

JAN SMETERLIN

THE first American visit last season of Jan Smeterlin, Polish pianist, created such interest among the music-going public that he is returning for a second tour during 1931-32.

● Smeterlin has for a number of years been one of the outstanding figures in European musical circles. He is well known in Paris, London, the Hague, Berlin, Madrid and Vienna. His Polish birth has influenced his career and it is as a brilliant interpreter of Chopin that many people know him best. But he is also a staunch supporter of the modern school. He was one of the first pianists to espouse the cause of contemporary musical composition following the war. Ravel, Dukas and Albeniz owe something of their reputation to his sympathetic performances of their works. He was the first to introduce Albeniz to Vienna and gave a number of Ravel's works their first performance in Berlin. He gave the first performance of Szymanowski's three sonatas in London, Vienna and Berlin and his "Three Metopes" in Paris.

● The reaction of the press to his first visit to America last season is summed up by the critic of the Boston American who wrote, "Here is unmistakably a pianist of first rank, whose concert last night was one of the most notable debuts of recent years."

● Smeterlin was born in Bielsko, Poland, and studied law at the University of Vienna. At the same time he carried on his musical studies under Godowsky. He made his debut in Vienna and in the ensuing years has established himself throughout Europe.

Mr. Smeterlin uses the Steinway piano

PRINTED IN U. S. A.

SMETERLIN



"One of the commanding figures on the pianistic horizon."
—EUGENE STINSON, *Chicago Daily News*, December 1, 1930.

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New York

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● RETURNING FOR SECOND AMERICAN TOUR—1931-1932 ●

EUROPE—1931

France

"This artist is equal to any of the existing great pianists. One feels oneself in the presence of a virtuoso having a profound knowledge of the most subtle hidden resources of the piano."
—*Excelsior*, Paris, March 9, 1931.

"Jan Smeterlin is a master-pianist. The independence of this artist's fingers is such, and the subtlety with which he judges his sonorities so delicate, that one would say the melody were rendered by a wizard."
—*Chantecler*, March 2, 1931.

Sweden

"A festive and sensational evening."
—*Dagens Nyheter*, Stockholm, March 11, 1931.

"Dazzling technique . . . a master one cannot describe . . . one has to hear him."
—*Stockholm Tidningen*, March 11, 1931.

THE PRESS ON FIRST AMERICAN TOUR

New York

"An artist of sensibility, Mr. Smeterlin played with due simplicity and loveliness of tone."
—OLIN DOWNES, *New York Times*, Oct. 29, 1930.

"Obviously an experienced and sensitive musician, well versed in the fundamentals of his art. Last night's recital told of a dexterous and comprehensive technique, an ability to distinguish and set forth fine degrees of shading."
—*New York Herald Tribune*, Oct. 29, 1930.

"A pianist of unusual merit, rich musical tone, a fullness of organ splendor."
—*New York Sun*, Oct. 29, 1930.

Boston

"Here is unmistakably a pianist of first rank, whose concert last night was one of the most notable debuts of recent years. He played deliciously, with remarkable artistry and musicianship."
—*Boston American*, Nov. 3, 1930.

"Beauty and classic breadth of style, delicate poetry and winning naturalness. The pervading grace, the fine shading, the beautifully liquid legato, the exquisitely wrought decorative arabesques,—all characteristic marks of Mr. Smeterlin's art were here to be enjoyed to the full."
—*Boston Herald*, Dec. 14, 1930.

"Mr. Smeterlin's Chopin is more varied, more resourceful than de Pachmann's own. He plays the Polish composer's music sympathetically, romantically and ardently. He poetizes and dramatizes it."
—WARREN STOREY SMITH, *Boston Evening Post*, Dec. 14, 1930.

Chicago

"Mr. Smeterlin's skill is fabulous."
—EUGENE STINSON, *Chicago Daily News*, Dec. 1, 1930.

"The genuine expression of a forceful man. A welcome addition to the list of our pianistic acquaintances."
—*Chicago Evening Post*, December 12, 1930.

EUROPE—1931

England

"A great executant."
—*London News Chronicle*, Jan. 17, 1931.

"Perfect Mozart playing . . ."
—*Yorkshire Post*, Feb. 26, 1931.

"Only pianist comparable with de Pachmann when dealing with Chopin."
—*Bradford Telegraph*, Feb. 26, 1931.

Holland

"Ecstasy all through . . . Undreamed of colour combinations . . . Amazing greatness of Chopin . . . Magnificent movements . . ."
—*Amsterdam Telegraaf*, Feb. 15, 1931.

"An evening which we shall never forget, the spirit of Music was alive and present and around and within us. Awe-inspiring Music! . . . magnificent depths of art."
—*Telegraaf*, Feb. 22, 1931.