



EUROPE Season 1928-29

Westminster Gazette: "Thibaud, most famous of French violinists, is *always a joy to hear* and he played brilliantly as usual on this occasion."

London Sunday Times: "Thibaud played the Brahms Concerto with the utmost of his quiet magic. Here, if you like, is a noble, shady tree from which you can pluck twigs anywhere at random and find them all to bear fruit after its own particular kind. Thibaud flooded them all with kindly, temperate sunshine, and left us singularly happy for the experience."

London Times: "He played the Bach Chaconne in the grand manner, bringing out the greatness of the main architecture, and imparting unusual éclat to some of the middle variations, thereby securing a right proportion between the solid and the brilliant elements of the work and fusing them into a splendid whole."

Liverpool Express: "Brilliant as ever technically, his tone of silver and light, Thibaud proved again that he is in a class by himself."

Glasgow Herald: "All were played with equal brilliance, finish, and beauty of tone, and showed Thibaud to be as much as ever a great violinist and a great artist."

Glasgow Times: "The mechanical part of his equipment is, if possible, more efficient than ever before; as a musician he has gained immeasurably in stature."

Glasgow Bulletin: "Thibaud is as fine a violinist of the romantic school as there is to be found today—and he is the most genuine."

Leopold Schmidt, Berlin Tageblatt: "After an absence of thirteen years it was a great pleasure to welcome back Jacques Thibaud. Even before the war we knew him as France's foremost fiddler and this he remains to the present day. If anything, his style has matured and he is now the eloquent representative of the French school of elegance. The beauty of his tone, mellow, pure, and true, has an irresistible effect upon all listeners, while the connoisseur capitulates to his refined artistry, technical perfection, and lofty musicianship."

Adolph Weissmann, B.Z. am Mittag: "He is the violinist *par excellence*, the type of artist whom Berlin has missed. . . . He has everything—elegance, gracefulness, accuracy, artistic taste, style, musicianship, richness of tone."

J. Canteloube, Courier Musical, Paris: "A jammed house was waiting for Thibaud. Everything has been said and resaid so many times about Thibaud that it does not seem necessary to repeat it all again. Nevertheless it should be recorded that the great violinist once more proved himself inimitable and that the feverish enthusiasm of the audience backed the critical verdict."

Steinway Piano

JACQUES THIBAUD

FRANCE'S
GREATEST
VIOLINIST

NEW YORK NOTICES Last American Tour

New York Evening Post: "Thibaud is one of the greatest violinists now before the public. Seldom, indeed, has a Carnegie Hall audience heard violin playing so flawless from every possible point of view, and at the same time so inspired and inspiring."

New York Sun: "Jacques Thibaud, amid the changing conditions and swirling currents of the contemporary music world, seems to follow his own artistic lights as faithfully, as serenely and enjoyably as ever . . . his flame burns purely and from a sacred lamp. . . . His continent faithfulness to melodic line, the polish of his phrasing, and the refinement of his taste resulted in a performance yesterday worth ten recitals by 'talented' violinists of more robust schools. The texture of his work was finely wrought, resilient and suggestive of a fascinating range in shifting shades of nuance and mood. And the remarkable ease and facility of his technical equipment always enabled him to stress these delicate iridescent aspects, the quick pulsing rhythms and colors of his offerings. . . . Indeed, a well-established favorite."

Herbert F. Peyser, New York Evening Telegram: "He encountered a welcome that transformed the event into a series of ovations. The continence and charm of his art, its poised sobriety, the fastidious taste and intellectual refinement which signalizes his style are corrective of the highest value in the present state of musical art. There is no imperative necessity at this stage for an extended contemplation of Mr. Thibaud's playing. Taken by and large, it was again surpassingly fine. His treatment of Corelli's 'La Follia' offered an instance of the finest factors of his art in grateful function. It was a model of distinguished simplicity and noble breadth, consummate phrasing, clean rhythm and finished detail. Kreisler's transcription of a tricky Mozart Rondo, which followed, achieved delicacy, volatile charm and a blithe deftness in subtle and engrossing contrast."

New York Times: "The violin recital of Jacques Thibaud found an admirable artist in exceptional fullness of his powers. Very few unite with the musicianship and sincerity of Mr. Thibaud his finesse of taste and style. Few can summon at once such serious and profound understanding with the refinement and distinction native to his school of violin playing. He played with a communicative fire and warmth of feeling that created afresh whatever he undertook to play."

AVAILABLE SEASON 1929-30

FROM

OCTOBER 1, 1929

TO

JANUARY 1, 1930

Concert Management Arthur Judson

Steinway Building

New York City



OTHER American Cities

H. T. Parker, Boston Transcript: "The violinist was Thibaud, warmly greeted by a remembering public, again by his works justifying admiration and goodwill. For the first time in Bostonian hearing, he played the Brahms Concerto. There are Teutonic purists ready to say that no Latin should attempt the Concerto. They forget that another Latin—Toscanini—has been known to invigorate and illumine the symphonies of Brahms. While with their own ears yesterday they might have heard Brahms in spirit and in truth from another Latin gospeller, this same Thibaud. Now Thibaud happens to be a musician of the fine perceptions as well as a finely accomplished violinist. He happens also to seek the beauty and the poetry of tones, so far as he may descry them, and his violin may bear them. Hence lightness and brightness of voice through the Finale, grace of line, spur of rhythm, fancy even and also charm—a Brahms idealized as intuition prompted. Hence likewise an Adagio in which phrase melted into phrase, period curved into period, euphony whispered into euphony; while over all was the twilight beauty that is Brahms' peculiar possession. All of which—it is respectfully submitted to the guardians of the Teutonic temple—is what 'unser liebe Johannes' devised and wrought. Witness: the divining and revealing violin of Jacques Thibaud, musicien Français!"

Philip Hale, Boston Herald: "Thibaud, as a violinist and a personality on the platform, is an aristocrat among his co-mates. None has his elegance of bearing and interpretation. Nor is it rash to say no violinist of the present day possesses in so marked a degree the supreme attributes of the ideal virtuoso-musician, master of the instrument."

Harvey Gaul, Pittsburgh Post: "It was a great privilege to welcome Thibaud last night. As of yore, he held us enthralled with the sheer loveliness of his tone. There may be no such thing as perfection in music but at least Thibaud is as near to perfect as any virtuoso we know. He is an apostle of elegance. But besides his masterly style is his sincerity, his musicianship. Other men have velvety tone and perfect phrase, but they all haven't his sensitiveness and artistry."

Philadelphia Evening Bulletin: "Thibaud stands firmly placed among the front ranks of truly noteworthy violinists. Perhaps none can boast of a more beautiful tone, which is as pure and flawless as the voice of some bird in the forest."

Chicago Herald Examiner: "His playing served to display once more the outstanding characteristics of this Frenchman's attitude toward the violin-studied elegance of style, the feeling for nuance, the sure tracing of the musical outline, that make him one of the aristocrats of art."

Victor Records