

What Europe Thinks of The Kedroff Quartet Perfect Balance

"That the voices are held in perfect balance is merely an elementary point in their technique. What makes their performances so delightful is the complete understanding that places within their reach every shade of tone-colour and expression."—*London Daily Telegraph Jan. 9, '24.*

World's Greatest Vocal Quartet

"The Kedroff Quartet made a convincing claim to their preliminary heralding as the world's greatest vocal quartet. Their superb chording, their variety of vowel-color, their almost superhuman command of attack and release in enunciation—in short, their mastery in all things of technique, was allied to a spiritual comprehension which placed their singing amongst the truly great things of art"—*Belfast Telegraph, Jan. 26, '26.*

Precious Instrument

"To produce by the sole means of the voices of four men soloists an ensemble of such harmony, such sonorous color and really admirable technical perfection, is a result which our country has never sought for, and moreover, can only be attained with a vocal discipline to which we are not accustomed. It is a precious instrument to introduce in France."—*Gustave Bret in La Transigeant, Paris, Feb. 15, '27.*

The Synthesis of Perfection

"The Kedroff Quartet is the synthesis of perfection in Russian song. One would never tire of listening to it."—*Carol Bernard in La Semaine a Paris, Feb. 18, '27.*

Nothing More Moving

"I do not think there exists another quartet of men's voices of such perfection and of such extended register. . . . If it is true that the human voice is the most beautiful instrument given by God to man, I know nothing more moving than the blending of the four voices of the Kedroff Quartet."—*E. Cools, in Monde Musical, Feb. 28, '27.*

Specimen Program

Orchestra Hall Chicago

Oct. 29, 1928

THE KEDROFF QUARTET

I. K. KEDROFF First Tenor
Formerly of the Imperial Opera of Petrograd
T. F. KASAKOFF Second Tenor
Formerly of the Imperial Opera of Petrograd
N. N. KEDROFF Baritone
Formerly professor in the Imperial Conservatory of Petrograd

C. N. KEDROFF Basso
Formerly Professor in the School of Musical Technique of Petrograd

First Group—Russian Composers

Night, words by Fet Arensky
The Frog and the Ox, fable by Kryloff. Gretchaninov
Ai, Du-Dul Gretchaninov
A Pine Tree Stands So Lonely, words by Heine Sokolov
Floods of Spring, words by Tiutchev. Sokolov

Second Group—Russian Folk Songs

Old Ballad "Yermak," arr. by Liapounov
Song of Recruits arr. by N. Kedroff
Cradle Song arr. by Liadov
About a Mosquito arr. by Karnovitch
A Mighty Tree Was Standing arr. by Karnovitch
After a Feast arr. by N. Kedroff

INTERMISSION

Third Group—Non-Russian Composers

Olaf Trygvason, Norwegian Ballad Reissiger
Summer Evening, words by N. Kedroff. Mozart
Zephyr Verbulst
*Evening Serenade, Lullaby F. Abt
The Minnesingers, words by Heine. Schumann

Fourth Group—Russian Composers

Bacchanalian Song, words by Pushkin. Tchaikovsky
Gnomes Rubinstein
Song En Route, arr. by Karnovitch. Glinka
Serenade of Four Gentlemen to a Lady. Borodin
*With piano accompaniment.

Note:—The repertoire of the Kedroff Quartet includes more than 200 numbers. Word books containing English translations are available.

America Acclaims the Kedroff Quartet on Its First Tour

New York Times, Jan. 8, '28

The promise of their singing was made good beyond measure.

Boston American, Jan. 27, '28

It is the best male quartet to visit these shores in our generation.

Albany Times-Union, Feb. 7, '28

Never before in the history of this city has such marvelous singing by four male voices ever been heard by our lovers of music.

Cincinnati Post, Feb. 10, '28

Kedroff Quartet's program is gem of musicianship.

Chicago Daily News, Mar. 12, '28

Such artistic singing is but seldom heard.

Minneapolis Tribune, Mar. 15, '28

I have never heard four male singers who had the musicianship of these.

Cleveland Plain Dealer, Mar. 25, '28

Memory recalls no male quartet of such excellence.

Buffalo News, Mar. 28, '28

The art of the Kedroff singers is unique. Their utterance at all times is the essence of refinement, their appeal is intimate, their devotion to their music is whole-souled.

