

Group No.

~~29~~ ~~imprimier robes~~ ~~silents~~

~~30~~ ~~entrega~~ " ~~avisos~~

1 ~~fortige~~ ~~silents~~ (C)

2 " ~~robes~~ (C)

3 " ~~invit~~ (C)

4-5 ~~Brigada~~ (C)

7 ~~colaboros~~

8 ~~nous~~ ~~avisos~~: ~~liste~~ ~~Repart.~~

9-10 ~~Brigada~~ (AI)

13 ~~colaboros~~ (AI)

~~1~~ Cartones a cobrir  
~~7~~ cançons administratives  
18 nous avies i llista  
**13** repartim ent

Rugrums: ~~obres~~  
altès: ~~cartons~~  
: ~~Relats~~

~~1~~ Relats  
3 invitacions  
4 Brigada  
5  
~~7~~ cobradores  
13 lletres cobradores

AT  
8 brigada  
9  
13 cobradores



# Associació Música Cameró

## Departament de ciències reservats

El departament de ciències reservats tindrà efecte dilluns vinent, dia 15, segons instruccions que oportunament seran cursades, als Senyors Sots que hagin retornat la targeta de sollicitud.

Dimarts, 15 octubre: ~~Extraordinari~~  
~~con~~ Orquestra Pau Casals, l'eminent violoncellista rus Piatigorsky, & entre  
na "La Filla del marxant" de Tolstoi  
d'Edvard Toldrà. Exclusiva-  
ment sots



El Director Artístic

de

I'ASSOCIACIÓ DE MÚSICA "DA CAMERA"

SALUDA



La Folla del Invernall  
Suite E. Soldeva

- I + Introducció i escena
- II + Dansa
- III + mondes de Tíonor
- IV + Interludi
- V + Les ballades

7.30

minice pr al drama

Música per al drama

"~~Elionor~~ o La filla del marxant"

- suite - Edvard Goldra



= drama popular inèdit. -  
3 actes

- 60 - exigències tèstres

= acció interna  
nuestra Casals

I Introducció i escena. Port d'Alexandria  
segle XVIII - Nota color. L'orquestra subratlla  
directament el moviment i color -

Introducció en ~~una~~ d'unes ~~escenes~~  
l'orquestra subratlla un cavaller i  
unes danses angleses - El pas pel pas  
patlars, dansarines, titellaires - fan  
espectacle - orquestra subratlla.  
Coincidint amb l'entrada d'unes  
marineres catalanes, la paraula  
extingint-se. - <sup>amb una reminiscència</sup> retorn al tema principal  
del tema principal

II Dansa - Que balla ~~una~~ més tard  
una dansarina dels titellaires esbena  
pais i època mítica (origi)

III Monac de Lioron + Personatge principal  
en el moment d'advertir adissim el seu  
monac de la seva desventura  
situençió angèixosa, molt trista, dolorosa

apareix  
com a personatge  
el tema de la  
falta del mar  
+ cont. com

IV Interludi + El terren acte es dividit  
en dos quadres. Actuació n'agafa només  
claus, es pot arruïnar el tema agafat  
en un moment tan arruïnat,

reflexos  
negatius  
més  
no



arriva a constituir la serie revisi  
interior: glossar optimisme interior  
i ~~se~~ trio, allegoriant pures - albtra  
plicitat  
es present de mullag - l'allegria d'un  
poble en psta

V

Les ballades - Poble en psta - Pabordes  
i Pabordes les ures ballades. - Balla  
des 3 accions: entrada - moviment  
clàssic 3/8 - repit 3<sup>a</sup> men ritme com  
Trapàs. - Lemes absolutament origi  
nals.



EDUARD TOLDRÀ

director

en  
tres  
actes

naturale.

é relativamente

surpris d'une

importada  
creada en

et un petit pays



III Monòlec de Lionor: El personatge principal de l'obra viu uns moments d'intensa desventura. Lionor es sent absolutament desamparada; els més tristos averanys omplen la seva ànima de dolorosos pressentiments. Una brutal escomesa sembla inevitable.

La música expressa aquests sentiments de plany i de dolor, ~~amb una gran nobilitat~~. - A remarcar dintre del fragment, la única menció en tota l'obra del tema de la cançó popular "La filla del marxant", i encara, ~~==~~ apareix molt esfumat, com una vaga recordança.-

IV Interludi El tercer acte del drama és divit en dos quadres, i l'"Interludi" serveix d'enllaç. Es tracta d'un scherzo, dintre de les normes clàssiques. El trio pren un relantiment tan assempit nyalat, que arriba a pendre el caracter de rêverie.-

El fragment, amb aquest ~~monòton~~ contrast, glossa la proximitat de la festa, que donarà ambient ~~monòton~~ al darrer quadre de l'obra, i per altra banda, l'encís de l'ànima de Lionor en veure-s alliberada de temences i lliurada a un pervindre ~~monòton~~ manyac.-

V Les ballades El poble en festa. Pabordes i pabordeses fan les seves ballades rituals, devant la curiositat i alegria del poble.-

El fragment està dividit en tres seccions: Entrada, clàssic moviment, ~~en 3/8~~, ritme de contrapàs. El fragment és d'ambient ~~popular~~, però tots els temes que el formen, són absolutament originals.-

de ballet

*i es clou amb el  
retorn al tema de l'Entrada.-*



# ASSOCIACIO MUSICA CAMERA

Repartiments de seients reservats

El repartiment de seients reservats tindrà efecte dilluns vinent, dia 15, segons instruccions que oportunament seran cursades als Senyors Socis que hagin retornat la tarja de sol.licitud.-

DIMARTS, 16 OCTUBRE: ORQUESTRA PAU CASALS i l'eminent violoncel.lista rus PIATIGORSKY. Estrena de "La Filla del Marxant" d' Eduard Toldrà. Exclusivament socis.- Via Laietana, 46, telefon 17798.



