

"One of the greatest artists now playing the violin"
(Eugene Stinson—Chicago Journal)

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"Superlative violin art—an interpretation incredibly beautiful"

(N. Pugh Smith—Cincinnati Times-Star)

"An aristocrat of his art"

(Pitts Sanborn—New York Telegram)

Second N. Y. Recital

SZIGETI WINS AN OVATION.

Violinist Confirms His European Reputation as a Master Artist.

The second recital of Joseph Szigeti at Aeolian Hall last evening confirmed his European reputation as a master violinist. He is virile, firm and dignified, rather than emotional. He kept his audience absorbed through an exciting program, each number leading to recalls. Unlike Helfetz, Szigeti, instead of seeming to ignore his instrument in a lofty manner, centered his whole mind upon it. Corelli's "La Folia" gave this impression. Mr. Szigeti was recalled twice at its conclusion.

Bach's rarely heard Sonata in A minor for violin alone was played with the breadth and authority which mark the mature artist. For this the violinist was recalled three times.

A first performance here of Schubert's Sonata in A was with the calm elegance suitable to the composition. For contrast, Mr. Szigeti offered a first performance in New York of a Busoni "Albumbblatt," dated 1917, its only claim to distinction being the composer's name. A Debussy Sonata, also of the year 1917, shone with the originality and individuality of its composer.

Mr. Szigeti closed his highly successful recital with one of Hubay's characteristic pieces, "Scene de la Csarda," and was clamorously recalled to play an encore.

The violinist had an able collaborator at the piano in Kurt Ruhrseitz.

Sun:

"There was aristocracy and a carefully cultivated sense of form and structure in all that he did. The quality of his tone often possessed the shimmer and warmth of light passed through iridescent glass. His finished technic was admirable."

Szigeti Violin Recital

Mr. Szigeti's recital, however, was a distinct reward of virtue.

This distinguished artist had chosen a program characteristic of his aristocratic and deeply musical personality. It included Corelli's "La Folia," Bach's sonata in A minor for violin alone, Schubert's enchanting sonatina for violin and piano in D major, Busoni's Albumblatt, Debussy's sonata and Hubay's Scene de la Csarda, No. 3.

Mr. Szigeti's attributes very completely explain his successful career. His tone is not voluminous, but it is beautiful and it has a nobility which seems to lend it breadth and power. His technique is sure and masterly, his musicianship is unquestionable, and these qualities are linked with the poetic imagination which carries art beyond the region of rectitude and accuracy.

The performance Mr. Szigeti and Mr. Ruhrseitz gave of the seldom played and very beautiful sonatina of Schubert was a source of unqualified joy to the listener. This young pianist, Kurt Ruhrseitz, who so far as I know has only appeared in New York in the capacity of ensemble player and accompanist, will bear watching. It would not be surprising to see him emerge—if he wishes to—from his present sphere of activity to that of an important solo pianist.

Whether he has the requisite virtuosity one can scarcely know from the programs in which I have heard him, but he certainly has a profound understanding and firmly established musicianship, as well as an excellent general piano technique.

It was interesting to hear Busoni's Albulblatt, which was somewhat akin in mood and harmonic texture to his piano Berceuse, but it set one to wondering again just what it is that has prevented Busoni, great artist that he was, from expressing his greatness in the music he has written. This music always seems to me to fall short of its creator.

The Debussy sonata as played by Mr. Szigeti and Mr. Ruhrseitz seemed to me more important than I have ever found it before, and although it can scarcely be ranked with Debussy's greatest works it seems well worth reviving in such a performance as the one heard last night.

There was a romantic and colorful pathos in Mr. Sziget's playing of Hubay's *Scene de la Csarda* as well as fire and impressive technical mastery in its brilliant moments.

Mr. Szigeti is undoubtedly an artist of the first rank.

His audience, in which one recognized many faces of well-known connoisseurs of the type to be found only at important concerts, expressed the pleasure he gave them in no uncertain fashion.

