

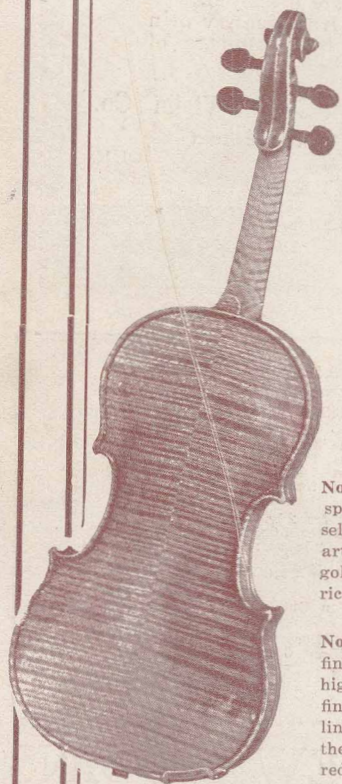
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The Violinist

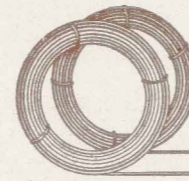
February, 1924



Vera Barstow



Thelma Given



Fiddle Strings

Thelma Given is an American girl of Welsh-English stock, born in Columbus, Ohio. Her childhood was spent in Decatur, Ill. and Chicago and her evident talent for the violin early drew forth the praises of such good judges as Frederick Stock of the Chicago Symphony. On his advice Mrs. Given took the talented girl to play for Professor Auer in 1911.

The Professor accepted her as a pupil, and for seven years she traveled through Russia, Germany, Norway and Sweden, wherever Professor Auer happened to go and studied with him constantly, though most of her time was spent at St. Petersburg.

She passed through the troublesome time of the revolution, from which the party escaped to Sweden, and afterwards were brought to America by Captain Bull, nephew of Ole Bull. That was in 1918, and on November 3rd of that year, Miss Given made her American debut in New York City at Carnegie Hall. Miss Given's debut was made in Abo, Finland, in 1916. She appeared thereafter in Petrograd, Reval, Helsingfors, Viborg and other cities. And on their escape from Russia she played in Stockholm and Christiania. She has appeared with the great symphony orchestras of America.

Professor Auer arranged a distinctly American air for Miss Given, "The Last Rose of Summer", and on its publication dedicated it to her. It is an encore number. It is very appropriately dedicated to her both because it is a distinctly American number and is well suited to her style of playing for which it is especially written.

The **Greensboro College** Department of Music gave some very interesting recitals during the past few months. On October 16, 1923 Mr. Robert L. Roy of the faculty played "Concerto in D Major," op. 61 by Ludwig Van Beethoven, and on December 3, 1923 Miss Anna Lu Jackson played "Berceuse" from "Jocelyn" by Godard.

One of the outstanding features of the New York musical season since the New Year, has been a series of free concerts under the direction of **David Mannes** at the Metropolitan Museum of Art. The last of the first series of four concerts was heard by an audience that overflowed the seating capacity to the stairs and corridors. It is estimated that about 40,000 persons heard the four programs.

The orchestra is composed of members of the symphonic orchestras of the city and under the leadership of Mr. Mannes has given programs of the highest merit. Numbers played were symphonies by Beethoven, Tschai-kovsky and other works by Liszt, Wagner, Bach, Barlioz, Nicolai and Schubert. Another series of four concerts is to be given in March.

The **American Institute of Applied Music** gave a recital on November 24th, 1923 featuring compositions by present or former members of the Faculty and Students. Mr. George Raudenbush, violinist, played "Miniature" by Francis Moore; "Sonata Allegro" and "Polonaise" by Henry Schradieck accompanied by Mr. Francis Moore, and "Four Etudes Caprice" for violin alone by Theodore Spiering.

The **Euphonic Trio**: Miss Em Smith, violin; Miss C'Zelma Crosby, cello and Mr. Francis Moore, piano, played "Three Southern Folk Songs" which were transcribed and dedicated to the Euphonic Trio by Mr. Moore.

On December 14th, 1923 a students' recital was given. Numbers featured on this program were "Romance F major" by Beethoven, "Orientale," Cui; "Rondino," Kreisler and "Spanish Dance," Granados.

The **Philharmonic Orchestra of Los Angeles**, Walter Henry Rothwell, conductor, is doing a great deal of community work. We have in hand notice for the month of February which includes three symphony concerts in Los Angeles, three symphony concerts in near-by cities, two popular concerts, two concerts in High schools and two in Elementary schools.

The **Chicago Symphony Orchestra**, Frederick Stock, conductor, featured Leo Sowerby's "Ballade" for two pianos and orchestra.

On January 7, the Kansas City Musical Club held a debate, "Resolved that the piano is a greater instrument than the violin." Mrs. Elma Eaton Karr took the negative side. She read from a manuscript contained in the shell of a violin, made by her husband. Mrs. Karr lauded the violin as being the instrument of the gods, the object of the greatest poets' praise, the admired of painters who placed it even in angel hands. In order to illustrate her points Mrs. Ralph Street played part of a Vieuxtemps concerto for brilliance, self-accompanying and pizzicati; Bach's "Chaconne" for chords; Schubert's "Ave Maria" for lyric beauty, sustained tone and double stopping.