

# Thelma Given, Noted Violinist, Gives Recital Of Interest Here

Thelma Given, violin virtuoso, former pupil of Leopold Auer, gave Phoenix music lovers a program long to be remembered when she appeared in recital last night at the high school auditorium. Her concert was a benefit performance to aid students' service fund of the High School Parent Teacher Association.

Miss Given, of warm, dynamic personality, displayed a mastery of her instrument energized by a poetic fire and musical intensity. Her fingers and her strong full bow-stroke gave themselves to a vibrant, vigorous interpretation of everything she plays.

The artist opened her program with an early classic, Vivaldi's "Chaconne," from which she drew most effectively the serene dignity of the old school, coupled with fine vigor and power which vitalized the constantly changing moods of this somewhat severe work. Her second group included the Achron setting of Mendelssohn's "On Wings of Song," with its rich double-voice treatment; Chopin's "Mazurka in A minor," a posthumous work, and Ries' well-known but always effective "Moto Perpetuum." Miss Given's sureness and deftness of touch in this number, coupled with its beautiful gradations of dynamics, brought sustained applause to which the artist responded with "Albeniz Tango."

In the third group the strongest appeal lay undoubtedly

effective violin arrangement of the Negro spiritual, "Nobody Knows the Trouble I Seen," played with beautiful sympathy and received with enthusiasm. Her closing number fitly epitomized Miss Given's art, combining as it did the qualities of breadth, depth of interpretation, cleanness of technic and sureness of bowing. Miss Given gave a masterly interpretation of this beautiful and well-known classic, which was received with enthusiastic applause and demands for encores, which the artist graciously conceded, playing a Brahms waltz and the Tartini-Kreisler variations.

Miss Given's accompanist became ill yesterday in Tucson and consequently was unable to appear. Her place was taken by Norma Rasbury, talented Phoenix musician.

Phoenix Republic  
 Feb. 19 1924

- Butter Spreaders
- Butter Knives
- Oyster Forks
- Butter Knives
- Gravy Ladles
- Serving Spoons
- Cold Meat Forks
- Salad Forks

MARCH 12, 1924.

*Omaha Bee*  
 March 11

## MUSIC OF THELMA GIVEN ENTHRALLS TECH STUDENTS

Young American Violinist Plays to Big Audiences With Power and Tenderness.

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 thousand Technical high school students and their guests at the high school auditorium yesterday afternoon. This was the first Omaha appearance of the young American violinist, who has won great appreciation wherever she has played.

An old Italian piece, "Chaconne," written by Vatali in 1641, opened her program. She carried her audience through all the nobleness of old Italy, touching gently the softer passages of the number. Cesar French's colorful sonata carried much more than mere technique. It showed more clearly than any other number the true sincerity of the artist.

All the mysticism of the orient was expressed in her playing of "The Song of India." She seems to bring the odor of spring flowers and the sense of strange powers to her audience. Mendelssohn's "On Wings of Dawn" was played with poetic beauty.

Miss Given gave two concerts in order that all the Technical students might hear her. She was brought here by the activities association of the school, which gave the concert free to the students. Ralph Andell was her accompanist.

Danbury Evening News  
Jan. 5, 1920

DANBURY EVENING NEWS

## YOUNG ARTISTS HEARD JOINTLY

### Miss Given and Mr. Diaz Delight League Audience.

The usual large audience of Women's League members gathered at Concordia hall, Saturday afternoon for the fourth of the series of entertainments, and the artists on that occasion, were Thelma Given, one of the newest and most talented additions to the ranks of the violin artists, and Rafael Diaz, tenor, another young artists who has recently taken his place, with much success, within the fold of the Metropolitan Opera singers. The program, which was given jointly was one of the many delightful musical offerings to which local audiences have been privileged to listen during the several years of the League's existence and proved to be a noteworthy addition to the ever increasing number of musical entertainments which have been given under its auspices.

Miss Given opened the program with "Chaconne," by Vitali, which immediately displayed her artistic and musicianship. She at once won the favor of her audience, and responded to an encore with the Tartini-Kreisler Variations. A distinct novelty was her "Russian Jewish Lullaby" by Achron, which established the first impression of the artist's deep emotional power. This composition, Miss Given, has been the means of introducing to American audiences, she herself having discovered it in a small music shop in a remote section of Russia. She possesses the manuscript copy of the work, which is, on the statement of Miss Given, herself, the only copy of the composition in America, with the exception of one possessed by the violinist, Toscha Eidel, who made a copy of Miss Given's manuscript.

Miss Given is an artist of much temperament and showed herself to be capable of warmth of feeling to a marked degree. Technically she is deft of finger and she handled her instrument skillfully, albeit with somewhat exaggerated mannerisms. Some of her best work with muted strings, her pianissimo being exceedingly delicate.

As an encore to her second group, Miss Given played Yeber's "Larghetto," and her final number, the ever favorite Brahms' "Russian

Dance," she was forced to repeat, and at the insistant applause of the audience also rendered Professor Auer's arrangement of "The Last Rose of Summer," before the audience would accept her appearance as final. The Auer arrangement of this familiar air is particularly effective and is dedicated to Miss Given.

No less favorable impression was that made upon the audience by Mr. Diaz, whose exquisite tenor voice was first heard in the aria, "Ah, leve toi-soleil," from Gounod's Romeo and Juliette. Mr. Diaz has a voice of much power and resonance, especially in its highest register, and of appealing quality throughout the entire breadth of its wide range. It was its unusual dramatic quality, however, which stood out most pre-eminently and it was in the operatic arias that Mr. Diaz was most at home. The familiar aria from "Rigoletto" which he sang as an encore was enthusiastically received by the audience. Mr. Diaz was obliged to respond to encores at the conclusion of each group and his last number of his final group of English songs, "At The Well," by Hagemann, was so well received that he was forced to repeat it and was called back for a second encore to which he responded with "Morning," by Speaks. As a lyric singer, Mr. Diaz has excellent style and a strong quality of appeal. His diction is faultless, clear and finished.

## VIOLIN RECITAL DELIGHTS MANY

### Thelma Given Appears In Austin To Joy of Music Lovers

Thelma Given draws on her violin; 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 clean 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.

### Shows Depth of Her Talent

In the most serious work of the recital, Greig's Sonata in C minor, Miss Given exhibited the depth of her talents. The allegro was vigorous and verveful, the allegretto, *Andante*; the allegro animato, sympathetic, wearing the artist's interpretative touch. Responding to prolonged demands Miss Given played Sinding's "Alte Weise," as an extra number. Debussy's "En Bateau," peculiarly descriptive of a slowly moving boat; the "Nocturne in E Minor" (Chopin), and "Variations" (Tartini-Kreisler), were delightful contrasts. Played with mute strings, "Chanson Indoue" (Rimsky-Korsakoff), was a gem of golden tones, while Paganini's "Caprice No. 20" did not belie its name, with its merriness and capriciousness.

Halvorsen's "Two Norwegian Dances" and Brahms' "Hungarian Dance" reluctantly ended one of the choicest and most varied violin programs. Insistent applause induced Miss Given to add one more encore, Flotow's "Last Rose of Summer," arranged by Leopold Auer, Miss Given's teacher and inscribed to her, being with indescribable loveliness. Engel was the accompanist.

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# MISS GIVEN SHOWS UNUSUAL ARTISTRY

*San Antonio - Tex*  
BEETHOVEN HALL AUDIENCE  
DELIGHTED AT OPENING  
OF POPULAR SERIES.

Those fortunate enough to be present at the violin recital given by Thelma Given last night, left Beethoven Hall rejoicing over an evening of keenest enjoyment. Miss Given is one of the brilliant pupils of the renowned Leopold Auer and is a young artist of distinct personality. Possessing a beautiful singing tone of sweeping breadth, she is endowed with a technic that meets every demand. No tempo was so rushing or technical problems so great as to cloud the purity and beauty of her intonation, while abundant temperamental fire, without shallow emotionalism, gave satisfaction to those who feel a lack in the formally intellectual type of violinist. Miss Given presented a most commendably chosen program and one which brought out the masterly qualities of her art. None of the numbers were hackneyed and many were entirely new to the audience. Vivaldi's "Chaconne," as an introductory, bristled with difficulties splendidly met. The plaintive beauty of the Grieg sonata emphasized all of the witchery of the young artist, the exquisite enchantment of her pianissimo tones and the gripping quality of her lower tonal resources. The sonata is a superb composition and Miss Given was thoroughly imbued with its appealing and poignantly wild beauty. It won from the audience the highest commendation of the evening, to which Miss Given responded with a wailing song by Sinding.

Two groups of effective numbers yielded a wealth of enjoyment and displayed technicalities that were commanded with ease.