OLGA SAMAROFF

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Herald Tribune:

"An unusually fine violinist, with a remarkably finished and polished technical skill; a firm, smooth tone of excellent quality, artistic phrasing and marked expressive ability."

World:

"Played to the delight of a discriminating audience."

New York Telegram, Pitts Sanborn:

"*He is a master of style. When he plays Bach it is the simon-pure article. His Schubert is, by the same token, Schubert, and his Debussy is authentically Debussy.*"

AVAILABLE OCTOBER 15, 1926—FEBRUARY 15, 1927

CONCERT MANAGEMENT ARTHUR JUDSON

Steinway Hall
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S Z I G E T I IN C H I C A G O

WITH CHICAGO SYMPHONY - FEBRUARY 5-6, 1926

EVENING POST

Szigeti Gives Fine Reading of Brahms Concerto

By Karleton Hackett.

JOSEPH SZIGETI gave a striking interpretation of the Brahms violin concerto at the Chicago Symphony Orchestra concert at Orchestra hall yesterday afternoon. There was a rugged strength to it and an intensity rising at moments to what might almost be called fiery, save that the epithet hardly comports with the self-contained dignity of Brahms. Yet he gave it with a force and then again with a poesy that brought out the meaning with peculiar power. Well, Mr. Szigeti is a Hungarian, and since the music was originally intended for another Hungarian, Joachim, it may be that he has somehow inherited the true feeling.

There was an intellectual grasp with a capacity for emotional intensity in the expression that gave it tremendous force. The two qualities are seldom united in one individual as they were yesterday afternoon in Mr. Szigeti.

There used to be a saying which ran something to the effect that the Germans write the music, but must have some other race to interpret it for them. Brahms was a cold northerner from misty Hamburg, but according to Mr. Szigeti he had a warm heart beating within his ample bosom. Mr. Szigeti has dug deep down into the music and had the brains to comprehend what he found there. The whole thing had structural strength. The main outlines were broad, the details finely adjusted and all fitted together with firm grasp. But this music was not merely solidly built, it was the abode of a mighty spirit that now expressed itself with almost violent intensity, and then again yielded to a mood of romantic tenderness. As Mr. Szigeti had dug into the depths of the music to penetrate its meaning so he dug into the violin strings in setting it forth. But he was master of his instrument and knew exactly how far he could go. It was not virtuoso playing in the common acceptance of the term. He has a virtuoso command, but there was no sense of display nor of seeking to make effects. It was the true meaning of Brahms which he was seeking to make clear, not the reticent Brahms of the thick utterance, but the beauty and strength of the inner spirit revealed by one with the power and the courage.

It was superb playing. If this is the sort of thing Mr. Szigeti does when in the mood he is one of the big ones.

Mr. Stock gave him a most sympathetic and richly colored accompaniment, in which he seemed keenly interested. There were a few little slips, but they were lost in the story of the music.

DAILY JOURNAL

Szigeti Plays Brahms Work with Symphony Orchestra

By EUGENE STINSON

A number of things make the Brahms violin concerto a most efficient instrument for the destruction of a soloist's reputation. For that very reason it is able to mark with genius those who, venturing to play it at all, succeed in playing it well.

Joseph Szigeti won the ardent approval of the Chicago Symphony Orchestra's subscription audience yesterday afternoon, by revealing in it that genuine Brahms strain which ought always delight the human heart, but which many vexing obstacles frequently obscure in all but the finest interpretations of Brahms' music.

He had found his way into the core of a work whose beauties, like those of some mountain scenery, must be guessed before they are discovered, and which are accessible only at the expenditure of courage and pains. It is not a mere violinist who can ac-

can surmount the concerto's technical difficulties is born to the violin.

In seeming more of a philosopher than a violinist, Szigeti does not miss bringing some details of his performance up to a level in which he is not to be surpassed. His fine flowing tone is communicative, though not impulsive. His facility, though subject to minor flaws, is gravely expert and depends upon a rhythmic sense which has both its intellectual basis and its foundation in a muscular freedom of the most admirably disciplined sort.

