

1926-1927

Mr. Szigeti's engagements include:

New York Philharmonic
(Mengelberg)
New York Symphony
(Klemperer)
New York Friends of Music
(Bodanzky)
Detroit Symphony
(Gabrilowitsch)
Chicago Symphony
(Stock)
Cleveland Orchestra
(Sokoloff)
Cincinnati Symphony
(Reiner)
Minneapolis Symphony
(Verbruggen)
Washington Library of Congress
(with Cortot)
Philadelphia Stanley Music Club
(with Gabrilowitsch)
Omaha Symphony
(Harmati)
Havana (Cuba) Pro Arte Society,
etc.



J. Murray

1927-1928

Mr. Szigeti returns next season for his 3rd American Tour. He will be available only from November, 1927 — February 15, 1928.

SZIGETI

Reappearance with the New York Philharmonic Orchestra, Willem Mengelberg Conducting, October 28 and 29, 1926, playing Mozart's D Major Concerto and Templeton Strong's Poem for violin and orchestra

New York Times (Olin Downes): "Szigeti played with exemplary correctness and taste. No violinist would have been more continent and more classic in his conception of Mozart's music than this one."

Herald Tribune: "Szigeti played the new piece with *beautiful tone and style* and with obvious affection. This symphonic poem (Strong's 'Une Vie d'Artiste') is a delicately textured fantasy, skillfully written for the solo violin and deftly scored for the orchestra.

"The remainder of the program consisted of Mozart's D major concerto memorably delivered by Szigeti."

JOINT RECITAL WITH CORTOT

Library of Congress, Washington,
D. C., October 30, 1926

"It is doubtful if the Kreutzer Sonata has ever been given a more vital, colorful reading than it had at the hands of these two artists."
—*Star*.

Evening Post: "Szigeti drew *exquisite stuff* from his instrument and the famous andante glowed with a softly diffused warmth."

Sun: "Szigeti gave a *beautifully clear cut* reading of the Concerto; he played with his usual brilliant tone and a style of innate refinement and high polish."

American: "Szigeti's *refined, exquisite, polished style* was disclosed in Strong's work and in Mozart's tone-jewelled composition."

Concert Management
ARTHUR JUDSON

STEINWAY HALL
NEW YORK

Baldwin Piano

Columbia Records

PACKARD BLDG.
PHILADELPHIA

Szigeti in Real Triumph

BY V. K. RICHARDS

THE PROGRAM announced for Joseph Szigeti's violin recital Tuesday evening in the Coliseum represented an undertaking little short of tremendous. Therefore it is a particular pleasure to report that his performance of it was nothing less than magnificent. The affair was, in fact, the first completely artistic triumph of the present musical season and one to rank with the most memorable of many seasons past.

Here was demonstrated a virtuosity which has depth as well as the dazzling surface brilliance of technique, thought and understanding as well as past mastery of the mechanics of musical interpretation, art as well as artifice.

The unvaryingly superb quality and rich coloring of Szigeti's tone will linger long in the memory of all who heard him. His deft but always discreet (none of your side-show fiddling) display of every ability which can make the violin a perfect medium for great music was an unalloyed delight. When he willed it, his harmonies simulated so closely the tones of a flute that the listener almost doubted his eyes. Flawless in execution was every other trick which this instrument can be made to perform. But dominating all was the inspired faithfulness of the musician to the composers he had elected to present.

The first three sections of his program were devoted to Corelli, with the quaint, old worldly "La Folia," Bach, with the cheerful, sprightly "Chaconne," for violin alone, and Mozart, with the lovely, mellowed music of his "Concerto in D, No. 4," including Joachim's delightful cadenzas. Rather weightier fare than many artists would have the courage to set before the most amiable audience without the leavening of lighter pieces more familiar to the popular fancy. But, such was the sureness of Szigeti's artistry, the popular fancy abandoned its barcarolles and serenades and listened to love songs to sit, for a space at least, at the feet of the masters. He won and fascinated his hearers without making a single concession to commoner tastes.

ERIE DISPATCH-HERALD

, NOVEMBER 19, 1926.

SZIGETI PLAYS HIS WAY INTO HEARTS OF ERIE

Handicap of Weather Is Overcome by Violinist Last Night

By E. A. HAESENER

If there is such a thing as a violinistic aristocrat then Joseph Szigeti must be recognized as the head of aristocratic violinists. Such violin playing as was heard last night at the Elks' auditorium is not something one hears very frequently.

There were glorious moments during the evening, moments when it seemed that every note played was strung like pearls upon a string. An art seemingly as unapproachable as a star.