Rochester Times Union, Mar. 31, '28

This incomparable group of four Russian singers gave a recital that has no parallel in the musical annals of the town.

Washington Star, Apr. 12, '28

The singing of the Kedroff Quartet surpassed any anticipation and won unified admiration and persistent applause.

Echoes of The Kedroff Quartet's Second American Season

Four Most Extraordinary Men

They call themselves the Kedroff Quartet, only that and nothing more, but they are the most extraordinary four men who ever blended voices in the direction of an audience. This they proceeded to prove as they made their first downtown appearance at Orchestra Hall last night.—*Edward Moore in the Chicago Tribune, Oct. 30, '28.*

All Musicians

The Kedroff Quartet, though made up of four men, is not the kind of thing you think of when a male quartet comes into your mind. Each individual has a fine voice, and they are all musicians, so when they decided to form a quartet they raised it to a high power. . . . Beautiful and unusual singing.—*Karleton Hackett in the Chicago Post, Oct. 30, '28.*

Without Peer in Its Field

In its second appearance in Minneapolis at the Garrick Theatre, the Kedroff Quartet last night once more demonstrated that it is without peer in its field. Every number on the program was as carefully prepared as is an etching and only served to bear out the fame which has been justly bestowed on this group.—*Minneapolis Star, Oct. 31, '28.*

Have No Superiors

What they give is a sort of chamber music with the addition of words, for in all the qualities that bespeak careful preparation, balance of tone, the weaving in and out of voices, the careful consideration of each for the other, they have no superiors among ensembles of any kind.—*Jerome Davies in the Minneapolis Tribune, Oct. 31, '28.*

Faultless Technique

Exquisite harmony with delicate shading and a performance of faultless technique are accountable for the enthusiastic reception given the Kedroff Quartet in the University Theatre last evening. The beautiful blending of four distinct tonal personalities, such as the Kedroff singers are, is a rare accomplishment.—*Cornell Daily Sun, Nov. 16, '28.*

Male Quartet is Slavic Symphony

Wonderful musicians, these Russians. They absorb sophistication from the west and glamor from the east, but withal they have a different song to sing, a different story to tell; something that springs from the Slavic consciousness alone. Something vital, yet often brooding; festive, even boisterous, yet seldom expressive of care-free gaiety.—*James H. Rogers in the Cleveland Plain Dealer, Nov. 18, '28.*

Incomparable Minstrels from Russia

What a rich human vein of expression is revealed in a program such as that heard last evening. The material itself has the tang of real living in it; each song seems to have grown from a true experience. . . . All this, and much more, was expressed with exquisite beauty, simplicity and sincerity by these incomparable minstrels from Russia.—*Arthur Shepherd in the Cleveland Press, Nov. 19, '28.*

Vivid Pictures

For the first time in the history of the Matinee Musicale (Duluth) a sedate and decorous audience used its feet as well as its hands to express approval of the Kedroff Quartet. . . . In fact all the moods interpreted, from the folk songs of the isolated provinces of Russia to the formal music of courts and kings, became vivid pictures.—*R. Mitchell in the Duluth Herald, Nov. 24, '28.*

Kedroff Quartet Incomparable

Who says Duluth audiences are cold? . . . The audience gave the artists a veritable ovation. . . . The Kedroff Quartet cannot be compared to any singing organization which has ever visited Duluth. *Clara Stocker in the Duluth Tribune, Nov. 24, '28.*

A Lesson in Splendid Musicianship

The singing of the quartet was the finest sort of a lesson in balance of tone as well as in tonal color and general splendid musicianship.—*Mary Manners in the Manitoba Free Press, Winnipeg, Nov. 27, '28.*

Possess Powers of a Virtuoso

What our Russian visitors offered might be described as a vocal tour de force by singers who, in quality and perfection of many-angled blend, possess all the tremendous power of a virtuoso. It was as though one heard a superlative choir under an aural microscope with results at which one often had to marvel and thrill.—*A. A. Aldreck in the Winnipeg Tribune, Nov. 27, '28.*

Worth Hearing Repeatedly

Four artists who do more with male voices than any singing quartet ever heard before. . . . They are worth hearing until they have run completely through their list and then have repeated it a few times.—*Edward Moore in the Chicago Tribune, Dec. 7, '28.*

Performance of Rare Finish

The Kedroff singers are consummate artists and their concerted effort makes for a performance of rare finish. . . . The evening was another triumph for the Quartet.—*Edward Durney in the Buffalo News, Dec. 15, '28.*

