



Photo by Arnold Genthe, N. Y.

COLUMBUS

"Miss Given immediately proved herself a fascinating player. Strong poetic feeling and absolute sincerity are her outstanding characteristics, revealed through a wide and thorough technical skill. She was obliged to repeat numbers particularly remarkable for their simplicity and strength of feeling. One of these, Auer's arrangement of 'The Last Rose of Summer,' dedicated to Miss Given, was one of the most exquisite performances imaginable, comparable only to Nijinsky's equally delicate dancing of 'The Vision of the Rose.'"—*Columbus State Journal*.

"She played with exactitude a *Chaconne* by Vitali. Her next group revealed the girl's inner spirit. Russian, Hebrew and Polish were the inspirations from which her bow drew eloquent expression. We never expect to hear anything more hauntingly, fascinatingly weird than Achron's 'Hebrew Melody,' which she played with muted strings. It is like a lullaby in a house of death, with its mournful antiphone, and Miss Given played it like a tragic poetess. But it was in two Norwegian dances by Halvorsen that the fire and impetuosity of her temperament were most apparent. In them she revealed that biting, clear bowing; those crisp tempi and that radiant vivacity which makes these pieces especially in her vein. Yet, such is the richness and expression of her songs of quieter mood that she made almost vocal Mr. Auer's transcription of 'The Last Rose of Summer.' It is but due the depth of this young nature that we remain doubtful whether she is more effective in works of dashing animation or those moods that breathe of the soul's dim twilight."—*Columbus Dispatch*.

ST. LOUIS

"Miss Given at once proved to be mistress of her instrument. Her ability came into play in Rimsky-Korsakoff's 'Song of India,' which she was the first to play on muted strings. This device served to bring out the hidden beauty of the violin's tone. The Tartini-Kreisler 'Variations' were nimbly given. Debussy's 'In a Boat' and two Norwegian dances by Halvorsen were nicely presented and the soloist concluded with the encore, Sinding's 'Old Song,' richly intoned and warmly played."—*Richard Spamer, St. Louis Globe Democrat, Feb. 9, 1921*.

"Miss Thelma Given studied the violin with Auer seven years. Auer was the teacher of Zimbalist, Heifetz, Rosen and other prodigies. Nothing could be more different than the styles, for instance, of Elman and Heifetz, and yet all these pupils have two accomplishments in common—technique and tone. Miss Given has both to an unusual degree.

"The Kreisler arrangements of Tartini's 'Variations' and Paganini's 'Caprice,' No. 20, were arresting for their fiery speed of bow and finger. Two Norwegian dances by Halvorsen and Sinding's 'Old Song,' feelingly played, closed the group.

"Miss Given has abounding temperament, and accentuates her rhythms with vehemence. Her bowing has masculine vigor, and yet is capable of appealing songfulness. In her playing there were many incidents of fine violinism."—*St. Louis Dispatch, Feb. 9, 1921*.

"The violinist quickly won the audience by the skill with which she played Vitali's 'Chaconne,' but her attainments were shown to full advantage in a lengthy group, which included Debussy's 'In a Boat,' in which she put a

THELMA

GIVEN

The Rhapsodist of the Violin

wealth of feeling; Rimsky-Korsakoff's 'Song of India,' part of which she made sound like a wail; the Kreisler arrangement of Paganini's 'Caprice,' and two Norwegian dances by Halvorsen.

"Miss Given, though she plays, when necessary, with a full, powerful tone, seems to prefer soft and delicate effects, and in this quality her playing must rank with the best heard by St. Louis concert-goers who are favored throughout the season with exceptionally fine violin playing. She has speed and splendid technic, both demonstrated in the Norwegian dances, as well as in the Tartini and Paganini numbers, and she plays expressively."—*St. Louis Star, Feb. 9, 1921*.

WASHINGTON

"YOUNG VIOLINISTE DELIGHTS"

"With a pensive, esthetic countenance, which in repose might have served as a study for Saint Gauden's misnamed 'Statue of Grief,' Thelma Given appeared in recital yesterday afternoon.

"With each succeeding number there was a rising value in the clarity and purity of her tone, in the lightness and sureness of her technique, and in the simplicity and sincerity of her musicianship. One conspicuous virtue of Miss Given's art is an utter absence of cloying sentimentality.

"'La Plus Que Lent' was most charmingly given. As an encore the artiste gave the gem of the afternoon, an exquisitely delicate rendition on muted strings of Rimsky-Korsakoff's 'Chanson Indoue.'

"The fourth group included Edwin Grasse's 'Waves at Play,' its rippling melodies developed with all the soft and sibilant swiftness suggested by the title."—*Washington Post, Jan. 29, 1921*.

"THELMA GIVEN CONCERT BIG SUCCESS"

"Miss Given plays with spirit and feeling, and was enthusiastically received. She played the variations of Corelli's 'La Folia' with feeling and finish. The Grieg Sonata was her best effort in shading and technique. The audience was particularly enthusiastic about this. In response to repeated encores she played the 'Hindoo Chant' from 'Sadko' on muted strings, which was received enthusiastically.

"The program closed with a suite of four numbers in which Miss Given showed thought and feeling. Edwin Grasse's 'Waves at Play,' played with the mute, was plaintive, almost vocal at times, and she was forced to repeat it. At the close the audience refused to go home until she played a final encore."—*Washington Herald, Jan. 29, 1921*.

"THELMA GIVEN RECITAL"

"Thelma Given charmed a large audience. Her playing was of the highest standard, distinguished by original interpretations and a daring that was not afraid to venture in the face of tradition.

"Grieg's sonata for violin was excellently played."—*Washington Star, Jan. 29, 1921*.

AUSTIN

"VIOLIN RECITAL DELIGHTS MANY"

"Thelma Given appeared in one of the most thrilling violin recitals which have been heard in Austin.

"Miss Given impressed the hearer immediately with her fiery youthfulness and energy. Seldom does one hear so broad and resonant a G string; seldom so lucid a high E, sparkling and scintillating.

"Vitali's 'Chaconne' disclosed from the first note a freshness and richness of tone quality that marks a violinist richly gifted and seriously trained. In the upper register the sparkling tones were of colorful iridescent timbre. On the G string they were organ-like and sonorous. Emotional fervor, drawn from the soul of youth, passionately wedded to music, breathed from every note.

"In the most serious work of the recital, Grieg's sonata in C minor, Miss Given exhibited the depth of her talents. The *allegro animato* was sympathetic, revealing the artist's interpretative touch.

"Halvorsen's 'Two Norwegian Dances' and Brahms's 'Hungarian Dance' reluctantly ended one of the choicest and most varied violin programs. Insistent applause induced Miss Given to add one more encore, 'Last Rose of Summer,' arranged by Leopold Auer, and inscribed to her, being played with indescribable loveliness."—*Austin Texan, Jan. 14, 1921*.

FORT WORTH

"Thelma Given was the most striking figure on the concert stage in Fort Worth this season.

"Her playing was powerful, her tones marvelous. She plays with a fiery abandon. Thelma Given created an atmosphere; she displayed a most subtle personality in her playing.

"'Chaconne' by Vitali was her best number; Grieg's sonata ranking second. As an encore she gave in a most startlingly appealing manner, 'The Last Rose of Summer,' a special arrangement of the old favorite done by Leopold Auer and dedicated to Miss Given."—*Fort Worth Star-Telegram, Jan. 12, 1921*.

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