

At Home

Intuitive Musicianship—
Heroic Mold

—*New York Times*.

Scintillating Technique

—*New York American*.

Delightfully Pure Intonation

—*New York Evening Post*.

Formidable Mechanical
Command

—*Chicago Daily News*.

Interpretive Fantasy

—*Chicago Tribune*.

Passionately Eloquent

—*Philadelphia Public Ledger*.

Abroad

Highest Praise—
Incomparable Charm

—*Paris La Presse*.

Magnificent Technique

—*Vienna Reichspost*.

Deeply Sensitive Musicianship

—*Vienna Abendzeitung*.

Among Foremost of all Violinists

—*Cologne Rheinische Zeitung*.

Greatest in Her Profession

—*Oslo Morgenbladet*.

Exquisitely Sensitive
Musicianship

—*Prague Narodny Listy*.

Absolute Master of
Her Instrument

—*The Hague Het Vaterland*.

Continental Press Comments

One of the foremost women violinists of the day. Her technique is perfect. She is the absolute master of her instrument. —*Het Vaterland, The Hague*.

Her performance showed glowing warmth and vitality of tone. Her interpretation of one single measure at times has more colorful poetic appeal than is often heard in an entire concert. (With Mengelberg and the Concertgebouw Orchestra) —*Telegraaf, The Hague*.

She proved her right to the highest praise for her exquisite tone, great distinction and accuracy of her style, lending incomparable charms to all she plays. —*La Presse, Paris*.

Magnificent temperament, deeply sensitive musicianship which pulsed in every stroke of her playing, combined with her dramatic, finished technique and soulful tone, brought forth storms of applause. —*Abendzeitung, Vienna*.

It is seldom that we can hear such beautiful violin playing. Her tone, soaring above the orchestra, was majestic and beautiful, and her technical knowledge of her instrument proves her to be a stupendous artist. (With the Philharmonic Orchestra, Oslo) —*Morgenbladet, Oslo*.

This talented violinist belongs to the greatest in her profession. —*Morgenposten, Oslo*.

A beautiful talent, great technical knowledge, a heart and a soul! —*Politiken, Copenhagen*.

The impetuous impulses which go with a youthful, glowing temperament and a grand rich tone were revealed by the distinguished young American violinist, Thelma Given. —*L'Ambrosiano, Milan*.

Thelma Given possesses a highly finished and rippling technique, exquisitely sensitive musicianship, unforgettable tone and above all a glowing temperament. —*Narodi Listy, Prague*.

Miss Given's Violin

Miss Given plays on a historic Guarnerius which she has had for fifteen years. This almost priceless instrument was purchased by her grandfather, and was made by the great Joseph Guarnerius, who fashioned it in 1738 in Cremona, Italy. It has always been known as "The Fountain" in accordance with Guarnerius' custom of naming his instruments himself.

"The Fountain's" history is most interesting and includes, according to documents which were with it when Miss Given's grandfather purchased it, a French Revolution incident. While the enraged citizens of Paris were looting the great houses of the nobility, "The Fountain" was smuggled out of the city in the dead of night, wrapped in a blanket so that it appeared to be a closely bundled baby!

"The Fountain" is considered the finest example of the work of the Italian master. This historic instrument will be played by Miss Given at all her concerts.



Triumphant

Return

of

Thelma Given

"The First Great American Violinist"

—James Gibbons Huneker

STEINWAY PIANO

CONCERT MANAGEMENT WILFRID TREMBLAY

• BOSTON •

Thelma Given, universally acclaimed as America's greatest violinist, holds a most unique place among the violin virtuosi of today. Possessed of amazing resources, magnificent technique, tone color and conception of form, the externals of all great interpretation, she penetrates beyond into those profound necessities of the spirit which are to be satisfied only through the medium of music by turns tender, passionate and almost brutal. She probes to the very core of whatever she is playing and extracts from it the essential truth. It is this quality of intense beauty and understanding which prompted Pitts Sanborn to write of her in the *New York Globe* "The Gods planted fire in her breast and every tone she draws from her fiddle is warm and vital. She plays rhapsodically, as poet responding to poet."

Picture Thelma Given set down, a child, amidst the suffering and horror that was Petrograd in the dark days of the Revolution; playing her violin and studying earnestly when she had barely enough to eat — when black bread was a luxury in the Russian capital; nearly shot down by the brutality of Russian soldiery; persuading a kind-hearted officer of the Old Regime, then turned Revolutionist, to make her escape possible — bribing a peasant to drive her and her mother across the treacherous ice of the Arctic river separating Finland from Sweden, fleeing from the dark northern empire to the sunshine and freedom of Scandinavia.

This, then, is the background from which Thelma Given, the child in her teens, emerged to conquer the musical capitals of Europe with the force and fire of her artistry. That she belonged to that select group of Auer pupils, making up the most famous artists of a generation, was not enough—it was her task to add to the lustre of the galaxy of stars brought out by the grand old man of the violin. That she did this in no uncertain fashion was attested by her immediate engagement with the leading American orchestras in her first American season. Subsequent tours at home and abroad were triumphs of artistic accomplishment.

Thelma Given returns in triumph to her native shores during the season of 1939-1940, bringing to her American audiences her unique ability to carry them into a world of her own creation, wherein they meet the immortals face to face, and greet them gently as old friends, to go forth from the concert halls refreshed and renewed in spirit, and conscious of having been partakers of a deep and soul-satisfying experience.

