

CONCERT MANAGEMENT ARTHUR JUDSON, INC.
Division of
Columbia Concerts Corporation
of Columbia Broadcasting System, Inc.
113 West 57th Street
BALDWIN PLANO
New York City
COLUMBIA RECORDS
(Photographs by Arthur Gerlach)

Szigeti is a name synonymous throughout the civilized world with great violin playing . . . Managers, musicians, and music lovers in this country will hail the news that Szigeti returns again next season from January 10 to April 10, 1933, his seventh American tour in the eight years since his debut here . . . Reservations for dates should be made immediately to Concert Management Arthur Judson Inc., with whom the violinist has been associated since he first came to the United States . . . Read here the story of Szigeti's career told in the words of the critics of three continents . . . Hear him again and know what words cannot tell you * * *

1925
"More than the episode of a Season" . . .
1932-33
SEVENTH
AMERICAN TOUR

CRITICS of 3 Continents Tell The Authenticated

STORY OF SZIGETI

IN Berlin the famous Joachim sat at a piano, accompanying the Beethoven Violin Concerto while a twelve year old boy played. When it was over Joachim said: "He has a great future." . . . That boy was Joseph Szigeti.

IN New York City at Carnegie Hall in 1925 before a packed house, as soloist with the Philadelphia Orchestra under Leopold Stokowski, a young man preceded by a brilliant European reputation made his American debut playing the Beethoven Violin Concerto. All the critics agreed: "He is a great artist." . . . That artist was Joseph Szigeti.

THE autumn of 1931 found Szigeti in America again, booked from coast to coast, his sixth successful tour in seven seasons. As on each previous visit, he played as often as his time allowed, to full houses and superlative press. Just as in every other country — in England, France, Central Europe, Russia, the Far East, etc. — he triumphed not only with the "highbrow" and the musician but with the "man-in-the-street" and the vast entertainment-seeking public.

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IN surveying Szigeti's career and studying the press reaction to this (1) "truly unique artist", this violinist (2) "incomparable except with himself", one is faced with an interesting problem —

HOW is it that this essentially (3) "patrician art" so completely conquers the multitude . . .

HOW is it that this (4) "peerless thinker of the violin", ("philosopher of the violin", as Sir Hamilton Harty calls him) (5) "this high-priest of music", always stirs (6) "enthusiasm epoch-making in local annals", makes his audience (7) "applaud for what seems hours" . . .