Like a Finely-Attuned Organ

The work of these men is like a finely-attuned organ. They sing as a unit, with great ease and tonal beauty. They sent their audience away with a sense of having heard something worthwhile.—*Syracuse Journal, Dec. 20, '28.*

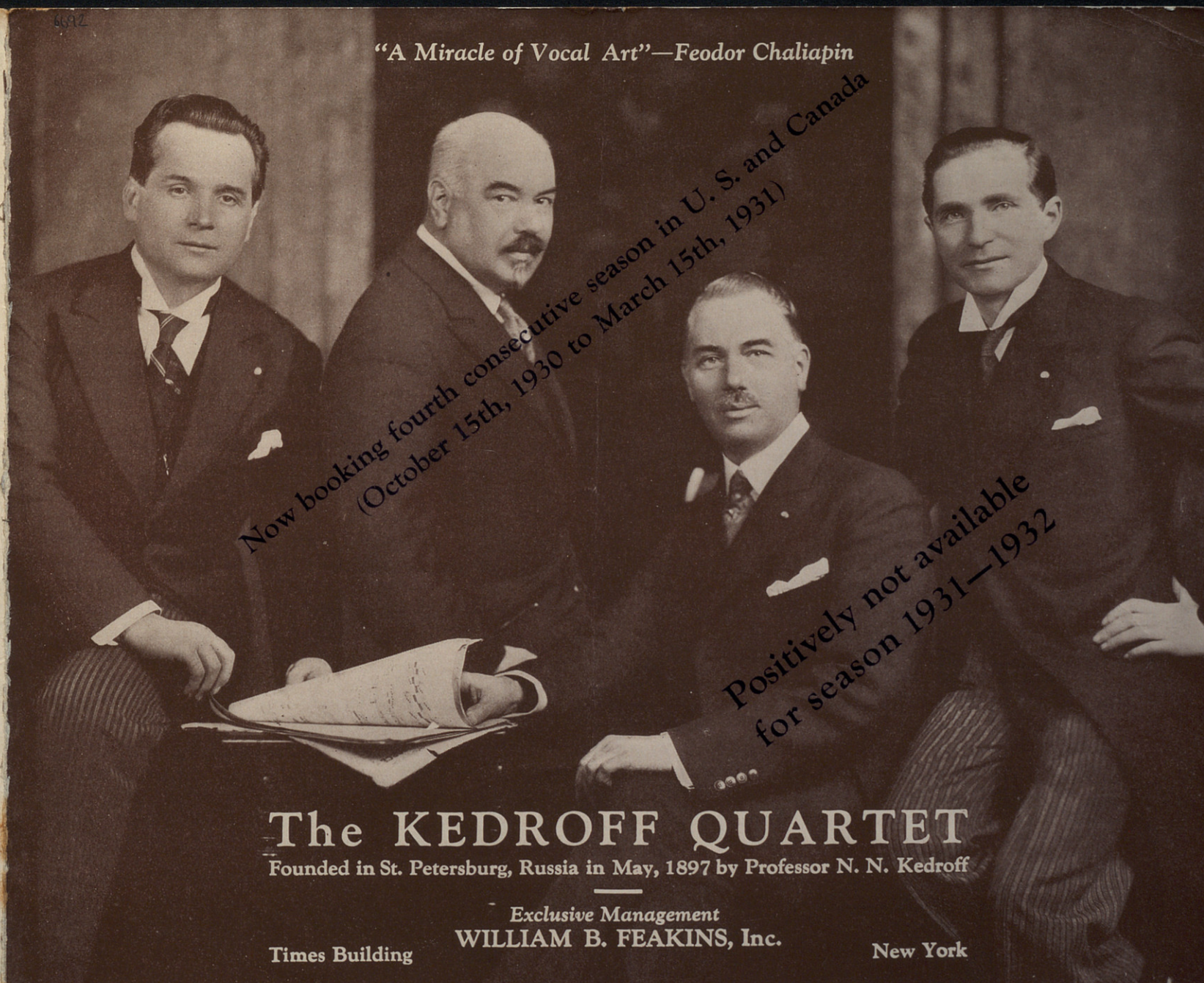
The Flonzaley of Vocal Quartets

If I were to try in a single phrase to write a review of the Kedroff Quartet, it would be put so: "The Flonzaley of Vocal Quartets" . . . The Kedroff Quartet of all singing groups, comes closest to achieving a oneness of expression. . . . The result is a blending of tones, a set of nuances which is beyond compare.—*Charles D. Isaacson in the N. Y. Telegraph, Jan. 10, '29.*