Opening his program Mr. Szigeti played the Sonata in G Major by Tartini. It was wonderfully played. The violinist holds himself in

ERIE DAILY TIMES, FRIDAY, NOVEMBER 19, 1926

JOSEPH SZIGETI, VIOLINIST, SCORES IN RECITAL AT ELKS AUDITORIUM

By ALBERT H. DOWLING, Jr.

After an experience like that which was mine at the Elks' auditorium last night, it is difficult to keep the typewriter from running away with me. Which is by way of saying that Joseph Szigeti, the Hungarian violinist, who was an unknown quantity so far as the United States was concerned but little more than a year ago, made his first appearance in Erie and won for all time first place in the affections of those who sat enthralled for two hours while he played a program the like of which from the standpoint of a musician is seldom heard hereabouts.

Without fear of being challenged by any who heard him last night, it can be said that no artist within memory has come to Erie so little heralded and made so profound an impression as did this Joseph Szigeti. In technical equipment, musicianship and beauty of tone he apparently has every qualification to place him very near the top of the chosen few who can be considered virtuoso violinists. It is the common practice to compare every new violinist with Kreisler. In the case of Mr. Szigeti it would be unfair to both Mr. Kreisler and himself to make such a comparison. Joseph Szigeti stands solidly and squarely on his own feet.

It is not likely that anyone who heard Joseph Szigeti last evening is going to stop talking about him for many months—and, let me assure you, he is something to talk about.

PHILADELPHIA PUBLIC LEDGER

NOVEMBER 15, 1926

Gabrilowitsch and Szigeti Give Splendid Reading of a Brahms Sonata

The Stanley Music Club heard its first concert of the season at the Stanley Theatre last night. It was the club's second meeting of the year, the first program having been a special Sunday evening performance of "The Miracle."

Last night's event introduced two of the leading personalities of the concert stage: Ossip Gabrilowitsch, pianist, and Josef Szigeti, violinist.

The artists opened the program with a beautiful rendition of the Brahms D minor sonata, No. 3, for violin and piano. It would be difficult to imagine two soloists of the first rank whose work is co-ordinated more closely in style, beauty of tone, perfection of phrasing and, most of all, in sincerity and musicianship.

Szigeti Triumphs Again

at Opening Concerts of Second American Tour

NEW YORK EVENING POST

WEDNESDAY, NOVEMBER 24, 1926

Music

By Olga Samaroff

Szigeti Gives His First Violin Recital of Season at Aeolian Hall

JOSEPH SZIGETI is an artist who has obviously won a discriminating following in New York, and with reason.

Szigeti's Bach playing alone was worth going far to hear. His performance of the E minor Partita, arranged by Solti, was admirable in style, restraint and vitality of phrasing. Mr. Ruhrseitz's highly artistic collaboration at the piano was a delight and throughout the concert he exhibited musical and pianistic qualities which would make many a soloist look to his laurels.

SZIGETI'S highest achievement of the evening was his playing of the Bach Chaconne. I do not believe there is a violinist of any importance in the last twenty-five years whose playing of the Chaconne I do not know, but I do not hesitate to say that I have not heard any performance of the work which surpassed Szigeti's in flawless purity of intonation, dignity and musical grasp. If one had never heard him do anything else this single achievement would stamp him as an artist of the first rank.

In the Schubert duo, which followed, Mr. Szigeti and Mr. Ruhrseitz displayed in their ensemble a rare spontaneity of musical impulse—or had they rehearsed it for years? In any case they gave a delightful performance of a work

—The Toledo Daily Times November 10, 1926—

Szigeti Stirs Audience In Coliseum Concert

For most concert goers violin playing begins and ends with Fritz Kreisler, Jascha Heifetz and perhaps Mischa Elman. A considerable number of Toledoans learned last evening at the Coliseum in the second number of the Famous Artists series that there is also another who can play the violin—Joseph Szigeti.

New to Toledo and to America until last season, this artist almost with the first stroke of his bow makes himself felt as a compelling personality. Here is a musician who serves the muse of music, pure and undefined.

If he is conscious at all of his public, he does not show it in his attitude while playing. In his selection of numbers or in the minor detail of encores. Having built his program, he was too wise to mar it or to tire his listeners with irrelevant additions.

He played Bach as if inspired, never seeming to realize that any could find it dry or uninteresting and as he plays this composer, none does. He did things with the Paganini Caprice for violin alone, that few can or do perform and his work in the Mozart concerto No. 4 rose to dizzy heights.

Sharing honors with him in the concerto was Kurt Ruhrseitz at the piano, a second Carl Lamson. What the renowned accompanist of Kreisler is to his playing, so is Ruhrseitz to Szigeti.

