MAR 22 1920

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Casals is admittedly the world's greatest violoncellist, and the records made by him form a high tribute to his art in their faultless natural tone and precision of musical outline.

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A 5649	**Largo.** (Handel.) Orchestra Accompaniment. **Melody in F.** (Rubinstein.) Orchestra Accompaniment.
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A 5821	**Allegro Apassionato.** (Saint Saens.) Chas. Albert Baket at the piano. **Minuet in C Major with Variations.** (Haydn.) Chas. Albert Baker at the piano.
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A 5756	**Liebestraum.** (Dream of Love.) (Liszt.) **Air for G String.** (Bach.)
A 5907	**Abendlied.** (Evening Song.) (Schumann.) **Chanson Louis XIII and Pavane.** (Couperin-Kreisler.)
A 5953	**Tannhauser.** (Wagner.) Abendstern. (Evening Star.) **Larghetto from Quintette in D Major.** (Mozart.)
A 6020	**Spring Song.** (Mendelssohn.) Chas. Albert Baker at the piano. **Apris un Reve.** (Faure.) Chas. Albert Baker at the piano.

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He is the greatest interpretative artist I have ever heard.
—Eugene Ysaye.

He is the greatest musician that has ever drawn a bow.
—Fritz Kreisler.

When the Russians speak of Casals they speak of him as of a god.
—Josef Hofmann.

There is only one Pablo Casals.
—Toscha Seidel.

Schubert Majestic Theatre

Sunday Afternoon April 18

At 3:15

PABLO CASALS

Season 1919—1920

Management: Metropolitan Musical Bureau
33 West 42nd Street, New York City

Prices of Tickets, $2.50, $2.00 and $1.50

Local Management or Auspices, Mrs. Gilbert C. Carpenter

Seat Sale Begins Saturday, March 27th : : : Schubert Majestic Theatre

James Gibbons Hunecker

HE PLAYS so tenderly that he melts the heart of you; plays like an angel, either damned or celestial. There is something diabolic in his energy of attack, an attack like the slash of a sabre. What temperament! What surety! What purity of intonation!

H. T. Parker in the Boston Transcript.

Mr. Casals' tone is unlike any other that musicians draw from bow and strings, the envy and despair of his fellows. Yet always it is of one personality of the Casals whose gift from the high Gods is the recreation of music in its own pure image and the vivid image of his devoted self.

SINCE the day when as a boy of 16, Pablo Casals, while still a pupil of the Barcelona Conservatory of Music, received a decoration from the hands of the Queen of Spain, his name has been synonymous with the greatest attainments in the field of violoncello music.

Born in Vendrell, Spain, of a father who was the local organist and church choir master, Casals studied the flute, piano and violin before devoting his life work to violoncello; but having found in the latter instrument the true symbol of his music dreams he rapidly forged ahead, until today throughout the civilized world he stands acclaimed the master. The recipient of the highest honors attainable in the domain of music, Pablo Casals came first to America in 1914. His playing created a veritable sensation, and his name rapidly became a household word in this country.

His return this year for an extensive tour under the direction of the Metropolitan Musical Bureau is being hailed as one of the greatest musical events of the coming season, for, while the violin, the piano and other instruments can each claim several great interpreters, when one speaks of the violoncello, one knows but one great name—Pablo Casals.

Some Press Tributes

"Was there ever a man who could draw such a tone from a 'cello as Pablo Casals, the Spaniard? It is not merely the exquisite quality of the tone, with its almost infinite variety of colors, but the spirit back of it that animates his every phrase. It seems like hearing the very creation of music from the void, as tho the thing itself but came into being at the moment. Not an art, far less a skill, but the music brought to us from the dwelling places of light thru the peculiar sensibility of this marvelous instrument."—*Karlton Hacket in the Chicago Evening Post.*

"Casals is more than a surprising performer; he is an exquisite musician, with brains and with refinement. No other talent like his has been exposed with the 'cello in my time."—*Chicago Daily Tribune.*

"One hardly realized the technical mastery achieved for the interpretation was well nigh ideal, and the art of the interpreter concealed the technical mastery of the virtuoso."—*Olin Downes in the Boston Post.*

"It is too late in the day to speak at length of his sure technic, the ease and elegance of his performance, his pure taste and exquisite phrasing." — *Philp Hale in the Boston Herald.*

"If the readers of this report have never heard Casals they cannot form any idea of the rare beauty of his tone—a beauty almost impossible to describe—so lovely in its warm expressiveness that it seems almost to plead for the gift of speech."—*Chicago Evening American.*

"That astonishing violoncellist, Pablo Casals, is in a class—if it is possible to call it that—in which there is only one member—himself."—*Felix Borowski in the Chicago Herald.*

Some Press Tributes

"Mr. Casals' playing aroused profound admiration. Every phrase had its turn of perfection, its sublety of romance, and the most elaborate passages were as impeccably correct in intonation as they were unostentatious in execution. It was a memorable performance."—*Richard Aldrich in the New York Times.*

"Mr. Casals is an artist of splendid powers, and his playing of the Saint-Saens Concerto was such as could be given only by a master."—*H. E. Krehbiel in the New York Tribune.*

"Casals gave a superb exhibition of his art. His interpretation of the Saint-Saens Concerto was marked by a wonderfully rich, warm tone, absolutely true and accurate. His technique was amazing."—*Grena Bennett in the New York American.*

"Casals' tone was lovely and pure, his bowing graceful, and his simple but masterly style most appealing."—*P. V. R. Key in the New York World.*

"His playing was admirable. A full round tone, excellent intonation, and finished technique were evident. He has fine sense of tone values, and plays with feeling and good taste."—*The New York Herald.*

"What is the impression from his performance last night? For one thing, a technical mastery that made his execution seem child's play. For another, a degree of finish I have never heard equalled by a 'cellist."—*Pitts Sanborn in the New York Globe.*

"Exquisite playing was this—playing well nigh perfect technically, well nigh flawless in intonation, and beautifully elaborate in nuance; in short, the playing of a master!"—*Max Smith in the New York Press.*