and grand larceny and, if convicted, they face aggregate terms of 100 years.

After pleading not guilty they requested the court to assign them counsel, which Judge Young ordered District Attorney Lee Parsons to do. The trials will take place next Wednesday.

Broker Killed by Train Left $155,000 Estate to Family

GREENWICH, Conn., Nov. 12.—John D. Jarrett, a New York insurance broker, who was killed in this city by a train last month, left his estate, consisting of realty valued at $55,000 and personal property estimated at upward of $100,000, to his wife and five children, according to his will, which was admitted to probate yesterday.

He made the disposal of the property in the following language: "All real and personal estate be divided and apportioned and paid by my executors in accordance with the laws of the State of Connecticut in cases of intestate estates."

Man Shot at Entertainment

Jeslay Burian, a Greek, of 136 Highland Avenue, Passaic, N. J., was shot in the hip while attending an entertainment at National Hall, 325 East Seventy-third Street, last night. The police of the East Sixty-seventh Street station say that Vancuria Veelar, of 418 East Seventieth Street, did the shooting. He was not arrested, as it was believed the firing was accidental. Burian was removed to Flower Hospital.

Belasco Commends Schildkraut in Role of Shylock

Jewish Actor's Portrayal the Most Human He Has Ever Seen, Declares Producer After the Performance

Rudolph Schildkraut played Shylock in "The Merchant of Venice" at the Jewish Art Theater Thursday night in a manner which prompted David Belasco, who saw the performance, to say:

"He is the most human Shylock I have seen in all the years of my career."

This comment of the veteran producer was accepted by all who heard it as not at all extravagant.

Schildkraut played Shylock as Shakespeare probably intended him to be. The great Jewish actor assumed, apparently, that Shakespeare was not seeking to moralize or read any lesson into his portrayal of the Venetian Jew, and whatever of tragedy the dramatist intended to include in his comedy was expressed by Schildkraut as a matter of course, as an inexorable part of the life of the Jew of that period in the great commercial cities of Italy. The result was a deeply human character, played with natural ease and without the dramatic calisthenics and artificial pathos which so many actors seek to embody in their interpretation of Shylock. To be sure, there was pathos, and deep, elemental pathos, in Schildkraut's version, but it was expressed so naturally, with so little gesture and so much genuine feeling, that inevitably and imperceptibly the Jew seeking revenge for the wrongs done him, and seeking it in unnatural manner and vindictiveness, arose before the audience as a natural human being broken on the wheel of world prejudice and injustice. Particularly strong did Schildkraut bring out the tragic difference between his wrongs and hate on one side and his powerlessness to avenge and satisfy them. This part of his performance probably was the best and strongest point in the actor's interpretation.

Esther Orjevskaya, the young Russian-Jewish actress who has won many laurels since her recent arrival at the Jewish Art Theater, played Portia in a manner which brought forth much applause and commendation from the audience.

Leonid Snegoff, as Antonio; Gustav Schacht, as Bassanio; Jechiel Goldsmith, as Gratiano; Lazar Fried, as Lorenzo; Max Skulnick, as Launcelot Gobbo; Henrietta Schnitzer, as Jessica, and Rosa Silbert, as Nerissa, upheld in every way the well earned reputation of the Jewish Art Theater.

Hooker To Be Bromley Lecturer

NEW HAVEN, Conn., Nov. 12.—Richard Hooker, editor of The Springfield, Mass., Republican, will be the Isaac Hull Bromley lecturer at Yale College. It was announced to-day. The lectureship subjects are connected with journalism, literature or public affairs. Mr. Hooker is of the class of 1899.

The Stage Door

Mary Nash, who returns to the New York stage Monday evening at the Playhouse, in "Thy Name Is Woman," by Carl Schoner and Benjamin F. Glazer, opened last night in Stamford.

Members of the Actors' Equity Association will meet at the Hotel Astor at 2:30 to-morrow afternoon.

Ina Claire will reach her 475th performance in David Belasco's production of Avery Hopwood's "The Gold Diggers" at to-day's matinee in the Lyceum Theater.

Philip Spooner, the American tenor, who has been singing abroad for the last year, will start an engagement at the Rialto Theater to-morrow afternoon.

