

THELMA GIVEN

"THE RHAPSODIST OF THE VIOLIN"

"Thelma Given has no trouble in making secure her position as one of the leading players of her sex."

Frank H. Warren, *New York Evening World*, Feb. 1924.

"Playing with a wonderful tenderness that marks her as a woman, but with all the strength of a master of her instrument, Thelma Given entertained 4,000. In the Vitali 'Chaconne' she carried her audience through all the nobleness of old Italy. César Franck's colorful sonata carried much more than mere technique. All the mysticism of the Orient was expressed in her playing of 'The Song of India.' She seemed to bring the odor of spring flowers to her audience. Mendelssohn's 'On Wings of Song' was played with poetic beauty."—*Omaha World-Herald*, March 12, 1924.

"It was delightful to listen to one who is thoroughly worthy to take a place with that galaxy of great artists who have been developed by the grand old man of the violin. Before many bars of the Vitali 'Chaconne' had been played one realized that Thelma Given would in no wise tarnish the Auer tradition. Virile, strong bowing, fine flexibility, and breadth and depth of tone were the outstanding characteristics, plus that vital quality which is usually only found in the leading masculine virtuosos. Thelma Given is an artist of high achievement."—*Pueblo Star-Journal*, March 6, 1924.

"Each of the three concerts of this season has been received by its audience with a degree of warmth and enthusiastic favor never before exhibited in Laramie, but last night's gathering was without doubt the most delighted of them all. Thelma Given has her audience won before she draws her bow across the strings. She has a most attractive personality that at once makes friends. And how she plays—with a big, magnificent tone, rich and warm and expressive! Miss Given is a master of violin technique, but with it all and through all there is in addition that gorgeous tone that warms one's heart and drew forth tumultuous applause."—*Laramie Republican-Boomerang*, March 8, 1924.

"Thelma Given gave a performance which displayed her true musicianship and finish. The César Franck Sonata was a beautiful performance from the finely wistful announcement of the opening theme to the last movement. Miss Given played as though she were especially fond of the work. Attractive as a person, combining youth and modesty with real appreciation of the music she interpreted, the concert was truly satisfying."—*Denver Post*, March 4, 1924.

"Youth, natural gifts, exceptional training and a winsome personality all add to the power of Thelma Given's influence with her audience. While yet in her twenties, she has a technic that many a veteran of the bow might well envy. To this she adds a poetic and artistic temperament that is demonstrative of a remarkable inheritance,



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and an intellectual grasp that is only the possession of the unusual soul. One would go far to find in any youthful virtuoso a deeper sense of poetic delicacy than she demonstrated, a finer appreciation of tone color or a broader and more thorough technic."—*Salt Lake Tribune*, March 4, 1924.

"Thelma Given played irreproachably, depicting the theme of each selection vividly. She was poetic, vital and well poised. She interpreted the finer passages with a charming delicacy and her fingering and bowing were faultless. Miss Given has the high intellectuality of a great artist and she plays impressively and with unabated vigor. The applause given her was a personal expression as well as an appreciation of her superb art."—*Galesburg Evening Mail*, Feb. 26, 1924.

"The great artist made a splendid impression in her first concert here. She has a great talent, of that there can be no doubt. Her technical equipment is well grounded and she has a tone of excellent quality, full and resonant. She is a violinist of musical taste and combines it with an engaging personality. The outstanding feature of the concert was the Sonata by César Franck, in which she showed her technic and clean, incisive tone to great advantage. Her entire program was difficult and her interpretations of the compositions of the great masters show her to be a finished artist."—*Pottstown News*, Dec. 14, 1923.

"Playing with exquisite delicacy of tone through Vitali's 'Chaconne,' she gradually won her audience to her and before she was allowed to leave after each of her three groups she was prevailed upon to play encores. Carried forward into the plaintiveness of parts of Mendelssohn's 'On Wings of Song,' her playing seemed to draw the audience to a point of soberness, the intensity of which was relieved only by the Norwegian dances with which she concluded her program. The second of these lifted her audience from the sadness which her mastery had put upon them and drew from them approval of such sincerity that it brooked no interference except by encores."—*Springfield Union*, Nov. 26, 1923.

"Miss Given impresses her audience with her simplicity of manner and dress. Her appearance is enhanced by personal charm and grace. The ease with which she handled her instrument lent atmosphere to her stage presence. She had a vivacity which harmonized with the execution of her numbers. The program was admirably selected to display her remarkable agility of finger movement, technique and tone color. The success of Miss Given's performance was evidenced by the enthusiasm with which she was received by the large audience. This was her third appearance in Lewisburg."—*Lewisburg Post*, Nov. 13, 1923.

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