



WOOD-CUT BY I. KOLSKY • PARIS • 1937

MANAGEMENT •

ANNIE FRIEDBERG • 250 WEST 57TH ST. • NEW YORK CITY

Repertory of Roman Totenberg

CONCERTOS •

BACH • A Minor, E Major, Brandenburg Concertos

MOZART • A Major, D Major, G Major

BEETHOVEN

BRAHMS

VIVALDI

NARDINI

PAGANINI

BRUCH

MENDELSSOHN

DVORAK

ERNST

JOACHIM

VIEUXTEMPS

SAINT-SAENS • B Minor, Rondo Capriccioso

LALO • Symphonie Espagnole

CHAUSSON • Poème

RAVEL • Tzigane

VIOTTI

WIENIAWSKI

TSHAIKOWSKY

PROKOFIEFF

SZYMANOWSKI

JACOBI

FITELBERG

KARLOWICZ

ROY HARRIS

GLASOUNOFF

VIOLIN ALONE •

J. S. BACH • 6 Sonatas

REGER • Sonatas

PAGANINI • 24 Caprices

SONATAS AND SUITES •

MOZART

BEETHOVEN

BRAHMS

CORELLI

TARTINI

BACH

HANDEL

SCHUBERT

SCHUMANN

FRANCK

DEBUSSY

RESPIGHI

HINDEMITH

MARY HOWE

BARTOK

ROUSSEL

WALTER PISTON

TOCH

SZYMANOWSKI

J. NIN

DE FALLA



“A GREAT ARTIST”

ROMAN TOTENBERG

Olin Downes: NEW YORK TIMES, OCT. 24, 1938. • Brilliant and sure soloist in the Brandenburg concertos... excellent playing... with precision, whether in plain attacks or ornaments or thrills and this without ever dragging a tempo or marring a phrase.

Lawrence Gilman: NEW YORK HERALD-TRIBUNE, NOV. 20, 1936. • Roman Totenberg is obviously a player of uncommon sensibility... played with a care for the musical design, a truth and purity of feeling, and a dramatic heightening, which were happily responsive to the character of the work itself.

W.J. Henderson: NEW YORK SUN, NOV. 18, 1936. • Played admirably, and with a temperamental warmth and a publication of individuality.

GEORGES ENESCO: PARIS • I was moved as much by his vibrant interpretations as by his technical ability. He deserves a most brilliant career.

DARIUS MILHAUD: LE JOUR, PARIS • We have discovered in Roman Totenberg one of the great violinists of the world... ultra-sensitive to interpret with real understanding the creative thought of the composer.

BUENOS AIRES HERALD: • The deftness and mastery of a genius. His last appearance aroused frenzied enthusiasm after most of the selections... wild outbursts of applause... the public realized that they were in the presence of a great artist and paid fitting tribute to his gifts.

KURT ATTERBERG: STOCKHOLM TIDNING • Wonderful performance... outstanding artist... his violin radiated brilliantly above the orchestra.

BERLINER VOSSISCHE ZEITUNG: GERMANY • One of the greatest masters of the bow.

MILTON WIDDER: CLEVELAND PRESS, NOV. 19, 1937 • Masterful conception of Mendelssohn concerto... a violinist of unusual attainments... tone of beauty and perfection... proved that he is to be reckoned with when the discussion turns to "top" fiddlers of today's concert stage.

GEORGE SCHAUN: BALTIMORE SUN, MARCH 2, 1938 • Here is one of the most promising young concert violinists since Jascha Heifetz. His art has the breadth of many styles rather than one principal style slightly modified to fit music of different eras and moods... Played devilishly difficult harmonics and octaves with remarkably experienced phrasing... silken performance... enthusiastic audience.

NOEL STRAUS: NEW YORK TIMES, APRIL 9, 1938 • Admirably round, resonant and sensitive tone. There was warmth and enthusiasm in all of his playing as well as a keen understanding of the interpretive demands of the works under consideration. The rhythmic and technical problems were solved with admirable accuracy and dispatch.

GRENA BENNETT: NEW YORK AMERICAN, NOV. 18, 1936 • His readings of the ancient music of Handel and Mozart had style, repose and refinement. His tone was rich and glowing while pages of shimmering brilliance were negotiated with an excellent technical command and impeccable intonation.

JULIAN SEAMAN: NEW YORK DAILY MIRROR, NOV. 18, 1936 • It seems to me that Mr. Totenberg has made his mark as one of the world's finest violinists.

NEW YORK EVENING JOURNAL: NOV. 20, 1935 • Roman Totenberg created a furor of excitement at his New York debut. He has the fire and dash of the true virtuoso, but held under fine control by his masterful musicianship. His tone is beautiful, his sense of nuance delicate to a degree, and his boldness of outline gets right to the heart of the music, re-creating the original inspiration so that it becomes a thing alive. He is a notable addition to the brief list of truly great masters of the bow.

WASHINGTON HERALD: JAN. 24, 1939 • Won the audience by storm... honored with an ovation... He has a stupendous technique.

WASHINGTON EVENING STAR JOURNAL: JAN. 24, 1939 • Brilliant playing... extreme care and dash in style... masterly exposition of fine phrasing and dynamics... beauty of tone that held attention... power and contrast of the bow.

NEW YORK AMERICAN: NOV. 20, 1935 • He has the repose of confident mastery. His tone is voluminous and warm... his technique combines ease and brilliance; in bowing he is unusually adept and sure, and he regaled the ear by staying perfectly in tune throughout the concert.

NEW YORK WORLD-TELEGRAM: JAN. 14, 1939 • Brilliant exposition of the Mozart sonata... smooth and exquisitely phrased reading.

Biography of Roman Totenberg

Roman Totenberg's background is a fortunate combination of three schools. Born in Lodz, Poland, in 1912, his studies began in Russia and Poland. Later he graduated from the Berlin Hochschule für Musik, where he was a pupil of Carl Flesch, winning the Mendelssohn prize, and then studied with Enesco in Paris. The famous Polish composer Karol Szymanowski introduced him in Europe in a series of joint recitals throughout the Continent. His first tour of South America was with his compatriot Artur Rabinstein. There his recitals and orchestral appearances were so successful that he was compelled to give twelve recitals in Buenos Aires alone in the course of a single season.

His New York debut was made in a Town Hall recital in the season of 1935-1936, and since that time he has

played in recital and with orchestra throughout the country. His engagements have included appearances at the White House, at the Library of Congress Chamber Music Festival, as soloist with the New York Philharmonic, the Cleveland and National Orchestras, and many others.

In 1938 he was engaged by the New Friends of Music (New York) as soloist in the complete cycle of Bach's Brandenburg Concertos, and was persuaded to remain as solo violinist and Concertmaster for its subsequent special series of Haydn-Bach concerts in Carnegie Hall.

Acclaimed by critics everywhere as one of the ranking violinists of our day, Totenberg uses an instrument worthy of his art: the famous "Longworth" Stradivarius presented to him by Alice Roosevelt Longworth.

[For reference see *International Encyclopedia of Music and Musicians.*]