Szigeti presented himself as a man who views his music, unprejudiced by the qualities of his instrument, and who approaches it around the violin, rather than through it. Thus, in his hands, the most personal and emotional of musical implements gains an abstractness of suggestion which adorns and elevates all it is made to say.

HERALD & EXAMINER

TOUCHES ACME OF THE SEASON

Joseph Szigeti, as Soloist, Gives Excellent Interpretation of Brahms.

BY GLENN DILLARD GUNN.

JOSEPH SZIGETI — pronounced with accent on the first sforzando syllable—was the soloist of the afternoon, playing the Brahms concerto for violin with gratefully un-Auerish tone, taste and feeling. His is aristocratic art, noble in tone, splendidly virile in style, strong and ample in its breadth and sweep. Not since Hugo Hermann played it here in the days of Theodore Thomas has this fine concerto had a better representation.

This young Hungarian apprehends the spirit of Brahms in all its directness, thoughtfulness and essential simplicity. He has the firmness, the vigor, the deep sentiment, the intellectual grasp. Hear him this evening if you can.

astounding for its clarity, for the rapidity of its scale passages, its double stoppings, its octaves, and besides this clear playing there is a sharp, rhythmic accent and a virile style which add much to the effectiveness of the performance. While we have heard a bigger tone, we have not heard one that carries better nor one which has greater smoothness or finer musical qualities.

Mr. Szigeti put into his playing a personal interpretation that made the concerto alive in its three movements, and the robust character of the last section was given with much dash and spirit. The orchestra supplied a fine accompaniment under Mr. Stock, and after the concerto Mr. Szigeti was recalled a number of times by the enthusiastic applause of the audience.

The orchestra played the entire program with resilience and elasticity, and also with a wide gamut of tone dynamics. Every moment of the program reflected credit upon the admirable playing of the men and the genial talents of Frederick Stock, the conductor.

TRIBUNE

Violinist Szigeti Is Afternoon's Hit as Symphony Soloist

BY EDWARD MOORE.

Joseph Szigeti, the violinist, was one of the hits of the season when he appeared as soloist with the Chicago Symphony orchestra at Orchestra hall yesterday afternoon. Of recent years it has been noticed that the Friday afternoon audiences are generally responsive to personalities who appear before them, and frequently to music.

Mr. Szigeti is large, almost massive, physically and artistically. When his violin is caught up under his chin it looks like a toy, and the bow appears to be of about half length. His playing is all of bold outlines and big figures, done with a commanding gesture and with an apparent willingness to leave the quality of charm to others.

Perhaps, after all, that is the proper manner to play the Brahms concerto. It is a work toward which one can always feel respectful, but there is considerable doubt whether one ever wants to get on terms of intimacy with it or treat it affectionately. At any rate, Mr. Szigeti at once announced his own personal relations, and succeeded.

DAILY NEWS

The Orchestra Concert.

BY MAURICE ROSENFELD.

After a week's peregrinations in the east, hearing other symphony orchestras and other symphony conductors, we can state boldly that our own orchestra and its conductor, 1,000 miles from the Atlantic, is an organization which needs no apologies, no excuses, and here is a conductor who, without extraneous means, achieves musical and artistic results that can stand comparison with any that are found anywhere else on this continent.

An interpretation of the Scriabin symphony No. 3, "The Divine Poem"; of the concerto in G major, by Bach; the Cherubini overture "Anacreon" and the violin concerto in D major, by Brahms, in which Joseph Szigeti, Hungarian virtuoso, played the solo, comprised the music of yesterday afternoon's program of the Chicago Symphony orchestra given under the direction of Frederick Stock.

Joseph Szigeti gave to the performance of the Brahms violin concerto a remarkable technical display. He easily stands to-day as the most gifted technician of the violin that we have heard in some years. It is a dexterity which is

IN RECITAL - FEBRUARY 15, 1926

THE AMERICAN

MAGNIFICENT, SAYS DEVRIES OF JOSEPH SZIGETI!