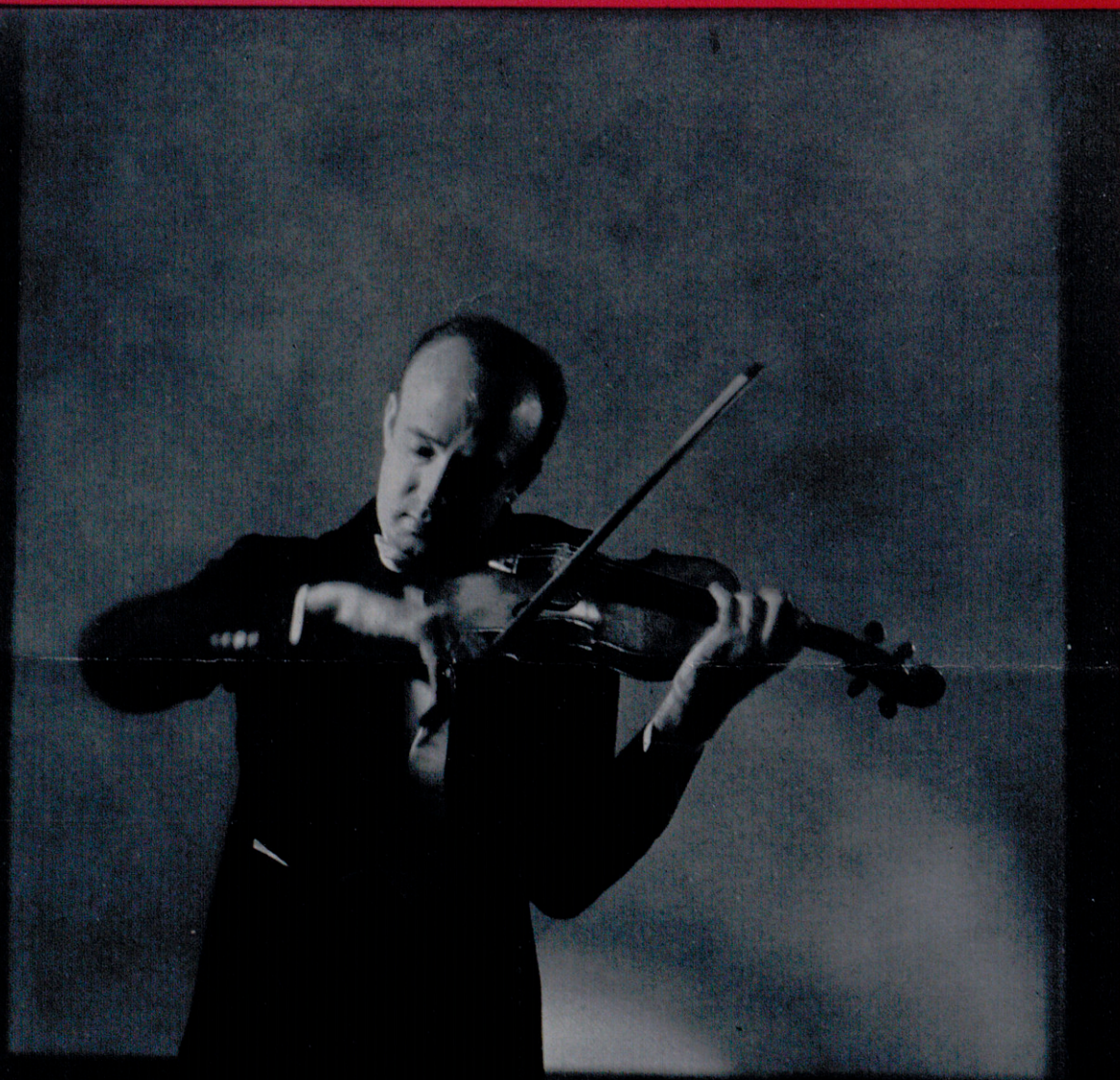
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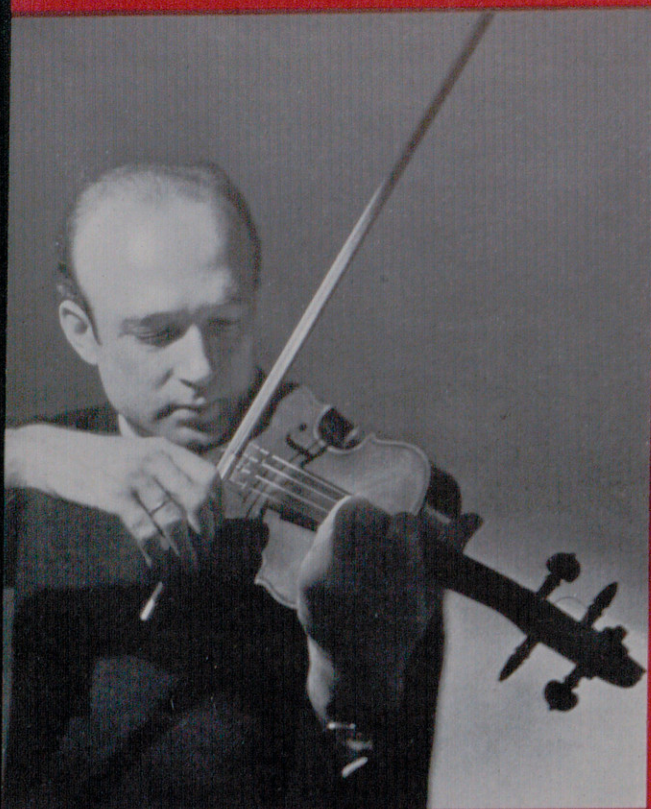
1 Berlin Tageblatt
2 Soerabaya Handelsblat