What constitutes Szigeti's greatness? Uncanny technical proficiency no doubt, but greater even than this is the soul and individuality of the man. His beautiful singing tone, his deep feeling, his matchless phrasing are some of the reasons why his playing remains outstanding. It is good to hear a classicist such as he and to realize there still be some who worship at music's pure shrine.—F. W. H.

Nov. 12, 1926

DETROIT

FREE PRESS

JOSEPH SZIGETI STARS AS SOLOIST

Distinguished Violinist Appears With Detroit Symphony; On Friday Night Program.

BY CHARLOTTE M. TARSNEY.

Further announcement of appearances by Joseph Szigeti in Detroit will be marked as red letter days on the musical calendar. The distinguished violinist paid his first visit to the city Thursday evening in Orchestra hall as soloist with the symphony and is to be heard again Friday evening, by the second night subscribers. He made a profound impression through his performance of the Mozart Fourth Concerto, in D major and the Corelli variations, "La Folia."

There are more sensationally impressive works in violin literature for the virtuoso than these two chastely refined contributions to the program for the current pair of symphony concerts, but it is evidently superb polish in style and delicacy of treatment that makes the highest bid for favor with this extraordinarily gifted artist. Szi-

Philadelphia Evening Bulletin Nov. 15, 1926

Gabrilowitsch and Szigeti Play at Season's Second Offering Nov. 15.

A gratifying ovation is always in store for Ossip Gabrilowitsch upon his visits to this city, and last night proved no exception when the pianist made his first appearance of the season before the usual large attendance of the Stanley Music Club on its second Sunday night concert of the season in the Stanley Theatre. In a brilliant concert he was joined by Joseph Szigeti, young Hungarian violinist.

Both artists undoubtedly spent much time in the construction of their program, and it was time well spent, if one did but hear the opening composition, Brahms' Third Sonata in D minor (Opus 108). A tone poem of ethereal beauty, fairly breathing out to the auditors sweet zephyrs of charm, it was something not to be forgotten for a long time; the third movement (Un poco presto e con sentimento) might be classed as a musical banquet served in the form of emotional passages. The sonata was the "big" joint offering of the evening—a central jewel of great beauty.

Excluding perhaps Bach's Sonata for violin in G minor (unaccompanied) played by Mr. Szigeti, the rest of the

"Brought back for half a dozen bows."

Detroit Evening Times.

"A thing of unblemished beauty." Detroit Evening Times.

"Mr. Szigeti's tone is a revelation for its unbelievable purity, its transparency, its velvety quality. Such an enchanting tone has never before been heard in Omaha." Omaha World Herald.

"A most consummate artist." Omaha Bee.

"The beauty of the violinist's playing, both in tonal quality and mastery of the inner meaning of the involved Bach, won enthusiasm from all present."

Washington (D. C.) Sunday Star.

"A masterly performance." New York Times.

"It was one of the most considerable recitals of the early season and it confirmed afresh last winter's seasoned and sober judgment."

H. F. P., New York Telegram.

"On one of the season's outstanding programs he definitely wrote his name on the scroll of distinguished virtuosi of his instrument." New York World.

"Bach's irresistible Chaconne was refreshed by Mr. Szigeti's exquisite craftsmanship." Evening World.

PHILADELPHIA RECORD
NOVEMBER 16, 1926

The first of the popular Monday Morning Musicales, transferred this season to the spacious ballroom of the Penn Athletic Club, was heard by a large audience yesterday. Two great artists, Louritz Melchior, tenor, and Joseph Szigeti, violinist, furnished the program, which, although of unusual length, did not fail to hold the attention of the audience. The playing of Szigeti, who has appeared here with orchestra and recital, was perhaps more familiar to the average auditor than the singing of Melchior, who was one of the sensations of the Metropolitan last season. The selections given by both artists were particularly fine, those of the violinist being especially for the musically elect. The Bach Chaconne, the Debussy Sonata for violin and piano and an unpublished suite for violin and piano, drawn from themes and fragments of Pergolesi, arranged by Stravinsky, or rather subjected to the modernizing influence of that individualist, formed the basis of Szigeti's offerings. This Hungarian violinist has the rare faculty of becoming more fascinating with each appearance. He is a great artist, a musician of distinction and an interpreter of unusual power. He performs a grateful task in introducing new things for the violin literature and adds to the obligations of his auditors by presenting them with the utmost skill and polish. The Pergolesi Suite was one of the most interesting things heard for many seasons and will bear unlimited repetitions. Mention should also be made of the fascinating tango given as an encore. The art of Szigeti is too great to be shared with another artist. He should shine alone.