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ASSOCIACIO DE MUSICA DA CAMERA

Repartiment de seients reservats

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Dimarts, 16 Octubre: ORQUESTRA PAU CASALS i el famós violoncel·lista rus ELIETCORSKY. Estrena de "La Filla del Marxant", d'Eduard Toldrà. Exclusi- vament socis.- Via Laletana, 46, telefon 17798.

*negoties*

*Quaranta*



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*ingrats*

ASSOCIACIO DE MUSICA DA CAMERA

Repartiment de seients reservats

*Cursada* El repartiment de seients reservats tindrà efecte dilluns vinent, dia 15, segons instruccions que oportunament seran cursades als Senyors Socis que hagin retornat la tarja de sol.licitud.-

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# Associació de Música de Càmera

CURS 1934-35

L'Associació de Música de Càmera reunirà en el curs vinent les seues brillants tradicions; els seus vint anys - Vint-i-un anys d'existència durant els quals ha estat un dels elements essencials en la vida musical de Barcelona i Catalunya, constitueixen la més ferma garantia de la seva activa vinent activació.

1 GRANS FESTIVALS DEDICATS ALS MÉS EMINENTS COMPOSITORS DE LA NOSTRA ÈPOCA

2 SOLISTES DE CATEGORIA MUNDIAL •  
CONJUNTS EMINENTÍSSIMS

3 ORQUESTRES NACIONALS I ESTRANGERES •  
NOMBROSOS ARTISTES I INSTITUCIONS CATALANES

NOU CONCERTS, COM A MÍNIM, D'ORQUESTRA

Primers concerts del curs  
Octubre - Desembre 1934

ORQUESTRA PAU CASALS

~~dirigida pel nostre mestre~~

~~PAU CASALS~~

ORQUESTRA CLÀSSICA DE BARCELONA

~~dirigida pel nostre~~

~~JOSEP SABATER~~

EXTRAORDINÀRIA ORQUESTRA DE 130 PROFESSORS

nostres Directors:

PAU CASALS

EUGEN PAPST, d'Hamburg

JOSEP SABATER

Presentació per primera vegada a Barcelona  
dels famosos

THE NEW ENGLISH SINGERS, de Londres



interprets incomparables, dels  
grans madrigals, dintre la  
gran tradició ~~de~~ coral anglesa,  
dels bells motets, madrigals, i  
cançons, petits piells de la música  
dels segles XVI, XVII i XVIII

(25 discos)

La famosa cantant russa gran  
"vedette" dels discos "Columbia", "Brun-  
swick" i Metro Goldwin Mayer (3 films  
d'òpera)

— MARIA RURENKO

— ARTHUR DE GREEF

<sup>pianiste</sup>  
un dels més gloriosos artistes de l'escala  
belga, a qui acalora de tributar-li  
un grandios homenatge nacional  
a què ~~quella~~ nació a Bèlgica

(violoncellista)

— GREGOR PIATIGORSKY

"Un geni! Indubtablement Paganini no  
era pas superior amb el seu violí a Piat-  
gorsky amb el seu violoncel. El seu art  
és irresistiblement omnipotent!" ha dit el  
~~del~~ al "The Herald" el crític Carl Brown-  
son, en ocasió de la primera de les Quatre  
sonates que porta realitzades ~~a~~  
~~amb~~ aquest artista

(als Estats Units)

## OCTUBRE

Dimarts, dia 16: SESSIÓ INAUGURAL  
concert extraordinari de la

— ORQUESTRA PAU CASALS

dirigida per l'illustre

MESTRÉ PAU CASALS

amb la col·laboració de

GREGOR PIATIGORSKY

→ ~~Octubre~~

un gruo

Presentació dels famosos  
The New ENGLISH SINGERS  
de Londres

Primera audició de madrigals, motets,  
cançons i ballets de William Byrd,  
Thomas Morley, Orlando Gibbons, Oras-  
zio Vecchi, Orlando di Lasso, Luca



marenzio, etc. etc.

← novembre  
GRAN FESTIVAL

RICHARD STRAUSS

sota la direcció de l'eminent mestre alemany

EUGEN PAPST, d'Hamburg  
director de les Orquestres Filharmòniques de  
Berlin, Gewandhaus de Leipzig, Kon-  
zertverein de Viena, Munic, Frank-  
fort, Dusseldorf, Nuremberg, etc.

Designat especialment per Ri-  
chard Strauss per a la direcció  
d'aquest concert

UNICA AUDICIÓ A BARCELONA  
de la

SIMFONIA DELS ALPS

l'obra simfònica capital de Strauss  
per a la qual es requereix una

— ORQUESTRA DE 130 PROFESSORS

← març  
Presentació a Barcelona de la  
gran cantata russa

— MARIA KURENKO

— RICARD VIVES, piano

← Desembre  
L'eminent pianista belga

— ARTHUR DE GREFF, <sup>concertista</sup>  
amb la

— ORQUESTRA CLÀSSICA DE BARCELONA  
dirigida pel mestre  
JOSEP JABATER

Per als melòmans de l'època a París,  
grans festivals simfònics, solistes  
eminentíssims, <sup>concertista</sup> dins  
tre la gran categoria excep-  
cional dels concerts de l'Orquestra



4

civició de música Da Camera  
que es proposa per del curs vinent  
un dels més importants de la  
nosa llarga vida.