3 Pitts Sanborn,
N. Y. World-Telegram

4 Eugene Stinson, Chicago Daily News
5 Vancouver Sun

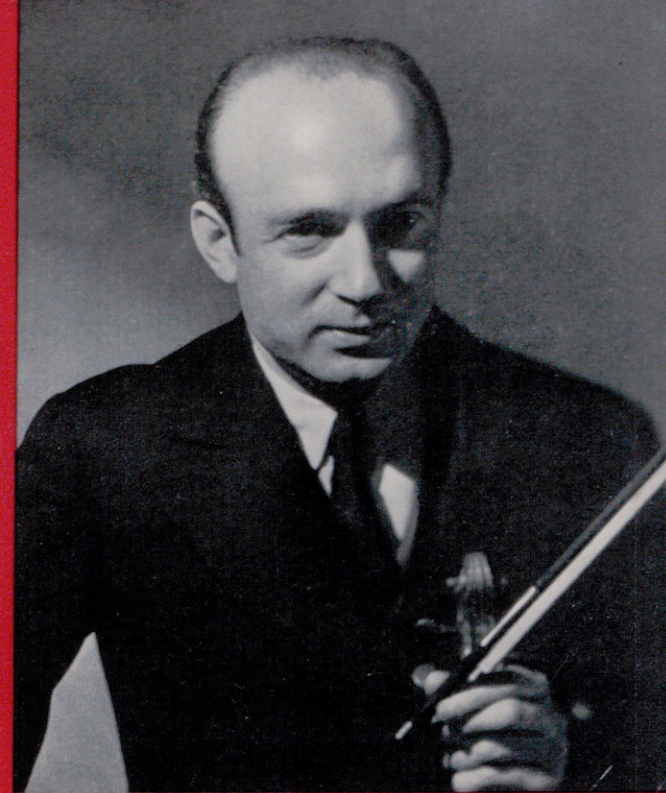
6 Chicago Daily Journal
7 Kansas City Times Star





Story of SZIGETI as Told by the Critics

(continued)



HOW is it that what one critic terms (8) "Apollonian beauty" should make a second reviewer (9) "sit up, with tingling nerves, asking for more", cause another to speak of (10) "an emphasis that stirs one's blood and a speed that makes one's nerves tingle", or, as Irving Weil wrote, (11) "keeps one on edge with a kind of suspense that puts a new variety of excitement into the listener's enjoyment" . . .

HOW is it that an artist whose Beethoven, Bach, Brahms, Mozart interpretations are famous wherever there is a great orchestra and a great conductor (or a gramophone — for his Brahms Concerto and Bach sonata records are on the best-seller list) — Herman Devries called his (12) "Bach-playing so sublimely beautiful it utterly disarmed criticism" — should at the same time be acclaimed an

arch-modernist — Prokofieff, Busoni, Stravinsky, Bloch, Ysaye, Tansman, Milhaud, Bartok, Harty, Casella, Joseph Achron etc., are names permanently linked with his, names of composers most of whom have dedicated works to him . . .

THE ANSWER is not simple, but perhaps best expressed in the words of Olin Downes who said: (13) "Here is an individuality."

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LABELS are others' answers . . . He is called (14) "The Kreisler-like Szigeti"; compared to Kreisler (15) "because in many respects they are so much alike", to (16) "Heifetz", to (17) "Casals whose art is like his". The comparisons extend to conductors, to pianists even to philosophers (18) (Furtwaengler, Gieseeking, Horowitz, Havelock Ellis), in the effort to classify this personal and many-sided art, fused into a harmonious unity by a broad culture and international background.

IN RECITAL Olin Downes found in his playing (19) "something of that breadth and generosity of style which were Ysaye's"; another critic stated that his was (20) "the one recital of the season which can be compared with the piano recital of Paderewski in magnificence".

THE HONORS bestowed on him — Chevalier of the French Legion of Honor, Officer's Cross of the Hungarian Order of Merit, positions of judge at the Paris Conservatoire and Vienna Municipality Artists' Contests—and the amazing record of his career are belied by his youthful personality, by (21) "the personal, engaging magnetism" of this (22) "tall and graceful Hungarian violinist" who (23) "answers questions and with the utmost frankness discusses in the breezy accents of idiomatic Americanese various problems".

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PROGRAM-BUILDING, too is another of Szigeti's achievements. Wherever he appears his programs are subject to praise and comment. (24) "One of the seasons' outstanding programs". (25) "The program was one of the best heard in a long time from a violinist". (26) "This wizard of program-building". (27) "The best and most solidly musical program this city has had offered to it in years". (28) "He won and fascinated his hearers without making a single concession to commoner tastes." (29) "Let us thank God that at last one has had the privilege of listening to a program free of 'pot-boilers'."