Debussy's "En Bateau," the Auer arrangement of Copin's S minor Nocturne, with the Tartini-Kreisler variations on a theme gave variety of interpretation. Rimsky-Korsakoff's "Song of India" was marvelous in its ravishing Oriental beauty, of perfect intonation and exquisite phrasing. A Paganini Caprice No. 20, two Norwegian dances by Halvorsen and a Brahms Hungarian dance completed the program. The Norwegian dances were markedly characteristic and imaginatively interpreted, while the Hungarian dance left a lasting impression of the voluptuous tone and virtuoso quality of Miss Given's art. An extra number being demanded, "The Last Rose of Summer," that seeming favorite of all artists, fell upon the ears. However, it was exquisitely given. Much credit is due Ralph Angell, the artistic accompanist of Miss Given, for his share in the success of the concert, which is the first of the series of five to be given at popular prices under the local management of Miss M. Augusta Rowley and Aiva Willgus. The very high grade of last night's entertainment augurs well for the musical benefits to be derived from the course. The second concert will be held

## Lines And Spaces

### Musical Affairs' In Review

By CONSTANCE HERRESHOFF

THE distinguished concert violinist, Thelma Given, is in town for a time as the guest of Mrs. Fred Bale of Coronado and New York. On Saturday evening Miss Given played informally for a few friends of her hostess at the residence on Ocean Boulevard, which Mrs. Bale has taken for the season. The fortunate few who heard Miss Given on this occasion realized they were hearing an artist of unusual powers and understanding. More to be admired, even, than her magnificent technique, were the warmth and color of her singularly beautiful tone, and the individual, vivid quality of her interpretations. Temperament, charm, personality, Miss Given possesses in abundance.

Miss Given's violin is a famous Guarnerius, known as "The Fountain." Her master is Leopold Auer, with whom she studied many years, going to him first in Russia in her childhood. Miss Given has won international fame as a concert artist. She has appeared with leading symphony orchestras here and in Europe. She will appear as soloist with the San Francisco Symphony Orchestra later in the season.

Miss Given's program of Saturday, in which she was ably supported by James O'Connor, pianist, included Vivaldi's Chaconne, Mazurka (Chopin-Kreisler), Nocturne in E minor (Chopin-Auer), Prelude and Allegro (Pagnani-Kreisler), Perpetual Motion (Ries), Tango (Albeniz-Elman), Norwegian Dances (Halvorsen), and Hebrew Lullaby, arr. by Achron.

## Audience Hears Artistic Playing by Thelma Given

Last of the four programs contributed by the Collegiate Music League of Salt Lake for the high school and university students of the city and the Granite district, the recital by Thelma Given, American violinist, at the assembly hall yesterday afternoon, was by no means of least importance in either scope of work undertaken or manifest artistry. It is specifically worthy of note that, while Miss Given's audience was composed of students to the extent of more than 95 per cent of those in attendance, she was accorded a closer and more appreciative attention than that given the great majority of the artists in the musical realm who have appeared this season at either the tabernacle or the assembly hall.

Youth, natural gifts, exceptional training and a winsome personality all add to the power of Miss Given's influence with her audiences. 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, 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 in her Mendelssohn "On Wings of Song"; a finer appreciation of tone color than was evident in the Chopin-Kreisler "Mazurka," or a broader and more thorough technic than she showed in the Cesar Franck "Sonata" for violin and piano.

Miss Given played some other numbers, but none more representative of her genius than those mentioned. The one regret to be expressed in regard to the concert is that it was arranged for students alone and was held in the afternoon. Had the music-loving public of Salt Lake been given evening opportunity the adults who attended would have long remembered the recital.

## Thelma Given Pleases in D. A. C. Concert.

Miss Thelma Given, violinist, at the fourth concert of the season given by the Denver Athletic club last night, gave a performance which displayed her true musicianship and finish. Attractive as a person, combining youth and modesty with real appreciation of the music she interpreted, her concert was truly satisfying.

She opened with Vivaldi's "Chaconne," followed by a Cesar Franck sonata. The first, a chain of many small links, each brief section built up on the simplest foundation, an amazing variety of musical miniaures, was played with fine finish and appreciation.

The most satisfactory playing of the evening came in the sonata. Franck did not write the kind of music that lends itself to fireworks or sensationalism. He calls for sympathy and insight and a friendly sort of interpretation. It was a beautiful performance from the finely wistful announcement of the opening theme to the last note of the last movement. Miss Given played as if she were especially fond of the work.

Lighter numbers followed these two classics. They were played with taste and refinement, but were not always as convincing as the earlier pieces.

Pueblo Chieftain, Mar. 6<sup>th</sup>

# THELMA GIVEN GAVE PEOPLE OF PUEBLO A VIOLIN TREAT

Thelma Given, violinist, appearing in a recital at the city auditorium last night as the last number on the Monday Music club winter concert series, was welcomed with great acclaim and gave Pueblo music lovers a great treat with her wonderful program.

Every number held the audience spellbound while the artist was playing, the marvelous tone of the violin and the trueness and sureness of the execution combining to make exquisite melody, and with each clear note, the auditorium resounded with the applause of the delighted audience beseeching the kindness of the noted member of the concert world. Her encores were numerous and joyfully received.

Ralph Angell, at the piano, attracted much favorable comment by his accompaniments, that necessary and fin-

ishing touch to recital such as was the privilege of local individuals to hear last night.

At the completion of the program, almost every number of which was augmented by encores, the audience displayed great reluctance to depart and by prolonged applause brought the two artists back to the stage and another wonderful selection was offered. That did not quench the spirit of admiration the Pueblo folk held for the artist and more applause brought a last and final appearance and a number of that same high class that had preceded it.

Concert series such as was given in Pueblo during the winter months this season, bring to the city the best of the stars of the musical world and the final program left a pleasant memory which will linger thru the coming months and help to welcome such series to Pueblo next season.

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NEW YORK CITY TIMES  
NOVEMBER 3, 1926

teen per cent. Catholic and six per cent. Jewish.

### AUER A CITIZEN TODAY.

Master Violin Teacher, 82 Years Old, to Get His Final Papers.

Leopold Auer, master teacher of the violin, who is in his eighty-second year, will become an American citizen this morning. He received his first papers five years ago and has been notified to appear at the old postoffice building this morning to receive his final papers.

Among those whom Mr. Auer has trained are Jascha Helfetz, Mischa Elman, Efreim Zimbalist, Max Rosen, Toscha Seidel, Eddy Brown, Thelma Given and Kathleen Parlow. He came to America in 1918 after the revolution in Russia, where he had been violinist to the Court of the Czar under Alexander II, Alexander III and Nicholas, and was professor at the Conservatory in St. Petersburg.

## THE SAN ANTONIO LIGHT.

### THELMA GIVEN, GIRL VIOLINIST, PROVES HIT IN OPENING CONCERT

#### "Pop" Series Begins Auspiciously at Beethoven Hall Monday.

Thelma Given, American violinist, scored a triumph in her concert Monday night at Beethoven hall, the first of a series of five concerts to be given at popular prices under the direction of Miss M. Augusta Rowley and Alva Wilgus.

The expert handling by Miss Given of the numbers which comprised her well-balanced program showed that the fame which she has won as one of the most talented pupils of Leopold Auer was entirely justified.

She seemed at her best in the more serious numbers. Perhaps one of her most beautiful moments was in the "Song of India" by Rimsky-Korsakof. In that song the instrument seemed almost to have the qualities of the human voice under her touch; every note cried out with feeling.

The technical difficulties of "Chaconne" by Vitali were overcome in a way that demonstrated the skill of the young violinist and discloses almost immediately to the audience a complete

mastery and expert handling of the bow. The enthusiasm with which the Grieg Sonata was received showed that the audience was one that could understand and fully appreciate fine, artistic execution of such a composition.

The strength and the grip which Miss Given showed in her handling of the bow, and also the grace, were present in the two groups, including "In a Boat," Debussy; "Nocturne in E Minor," Chopin; "Variations," Tartini-Kreisler, and "Two Norwegian Dances," Halvorsen, and "Hungarian Dance," Brahms, all of which were given in a refined, appealing, serious way.

Further unusual musical treats are expected by the audience in the remaining concerts of the series, since the series was opened by such a well-chosen and well-executed program Monday night. The second concert, presenting Julia Claussen, mezzo soprano of the Metropolitan Grand Opera Company, will be held Monday, January 31.

#### Railroad Man Dies.

St. Louis, Jan. 18.—Edward C. Rendell, assistant vice president of the Mobile & Ohio railroad, died at his home here Monday night after an illness of several months. He was 57 years old and had been employed by the Mobile & Ohio for 35 years, starting as a yard clerk.

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### THELMA GIVEN CREATES DEEP IMPRESSION

Thelma Given, one of Leopold Auer's favorite violinists, gave a recital in Carnegie Hall on Monday night after a long absence from the New York concert platform. She is one of the most attractive figures on the concert stage. There was little measuring the applause on Monday night for she seemed to have things her own way. The first number was Vitali's "Chaconne" in which Charles A. Baker officiated at the organ and for those who remembered Miss Given's debut in the same number her growth seemed extraordinary. From the cool classicity of this number her delightful reading of the Cesar Franck sonata with Mr. Hageman was a contrast which served further to accentuate the lovely art with which she played. The smaller numbers included Gluck's "Melodie," Edwin Grasse's "Waves at Play," Tor Aulin's "Polish Mazurka," Tschaiowsky-Auer's "Air de Lenski," "Hark, Hark," (Schubert-Spalding), a delightful arrangement of the popular Schubert song, and Popper's "Dance of the Elves," in which she showed a dazzling delicacy of technic, and the long list of encore numbers showed a bravouira quite as dashing.