## AUDICIENS INTIMES

La temporada a Audicions Intimes s'ofereix amb les més belles prometeries. Dintre de pocs dies podria fer-se pública la llista brillantíssima dels artistes que podran portar en les selectes sessions del Casal del veïge, amb un total de dotze concerts.

EN CONJUNT :

12H concerts, entre els quals  
non concerts d'orgue

Associació de música Da Camera  
Oficines : Ore Lajetane, 46-5<sup>e</sup> 3a  
Teléfon 17798

~~Heure~~  
~~de 8 a 9~~ (de 8 a 9 del vespre  
concerts i visites:)



## CONCERT MANAGEMENT ARTHUR JUDSON, INC.

STEINWAY HALL, 113 WEST 57TH STREET

NEW YORK

PIATIGORSKY TRIUMPHS IN NEW YORK DEBUT AS SOLOIST WITH  
 PHILHARMONIC-SYMPHONY ORCHESTRA -- DECEMBER 28, 1929

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Samuel Chotzinoff, New York World, December 30, 1929

"A Great 'Cellist (Headline)

"This Russian artist is something new in the way of 'cellists ... He caused us to revise our opinion about the 'cello. In his hands the instrument sheds its reputed limitations. The lower register yielded beautiful sounds, as did the highest. The technical matters that Dvorak burdened it with came through as brilliantly and as easily as they would have on a fiddle ... So much for Piatigorsky's mastery of the mechanics of the 'cello. In addition he is one of the most poetic and sensitive performers now before the public. His tone is beautifully straight - that is, it has quality but no 'wobble', strength and volume but no roughness, tenderness with no suspicion of sentimentality. It is as thrilling, as personal, as Kreisler's; as 'buttery' as Casals'. He phrases with that supertaste that takes no thought of mere effect, and he plans his musical story according to the dictates of the text and his own very exacting aesthetic sense."

---

Olin Downes, New York Times, December 29, 1929

"As soon as Piatigorsky began to play, his gifts and his mastery of his instrument were evident. Taking a concerto which is little more than a vehicle, though famous for the special tests it presents to the 'cellist, Piatigorsky made everything possible of the composition. He is not only virtuoso and musician; he has true taste. There was admirable technique and the sureness that technical command implies; uncommonly just intonation; a very fine sense of phrase and formal proportion. In singing passages Piatigorsky made the most of Dvorak's melodies. His bravura was brilliant and distinguished by virtuoso... Nowhere he failed to be an artist. The audience rewarded him with long and hearty applause."

---

Lawrence Gilman, New York Herald Tribune, December 29, 1929

"The Philharmonic-Symphony Society presented to us a new and remarkable master of the bow....He is far from being a mere virtuoso. When Dvorak permitted him to sing upon his instrument, he sang with beauty and discretion and memorable effect. His tone is illecebrous. He phrases like a thinker and a man of taste, seeing and feeling not merely from phrase to phrase, but from section to section, from introduction to coda."

---

Leonard Liebbling, New York American, December 29, 1929

"Willem Mengelberg had the privilege of introducing a talented musician last night at Carnegie Hall. The 'find' was Gregor Piatigorsky, tall, goodlooking Russian 'cellist...He revealed a mastery of his instrument, whose response to his bowing was a tone of ineffable beauty, limpid and facile, even in brisk and brilliant passages."

---

V. J. Henderson, New York Sun, December 29, 1929

"It was a superior performance."

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Oscar Thompson, New York Evening Post, December 29, 1929

"An artist of exceptional gifts. His tone is mellow, sensitive, refined, his treatment of phrase and line that of a musician born for song."

---

Charles D. Isaacson, New York Telegraph, December 30, 1929

"A brilliant artist. He comprehended every possibility of his instrument, demonstrating a thoroughly facile technique, rich tonal quality, musicianship, sweep and virtuosity. Here is a 'cellist who is cognizant of the limitations of his instrument and never attempts to play it as a violin - may his lesson go forward."

---

Irving Weil, New York Evening Journal, December 29, 1929

"It is not difficult to understand how Piatigorsky has acquired his popularity abroad. He has one of the smoothest and most ingratiating 'cello tones we have ever listened to and it holds an exceptional vitality."

---

Richard L. Stokes, New York Evening World, December 29, 1929

"With long-fingered hands as sensitive as those of a dentist, the tall young Slav drew from his instrument a mellow and poetic cantabile, instinct with temperament, cunningly phrased, eloquently modulated. An artist of unusually attractive gifts."

---

Edward Cushing, Brooklyn Eagle, December 29.

"A 'cellist of first rank whose European reputation seemed immediately comprehensible and deserved."

---

PIATIGORSKY SCORES AS SOLOIST WITH PHILADELPHIA ORCHESTRA, LEOPOLD STOKOWSKI CONDUCTING, NOVEMBER 8, 1929

Philadelphia Evening Bulletin, November 9, 1929

"Piatigorsky proved a thorough master of his instrument. Tall, good-looking, and thoroughly at ease, he played with all-encompassing technique and beautiful tone, with poetic feeling, and splendor of climax. His success was emphatic."

