

# CHEMET

**GLORIFIES** violin works in Town Hall--Own arrangement of Turina Suite makes Program **UNIQUE.**

Headline--The New York Herald-Tribune, December 6, 1927.

Miss Chemet's TONE is of a WARM, APPEALING RICHNESS and her technic is that of a VIRTUOSO OF THE FIRST RANK.--W. J. Henderson, The Sun.

*A provocative program . . . received distinguished treatment under the MAGIC BOW of Renee Chemet . . . TONE was notably SUAVE, FULL and PURE at all times. Smoothness of velvety legato obtained by few . . . ELEGANCE, FIRE REFINEMENT of interpretation made this an OUTSTANDING CONCERT in a crowded musical season.--The New York Evening World.*

Rich smooth tone, sense of design, poetic feeling, sensuous beauty informed her playing.

--Pitts Sanborn, New York Telegram.

POETRY, EXPERT MUSICIANSHIP and SINGING BEAUTY OF TONE . . . has a FRAGILITY, DELICACY and SHEEN which masculinity rarely achieves.--The New York Herald-Tribune.

**FRENCH ARTIST DELIGHTS LARGE HOUSE.**--Headline--The New York Times.



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THE NEW YORK TELEGRAM, TUESDAY, DECEMBER 6, 1927.

## Renee Chemet Is Heard in a Variety of Violin Pieces at the Town Hall

Anca Seidlova Provides Accompaniments for a Taxing Program.

By PITTS SANBORN.

One of the longest recital programs on record was offered by Mme. Renee Chemet on the occasion of her initial local appearance this season, last night, at the Town Hall. The French violinist began proceedings with Handel's sonata for violin and piano in E major, and then regaled her hearers with the A major sonata for violin and piano (op. 13) of Gabriel Faure.

Ernest Chausson's "Poeme" and a "Rhapsodie piemontaise" by Sinigaglia made a third number. After that came a "Suite populaire espagnole," in five sections, by Manuel De Falla. Finally there was a valedictory group of five shorter pieces—two of them being arrangements by Mme. Chemet from Turina's "Tales of Spain."

Some of us wished that this last group had been advanced to take the place of the Faure sonata. But since nothing of that merciful nature came to pass, we had the choice of departing after the Handel number or of sitting out more or less of the Faure.

As a matter of fact, this work can boast a melodious scherzo of delight-blessed with measures mysterious and exquisite. But it costs one something of an effort to hear with patience the opening allegro, whose flustering full contrasts, and the andante is reference to "Tristan" is repeated and repeated without getting anybody much of anywhere.

Mme. Chemet was in excellent form last evening. It was a pleasure to listen to her rich, smooth tone and to observe her technical expertness. She achieved a fine, broad delivery of the Handel sonata, and if the Faure work was tolerable in all of its relentless length, the credit goes to the violinist—specifically, to the musician-ship, the sense of design, the poetic feeling, and the sensuous beauty that informed her playing.

The accompanying pianist—a capable one—was Miss Anca Seidlova. A large and enthusiastic audience was present.

THE EVENING WORLD, TUESDAY, DECEMBER 6, 1927.

## REALM OF MUSIC

By Richard L. Stokes

RENEE CHEMET

A provocative program, as interesting as it was unhackneyed, received charming and distinguished treatment under the magic bow of Renee Chemet, the French violinist, at her Town Hall recital last night. Miss Chemet's tone was notably suave, full and pure at all times, and equally meritorious her trueness of intonation. Moreover, the music she produced flowed with a smoothness of velvety legato obtained by few manipulators of the instrument. Elegance, fire and refinement in interpretation combined with her other excellent qualities made this an outstanding concert in a crowded season.

Miss Chemet began her list with the Handel "Sonata in E major," played in noble classic style. She brought warmth to her interpretation, but without any hint of exaggeration. The four movements were skillfully unified, and yet each had exact definition of character.

Of an entirely different genre, the early "Sonata in A" by Faure that followed was accorded a reading equally fascinating and authoritative. This little played composition, written at a period when French composers had saturated themselves with Wagner's "Tristan and Isolde" was found to have subject matter definitely lifted from that masterpiece.

Miss Chemet's other numbers included the Chausson "Poeme," compositions by Sinigaglia, De Falla, Ravel and Poldini-Kreissler, and her own arrangement of Turina's "In the Gardens of Murcia" and "Miramar" from the "Tales of Spain," which were given their first American performance.

N. S.

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