A. H. Woods has been conferring in Chicago with Mack Sennett, and soon the "Mack Sennett Revue," written by the motion picture producer, will be seen on Broadway. It will include many of the original Sennett bathing beauties and, it is rumored, several of the stars who have, at one time or other, appeared under his direction.

Mary Young, who is Mrs. Palmer in "The Outrageous Mrs. Palmer," at the Thirty-ninth Street Theater, will write her childhood impressions of Augustin Daly and his theaters in New York and London for a magazine. Miss Young made her stage debut in Tennyson's "Forest Lovers" at Daly's Theater.

F. Gatenby Bell was appointed general stage director for William Faversham yesterday. He takes charge of the Booth Theater stage to-night, where Mr. Faversham is starring in "The Prince and the Pauper."

Edward Royce has introduced a new dance number in "Kissing Time," at the Astor Theater.

The company for the "Midnight Jollies" of the Actors' Equity Ball at the Hotel Astor next Saturday evening is being assembled. The first to be engaged is Raymond Hitchcock, who will appear with his chorus of forty girls from "Hitchy-Koo 1920." Hassard Short, who directed last year's pageant, will direct the "Midnight Jollies."

Michio Itow and Sonia Serova will present a program of their own dance creations at the Selwyn Theater Friday afternoon, December 3, under the direction of Dixie Hines.

Show Girls Sing in Wall St. To Get Cash for Scout Drive

Betty Hill, Victoria Wallace, Adele Sanderson, Helen Gates, Marjory Phillips, Dorothy Neill, Peggy Leona and Alice Cavanaugh, of the "Honey Dew" company, canvassed Wall Street yesterday for the Girl Scouts, who are raising a fund of $1,033,400.

They sang songs and passed the hat in street and in offices and obtained considerable money.

To-day will be known as "Mothers and Daughters Day" in the money-raising campaign. Domestic science teachers from Columbia University will teach Girl Scouts how to cook in the window of a Fifth Avenue store.

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Winter Garden 50 St. & B'y. Eve. at 8:30. MATINEE TO-DAY. GEO. LeMAIRE'S BROADWAY BREVITIES with Eddie Cantor and Bert Williams

Maxine Elliott's THEATRE 39 St., nr. B'way. Eves. 8:30. Mats. Wed. & Sat. 2:30. "HELD AUDIENCE BREATHLESS." —Rice, Sun. SPANISH LOVE

MOROSCO 45th St. W. of Broadway. Evs. 8:30. Mats. Wed. & Sat. 2:30. THE BAT

VANDERBILT THEA. 48 St. E. of B'way. IRENE. MATS. TO-DAY AND WEDNESDAY.

ELTINGE West 42d Street. Evenings 8:45. Matinees To-day and Wed., 2:45. LADIES NIGHT

REPUBLIC West 42d St. Evenings 8:45. Mats. To-day and Wed., 2:45. THE LADY IN ERMINE

PLYMOUTH 45th Street West of Broadway. MATINEE TO-DAY. LITTLE OLD NEW YORK

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BOOTH Thurs., 45 St., W. of B'way. Evs. 8:30. Matinees To-day and Wed., 2:30. WILLIAM FAVERSHAM in MARK TWAIN'S The PRINCE and the PAUPER

MATINEES TO-DAY & WEDNESDAY, 2:30. Thurs., 44th St., W. of B'way. Evs. 8:30. NORA BAYES 3 LIVE GHOSTS A SCREAMING COMEDY

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GLOBE, MATINEES TO-DAY & WED. FRED STONE AT HIS BEST in "TIP-TOP"

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CARNEGIE HALL, TO-M'W EVE. at 8:15. SONG RECITAL BY IDELLE PATTERSON. Mgt. Haensel & Jones. Mason Hamlin Piano.

Carnegie Hall, Tues. Aft., Nov. 16, at 3. JOAN MANEN SPANISH VIOLINIST. Mgt. Antonia Sawyer, Inc. Knabe Piano.

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A ready reference guide for the busy man—interesting announcements under the heading of "Business Cards" in to-day's Tribune Want Ad. Page.—Advt.