Deserve Superlative Praise

Those persons who admire fine singing by beautiful male voices should attend the concerts of the Kedroff Quartet. . . . From every angle the event deserves praising adjectives of superlative degree. . . . The listener was thrilled not only by the delightful tone mixture, but also by the consummate artistry of the singers.—*Grena Bennett in the N. Y. American, Jan. 10, '29.*

Exclusive Management, WILLIAM B. FEAKINS, Inc., Times Building, New York



"A Miracle of Vocal Art"—Feodor Chaliapin

Now booking fourth consecutive season in U. S. and Canada (October 15th, 1930 to March 15th, 1931)

Positively not available for season 1931—1932

The KEDROFF QUARTET

Founded in St. Petersburg, Russia in May, 1897 by Professor N. N. Kedroff

Exclusive Management
WILLIAM B. FEAKINS, Inc.

Times Building New York

"Kedroff Quartet Triumphs in First American Recital"—N. Y. Herald-Tribune, January 8, 1928.

IN two seasons before the American public The Kedroff Quartet has won a triumph which rivals their conquest of the music world of Europe. They came first to America in January, 1928, after having sung all over Europe, before most of the royal courts, receiving many decorations including one from the French government. "The promise of their singing was made good beyond measure" said the New York Times after their debut in New York. Critics and the press and their audiences wherever they went that first season were unanimous in their warm enthusiasms. They were constantly being obliged to return to towns they had just sung in.

Their second season (Oct. 1928-April 1929) opened with a total of more than fifty engagements, as many engagements as they had when their first season closed. They are now singing to crowded houses across the country, the echoes of their success in the East having spread to the Pacific Coast where many of the big courses are having them for the first time in March, 1929.

The coming season promises to exceed their pre-

vious tours in America. When critics like that on the Brooklyn Daily Times write such words as these: "For the third time since Saturday we heard the Kedroff Quartet. And each time we become more enthusiastic. . . . Suffice it to say that so long as the Kedroffs sing where we can hear them, so long will we abandon all else possible to hear them" — it is small wonder that appreciative American audiences clearly and definitely call for them to sing again and again, and always to larger numbers. "Words are wholly inadequate," writes Arthur Shepherd of the Cleveland Press (Nov. 19, '28) "to express the charm, the racy humor, the noble virility

of this music, nor would it be in place to refer to individual qualities in so excellent an ensemble, so obviously the result of a whole-hearted devotion to a precious heritage. Of long standing fame in their own country and continental Europe, the Kedroffs are comparatively new to American concert halls, but it is earnestly hoped that they may continue to be a vital feature of our musical life and to perpetuate an art that is at once close to Mother Earth and close to the heart."



The Kedroff Quartet at Cornell University

The Kedroff Quartet

I. K. DENISOFF, Formerly of the Imperial Opera, Petrograd.....FIRST TENOR
T. F. KASAKOFF, Formerly of the Imperial Opera, Petrograd.....SECOND TENOR
N. N. KEDROFF, Formerly Professor in the Imp. Conservatory, Petrograd.....BARITONE
C. N. KEDROFF, Formerly Professor, School of Musical Technique, Petrograd—BASSO

FEW nations can claim such wealth and beauty in folk music as Russia, and it was the beauty of this music and the idea of assembling and popularizing these melodies that inspired the organization of the Kedroff Quartet. Prof. N. N. Kedroff has spent years in research work and in collecting and harmonizing these treasures of the Slavic race, keeping intact their original style and spirit. The great majority of Russian songs in the extensive repertoire of the Kedroff Quartet are harmonized by this great musician and authority on Russian folk music.