### ISIAH SELIGMAN GIVES PIANO RECITAL

Isiah Seligman, a young Russian who is known in the West and who has played in private and in semi-public events for several seasons gave his first Aeolian Hall recital on Monday night before an audience which

played at Drohen Theater

### Thelma Given Brilliant Violinist.

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isville, s man- Com- Tues- West g the at St. a skat- at the scelles Buffalo f the i Buf- and of the York nue is Cani- have e held Cen- Mar- venue, home birth- enjoyed were up of their Tuesday re en- was met at per in even- enjoyed, d by Anna 10:30. d en- and ngton es at Hal- r. E. ck. Gur- thia was ev. list at

A concert which was enjoyed by every member of the audience at the Drohen Theater was given Tuesday night under the auspices of local 108 of the American Federation of Musicians. Local audiences have seldom been more enthusiastic than they were in their reception of Miss Thelma Given, violinist, whose solos were the feature of the evening and the Dunkirk Symphony Orchestra, which made its first appearance of the year.

Thirty-eight musicians from Dunkirk and Fredonia formed the orchestra, with Mrs. C. A. Monroe at the piano and C. A. Monroe presiding as conductor. Their numbers were played with precision and tone, and the excellence of their performance testified to the talents of the players and the thoroughness of their rehearsals.

The overture, "Narcissus," opened the program and was followed by Beethoven's "Minuet in G." The waltz "Over the Waves," Schumann's "Evening Song" and the closing number, "The Bohemian Girl" were especially well received.

The members of the orchestra are Thomas Orlanda, Philip Detpopolo, Emery Bradley, David Fusco, Ralph Quay, Alvin Domst, Chas. Stragosa, Vito Jerage, Jean Johnston, Stanley Drago, Edward Button, Stephen Joy, Felix Pausczek, Mortimer Woodcock, Felix Pieszak, Joseph Pieszak, Barney Stulowski, Chas. Barnise, Harold Four Edward Mattison, Anthony Strychalski, Anthony Mazzio, Henry Sedola, John Sedola, Carl Dispenza, Herman Walters, Henry Link, John S. Gestwicki, Henry Graminski, Franklin Roberts, James Civiletta, Frank Fagano, Joseph Burk, John Borse, Jake Schloss, Louis Bartkowiak, John B. Gestwicki, Joseph Gestwicki.

William R. Nowak, Harry McKelvy and S. Hamernik formed the board of managers in charge of the concert. During a short intermission, Mayor Glenna W. Woodin spoke briefly, congratulating the orchestra on their own work and the benefit to the community which they are doing.

Miss Given is a young woman with a brilliant personality, a slender figure which seems to become a part of her instrument as she plays and luxuriant black hair which frames a most attractive face, with the sensitive features of an artist.

Her playing is strenuous, her attack electric and her bow resilient. Fire and speed distinguished her work, reaching its climax in her interpretation of "Perpetual Motion" by Ries. Her first number, "Chacone," showed her ability, and she won the enthusiastic sympathy of her audience in the next group, "On the Wings of the Song" by Mendelssohn, Chopin's "Mazurka" and a Hungarian dance by Brahms.

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Miss Given completely captivated her audience and generously played two encores at the conclusion of her program, which ended with two Norwegian dances, in which her intonation was remarkable, one being played with muted strings. She was accompanied by Mr. Bristol. To a representative of the OBSERVER, Miss Given after the concert complimented the city of Dunkirk for its interest in musical affairs and said that in her opinion the symphony orchestra is doing a very worth while work. Unaffected and sincere, the artist told of her life in Russia as a pupil of the celebrated Leopold Auer with whom she studied from the age of twelve. Her concert tours this year will take her through the West and to San Francisco and next year she will appear in Berlin. She has been lined up also for a concert in Buffalo next season.

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## Amerikansk fiolinist- inne i Aulaen ikveld.



Thelma Given.

En gammel kjending av Oslo gir konsert i Aulaen ikveld. Det er amerikamerinnen Thelma Given, den berømte fiolinpedagog Leopold Auers elev som kom hit det siste krigsåret og bodde på Holmenkollen. Nu er hun kommet tilbake for å se på gamle tomter. Da hun planla sin store Europaturné måtte nok ikke Oslo mangle blandt det snes storbyer som hun skal besøke. Igår formiddag hadde hun prøve med Daniel Løvdal og vi hadde anledning til å høre et par av hennes skjønne toner innen vi avbrøt de flittige kunstnere.

— Tiden går, sier Thelma Given, og nu er jeg her igjen etter ca. et halvt snes års fravær. Kan hilse fra Kiss Thaulow i New York. Han har hatt en fin karriere derover, nu er han fiolinist i New York symphoniorkester, er rikt gift og har det strålende.

Min gamle lærer Auer har det like travelt. Han er en enorm arbeidskraft, med sine 87 år orker han å gi timer fra morgen til aften. Han skriver for tiden sine memoarer og dessuten har han utgitt fire bøker om fioliner.

— Hvordan kom De til å bli Auers elev?

— Min onkel var diplomat i Russland og så reiste jeg ganske enkelt dit, og da krigen brøt ut, drog alle vi elever med ham til Norge.

— Er det ikke anstrengende å skifte akkompagnatør i hver by De kommer til, avbryter pianisten Løvdal og ser på den vanskelige sonate av Cesar Franck.

— Ikke når man har en pianist som Dem, værre var det i København, hvor akkompagnatøren ikke kjente noe av det han skulde spille. Men heldigvis, det gikk bra.

## Konserter.

### Thelma Given.

Ganske stilfærdigt, med den mindst mulige Forhaandsomtale, dukkede denne unge amerikanske Violinistinde op af det ukendte og gav i Aftes en Koncert i Konservatoriets Sal. Saa meget mere behageligt overrasket var man over at finde et vel ikke fremragende, men smukt Talent; og jo længere man hørte paa hendes Spil, desto mere øgedes det første Indtryk af sikker Dygtighed med Opfattelsen af, at Miss Thelma Given ogsaa havde noget paa Hjerte. I den første Sats af César Francks Sonate — med Gunner Johansen ved Klaveret — var der ligesom en Smule overfladisk Salon-Elegance, men efterhaanden kom der mere Fasthed og Holdning, til sidst en temperamentsfuld Hengivelse i det musikalske Udtryk, ikke mindst i Chaussons Poëm, en Legende af Rahlwes og et Par Kreisler-Bearbejdelser, hvor Gengivelserne var præget af en rolig og klar Plastik.

Az. K.

ibergsetzt von Zeitung  
, Politiken "

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Az. K.

Copenhagen  
Politiken  
Marsch 4<sup>te</sup>

## Violiner i Luften.



Miss Telma Giwen.

Det gamle Ord om, at „Luften er fuld af Violiner“, kan snart forstaas rent bogstaveligt, og man vil endogsaa kunne tilføje: „samt af Violinister“.

I Gaar kom Violinistinden Miss Telma Giwen flyvende hertil fra Berlin med sin Stradivarius, og i Morgen giver hin en Koncert i Odd Fellow-Palæet, for straks efter at flyve videre til Sverige.

— Er De vant til at foretage Deres Tournéer ad Luftvejen? spurgte vi den smukke unge Dame, som vi talte med, lige efter at hun var landet.

— Her i Europa, ja, svarede hun. Men ikke i Amerika. Min Familie vilde blive forfærdet, hvis den vidste, hvor meget jeg flyver omkring her. — I Amerika er Folk nemlig ret gammeldags. Vi Amerikanere skal naturligvis prøve alt nyt. Da Flyvemaskinerne var nye, tog alle Mennesker sig en Flyvetur. Nu lader man Aviatørerne og Vovehalsene om det. Da Radioen kom op, lyttede hele Amerika. Nu er man ked af det Stykke Legetøj, hvis Lyde dog kun er et Surrogat. Koncertsalene, som havde staaet tomme et helt Aar overalt i Stæderne, fyldes igen.

## DAGENS NYHEDER — NATIONALTIDENDE

Jeg selv vilde heller ikke flyve, men holde mig til de gammeldags Befordringer, hvis Frosten ikke tvang mig til Vejrs. Min Impresario har annonceret fireogtyve Koncerter, som jeg skal give i Skandinavien, Tyskland og Holland paa bestemte Dage. Altsaa maa jeg frem, uden Hensyn til Isen.

— Er det Deres første europæiske Tournéer?

— Nej; jeg har spillet som Solist ved Weingärtners Orkester i Wien, og jeg har optraadt i Budapest og mange tyske Byer, sidst i Leipzig, hvor jeg nu er blevet engageret til en Gewandhaus-Koncert, og i Köln, hvor Professor Abendroth bad mig komme tilbage og optræde under hans Taktstok.