---

Samuel L. Laciak, Philadelphia Public Ledger, November 9, 1929

"Gregor Piatigorsky proved a 'cellist of unusual gifts and equipment, both technical and artistic. He selected the Dvorak concerto, probably the most difficult in the literature of the violoncello, because of the technical demands of the first and the last movements, and the ability required to hold the interest of the audience due to the extreme length of the work. That Mr. Piatigorsky was able to achieve



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the success which he did in this huge composition was in itself ample testimony of his ability. Mr. Piatigorsky revealed a tone of the most exquisite quality and an artistic interpretation which left nothing to be desired. The technical difficulties of the first and the last movements, especially the passages in octaves, were played with the greatest ease and fluency. The performance brought out all the beauties of the concerto and he was recalled many times at the close of the work. He is one of the best violoncellists who has been heard in this city for a long time."

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PIATIGORSKY "RAPTUROUSLY RECEIVED" AFTER APPEARANCE WITH CHICAGO SYMPHONY NOVEMBER 22, 1929, UNDER FREDERICK STOCK

Glenn Dillard Gunn, Chicago Herald and Examiner, November 23, 1929

"The famous young Russian 'cellist has a tone of rare and individual beauty, mellow, warm, brilliant. His technical attainments are vast and his sense of musical values unerring. He is a striking personality, a young giant, well over six feet tall, athletic, graceful and tremendously in earnest. The public received him rapturously which was only his due."

---

Karleton Hackett, Chicago Evening Post, November 23, 1929

"Gregor Piatigorsky, a name to be added to the list of our distinguished musical acquaintances...He made the melodic line vital and illumined it with fascinating play of light and shade, with exquisite variety in the details. Each phrase seemed essential to the whole and he bound it all together into a complete unit. A tone rich and luscious and with the finest nuances at his command, he would make anything interesting just from the beauty of the sound. But he had something to say through the music, a breadth of conception set forth with a compelling force and a poesy of exquisite charm that made it fascinating. He received a hearty demonstration from the public. He will be heard again soon and often thereafter. A great artist."

---

Edward Moore, Chicago Tribune, November 23, 1929

"Russian Gives Thrill to Critic - Piatigorsky Shows Mastery of 'Cello (Headline)

"Gregor Piatigorsky, 'cellist, would seem to be the most recent celebrity among the music makers. If there were a larger literature of music for the 'cello, which there is not, and if he played it as he did the Dvorak concerto yesterday afternoon, which he probably would, the seeming undoubtedly would become a certainty. He was the soloist with the Chicago Symphony and was a good bit of a sensation. A young Russian giant with shoulders like Chaliapin's, to all other outward appearance he was like any other normal 'cellist. But to the inner ear there was about the same effect as Horowitz creates on the piano, extraordinary feats of agility, that looked easy and became exciting, extraordinary breadth and warmth of interpretation."

---

Maurice Rosenfeld, Chicago Daily News, November 27, 1929.

"Symphony Fans Thrilled by Piatigorsky (Headline)"

"Mr. Piatigorsky played at this concert the Haydn Concerto in D major, opus 101, and again produced a tone of silvery smoothness, a restrained refined style of interpretation, a musical intuition, and a perfectly articulated technical dexterity. He was recalled many times at its conclusion, the orchestra joining in the applause."

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SAN FRANCISCO CALLS PIATIGORSKY "MASTER" --- 'CELLO RECITAL DECEMBER 12, 1929

Marie Hicks Davidson, San Francisco Call-Bulletin, December 13, 1929

"Piatigorsky Scores Triumph (Headline)

"The Judson-Wolfsohn Concert Bureau scored another triumph in San Francisco last night - the second within a week - when it presented Gregor Piatigorsky in a violoncello recital at the Scottish Rite Auditorium. Tuesday night the artist was young Horowitz who last night sat in the audience and enthusiastically applauded his fellow countryman and friend in a program of classic dignity and tonal enchantment. Purity of tone, deep and sonorous or high and luscious, a firmness and certainty of bowing and tremendous power in the profundities of the heavy chords were outstanding characteristics of Piatigorsky's playing.

---

Alexander Fried, San Francisco Chronicle, December 13, 1929

"Piatigorsky Enthusiastically Acclaimed (Headline)

"Nestled in the bosom of the orchestral and chamber music family the 'cello rarely emerges into the spotlight of concert soloist. For a novelty it did so last night and it gloried in a personality endowed it by a master artist and performer, Gregor Piatigorsky. In his long-fingered hands its sometimes lumbering gait quickened to the nimbleness of a fiddle. He rippled easily through swiftest passages, took the awesome leaps to lofty positions with an amazing security, spun tone pure and expressive in every range but meantime kept in the leash of his command a characteristic deep 'cello sonority that he was able to broaden to an organ's power. The young Russian is more than an unsurpassed virtuoso. He is a musician of feeling, style, and versatility. He did not avoid austere classics, but revealed their riches."

---

Marjorie M. Fisher, San Francisco News, December 13, 1929.