The Kedroff Quartet was originally founded by Prof. N. N. Kedroff in 1897; his brother, C. N. Kedroff, joining in 1910 and MM. I. K. Denisssoff and T. F. Kasakoff in 1920. Thus organized they have been singing ever since. The Kedroff Quartet was the



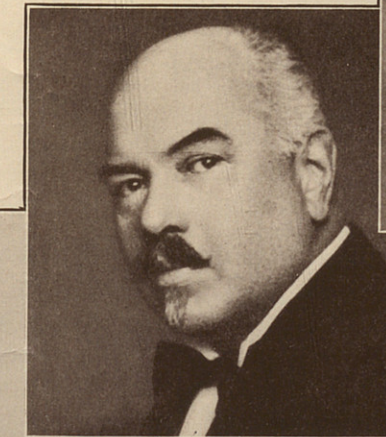
C. N. KEDROFF



T. F. KASAKOFF

Belgium, Switzerland, Spain, Portugal, England, Ireland and Scotland and have sung in the presence of King George of England, the Queens of Spain and Belgium and the President of France.

In May, 1927, in Paris, the Quartet celebrated its 30th anniversary. The decorations which the artists wear on the concert platform are those presented to them by the French Government. On Jan. 7th, 1928, the Quartet made its American debut and on Oct. 3rd, 1928, opened its second season appearing in Carnegie Hall, New York.



N. N. KEDROFF

which have remained untouched after the destruction of his property during the Russian revolution.

Of great fame in its native country, having toured Europe many times prior to the World War and with a brilliant record of a quarter of a century's work as the best exponent of Russian folk and church music, the Quartet left Russia in 1923. Since that time they have toured Germany, Holland, France, Belgium, Switzerland, Spain, Portugal, England, Ireland and Scotland and have sung in the presence of King George of England, the Queens of Spain and Belgium and the President of France.



I. K. DENISSOFF

favorite ensemble of the late Czar and Prof. N. N. Kedroff to this day keeps with care those presents received by him from his Emperor—a watch with the Russian coat of arms on the case and several royal medallions

Dear Mr. Ponafidine:

You ask me to express my opinion concerning the Kedroff Quartet. What could I say, for this is the most wonderful phenomenon of the vocal world today.

If anyone imagined a perfect vocal performance, it would be the Kedroff Quartet. Sometimes, listening to them, you forget that human beings are singing. The divine harmony, the combination of these rich sounds create the illusion of a fairy-tale; their voices lead you in golden countries, raise magic worlds in your mind.

Whole Russia vibrates in these melodies; now, you hear the mystic voice of a religious tune; now, the cheerful and laughing note of a popular song. And your heart vibrates with these beloved, old melodies, and long after you have left the concert hall, there is a voice which still sings in your soul.

Sincerely yours,

SERGE KOUSSEVITZKY

Director of the Boston Symphony Orchestra

Nov. 15, 1928

"Will you allow me to tell you what a triumphant success the Kedroff Quartet had last night and what extraordinary pleasure they gave to a large audience that filled every seat and, in defiance of the regulation, stood patiently all through the program. These four artists are indeed unusual. I certainly never heard anything exactly like it and I understand the adjectives of Messrs. Chaliapin and Koussevitzky."

Professor EDWARD B. HILL

Division of Music,
Harvard University

"They Created Nothing Less than a Furore."—N. Y. Eve. World, Mar. 15, 1928.

October 27, 1927.

My dear Mr. Ponafidine:

The concert given by the Quartet under our auspices last year was an outstanding success in every way—so much so that we did not even consider any other musical organization in our plans for a concert next winter. The Board was unanimous in wanting the Kedroffs again. I have never seen such unqualified enthusiasm over any venture of the Buffalo Junior League. The concert was not only successful artistically—so much so that we felt that the Junior League had been of real service to the city in making it possible for Buffalonians to hear this matchless music—but also it was equally so financially. This was remarkable for a first appearance, and we look forward to their singing again with great enthusiasm and none of the trepidation which usually precedes an undertaking of this kind.

Very cordially yours,

CONSTANCE A. CLEMENT,

Vice-President, Junior League of Buffalo

Jan. 15, 1928

"The Kedroff Quartet has brought the art of ensemble singing to its highest perfection and I think its work is unique in the world in that field. They have sung at our house and both my husband and I were entranced by the beauty and great musicianship of their performance. We are both of the opinion that no other ensemble of men's voices anywhere can approach in perfection the work of the Kedroff Quartet. I hope they will have all the success they deserve."

Mrs. OTTO H. KAHN



The Kedroff Quartet entertained by
Phi Mu House, Indiana University

"They sang in a way to justify Chaliapin in calling them 'a miracle'—and Koussevitzky in describing them as 'the most wonderful phenomenon of the vocal world today'."—New York Evening Post, January 8, 1928