American Press Comments

Thelma Given, violinist of force and fire, compelled again the admiration of intuitive musicianship in heroic mold. A broad sweep of powerful bow, the brittle ending of each finished phrase were remembered traits of a gifted player, and one who plays most like a man. — *New York Times*.

Thelma Given conquered her hearers with her playing and her appearance. Her art offering consisted of a tone of pure quality, sensitive musical reactions, temperamental attack and delivery, and scintillating technique. — *New York American*.

Miss Given has no trouble in making secure her position as one of the leading players of her sex. — *New York World*.

Miss Given has a tone of size and resonance. It is as remarkable for its purity as for its penetration and its warmth. It is a thoroughly vital tone and the player's fine command of the bow enables her to fill it with color and nuance. She is a player of high skill whose temperament seems to incline toward dramatic. — *New York Sun*.

Her intonation is delightfully pure, her tone rich and varied, with an ingratiating feminine sweetness. — *New York Evening Post*.

The vitality of her style and resonant tone imparted genuine interest to her performance. Her technical equipment was admirable and her dramatic expression eloquent. — *New York Herald-Tribune*.

There are no exuberances of waste motion or display, and all is violin playing sincere and passionately eloquent. — *Philadelphia Ledger*.

There was no questioning, not only of her sincerity and artistic convictions, but the emotional fervor which the music inspired in her. — *Boston Evening American*.

In her playing, Miss Given achieves a tone quality of much beauty. Her lower register produces vibrant, full-throated notes which are almost vocal in their quality. In the middle register of her instrument, she surfaces her tones with a velvety warmth. With her higher pitch there is fine, resonant clarity. — *Christian Science Monitor*.

A warmth of interpretation and a sure and formidable mechanical command. — *Chicago Daily News*.

Proved the young player the possessor of a high degree of technical command of her instrument, gifted with interpretive fire and fantasy and excellent musical taste. — *Chicago Tribune*.

An excellent performance, one that had imagination, contrast, light and shade and persuasive emotion. — *Chicago Journal*.

Playing with the wonderful tenderness that marks her as a woman, but with all the strength of a master of her instrument, Thelma Given entertained 4,000. She seemed to bring the odor of spring flowers to her audience. — *Omaha World-Herald*.

She has a technique that many a veteran of the bow might envy, an intellectual grasp that is only the possession of the unusual soul. One would go far to find a deeper sense of poetic delicacy, a finer appreciation of tone color or a broader and more thorough technique. — *Salt Lake Tribune*.

Thelma Given gave her first concert last night in San Diego. In technical equipment, vitality of tone and forceful expression she is the equal of most of the great men virtuosi of the world. Three tremendous numbers, boldly and brilliantly expressed, her first group alone called for every ounce of vigour and mechanical skill she possessed: a Chaconne by Vivaldi, the E-minor Sonata of Mozart, and a powerful concerto by Jules Conus. — *San Diego Tribune*.

Thelma Given, violinist of notable artistry, gave her audience a most delightful concert last evening with the magic of her bow. Her program, played with an assurance of mastery, taxed the skill and artistry of the greatest of modern geniuses. — *Los Angeles Herald-Express*.

Thelma Given, violinist, is a serious-minded, strong-willed musician who has chosen an instrument that yields only to genius. At the conclusion of her program Miss Given graciously responded to a half dozen encores demanded by her enthusiastic audience. — *Los Angeles Times*.

Thelma Given, distinguished woman violinist, made her debut in Los Angeles last evening in the Philharmonic Auditorium with a program that runs the gamut of difficult technique. The Jules Conus Concerto offered her opportunity for a definite triumph and scored heavily with her audience. She proved herself an adept technician. — *Los Angeles Illustrated Daily News*.

New York

Thelma Given is a live wire. She made her initial bow yesterday afternoon at Carnegie Hall, and fiddled herself along the road to fame. She has marked talent. As Leopold Auer looked after her technical training, it is hardly necessary to add that *she plays brilliantly.* Miss Given promises to be something more than the average 'gifted pupil.' She has plenty of temperament, and *she has personality.* Tall, slender with a swaying figure as she plays, her face framed by inky curls, sensitive and strong features and glowing eyes. She handles her instrument like a veteran. And there is no doubt that she is, in popular parlance, a live wire. Her attack is electric, her bowing broad and free, her rhythms were reckless, and betimes she suggested a gypsy improvisator on his native Hungarian prairie. Miss Given has been soundly grounded in mechanics. Her bow is resilient; you could hear it bite the strings from the other end of the hall. She can draw a broad, sonorous tone. Her intonation was admirable. It was her fire and speed that distinguished her work. *She has all the certain quality absent in the artistic makeup of Heifetz.* The Concerto by Jules Conus afforded excellent opportunity to judge of the externals at least of Miss Given's ability. Trills, double thirds, sixths, octaves, chords, harmonics, leaps and scales abound. In the higher positions the surety of the young woman is commendable. *Altogether Miss Given captured her audience.* — James Gibbons Huneker in the *New York Times*.

Philadelphia

Thelma Given is a phenomenon—one of the violinists not to be accounted for by any course of training even at the hands of a teacher so necromantic as Leopold Auer, for her temperament burns and soars as though it must find a skyward outlet. One feels first of all the impetuous drive and fire and mettle of her playing. There is not a measure that is mechanical or perfunctory. The tone is robust and fluent as a river, and free as starlight, though not so cold. The performance in all its technical as in its temperamental aspects seems to come by nature inborn and not by art acquired. *She is, in a word, a wonder!*

— *Philadelphia Public Ledger*.