Hele min Uddannelse har jeg faaet af en Russer. Fra jeg var otte Aar boede jeg sammen med min Moder og min Guvernante i Petrograd, fordi jeg skulde lære hos den berømte Leopold Auer. Der oplevede vi Krigen og Revolutionen. Den amerikanske Gesandt var min Onkel. Uden hans Hjælp var vi formodentlig ikke sluppet levende fra Bolsjevikerne; men han hjalp os saa godt, at vi endogsaa fik Professor Auer, som dog var født Russer, med paa Flugten. Han rejste med os til Amerika og sidder nu i New York, syvogfirs Aar gammel, i fuld Virksomhed og uddanner Violin-virtuoser fra Alverdens Lande. Han er endnu som Lærer den overlegne Nr. 1.

Jeg føler mit Ansvar dobbelt, fordi jeg er Elev af den store Auer. Jeg drager jo gennem Europa omtrent som en Prøve paa, hvad han kan faa ud af en Amerikanerinde nu, da han lever derovre hos en Cecilie Hansen og jeg er begge hans Elever.

Miss Giwen er lige saa sorthaaret som Cecilie Hansen er gyldenblond, og lige saa gennemført kvindelig og yndefuld. Han har altsaa ogsaa mørke Violin-Feer, og det nyeste er, at de fra en Frosthimmel daler ned paa den hvide Sne.

Haagen.

Copenhagen

gettel.

Harbore best ridsforbindelse  
n Harbour nedlægges.

Harvard

Thursday, March 6, 1924

## THELMA GIVEN, LAST ARTIST ON MONDAY MUSIC CLUB SERIES, WON ADDITIONAL LAURELS HERE

By H. C. ROWLAND

In dealing with the closing concert of the Monday Music club's 1923-24 artist series, which took place Wednesday night at Memorial hall, with Thelma Given as the soloist, complimentary and congratulatory comment is called for.

To the club, sincere felicitations are due for its public spirit in undertaking the responsibility of furnishing Pueblo with such high class musical attractions, and on the unqualified success of the series from an artistic standpoint. Six concerts were given, every one of which proved to be very much worthwhile. A noteworthy fact is that five of the attractions were "Simon pure" American. The other artist was English, and therefore a blood relation. Narrow nationalism in such a universal art as music is always to be deplored, but, all other things being equal, a preferential policy towards supporting home talent should be adopted. In this way only will the true development of music in America be fostered, and the fact that the Monday Music club has succeeded in putting across an all American course is a cause for congratulation. Everyone will hope that the financial results of the season have been commensurate with the artist success achieved.

The recital given by Thelma Given added lustre to a series which had already provided a great deal of real enjoyment. It has been the writer's good fortune to hear several of Auer's distinguished pupils, and it was delightful to listen to yet another, and one who is thoroly 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. There were all the essential and desirable womanly characteristics—a delicious sweetness, and intuitive imaginativeness—plus that vital quality which is usually only found in the

Thelma Given is a young artist of high achievement, but the splendid thing is that there are such glorious possibilities of much greater development revealed in her work. Not infrequently in listening to young artists, one has a conviction that they have gone as far as it is possible for them to go. But not so with Thelma Given. In her case, the assertion may confidently be made that the years will see a steady maturing of her wonderful talent, and

add an encore. In the Cesar Franck Sonata, she worked up to a truly convincing climax. The opening movement was smooth and stylish. The allegro had many moments of real inspiration, while some wonderful bowing was done in the recitativo. The closing movement, which is in the form of a duet with the piano, was the crowning glory of this number, both Miss Given and her accompanist, Ralph Angell, covering themselves with honor.

Much work of exceptionally brilliance was done on some of the shorter pieces also. One found the languid interpretation of the "Song of India," which is so frequently given too gustily, both interesting and enjoyable. India is a land where it is too hot to be excessively energetic, even in matters of the heart, and Miss Given's reading of this popular number is probably more true to nature than the other kind.

In the two Norwegian dances, the racial characteristics in music were made amply evident. Halvorsen's compositions showed a close kinship to those of Grieg and other Scandinavian composers. In the first tone, particularly, there was a remarkable resemblance to "Solveig's Song."

Several encores were demanded, and granted. These were "Larghetto," Von Weber-Kreisler; "Waltz," Brahms-Hockstein, which had to be repeated; the Tartini variations on a theme by Corelli, and a lovely setting of a traditional Hebrew Lullaby by Achron-Auer.

Ralph Angell, the accompanist, gave thoroly satisfactory service thruout the concert, with the single exception that in the Vitali number his synchronisation with the violinist could be improved on in one or two places. Such a clever accompanist as Angell undoubtedly is, will, one feels sure, not feel annoyed with the writer for indicating this one little flaw in what was otherwise an exceedingly fine performance on his part.

One says farewell to the Monday



# THELMA GIVEN, LAST ARTIST TO APPEAR ON TH MONDAY MUSIC CLUB PROGRAM HERE WEDNESDAY

Tuesday, March 4, 1924

Thelma Given, violinist who will appear in recital in Memorial hall Wednesday night as the last number of the winter concert series, sponsored by the Monday Music club, is one of the best known of the group of Auer pupils now appearing in this country. Miss Given is an American girl and was first noticed at 12 years when she played before Frederick Stock, conductor of the Chicago Symphony orchestra.

At that time Mischa Elman, the first pupil of Professor Auer to make an impression in America, was at the height of his vogue and everyone was talking of him and his teacher. Mrs. Given decided that she would seek an audition for her daughter with Professor Auer. Accordingly she proceeded to Europe with her and met the

great master of the violin at Contrexville, France, where the young girl played for him and was immediately accepted as a pupil. For the next six and a half years Miss Given traveled through Russia, Germany, Norway and Sweden, wherever Professor Auer happened to go, and studied with him constantly. She has reached her present established position in the concert world with but six and a half years of study, and Professor Auer has been her only teacher.

Thelma Given's debut was made in Abo, Finland, in 1916. She appeared thereafter in Petrograd, Reval, Helsingfors, Viborg and other cities, achieving everywhere a signal success thru her dynamic personality and marvelous tone. In 1917 she played in Stockholm and Christiania with great success, returning to America in the spring of 1918 with Professor Auer and Toscha Seidel.

She spent the summer at Lake George preparing for her American debut, which was made at Carnegie Hall, New York, on Sunday afternoon, November 3, 1918. According to the critics who reviewed her performance on that eventful occasion, "she strode to the forefront of the youthful Auer company." Her first season, among other engagements, included five appearances in New York, recitals in Philadelphia, Baltimore, Washington, Columbus and a pair of concerts with the Chicago Symphony orchestra.

Her second season in America, besides other appearances, included recitals in Chicago, Boston, New York, a pair of orchestral concerts with the Philadelphia Symphony orchestra, Leopold Stokowski, conductor, and appearances as far west as Kansas City, Mo., and Tulsa, Okla.

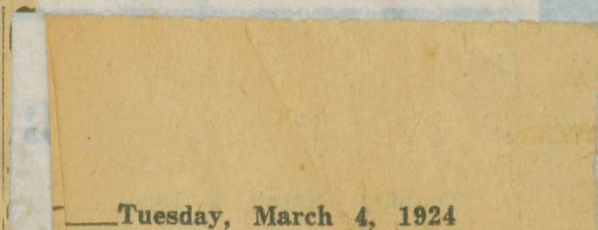
Season before last besides appearing in the large cities in the East she played a most successful tour in the Southwest and everywhere was received with the greatest acclaim.

## Greek Play Given By Central High Is Not In Greek

BY BERNARD KELLY.

"Pygmalion and Galatea," the play which is to be presented by the Latin club of Central high at the school auditorium Friday evening, is not written in Greek. The audience will listen to the dulcet intonations of our mother tongue when the curtain rolls up on a street scene in old Athens.

The play is a comedy and is really funny. The characters are all well chosen and the actors portray them to perfection. The lines are very clever and the play itself has a good, sound story, worthy of most of our present day successes.



Saturday, March 3th  
Vegetables, Milk, Fish and  
Price Savings.

ERMAN'S

ST OPPORTUNITY

Small, illegible text in a box at the bottom right of the page, possibly a classified advertisement or a notice.

SUN. Feb. 17, 1924

# Music and Mu

JERITZA will make her farewell appearance of the season at the Metropolitan Thais' to-morrow afternoon. Thelma Given, violinist, will make her debut to-morrow night at Carnegie Hall. Lea Epstein, Argentine violinist, will Wednesday afternoon in Aeolian Hall. Grace Leslie is to give her debut at Town Hall Tuesday night.



JERITZA

# WEST CALLS VIOLINIST TO OLD PUEBLO

"I am particularly thrilled at being here in the west, as it is my first western tour," said Thelma Given, world-famous violinist who arrived here today for a concert tonight at the Temple of Music and art.

"I have made innumerable concert tours of Europe and have appeared in the east for a great deal of concert work. But on my first visit to the west, I am astonished at the tremendous musical development here in Arizona. The beautiful auditoriums and musically-minded people I find everywhere are a surprise and a delight to me. I find westerners more spontaneous than my audiences in the east. I think they have a feeling and taste for the best in everything here.

"The country itself is so glorious and exhilarating that once one has spent a certain length of time here the lure of it calls one back again and again.

"My great wish is to own a little place in some beautiful part of Arizona and come here each year, if only for a short period, to rest, and perhaps to prepare concert programs for following seasons."