"Piatigorsky Acclaimed as Master of 'Cellists (Headline)

"Gregor Piatigorsky is a master 'cellist - a veritable giant, physically and musically. Making his San Francisco debut on the Judson-Wolfsohn series which presented that other young Russian genius, Horowitz, to an amazed audience but two nights before, Piatigorsky evoked an ovation in every way equal to that given his compatriot. In fact, the 'cellist received almost the greater demonstration - not because he is a greater artist, but because his vehicle is the more unusual. The two artists have many qualities in common, so many that one may aptly term Piatigorsky 'the Horowitz of the 'cello'...His technique is that of a virtuoso, his interpretation that of an artist...With each successive number Piatigorsky increased his hold on his auditors. Shouts, cheers, cries of 'bis' and deafening applause testified to the completeness of his triumph. Not since Casals has any 'cellist given us so fine a concert. There can be no further analogy, for the Casals and Piatigorsky arts are of contrasting types, each the finest of its kind."

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## CONCERT MANAGEMENT ARTHUR JUDSON, Inc.

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## PIATIGORSKY THRILLS LOS ANGELES AS SOLOIST WITH PHILHARMONIC ORCHESTRA

Carl Bronson, Los Angeles Herald, December 5, 1929

"Piatigorsky Acclaimed by Musicians (Headline)"Musicians themselves are the best judges of other musicians. And so, Gregor Piatigorsky, the distinguished Russian 'cellist who plays with the Philharmonic orchestra tonight and tomorrow afternoon, must be a genuine genius."Here's why:"The other day, at rehearsal, when he played before the 100 or more musicians who make up the orchestra, he created a sensation. The musicians, after hearing him, laid down their instruments, gathered around him ecstatically, and then - rushed out to the box office to pay their own good money for tickets for their families and friends to hear what they had just heard."No better demonstration of the Russian 'cellist's powers could be given. Undoubtedly Paganini at his best was not a whit more heavenly on his violin than is Piatigorsky on his heavenly voiced violoncello. In fact the stories of each run with many parallels. To describe him as the Liszt of the 'cello might give some faint idea of the sensations which thrilled those who heard him yesterday. After he had played the musicians clustered around him with pale, ecstatic faces, recognizing that out of the ages had come one who would now touch their souls; one irresistible, omnipotent in the 'cello realm."

---

Carl Bronson, Los Angeles Herald, December 6, 1929

"Guest 'Cellist in Masterful Concert (Headline)"A giant firebrand of musical genius thrilled an appreciative audience of capacity proportions at the Philharmonic auditorium last night, and made the first of the fourth symphony pair of the Philharmonic orchestra a never-to-be-forgotten event. This master 'cellist, Gregor Piatigorsky! A new standard of violoncello virtuosity was established last night that will certainly push inspiration a long way forward into the yet unlive future. Physically Piatigorsky is also a giant, since he stands considerably over six feet tall and in moments of deep intensity winds the whole length and breadth of his massive proportions around his singing instrument in such an embrace that it must needs respond to his never cool ardor. Modest appearing as a boy, for he is but a youth still, he is never audience-minded, but remains within a state of absolute absorption. Perhaps one of the secrets of his tremendous power is in this remaining within himself, until like a lamp the soul fairly illumines his encircling shade."Piatigorsky was first heard last night in the intricate Strauss 'Don Juan'. It remained for the Dvorak concerto to manifest the full and unrestrained genius of the guest 'cellist, however, and after tonal effects, smooth legatos and swells and diminishes of indescribable elan and beauty, with never a tone as much as a hair breadth displaced from the purest of pitch; and with soulful, slow movements which sang with a voice of other worlds. Chords and double stops and all that is effectively superb, the great audience broke from the bondage of astonished hush and with a fervor which words cannot describe paid homage to a new extension of musicianship which reached beyond the boundaries of ordinary mortals and touched into heights but barely hoped for. Both orchestra and conductor, as well as the entire audience, fairly rose upon his last measures and issued its memorable proclamation of appreciation."

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Telegram - Los Angeles - December 7, 1929

PIATIGORSKYS SUCCESS SENSATIONAL SUCH AS NEVER WITNESSED BEFORE IN LOS ANGELES (signed) ARTUR RODZINSKI, CONDUCTOR LOS ANGELES PHILHARMONIC

Herbert Klein, Los Angeles Record, December 6, 1929"Cellist Sensation (Headline)"

"Shattering one of the supposedly sacrosanct rules of Thursday evening-Friday afternoon Philharmonic concerts, Gregor Piatigorsky, young Russian 'cellist from Germany, played an encore in response to thunderous undying applause which followed his breath-taking playing of Dvorak's vigorous Concerto in B minor at the Philharmonic auditorium last night. ~~xigax~~ This done, and the ovation from audience, orchestra and Conductor Rodzinski still persisting, he played another encore! Total: two encores (both Bach works); and the rule said none!"

"It was the most amazing reception given to a soloist within the last two seasons, and probably some more besides. But then, Piatigorsky, tall 26-year-old magician, is certainly one of the outstanding virtuosi of the musical world today."

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C. H. Garrigues, Los Angeles Daily News, December 6, 1929

"Piatigorsky more than lived up to his advance notices 'as great a 'cellist as Casals'. To mention his powerful bowing, his perfect rhythm, his rich singing tone, his technical virtuosity, is only to group phrases which tell less than half the story. In addition to these, he has that inexpressible something which Paganini and Liszt and De Pachmann had and which instantly stamps the great master."

