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**R I C H A R D
T A U B E R
T E N O R**

Management: METROPOLITAN MUSICAL BUREAU, Inc.

Division of

COLUMBIA CONCERTS CORPORATION OF COLUMBIA BROADCASTING SYSTEM

RICHARD TAUBER

RICHARD TAUBER, known throughout Central Europe as the German Caruso, has of late years been the favorite hero of Lehar's operettas. The composer has, in fact, written of Tauber, "His is the one voice I hear when I compose."

Tauber began his career in opera, making his debut as Tamino in "The Magic Flute" at the opera house in Chemnitz, Germany. This was in 1913, after two years only of vocal training.

The General Director of the Dresden Opera House heard young Tauber and immediately offered him a five year contract. From Dresden, after an eight years' engagement, Tauber was called to the Berlin Staatsoper. From here on, his career has pursued a triumphant path. Guest artist of every leading opera house in Germany, of the Vienna Staatsoper, of the Paris Opera; star of the Festivals of Salsburg, of Munich, and elsewhere; popular favorite of operetta and concert hall. Tauber occupies a place all his own in the affections of the public.

He is the tenor of romance—debonair, irresistible. His records outnumber those of any other singer.

He made his London debut in Lehar's "The Land of Smiles," receiving an overwhelming ovation.

Introduced to American audiences last season, his debut recital was the occasion of an immense ovation. The world of society, music, and the stage fused into one brilliant, compact crowd of cheering enthusiasts. Within two weeks, in addition to other New York appearances, he gave six recitals, was heard in a coast to coast radio broadcast. Outside of New York, Philadelphia was the only city to hear him on this initial visit.

Seldom has such an overwhelming personal triumph been recorded in the annals of the concert world.

He is born not merely with a voice, but with the gift for song. The audience was cheering him before the recital ended. And Mr. Tauber was singing encores and the audience begging for still one more.

—NEW YORK TIMES.

He is a musician of such superb attainments that the usual and ordinary commending adjectives are utterly inadequate to describe his artistry.

—NEW YORK AMERICAN.

A six-starred audience that had paid something this side of opera prices to be present packed the hall. It was quickly apparent that Mr. Tauber is blessed with one of the exceptionally fine-textured lyric voices of the day.

—NEW YORK EVENING JOURNAL.

There is no need to prophesy that he will be popular. He is popular.

—NEW YORK EVENING POST.

Fresh from the triumphant appearances in New York, Tauber, with his fresh, vital voice and his dynamic appearance, sang his way to the grandest sort of ovation that any songster has been accorded in our time of recitals.

—PHILADELPHIA NEWS.