Miss Given numbers among her close friends the most famous artists of today, many of whom were fellow-students with her in Professor Auer's studio in Petrograd. She and Elman, Heifetz, Zimbalist, Seidel and Cecelia Hansen are the proud possessors of the only violin records made by Professor Auer. Upon them is written in the great man's own handwriting, "To musical children from the professor."

# Noted Violinist Is Well Known Among Orchestra Leaders

"I adore flying," says Thelma Given, famous violin virtuoso who will be heard next Friday night at the Temple of Music. "I have flown all over Europe. Over there it became a habit with me whenever I had any distance at all to cover, to go by plane. On my last trip which involved a series of thirty-four concerts, I made practically every transfer from city to city by airplane. I have had several very narrow escapes. On one trip we were lost in a snow cloud for two hours, over the Baltic Sea, going from Copenhagen to Stockholm. When we finally managed to fight our way through the snow, we found our escape had been made only just in time, as there was enough snow and ice on our plane to have forced us down any minute. The Baltic has other rather thrilling memories for me. During the war it became necessary to go far out of the ordinary travel lanes to reach northern Sweden. During a particularly severe winter, my mother and I had to cross a stretch of water which had been frozen over solid for weeks. On our arrival it was just beginning to thaw. It became necessary to cross in a Russian sled with the ice buckling and billowing under us as we went. My one concern was for my precious Guarnerius which I held high up out of the way of possible catastrophe should the ice give completely."

Miss Given knows her Europe as probably few know it, having been sent by her teacher, Leopold Auer, through Finland and Northern Russia early in her career as a young soloist. Since that time she has played in every country on the continent probably, having been presented at the court of Norway, Sweden and Holland. She is familiar with all the great orchestra leaders, having played with their orchestras frequently. While in this country she has been a striking solo figure with the best-known orchestras in America. She has a superb command of her instrument, a tremendous tone, and that subtle sense of the poetic in music which is so rare to find in a great technician. The Chicago Tribune says of her Chicago appearance: "It proved the young player the possessor of a high degree of technical command of her instrument, gifted with interpretive fire and fantasy and excellent musical taste."

Miss Given's concert is an independent program which the Saturday Morning Musical Club is sponsoring.

\* \* \*

Wedding Takes Jan 24

# BRILLIANT RECITAL GIVEN

## Ethel Leginska and Thelma Given Please a Large Crowd Monday Eve., at Central Church

By MARIE WEST.

Ethel Leginska, pianist, and Thelma Given, violinist, completely captivated Galesburg music lovers, when they gave one of the memorable programs in the history of the Civics Music association, Monday evening at Central Congregational church. The two artists not only charmed with their exquisite music but endeared themselves to the large audience by their delightful personalities. They were generous with their encores and each number on the program was so well received that the church rang with the overwhelming applause.

Both artists have an ease in execution and an excellency in style which totally enraptures. It seems as if an atmosphere of joy in their work pervades in all they do and they play with a frank directness that bespeaks true genius. Miss Leginska is called the "Paderewski of women pianists" and that she rightly deserves this title was proved to the entire satisfaction of every one, who heard the recital. Miss Given, in the opinion of many, gave the greatest performance of a solo violinist heard in several seasons.

Miss Leginska's interpretations throughout the entire program were unusually interesting. Her pedal points were so accurate that the bass maintained a singing tone even amid the intricate effects in the other voices. In many of the selections the auditorium reverberated with the haunting tones of the bass, in which voice the melody was carried. Her careful observance of time and the variations she attained by delicate tone making and accurate phrasing enthralled her hearers. Her real genius was manifested by the stupendous force with which she played the thundering chords. In many of the selections it seemed as if more than two hands were playing, so great were the variations.

She was heard in Beethoven's Capriccio, opus 129 and Chopin's Ballade in G minor and Polonaise, in all of which she displayed a faculty for bringing out the traditional points, approved by critics and added a few of her own that made for individuality. She played Liszt's Legende and Chopin's Etude in E, opus 10 with skill and the lighter passages of LaCampanella by Liszt with a free abandonment and daintiness which gave evidence of remarkable technique. The closing group included two of her own compositions, "Cradle Song" and "Dance of a Puppet," Goosen's "Hurdy-Gurdy Man" and Arabesques on the Blue Danube" valse by Schulz-Evler. These ultra modern compositions had the free use of dissonance and were charming bits of ironic humor.

Miss 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 was faultless. Miss Given has the high intellectuality of a great artist and she plays so impressively and with such unabated vigor. The applause given her was a personal expression as well as an appreciation of her superb art.

She opened the program with Vitali's "Chaconne" and chose for her second appearance Mendelssohn's "On Wings of Song," Chopin-Kreisler's "Muzurka" and Brahms' "Hungarian Dance." Her final group included Achron's "Russian Hebrew Melody," Ries' "Perpetual Motion" and Halvorsen's "Two Norwegian Dances."

February 28, 1924

## NEW YORK CONCERTS

FEBRUARY 18

### Carmine Fabrizio

Carmine Fabrizio, violinist, made his reappearance at Aeolian Hall, Monday afternoon, and renewed the favorable impression he made last year. He has a tone of smooth, pure quality, and plays with a polished style and musicianly taste. His bowing is flexible and his technical equipment was ample to meet the demands of his program. He was heard first with his accompanist, Alired De Voto, in a sonata by Sylvio Lazzari, a number which found considerable favor with the audience. Both Mr. Fabrizio and his accompanist, upon whom the demands in this particular number were heavy, played it with ease and understanding. Saint-Saëns' *Morceau de Concert* was followed by a group consisting of Loeffler's arrangement of a *Scherzo-Valse* by Chabrier and two *Ysaye* selections—*Berceuse* and *Lointain Passe*. The *Berceuse*, with the sub-title, *The Poor Wretched Child Falls Sadly to Sleep*, was most appealing and was interpreted with charm and simplicity. The concluding group contained Kreisler's arrangement of a *Tempo di Minuetto* by Pugnani, Arensky's *Serenade*, Fauré's *Romance sans Paroles*, and the *Zapateado* by Sarasate. The first of these, after insistent applause, was repeated. Mr. Fabrizio gives careful attention to detail, has good phrasing and true intonation, and plays with poetical feeling. He was recalled for a number of encores.

The Herald critic stated: "With assurance and poise he gave a performance worthy of praise for its beauty of tone and perfection of detail. The flow of melody was smooth and sustained." The Times remarked on his "flexibility of style."

### Thelma Given

Two or three years have gone by since Thelma Given gave her last New York recital. Her reappearance took place at Carnegie Hall, Monday evening, February 18. She began her program with the *Vitali Chaconne*, a great favorite with this year's violinists. Then came another work that is getting a great deal of playing, *Cesar Franck's* sonata. After that there were two groups of shorter numbers including Auer's transcription of *Tschaikowsky's* *Air de Lenski*, *Edwin Grasse's* *Waves at Play*, *Polish Mazurka* (Tor Aulin), *Melodie* (Gluck), *Hark, Hark the Lark* (Schubert-Spalding) and *Popper's* *Elfentanz*.

In the five years since Miss Given made her American debut on the same stage, her art has greatly ripened and matured. Five years ago she was a young girl, fascinating by the charm and impulsiveness of her playing. All that charm and that same impulsiveness are still there but now they are subject to and controlled by a ripened, finished musicianship which keeps them within bounds. This was apparent at once in the *Chaconne*, which she played with surety and with fine feeling for the dignity of its style. In the romantic *Franck* sonata the beauty of her tone was especially noticeable and there was a deep feeling for the music itself. The peculiar third movement (*Recitative fantasia*), as played by Miss Given, with Richard Hageman at the piano, took on a significance which made one feel it an absolutely essential part of the sonata instead of the enigmatic problem it so often sounds like when unintelligently played.

The smaller pices were delightfully done. Notable among them was *Edwin Grasse's* *Waves at Play*, the beautiful *Melodie* of Gluck (which sounds as well on the violin as on the flute for which it was originally written) and the *Popper* *Elfentanz*, which showed that Miss Given has all the technic that modern playing demands, though she happily never makes it prominent at the expense of the music.

A large audience was present to hear her and the applause was sincere and hearty, calling upon the artist for a number of encores, one of which—*Kreisler's* arrangement of a *Larghetto* by *Von Weber*—made a particular hit. Miss Given was accompanied to the queen's taste by Richard Hageman and for the *Chaconne* enlisted the services of Charles Albert Baker.

### Isiah Seligman

Isiah Seligman, a pianist of much experience, gave his first New York recital at Town Hall on Monday evening. Beginning with the *Chaconne* by *Bach-Busoni*, the artist immediately revealed his interpretative ability, and technical passages were played with ease and smoothness of tone. In the *Chopin* group, comprising a nocturne, valse and ballade, he displayed a full tone with fine delicate shading throughout. The *Gavotte*, *Gluck-Brahms*, and *Variations*, by *Glazounoff*, were given with true musicianship and sympathetic understanding. The remainder of the program was

style."