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Patterson Greene, Los Angeles Examiner, December 6, 1929"Cellist Given Ovation (Headline)"

"Precedent collapsed at the Philharmonic Auditorium last night. And no one noticed, not one cared."

"Gregor Piatigorsky played the 'cello with the Philharmonic orchestra, and a capacity audience lost all reserves and went delightfully mad. They screamed and stamped. Orchestra players laid down their instruments and added their cheers and clapping to the general detonation. No artist that I have heard here has met with a reception even approximating this one. Such was the tumult that Piatigorsky finally had to break down the rule of long standing, and play not only one encore, but two. And it was Conductor Artur Rodzinski himself who handed him his 'cello from the wings, and bade him go forth and quiet the multitude."

"When Mme. Curie discovered radium, she doubtless had a hard time explaining what it was. Its total newness blocked all comparison. Such is the case with Piatigorsky's tone. It is ineffable, disembodied, radiant. Sometimes of a piercing beauty that hurts, like strong sunlight on the eyes; again an elegiac brooding. And if I am growing maudlin, I am not ashamed. That is quite the proper way to feel after Piatigorsky plays."

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## CONCERT MANAGEMENT ARTHUR JUDSON, INC.

STEINWAY HALL, 113 WEST 57TH STREET

NEW YORK

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David Bruno Ussher, Los Angeles Express, December 6, 1929

"That Hellenic myth of Orpheus, godly singer-harpist, became fact and revelation last evening! He has been called a 'Croesus of tone', which is true enough, and says only half, because from within that magic many-voiced tone spoke the soul of old humanity and the ardor and wonder of an unspoiled soul. To praise Piatigorsky's technic would be as trying to measure great love with gold. His technic is a great wonder and the greater wonder is that the message is yet greater. One may believe or disbelieve in Jehovah, but conviction or doubt must be experience. So of this St. Gregory of the violoncello, who, miraculously knows all, to understand and proclaim all, with the still small voice and the fullness of the prophet of Platonic as well as dionysian beauty. His instrument is a holy of holies where sinners and saints weep and are confirmed and confirmed in a heaven that holds the earth and infinitude. He is Orpheus Incarnate."

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Isabel Morse Jones, Los Angeles Times, December 6, 1929.

"The great 'cellist, Gregor Piatigorsky, played with the Philharmonic Orchestra last night and broke all records, for virtuosity, for enthusiasm registered by the audience and for encores at a symphony concert. His first introduction to Los Angeles came in the solo part of Strauss' Don Quixote, which earned him an ovation. Then he gave an account of the Dvorak concerto for violoncello that was as near perfection as the composer could have imagined. Two Bach numbers for violin alone followed insistent demand.

"Which only goes to prove that if an artist be really great, it does not take advance publicity to convince an audience. Piatigorsky was practically unknown here and today musical Los Angeles is buzzing with the excitement he inspired. This 26-year-old Russian towers above the cello. He masters it with the utmost ease, playing it with as little effort as most men expend on a violin. His tone can be huge and reverberate through the concert-room with a thrilling power or he can keep his audience listening with strained ears for a pianissimo of such tender beauty that it can go on and on without the slightest loss of intensity."

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# CONTRAT D'ENGAGEMENT

Entre les soussignés :

Mr Manuel Clausells agissant en qualité de  
représentant de la Lliga d'Associacions de Música de Catalunya  
demeurant à Barcelona  
désigné ci-après sous la dénomination "LA DIRECTION" :

D'une part :

Et M r GREGOR PIATIGORSKY Artiste violoncelliste  
demeurant à  
désigné ci-après sous la dénomination de "l'ARTISTE" :

D'autre part :

IL A ÉTÉ CONVENU ET ARRÊTÉ CE QUI SUIT :

- 1° - L'Artiste s'engage à participer au <sup>Concert</sup> ~~Récital~~ / six récitals  
qui aura lieu à Catalogne entre  
le 26 Avril et le 4 Mai à 10 heures du soir  
aux villes qu'on fixera  
Salle \_\_\_\_\_ rue \_\_\_\_\_ n° \_\_\_\_\_  
et à la répétition fixée au \_\_\_\_\_  
à \_\_\_\_\_ heures
- 2° - L'Artiste s'engage également à soumettre au choix de la Direction au moins deux projets de programmes  
pour chacun des Concerts ci-dessus mentionnés et de les faire parvenir avant le 5 Avril  
à la Direction qui en choisira un dans son ensemble, sans pouvoir y apporter de son seul gré, de modifications  
quelconques. Sauf pour une raison valable pouvant survenir au dernier moment, l'Artiste sera tenu d'exécuter le  
programme ainsi choisi par la Direction.
- 3° - Le matériel d'Orchestre des Œuvres inscrites au programme par l'Artiste sera fourni par \_\_\_\_\_ et composé de :  
parties de 1<sup>er</sup> violon, parties de 2<sup>e</sup> violon, parties d'alto, parties de violoncelle,  
parties de contrebasse, de l'harmonie et de la partition de l'Orchestre.
- 4° - L'Artiste s'interdit de façon absolue, et ce, sous peine d'une amende égale au double du montant total du cachet  
global forfaitaire prévu dans le présent contrat, de paraître, jouer ou se laisser annoncer à aucun Concert  
public ou privé ou manifestation artistique similaire devant avoir lieu dans la ville ci-dessus mentionnée  
cinq mois avant le lendemain de la date du Concert qui fait l'objet du présent contrat. et  
à donner la préférence à la Direction pour toute ultérieure présenta-  
tion en Catalogne.