BY HERMAN DEVRIES.

As a rule, I have no profound affection for unaccompanied Bach, but Szigeti's performance was so sublimely beautiful that the printed or spoken word need scarcely be used in its praise—it utterly disarmed criticism. The Adagio alone was so exquisitely breathed and phrased that one might be pardoned for using

the worn adjective "un surpassed" to describe its moving, profound beauty.

DAILY JOURNAL

MUSIC

By EUGENE STINSON

A Thoughtful Pianist

The Musicians Club of Women, seeking funds for its extension work, presented Joseph Szigeti, the thoughtful violinist, in recital at the Studebaker yesterday afternoon.

It is not every musician who includes Chicago in his first year's American itinerary, for we are a slothful city when it comes to investigating new things outside the movie palaces. But fewer musicians still make three local appearances in their first season of Chicago adventures. In Mr. Szigeti's case, one of the exceptions, it is doubtful whether the violinist is first to be congratulated on making a record, or the city, on having been so hospitable to an artist whose accomplishments are of the

holiest and least obvious kind.

The keen, adaptable intellectuality which prevails in Szigeti's performance gives his tone austerity and his playing an exciting cogency of plan. He is a skillful workman, though he is a flawless one only in intention. His version of the fugue in the Bach sonata had that depth and manifoldness of layer which is the ultimate and absorbing beauty in the performance of a fugue upon any instrument. Yet it remained for the concluding movement of this sonata fully to display the logical grasp of detail which gives Szigeti's playing boldness, refinement and a persuasion which is not to be contradicted.

The same vividness and straightness of thought led him in the Schubert sonatina to correlate his themes in a style of glistening variety which left no question of Schubert's innocence of spirit and of structural audacity alike. The shade of the composer might have wished for an interpreter with a sweeter and more lyric tone to beguile the sense into enjoyment of what the ear must otherwise accept as poverty of treatment; yet no musician could wish for a more adept presentation of recurrent material which naturally demands subtlety of contrast in the minutest details.

This Szigeti provided almost instinctively, even though the gradations of his performance were of painstaking reflectiveness; for his taste is innately discriminating, and his understanding of music is based upon a fine and inescapable search for those qualities in each phrase which unify it with the work of which it is a part.

EVENING POST

Szigeti Eloquent with Violin as He Plays Bach

By Karleton Hackett.

JOSEPH SZIGETI GAVE a violin recital yesterday afternoon at the Studebaker in the "artists' series" of the Musicians Club of Women. The "Siciliano" and the presto from the Bach sonata for violin unaccompanied were very finely played. It was the severe Bach of a young man keenly sensitive to the enduring character of the musical structure and desirous of showing it forth with clarity. There was a firm grasp of the music with the fingers to play it and the evident joy in mastering its complexities.

The Schubert Sonatina was charming, lovely in tone, with constant play of light and shade and delightfully clean technique. It was poetic in feeling, with a warmth and a caressing quality as far in spirit from the Bach as Schubert was in fact.

The Baal Shem, "improvisation" of Ernest Bloch, played for the first time in Chicago, made a distinct impression. It was rhapsodical in character, as befitted an improvisation, yet with a melodic strength and inherent simplicity that gave it power. Mr. Szigeti played with breadth that was eloquent. The phrases had dignity for all their freedom and he made them sound a genuine expression of feeling.

HERALD & EXAMINER

Dr. Gunn Finds His Tone Multicolored, Technic Splendid and Intonation Perfect.

BY GLENN DILLARD GUNN.

JOSEPH SZIGETI played violin greatly and made music nobly yesterday afternoon in the Studebaker, the occasion being the one hundred and sixty-seventh artists' recital before the Musicians Club of Women. One may credit him with every virtue. His tone is multicolored, his technic splendid, his intonation quite perfect.