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### Thelma Given Proves to be Real Rhapsodist on Violin

That Thelma Given is indeed a rhapsodist of the violin was demonstrated to an appreciative audience Saturday night at the college gymnasium in the last number of the artist series. At times it seemed as if she were making her violin speak in a frenzied, incoherent speech to the audience. One could imagine a savage, fire-lit scene in a mountain fastness with perhaps a gypsy girl dancing in wild abandon. But tho her wild, incoherent music is the most impressive, she is also capable of lulling and soothing with softer melodies.

Altho American born, Miss Given, with her jet black hair, combed in a peculiar fashion, and her distinctive stage presence gives an impression of foreign influences in her life. Unlike most women violinists, Miss Given is possessed of great physical strength and is thus not handicapped in playing compositions usually only attempted by men violinists.

Ralph Angell at the piano proved himself a very capable accompanist, his work in the *Sonata* by *Cesar Franck* being especially noticeable.

This concert was a fitting climax to the season's artist series and the music lovers of Greeley and vicinity look forward to another season of notable performers.

The following program was rendered Saturday night by Thelma Given:

- |                              |                  |
|------------------------------|------------------|
| Chaconne .....               | Vitali           |
| Sonata .....                 | Cesar Franck     |
| Allegro Moderato.            |                  |
| Allegro.                     |                  |
| Recitativo Fantasia.         |                  |
| Allegro Poco Mosso.          |                  |
| On Wings of Song .....       | Mendelssohn      |
| Mazurka .....                | Chopin-Kreisler  |
| Hungarian Dance, No. 8 ..... | Brahms           |
| Song of India .....          | Rimsky-Korsakoff |
| Perpetual Motion .....       | Ries             |
| Two Norwegian Dances .....   | Halvorsen        |

Greeley Republican - 1/18/24

# SALT LAKE TRIBUNE

## AMUSEMENTS

### DRAMA AND VAUDEVILLE.

**WILKES**—"Experience," a beautiful sym-bolical play in ten big episodes, presented by Ralph Cloninger and his company.

**PANTAGES**—Frank H. Burk, Robinson syncopters, other big acts and feature picture.

**SALT LAKE**—"Whispering Wires," famed mystery play, March 13, 14 and 15.

### MOTION PICTURES.

**AMERICAN**—Virginia Valli and Milton Sills in "A Lady of Quality," with Margaret Seddon, Lionel Belmore, Bert Roach and others; Felix Cat cartoon, News Weekly, Fun From the Press.

**GEM**—Lillian and Dorothy Gish in D. W. Griffith's masterpiece, "Orphans of the Storm"; also Pathe News and a good comedy.

**PARAMOUNT-EMPRESS**—Betty Compson in "The Stranger," with Richard Dix, Tully Marshall, Lewis Stone; Fighting Blood comedy; Kimball's Little Symphony orchestra; Woodward's Operatic quintet.

**VICTORY**—"Reno," with Carmel Myers, Helene Chadwick, Lew Cody, George Walsh; Ralph Pollock and his Victorians "In a Song Shop"; Christie comedy; Pathe News.

**KINEMA**—Tom Mix in rip-roaring comedy, "Soft Boiled."

## Audience Hears Artistic Playing by Thelma Given

Last of the four programs contributed by the Collegiate Music league of Salt Lake for the high school and university students of the city and the Granite district, the recital by Thelma Given, American violinist, at the assembly hall yesterday afternoon, was by no means of least importance in either scope of work undertaken or manifest artistry. It is specifically worthy of note that while Miss Given's audience was composed of students to the extent of more than 95 per cent of those in attendance, she was accorded a closer and more appreciative attention than that given the great majority of the artists in the musical realm who have appeared this season at either the tabernacle or the assembly hall.

Youth, natural gifts, exceptional training and a winsome personality all add to the power of Miss Given's influence with her audiences. 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, 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 in her Mendelssohn "On Wings of Song"; a finer appreciation of tone color than was evident in the Chopin-Kreisler "Mazurka," or a broader and more thorough technic than she showed in the Cesar Franck "Sonata" for violin and piano.

Miss Given played some other numbers, but none more representative of her genius than those mentioned. The one regret to be expressed in regard to the concert is that it was arranged for students alone and was held in the afternoon. Had the music-loving public of Salt Lake been given evening opportunity the adults who attended would have long remembered the recital.

THELMA GIVEN var som blot-tende ung pike her den sommer, da Leopold Auer bodde på Holmenkollen og hadde som elever henne og alle de unge gutter Heifetz, Max Rosen, Seidel, som siden er blitt verdensberømte fiolinmestere. Også Thelma Given er blitt en stor internasjonal fiolinstørrelse. Vi traff henne igår på „Grand" nettop som hun skulde op og hilse på Holmenkollen igjen. Den nydelige unge dame var strålende over igjen å være i Oslo. „Jeg glemmer aldri den herlige sommer, da jeg studerte her hos Auer. Siden har jeg jo fortsatt mine studier med mesteren, som nu bor i New York og tross sine syv og otti er i fulleste vigør og utdanner fiolin-virtuoser fra alle verdens lande. Han er fremdeles som lærer den overlegne nr. 1. Cecilia Hansen og jeg er begge hans elever."

## BOULDER PLEASED BY GIVEN RECITAL

The Pueblo music lovers have a treat in store for them Wednesday night when Thelma Given appears in concert as the closing number of the Monday Music club series, as evidenced by her enthusiastic reception in Boulder last Friday evening. After the concert, the Associated Artist bureau of Denver, her managers in this territory, received the following telegram from the Boulder Musical society who sponsored her appearance in the University city:

WESTERN UNION TELEGRAM  
Boulder, Colo., 10:33 a. m.  
February 29, 1924.

Associated Artist Bureau,  
765 Gas & Electric Bldg.,  
Denver, Colo.

Given played to the most enthusiastic audience of the season. Tone rich and varied, pleasing personality. We want her back.

BOULDER MUSICAL SOCIETY.

This phenomenal violinist, whose appearances in New York have secured for her the unqualified approbation of all the critics, is a pupil of the celebrated Prof. Leopold Auer, teacher of many violin geniuses.

## Lines And Spaces

### Musical Affairs In Review

By CONSTANCE HERRESHOFF

THE distinguished concert violinist, Thelma Given, is in town for a time as the guest of Mrs. Fred Bale of Coronado and New York. On Saturday evening Miss Given played informally for a few friends of her hostess at the residence on Ocean Boulevard, which Mrs. Bale has taken for the season. The fortunate few who heard Miss Given on this occasion realized they were hearing an artist of unusual powers and understanding. More to be admired, even, than her magnificent technique, were the warmth and color of her singularly beautiful tone, and the individual, vivid quality of her interpretations. Temperament, charm, personality, Miss Given possesses in abundance.

Miss Given's violin is a famous Guarnerius, known as "The Fountain." Her master is Leopold Auer, with whom she studied many years, going to him first in Russia in her childhood. Miss Given has won international fame as a concert artist. She has appeared with leading symphony orchestras here and in Europe. She will appear as soloist with the San Francisco Symphony Orchestra later in the season.

Miss Given's program of Saturday, in which she was ably supported by James O'Connor, pianist, included Vitali's Chaconne, Mazurka (Chopin-Kreisler), Nocturne in E minor (Chopin-Auer), Prelude and Allegro (Pagnani-Kreisler), Perpetual Motion (Ries), Tango (Albeniz-Elman), Norwegian Dances (Halvorsen), and Hebrew Lullaby, arr. by Achron.

# MUSIC

Four thousand persons heard Thelma Given, violinist, at a delightful recital given yesterday afternoon at the auditorium of Technical High school under the direction of the Activities association. Miss Given repeated her program so that the entire school might hear it, and the new auditorium, which seats 2,000, was twice filled by students and several hundred outside guests.

The concert is the first of a series which aims to bring one or two artists of the first class yearly to Technical High school under student auspices, D. E. Porter, principal of the school, said.

The plan opened happily with Miss Given, for this young artist revealed herself as the possessor of a remarkable technique and a vivid personality. Her bow work was marked by clarity and skill and her tone by richness and a remarkable variety. Peculiarly impressive was the tender wail of her instrument, so mellow as to suggest a human voice, in the "Song of India," by Rimski Korsakoff, and a larghetto by Weber, played as an encore.

By contrast, the airy and harmonious chatter of "Perpetual Motion," by Ries, and the fire of the Chopin-Kreisler mazurka, or the allegretto from the Franck sonata seemed scarcely capable of proceeding from the same instrument. In this case it is no misnomer to speak of fire in Franck, for Miss Given's personality appears to supply the steel which can draw flame even from that Jasper column. She was ably accompanied by Ralph Angell.

It is perhaps worthy of mention that the concert was one of the most satisfying to the eye that have been given this season. The gray and tawny draperies of the high school stage made at once an effective background for the tall young woman in a flame-colored gown, who dug into her instrument in such businesslike fashion, and a harmonious setting for the music, doubly restful in view of the sight with which concert-goers are sometimes forced to torture their eyes in order to delight their ears.