THUS critics find, for all these reasons, and as many more besides, that Szigeti is not like any other violinist now before the public and that, viewed from any and every angle, he is an unique artist.

8 Prague Tageblatt
9 Ethel Peyser
10 Chicago Daily News
11 New York Journal

12 Chicago American
13 New York Times
14 Dunton Green, London
15 Archie Bell, Cleveland News

16 St. Louis Globe Democrat
Shanghai Times
Milwaukee Sentinel
Indianapolis Star
17 Berlin Morgenpost

18 Berlin Tageblatt
Prof. Guido Stempel
Prof. W. A. Hansen
Eugene Stinson, Chicago
19 New York Times

20 Baltimore Sun
21 Chicago American
22 Syracuse American
23 Wisconsin News
24 New York World-Telegram

25 Pittsburgh Gazette Times
26 Sioux City Journal
27 Winnipeg Evening Tribune
28 Toledo Blade
29 Vancouver Daily Province

1931 PRESS NOTICES

"A lone man playing his violin without accompaniment held a great audience under a musical spell perhaps more intense than did the entire symphony orchestra a few weeks ago in the same auditorium."
— Berkeley Daily Gazette

"An inspired interpreter."
— Cincinnati Times-Star

"The great beauty of Szigeti's playing is not that it sweeps you off your feet but that it turns you in upon the best that is within you."
— Prof. Guido Stempel, Indiana University

"It was inspired playing."
— Lansing State Journal

"A Titan among the great violinists of the present time."
— Prof. Walter E. Hansen, Fort Wayne News Sentinel

"One of the most beautiful expositions of absolute music it has ever been our privilege to enjoy."
— Providence Journal

"Szigeti's art is inspiration." (Headline)
— Omaha News Bee

"It was sheer beauty and unforgettable." — Fort Wayne Journal Gazette

"World Master difficult to rival. (Headline) An unforgettable event, an evening of grand thrills."
— Milwaukee Sentinel

"An artist of superlative equipment in the technical sense and possessed of the highest ideals."
— Milwaukee Journal

"A performance nothing short of sensational. Flaming intensity of temperament and an almost religious devotion to music's noblest phases."
— Wisconsin News

"Memory does not recall a single one of the Titans of the bow more superlatively endowed. He astonishes, he delights, he satisfies."
— Buffalo Times

"An outstanding event in the musical history of the city."
— Vancouver Star

"Ovation given to violinist." (Headline)
— Syracuse American

"His playing was indescribably beautiful." — Syracuse Post Standard

CARNEGIE HALL RECITAL New York City

"Remarkable performance which stirred his audience."
— Olin Downes, Times

"Played with amazing bravura."
— Lawrence Gilman, Herald-Tribune

"Admirable equipment, intellectual power, delightfully poetic."
— Evening Sun

"Spontaneous outbursts of applause."
— Evening Post

"An artist to be numbered among the elect."
— Redfern Mason, San Francisco Examiner

"Szigeti was awarded an ovation. Playing that is glorified by an exquisitely lyric tone which gives to cantabile passages a poignant beauty."
— San Francisco News

"Szigeti and the conductor Dobrowen were accorded an ovation."
— San Francisco Bulletin

"Szigeti's reception was triumphant. Expression intensely eloquent, yet serene."
— Alexander Fried, San Francisco Chronicle

"Supreme artist."
— North China Star

"Excited shouts from an enthusiastic audience such as Shanghai has not seen before."
— Shanghai Times

"Frantic applause."
— Japan Advertiser

"Szigeti gave me a greater inspiration than did any other violinist who has ever come to Japan."
— Tokio Asahi

"He is incomparable except with himself." — Soerabaya Handelsblad

"It was glorious."
— Batavia Nieuws van den Dag

"The warmth, the clarity, the deep feeling and the brilliance were positively thrilling. His playing of Bach was a revelation."
— Columbus Dispatch

"If a deep sigh of satisfaction could be transferred to paper, I would sign my name to it and let it go at that. Enjoyment was so complete that it seems a pity to prod it with the finger of analysis. There was a telepathic sense that other listeners were in the same rapt state."
— Columbus Citizen

"A master technician with warmth and glow and indescribable magic in his tone."
— Indianapolis Star

"Szigeti again reveals his magnificent art. (Headline) An intensity of emotion that makes one's nerves tingle."
— Indianapolis News