



Yelly d'ARANYI

Famous Hungarian Violinist

**Scores as Soloist with Orchestra
and in Recital**

"Proves Herself Master Violinist"

Receives Ovation at Odeon Concert

St. Louis Daily Globe-Democrat, March 22, 1931.

**MISS YELLY D'ARANYI BREAKS ENCORE
RULE TO APPEASE AUDIENCE**
*GRACEFUL SKILL OF HUNGARIAN VIOLINIST
CHARMS SYMPHONY ENTHUSIASTS*

Spurred on by an audience that simply refused to be denied more manifestation of her fine musicianship, to say nothing of her gracious, charming personality, Yelly d'Aranyi, young Hungarian violinist whom St. Louis heard for the first time last week, last night at the Odeon broke the Symphony Orchestra's rule of a single encore for a soloist by playing two.

By so doing, Miss d'Aranyi succeeded in quieting to some extent the salvos of applause that rang out from an unusually enthusiastic audience when she had completed the Mendelssohn concerto in E minor . . .

Miss d'Aranyi scored a hit with last night's hearers before the end of the first movement of the concerto. By the time she had finished the second and the third movements, she had so won her audience that she was the recipient of as big an ovation as any soloist has received this season . . .

St. Louis Post-Dispatch, March 21, 1931.

Yelly d'Aranyi, for all that she is a grand-niece of Joachim, is an artist in her own right. She has a strong personality which pervades everything she plays.

Mendelssohn's violin concerto has often been called "the Eve of violin concertos," yet while her interpretation was distinctly feminine, as is proper, there was an element present not found in the concepts of other virtuosi.

St. Louis Times, March 21, 1931.

. . . The gifted young violinist gave ample proof of being worthy of the honors bestowed upon her by Ravel, Bartok and Vaughn Williams in dedicating important violin compositions to her.

. . . Beginning with the Andante, Miss d'Aranyi began to play as a real artist, and showed splendid taste as well as technical mastery in her clean-cut enunciation of the theme of the last movement, which was taken at a logical tempo, making it possible to achieve artistic articulation . . .

The artist responded to the enthusiastic applause most graciously

and gave a ravishingly beautiful performance of De Falla's Spanish Dance number one, from "La Vida Breve." . . . D'Aranyi should return next year in recital.

St. Louis Star, March 21, 1931.

**YELLY D'ARANYI PROVES HERSELF
MASTER VIOLINIST**

**HUNGARIAN ARTIST RECEIVES OVATION AS SYM-
PHONY SOLOIST AT ODEON CONCERT**

If anyone doubted her mastery of the violin, it was soon dispelled as she swept with dashing technic into the allegro of the Mendelssohn concerto in E minor and showed a full-bodied tone later in the andante. The applause indicated unanimous approval.

Boston Eve. Transcript, March 16, 1931, By A. H. M.

At Sympony Hall yesterday afternoon Miss d'Aranyi played . . . One was charmed by the beauty of tone which Miss d'Aranyi gave to the sustained melody of the Adagio, by the sensitiveness and musicianly qualities of her delivery of that melody . . .

The broad Adagio of Bach brought the grave, reserved musician, brought at once excellences of tone, beauties in the molding of the contours of the melodic line, musicianship that can only be admired. . . . One was held spellbound at the exactness and the mastery of a difficult style of bowing . . .

Boston Globe, March 16, 1931, By P. R.

. . . Miss d'Aranyi proved herself mistress of every nuance of violin technique and demonstrated her exquisite command of rhythm and melody. Rarely does one hear playing so musical and brilliant as hers.

Boston Christian Science Monitor, March 16, 1931, By L. A. S.

. . . It was a pleasure to hear again Miss d'Aranyi, who comes too seldom to Boston . . . But Miss d'Aranyi is more than a fiery interpreter of pseudo-Gypsy music. She is a fine musician, able to penetrate to the heart of more serious music, such as, for example, Brahms's Sonata in D minor. Here Miss d'Aranyi displayed keen musicianship, and a surprising restraint.

**Miss d'Aranyi will play seven concerts in London during April
with two orchestra dates—a tour through Spain in May
and will return to America January 1932**

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