Miss Given's program was as follows:

Chaconne .....	Vitali
Sonata .....	Cesar Franck
Allegretto ben moderato; allegro; recitative fantasia; allegretto poco meso.	
On Wings of Song .....	Mendelssohn
Mazurka .....	Chopin-Kreisler
Hungarian Dance, No. 8 .....	Brahms
Song of India .....	Rimsky-Korsakoff
Perpetual Motion .....	Ries
Two Norwegian Dances .....	Halvorsen



By Associated Press.

Program to be broadcast Thursday, March 13.

## MISS GIVEN PRAISED FOR CONCERT WORK

Fourth D. A. C. Event of Season Pronounced Success by Dr. Longacre.

BY LINDSAY B. LONGACRE.

The Denver Athletic club gave its fourth concert of the season last evening, presenting Miss Thelma Given, violinist. Youth and modesty combine to make her attractive in appearance, and her musical feeling was manifest thruout her program. The first two numbers made no concessions to popularity. The first one being Vitali's "Chaconne," and the second, the Cesar Franck Sonata.

When listening to a chaconne or toccata, one finds himself wishing that a brief explanatory note might be included in the program, suggesting the general character of such a work, so that those unfamiliar with this particular style of composition might understand that it is like a chain of many small links, each brief section being built up on the simplest foundation. In this case a little descending theme of four notes supplies a basis for an amazing variety of musical miniatures, each one a gem. It made one think how the composer must have loved the violin.

### Sonata Work Praised.

The work was played with fine appreciation and finish, the varying moods being portrayed with excellent feeling and ability.

The most satisfactory playing of the evening came in the sonata that followed. Franck did not write the kind of music that lends itself to fireworks or sensationalism. He calls for sympathy and insight, and a friendly sort of interpretation. This, he received from the player last evening. It was a beautiful performance from the finely wistful announcement of the opening theme to the last note of the last movement. Miss Given played as if she were especially fond of the work. At any rate it was admirably done.

Following these two classics, came lighter numbers, all played with excellent taste and refinement, altho they were not always as convincing as the earlier pieces.

### Appreciation of Music.

Adding greatly to the success of the evening was the playing of Ralph Angell at the piano. In the "Chaconne," and the sonata, he too, in his accompaniments, showed real appreciation of the music he was playing. Indeed, it does not seem quite accurate to call these accompaniments, works of this character are co-operative enterprises, and only where both parties fulfill their respective parts of the contract, does the music come to satisfactory utterance. It was thus delivered last evening, thanks to both participants.

News and Times Want Ads provide a market place where buyer and seller meet on common ground. Get acquainted!

## GIVEN CONCERT JOYFUL SUCCESS

*Laramie*  
Youthful American Violinist Enchants Her Audience With Gorgeous Tone and Wonderful Technique.

The Fortnightly Musical club brought its season to a triumphantly artistic close last night when at the Empress Theater Miss Thelma Given, violinist, with Ralph Angell at the piano gave the third and last concert of this year's course. Each of the three concerts of this series has been received by its audience with a degree of warmth and enthusiastic favor never before exhibited in Laramie, but last night's gathering of music lovers was without doubt the most delighted of them all. Interestingly enough all three of this year's artists are native-born Americans, and with the exception of Miss Given, trained in this country. Both Mrs. Mellish and Mr. Middleton did all their artistic work either in Chicago or New York, and although Miss Given is a pupil of the great Auer and has spent many years on the other side she yet remains a

perfectly unspoiled, splendid American girl of the finest type. It is indeed a source of pride and encouragement to be able to witness and to listen to the successes which Americans, our countrymen, can achieve in music, and that, too, when we are usually spoken of as a non-musical people.

Miss Given has her audience won before she draws her bow across the strings, as she has a most attractive and appealing personality and a simple unaffected manner that at once makes friends. And then how she plays—with a great big magnificent tone, so rich and warm and so expressive of every shade of feeling that whatever her piece, or whatever her mood, one's ear is always ravished with the beauty of that tone. Isn't it that, after, all which one most likes in a violinist? Technical skill, and all the other arts and graces, may win the admiration and arouse the wonder of a listener, but such things do not touch the heart nor plumb the depths of feeling as does a big, full, rich, round tone that only the rare and unusual artist can bring forth from his instrument. Miss Given is a master of violin technique, she can do trills, double thirds, sixths, octaves, chords, harmonics, leaps and bounds and all the rest of the "stunts" of her instrument with flawless skill, but with it all, and through it all, there is in addition that gorgeous tone that warms one's heart and fills him with the joy of all things fine and beautiful.

Her program was free from the hackneyed type of thing, full of variety and interest, and of just the right length. She began with Vitali's magnificent Chaconne which was magnificently given (no pun intended). The sonata of the evening was one of Cesar Franck's, and it gave both the violinist and her accompanist ample opportunity to display the range of their powers and speaking of the accompanist a word of high praise should be accorded him, as he was in every way satisfactory, not merely playing the accompaniments but always fitting the mood and artistic expression of his artist in a wonderfully telling way.

The third group of the program was made up of Mendelssohn's "On Wings of Song," a Chopin Mazurka arranged by Kreisler, and Brahms Hungarian Dance, No. 8. Perhaps the Mendelssohn number was as much liked as anything Miss Given played, with the possible exception of the Rimsky-Korsakoff "Song of India," with which the last group opened. Both of these numbers were enchanting in their loveliness, and again it was the magnificent tone quality of the artist's interpretation that drew forth the tumultuous applause that followed both. Included also in the last group was Ries "Perpetual Motion" and two Norwegian dances. When the program was over, however, the audience had no thought of going and never stirred until a double encore had been granted.

It was indeed a beautiful concert and a fitting climax to a great course. For the benefit of Republican-Boomerang readers a list of the encores in the order played follows: (1) Larghetto, Weber-Kreisler; (2) a Brahms' waltz arranged by Hochstein; (3) Variations on a theme of Corelli by Tartini; (4) Hebrew cradle song, Achron-Auer.

*Pushy apt News*  
*3/10/24*

ew Norfer Staats-Zeitung, Donnerstag, den 21. Februar 1924.

Bei uns geht's all'weil kreuzfidel zu  
Da dreht sich's Diand! und juchazt der Bus.

fest hielt, feierte den Künstler mit überzeugtem Nachdrucke und seltenem Eifer und verhielt ihn zu einer Reihe von Zugaben, aus welchen der reizend gespielte Sobow'sky'sche Walzer „Alt-Wien“, sowie die „große“ Polonaise von Chopin hervorgehoben seien.

#### Balotovic-Recital.

Der jugoslawische (kroatische) Geiger Herr Balotovic, dessen Erfolg wir in einer Vornotiz bereits konstatiert hatten, hat seinem Publikum am beifolgenden Sonntag abend im „National Theater“ entschieden sehr gut gefallen, denn er wurde in fast begeisterter Weise applaudiert. Wenn man von dieser hohen Temperatur auch einige Grade auf Rechnung landsmannschaftlicher Sympathien setzen muß, so bleibt noch immer genug übrig, was entschieden Gefallen erregen kann. Herr Balotovic ist ein Musiker von starkem Empfinden und loberdnem Temperament, das, wenn gezügelt, seiner Wirkung stets sicher ist; läßt er seinem Temperament jedoch die Zügel schießen, so weist sein Spiel in Attade und Technik eine gewisse Gewalttätigkeit auf. Wunderschön ist seine so recht slawisch-sehnsüchtige, rattenfängerische Kantilene, die er sehr kunstvoll auslegt und bindet. Des Künstlers Technik weist bei ganz brillanten Einzelheiten immerhin noch eine gewisse Unausgeglichenheit aus; neben sehr Gelungenem steht Verhautes und Gebuldetes. Auch das wird der Künstler überwinden, wenn er seiner

Musikseligkeit Zügel anzulegen kann wird. Gebildet ist das Stilgefühl des Künstlers; überall ist auch schönes geistiges Eindringen zu bemerken.

Am besten gelangen die kleineren, namentlich die ihm so gut liegenden slawisch-nationalen Stücke von Smetana, Dvorak-Kreisler, Mozskowski und Manojlovic. Der Künstler fand in Herrn Rex Tillson einen künstlerischen Piano-begleiter. H.

#### Thelma Given.

Man sieht auf dem Konzertpodium weibliche Geiger nur in seltenen Fällen, während sich die holde künstlerische Weiblichkeit mit wahrer Bonae dem Piano widmet. Frä. Thelma Given ist eine Geigenfee, deren musikalisches Talent sie auf die Violine hinweist; sie hätte sicherlich einem jeden Instrument zur dekorativen Pierde gebient, denn man kann sie ganz wohl eine der schönsten Künstlerinnen nennen, welche vor dem Publikum stehen. Schade nur daß das liebe und interessante Antlitz gewöhnlich in gar so ernste Falten gelegt ist. Wenn sodann nach dem einsetzenden Beifall des Publikums ein graziöses Lächeln diese intelligenten Züge übersfliegt, dann ist es, als ob die Sonne in eine schöne Landschaft gefallen wäre.

Im Verein mit dem am Piano seines Artes meisterhaft waltenden Herrn Hageman führte uns die schöne Künstlerin eine subtil ausgearbeitete und mit viel Intellekt aufgebaute Wiedergabe von Cesar Franck's schöner, Eugene Ysahe gewidmeter Sonate vor. Es war ein höchkünstlerisches Zusammenspiel, welches im Publikum mit Recht ein starkes Echo weckte.