- 5° - La Direction paiera à l'Artiste, par l'intermédiaire de son mandataire la somme de cinq mille cinqcent pesetas pour l'ensemble des concerts indiqués.

Conditions que l'artiste accepte pour le :

Concert }  
Récital } visé à l'article premier.

Le montant du cachet est payable proportionnellement au fur et à mesure que les récitals auront lieu

- 6° - Le Concert ne pourra pas être transmis sous quelque forme que ce soit sans accord préalable écrit avec l'Artiste (ou son représentant). Au cas ou cet accord serait établi entre l'Artiste et la Direction pour la radiodiffusion du Concert la Direction paierait à l'Artiste un supplément de cachet de \_\_\_\_\_
- 7° - L'Artiste s'engage à envoyer sur la demande de la Direction à la signature du présent contrat, \_\_\_\_\_ photographies, des extraits de presse et une biographie.
- 8° - Le Concert devra être annoncé GREGOR PIATIGORSKY sans y ajouter aucun autre titre.  
Dans sa publicité par affiches, circulaires, notes de presse, programmes, etc. \_\_\_\_\_ la Direction s'engage à ne pas employer d'autres termes que ceux contenus dans les biographies, extraits de presse, fournis par l'Artiste (ou par ses représentants). La réclame le concernant devra être aussi importante pour lui que celle de n'importe quels autres artistes, tant dans le lancement de l'ensemble de la saison que dans chaque Concert en particulier.
- 9° - La Direction s'engage à mentionner au bas des programmes et circulaires la marque du piano \_\_\_\_\_ et la compagnie de disques pour laquelle l'Artiste enregistre.
- 10° - Sauf pour les cas de force majeure, prévus par la Loi, tels que guerre, révolution, incendie, inondation, épidémie et maladie de l'Artiste dûment constatée, afin de garantir l'exécution des présentes conventions, il est stipulé qu'un dédit forfaitaire, égal au moins au double du montant du cachet ci-dessus, serait versé par la partie défaillante, sans qu'il soit besoin d'une mise en demeure, celle-ci étant faite par la seule échéance du terme, et sans préjudice des dommages et intérêts supplémentaires qui pourraient être demandés par la partie lésée.
- 11° - Les deux parties reconnaissent comme seule juridiction compétente celle du Tribunal de Commerce de Barcelone pour toutes contestations auxquelles pourrait donner lieu l'exécution du présent contrat.  
Pour l'exécution des présentes, les parties font élection de domicile ;  
la Direction à Barcelone  
l'Artiste à Paris
- 12° - Les droits de timbre et d'enregistrement seront à la charge de la partie qui les aura nécessités.

Fait en triple exemplaires et de bonne foi.

A

le

1933.

*Pour Piatigorsky*  
*Leo J. J. J.*

*Chambre*



# PIATIGORSKY

## Conductors call for him

Gregor Piatigorsky (whom Edward Moore, in the Chicago Tribune of April 17, 1932, called "the greatest exponent of the 'cello today") divides his concert seasons between Europe and America, playing half the winter abroad, half in this country.

Both here and on the continent he is a particular favorite with conductors and he has played repeatedly with all the great orchestras of the world. During his three visits to the United States he has made thirty-one appearances with the following organizations:

New York Philharmonic-Symphony Orchestra  
(seasons 1929-30 and 1931-32)

Boston Symphony Orchestra  
(seasons 1930-31 and 1931-32)

Chicago Symphony Orchestra  
(seasons 1929-30 and 1931-32)

Los Angeles Philharmonic Orchestra  
(seasons 1929-30 and 1930-31)

Also with the  
Cleveland Orchestra  
Philadelphia Orchestra  
Detroit Symphony Orchestra  
San Francisco Symphony Orchestra

Playing such works as the  
Boccherini, Dvorak, Haydn, Saint-Saens, and Schumann Violoncello Concerti, Ernest Bloch's Schelomo, Richard Strauss' Don Quixote, etc., etc.

**AVAILABLE NEXT SEASON  
JANUARY 10 to APRIL 20, 1933**

CONCERT MANAGEMENT ARTHUR JUDSON, Inc.  
Division of Columbia Concerts Corporation of Columbia Broadcasting System, Inc.  
113 West 57th Street New York City

(Photo by Cecil Beaton)





# PIATIGORSKY

What makes Piatigorsky unique among 'cellists? Why is the 'cello in his hands "as brilliant and sensitive as the violin, as thrilling as the piano, as rich as the human voice"? What has made Europe name him the "Russian Casals"? Why have his three successive American tours been a series of personal and musical triumphs? How has he made the country 'cello-conscious, how has he created ever-growing audiences for his art? What is the secret of his true and lasting popularity? . . .