Mit prächtig gebundener Kantilene und mit gebührender schwärmerischer Versenkung spielte die Dame Tschadow'sky-Auer's bekannte Arie aus der Oper „Eugene Onegin“; sehr erfreulich war es, daß sie sich der reizvollen Komposition des vortrefflichen blinden Ge-

1000 Gm. Klasse, der in seiner Heimat, also bei uns, nicht seinem ganzen Werte nach geschätzt wird, annahm; sie erhob diese „Babe's at Play“ zu einer wirklichen Vortragsperle. In Popper's „Essentanz“ gelangte eine sehr bemerkenswerte, brillante Technik zu schönstem Ausdruck. Frä. Given mußte mehrere Zugaben leisten. Erscheinung und Kunst haben bei ihrem Publikum wieder starkes Glück gehabt. H.

Frä. Given, eine Auer-Schülerin, ist eine sehr talentierte und leistungsfähige Geigerin, welche alle die bekannten guten Merkmale der berühmten Schule, der sie entspringt, aufweist. Ihr gerader, klarer Bogenstrich, die feste Intonation, der wandlungsfähige Ton und die fein ausgebildete Technik würden aber noch mehr Effekt machen, wenn etwas mehr Poesie und Emotion den Ernst ihres Spieles mildern würden. Sollte eine solch einschmeichelnde junge Dame wirklich gar nichts erlebt haben, das auf sie künstlerisch belebend eingewirkt hätte? Wenn nicht, dann wollen wir eben auf dieses Ereignis geduldig warten, denn ein Zuschuß von mehr aus sich heraus tretendem Temperament, von Glanz und von Diablerie würden ihr schönes und solides Spiel ganz unwahrscheinlich effektvoller machen. Die Künstlerin legte gestern abend in Carnegie Hall in die Wiedergabe der Vitali'schen „Chaconne“, wenn nicht starkes Temperament und Gefühl, so doch „something just as good“, nämlich einen dramatisch vibrierenden Ton und feinklassische Abgeklärtheit.

\* Violinkonzert. Die Newyorker Geigerin Thelma Given gab im gutgefüllten Künstlerhause ein erfolgreiches Konzert. Die Kunst der Bogenführung verriet ausgezeichnete Schulung ebenso wie die im allgemeinen seltene Grifftechnik. Die musikalische Ausgestaltung der zum Vortrag gerachten Werke von Vitali (G-Moll-Chaconne), Cesar Franck (A-Dur-Sonate), auch Nippsächelchen und Virtuositäten allerhand ließ gewählten Geschmack und Sinn für starkbeleuchtete Gegenätze erkennen, wie denn überhaupt die männlich-kraftbetonte Eigenart der jungen Künstlerin mehr der Entwicklung des Ichthums zuneigte, während beseltes Spiel und Vereblung des Gesangstones noch als Aufgaben erscheinen, deren Erfüllung der Zukunft vorbehalten bleibt. Doch war der Gesamteindruck ein günstiger, obgleich es bisweilen beim Streben nach Wirkung und äußeren Erfolgen drunter und drüber ging. In der Sonate erstem Satze fielen einige Strichmißgeschicke im Verlagen des Tones auf. Abgerundet kam das etwas zu lang geratene D-Dur-Allegro. Auch die niedlichen Zierlichkeiten im Finale gelangen recht gut. Die „Bearbeitung“ von Mendelssohns „Auf Flügeln des Gesanges“ von Chron ist als Vergehen wider den künstlerischen Geist abzulehnen. Das Christtüm ist doch wahrlich nicht genug, daß man nicht begreifen kann, woher der innere Trieb zu derartigen Uebertreibungen kommt. Kreisler macht sich „bearbeitend“ auch an alles mögliche heran. Wir hörten eine Entstellung der A-Moll-Mazurka von Chopin, die eben für Klavier und für nichts anderes geschrieben ist. Wenn Kreisler die Tartini-Variationen über das Corello-Thema (F-Dur) mit allerhand Blendwerk reicher ausstattet, so mag das noch hingehen. Thelma Given zeigte bei Ausführung sehr bemerkenswerte Begabung für technische Aufgaben schwierigen Grades. Mitunter zu hämmig und zu derb unterstreichend gab sich Dr. Hans Gaarz als Begleiter am Flügel. E. P.

\* Wiederabend. Gudrun Haensch ist seit längerer Zeit in Dresden recht vorteilhaft eingeführt, und ihre schönen stimmlichen Mittel, die auf gute Schule hindeuten, sind schon mehrfach rühmend erwähnt worden, so daß man sich diesmal mit einer Feststellung der seit dem letzten Male gemachten Fortschritte begnügen kann. Diese wollten uns nun freilich nicht übermäßig groß dünken. So war es zum Beispiel zu bedauern, daß sie die in den Liedern von Haas und Trunf gebotene Gelegenheit, bei der Ausdeutung der hier vorhandenen Stimmungsmomente frei schalten und walten zu können, vielfach, wie auch in den Liedern von Brahms und Wolf, zu wenig wahrnahm. Auch hörte des öfteren hartnäckiges um eine Schwebung Zubehörsingen. Freilich stellen

## Briefkasten

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forderte Form dieser Erklärungen erhalten. Das Kind fällt zwar unter die Quote, wird aber jederzeit landen können.

B. E. New York. — Sie müssen auf jeden Fall erst nach Chicago fahren und erst dort erhalten Sie einen direkten Zug nach L. Das Bahnbillet kostet \$100; für den Schlafwagen sind etwa \$35 zu rechnen. Außerdem müssen Sie noch die Verpflegung im Speisewagen mindestens \$25 rechnen. Die Fahrt nimmt fünf Tage in Anspruch.

Unwissende. — Es wird am besten sein, wenn Sie sich im Schweizer Konsulat, 104 5. Ave., erkundigen. Ich glaube nicht, daß die Schweiz den Aufenthalt von Leuten, die dort von ihren Zinsen leben wollen, beschränkt.

P. Tromm. — Es mag sich empfehlen, wenn Sie gegen Ende Juni an

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start a new kind of composition, duets for twin violinists."

Jan Kubelik seems to be looking forward to his American tour with a great deal of pleasure, although he did playfully protest that it was the needs of seven children which inspired it. He talked of the weather in various parts of the country, of one Christmas he spent in California, and of the customs of American people. Although his present booking is simply for the season including April, he has had several invitations to play at May festivals, which he is considering. The first concert was in St. Louis October 12. He will appear at the Hippodrome in New York November 21 with the National Symphony Orchestra, when he will play the C major concerto for the first time in this country.

## Veteran Violin Teacher Urges Scholarships

"Talented persons are always poor," is the regret of Leopold Auer, world famous violin teacher. "All the pupils I have had who have become really successful, with the exception of two American women, came to me on scholarships. They were poor and had it not been for the scholarships they could never have afforded the training necessary to become artists."

Professor Auer is the Warwick in the world of violin artists. He has made public appearances himself, but it is through the popularity of his pupils that he is best known. Mischa Elman, Efrem Zimbalist, Kathleen Parlow, Thelma Given, Mischel Piastro, Jascha Heifetz, Eddie Brown, Toscha Seidel and Max Rosen are among those whom he has taught.

Behind each of these stands the master teacher, a short, rather heavy-set Russian, who taught for forty years in Petrograd before coming to this country. Professor Auer has been in the United States for two and a half years.

"I have found just as much talent in America as in Europe," he said. "But the great need here is some sort of national schools where scholarships could be provided for your talented young musicians. A country of this great size should have three, four, five such schools, located in different cities. The great difficulty I find here is that the pupils do not have the money to spend, as much time is necessary to become artists. Most of the talented ones are poor and some person is backing the paying for their lessons. The 'backer' will pay for lessons for six months, a year, or at most two years. That is not enough and so I believe in scholarships."

"There are no special secrets to my teaching," he smiled, "I believe in cultivating the individual talent of each pupil. If I find that a pupil does something not the way I say, but something that is different and good, I do not try to change it."

"In private lessons, of course, the pupil gets more attention, but I greatly

# Dozen Flee From Beauty Shops, \$50,000 Violin Saved at Fire

A dozen employees and customers of beauty shops on the second floor of the Bradbury Building at 230 Boylston st., were obliged to flee, and a \$50,000 violin was carried to safety, yesterday afternoon when a two-alarm blaze

caused damage estimated at \$5000 to the building.

The fire, believed to have started from defective wiring on the second floor spread to an air shaft, then to the third floor.

Firemen responding to the first alarm found the fire burning briskly and the building filled with smoke. The district chief ordered a second alarm and Commissioner William Arthur Reilly went to the scene.

### Customers Leave Shops

Firemen warned the occupants of the second floor to leave and some

Fire

Continued on Page 2

### THE WEATHER



Forecast for Boston and Vicinity: Friday fair with slowly rising temperature; Saturday cloudy and warmer probably with snow or rain. Moderate northerly winds.

Weather Reports on Page 2  
Tides and Almanac on Back Page

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