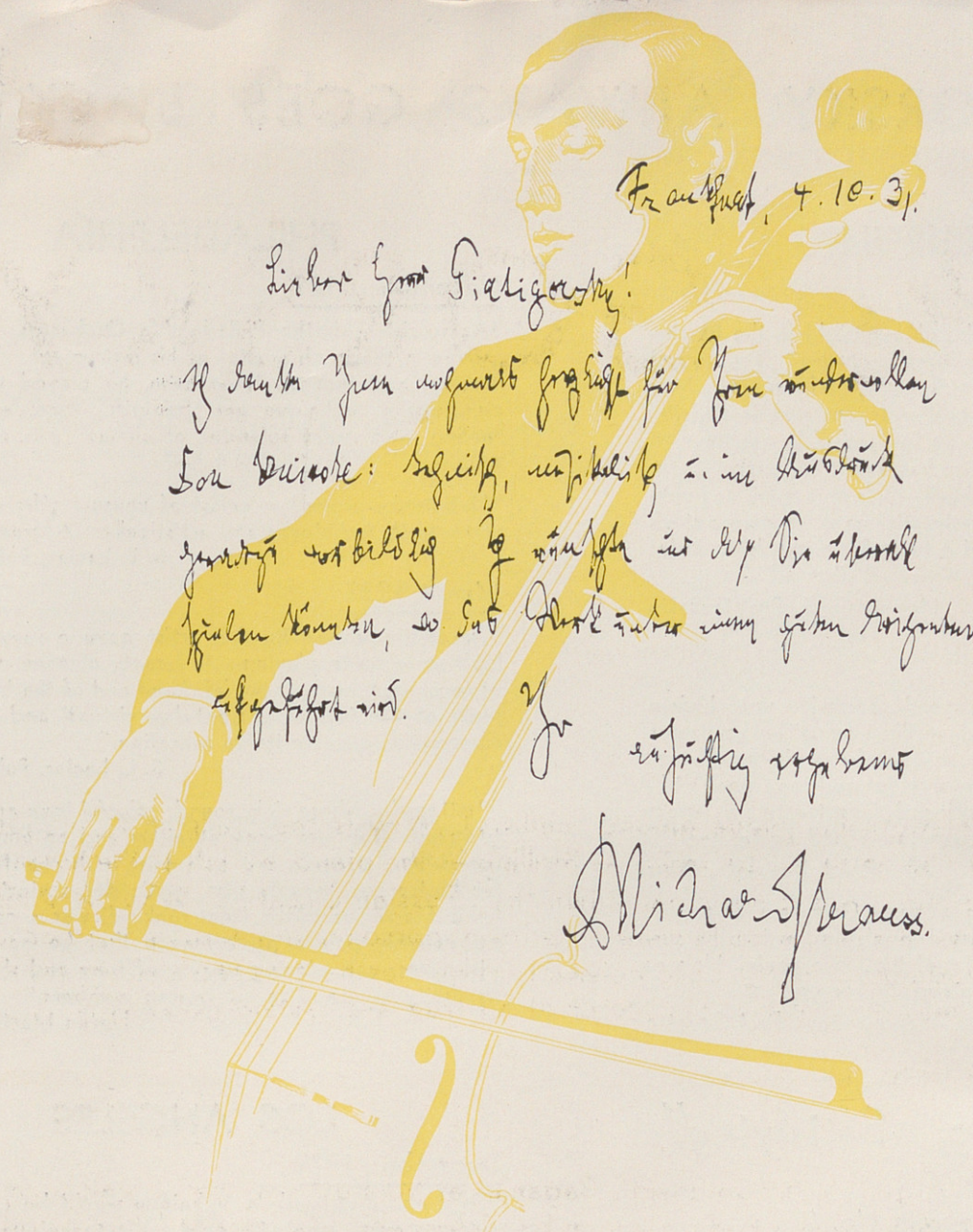
Let four great cities answer . . .

Los Angeles: "A genius! Undoubtedly Paganini at his best was not a whit more heavenly on his violin than is Piatigorsky on his violoncello. To describe him as the Liszt of the 'cello might give some faint idea of the sensations which thrill those who hear him. He is irresistible, omnipotent." Carl Bronson, The Herald.

Boston: "Piatigorsky is a virtuoso in the highest sense of the word, for he is interested in technical skill only as the docile servant of music. His taste is flawless. His instrument sings, richly sonorous, nicely turned phrases. 'Beauty truly blest' is the result." Philip Hale, The Herald.

New York: "Something new in the way of 'cellists. In his hands the instrument sheds its reputed limitations. His tone is as thrilling, as personal as Kreisler's; as buttery as Casals. He phrases with supertaste." S. Chotzinoff, The World.

Chicago: "A sensation, not like any other 'cellist . . . gives glamour to a program. To the inner ear there is just about the same effect as Horowitz creates on the piano, extraordinary beauty of tone, extraordinary feats of agility that look easy and become exciting, extraordinary breadth and warmth of interpretation. . . . The greatest exponent of the 'cello today." Edward Moore, Daily Tribune.



## A Letter from Richard Strauss

On October 2 and 3, 1931, Gregor Piatigorsky was soloist at the Museum Concerts in Frankfurt under the baton of Richard Strauss. Following his performance the famous composer, whose words of praise are known to be rare, wrote the letter, reproduced in facsimile above:

"Lieber Herr Piatigorsky!  
Ich danke Ihnen nochmals herzlichst für Ihren wundervollen Don Quixote: technisch, musikalisch und im Ausdruck geradezu vorbildlich. I wünschte uns, dass Sie überall spielen könnten, wo das Werk unter einem guten Dirigenten aufgeführt wird."

Ihr erfürchtig ergebener (signed) Richard Strauss

Translation: "I thank you once more from the bottom of my heart for your wonderful Don Quixote: technically, musically, and interpretatively a model. I wish for the sake of all of us that you could play it every place where the work is performed under a good conductor."