

THE POONA MUSICAL SOCIETY

PRESENTS

SILLOO PANTHAKI TEHMIE JUNGALWALLA

IN

VIOLIN - PIANO RECITAL

each half of the programme will have
Piano solos by **TEHMIE JUNGALWALLA.**

*St. Vincent's School Hall,
Sunday, 13th Sept. 1953, at 6-30 p.m.*



SILLOO PANTHAKI

Admission :— Rs. 4/8; 3/12; 2/10 (reserved) & Rs 1/5 (unreserved)

P.M.S members :— (Booking from 31st August)
Rs. 3/12; 3/-; 2/-; (reserved) & Re. 1/- (unreserved)

Booking at **APOLLO MUSIC HOUSE**, from 3rd September.

*(Members are requested to present their membership cards
whilst booking their seats and at the entrance to the Hall.)*

PROGRAMME

- Three Sonatas (Book 1) (Scarlatti);
- Chorale Prelude "Sleepers Wake" (Bach-Myra Hess.)
(Piano Solo : Tehmie Jungalwalla)
- Sonata in D Major Op. 12 No. 1. (Beethoven),
Silloo Panthaki & Tehmie Jungalwalla
- Au Lac Wallenstadt; Soiree de Vienne (apres
Schubert); Consolation in D Flat (Liszt)
(Piano Solo : Tehmie Jungalwalla)
- Romance; Amoroso (C.J. Wadia)
Silloo Panthaki & Tehmie Jungalwalla
- Two Etudes Op. 10; Scherzo in B minor Op. 20
(Chopin)
(Piano Solo; Tehmie Jungalwalla)
- Hebrew Melody (Achron); Praeludium and Allegro
(Pugnani-Kreisler)
Silloo Panthaki & Tehmie Jungalwalla



TEHMIE JUNGALWALLA

SILLOO PANTHAKI

A pupil of the famous English violinist Albert Sammons, Silloo Panthaki took up the violin when she was nine. In 1938 when she gained her LRSM diploma, she was awarded the Associated Board scholarship for higher studies at the Royal College of Music, London. Her keenness and proficiency brought her an extension for another two years.

Miss Panthaki returned to Bombay in 1945, and since then has become as well known to radio listeners as she is to concert audiences. All forms of music interest her, but she particularly enjoys playing chamber music.

TEHMIE JUNGALWALLA

Tehmie hails from Upper Burma. She was born at Maymyo in the Shan States on New Year's Day, 25 years ago. Her musical education began at the age of 7 under her eldest sister who is today a doctor. With her sister as her first teacher, it meant a lesson at almost any hour every day, and also compulsory practice under the teacher's supervision at the house piano.

Two years later, young Tehmie thought of trying her hand at a string instrument and took to the violin which she gave up in a couple of years because, as she puts it, "I did not have enough patience to practice it."

The Japanese attack on Malaya and Burma caused the family to break and migrate to India - Bombay. Here Tehmie went to study under the tutelage of the well-known pianist Maneck Bhagat. She took the F. T. C. L. in 1943 and made a clean sweep of the various Palamkote Awards. In 1947 she won a scholarship for two years' study at the Royal Academy in London. Her keenness and proficiency brought her an extension for another two years. Singing was her secondary subject at the Academy.

At the Academy concerts she has at one time or another performed all the Beethoven Piano Concertos as also the Rachmaninoff No. 1.



SILLOO PANTHAKI
TEHMIE JUNGALWALLA



The Poona Musical Society

* *
Silloo Panthaki

Tehmie Jungalwalla
* *

St. Vincent's Hall; 13th Sept. '53; 6-30 p.m.

Programme

Three Sonatas (Book 1) *Scarlatti*
(Piano Solo: Tehmie Jungalwalla)

Chorale Prelude "Sleepers Wake" *Bach arr: Myra Hess*
(Piano Solo: Tehmie Jungalwalla)

Sonata in D Major Op. 12 No. 1. *Beethoven*
Allegro con brio - Tema con Variazioni - Rondo
Silloo Panthaki - Violin
Tehmie Jungalwalla - Piano

- INTERVAL -

Au Lac Wallenstadt
Soiree de Vienne (apres Schubert) } *Liszt*
Consolation in D Flat }
(Piano Solo: Tehmie Jungalwalla)

Romance } *C. J. Wadia*
Amoroso }
Silloo Panthaki - Violin
Tehmie Jungalwalla - Piano

Two Etudes Op 10 } *Chopin*
Scherzo in B Minor Op 20 }
(Piano Solo: Tehmie Jungalwalla)

Hebrew Melody *Achron*
Praeludium and Allegro *Pugnani-Kreisler*
Silloo Panthaki - Violin
Tehmie Jungalwalla - Piano.

PROGRAMME NOTES

Three Sonatas from Book 1.

Scarlatti.

In 1685 Domenico Scarlatti, the great touring keyboard virtuoso of his age, was born in the exalted company of Bach and Handel who were born in the same year. He was one of the first keyboard composers to make use of the crossing of one hand over the other, but this became more difficult when he had added considerably to his weight in his old age. A large number of his works, termed "Sonatas" are still played to-day, but they consist of only one movement which is of great delicacy as a rule.

Chorale Prelude "Sleepers Wake".

Bach.

Originally written for the organ, this chorale prelude has been transcribed for the piano by Dame Myra Hess. There are three contrasting melodies at once, the bass one, and the "dance-tune" enter at the beginning, and halfway through, the tenor voices of the men begin to sing a stately theme. Spitta, the biographer of Bach, gives as his interpretation of this chorale prelude "a dance of the souls in bliss."

Sonata In D Major Op. 12 No. 1.

Beethoven.

Allegro con brio - Tema con Variazioni - Rondo

The first three violin Sonatas were written in 1798 while the composer was in the full maturity of his age, but still in the early youth of his career. The Theme and Variations, the 2nd movement, is a style that had much occupied the last years of both Haydn and Mozart, but Beethoven shows his own stamp of greatness in the Variations the 3rd one in particular, with its sharp contrasts between soft and loud, between one key and another and between the violin and the piano parts. The Rondo is sparkling with youth and life and vigour, and is by far one of the gayest that Beethoven ever wrote. His later Rondos may be spirited in tempo, but they were never again as free from the deepest emotion, as light-hearted and warm as wine as is this one, belonging to his very first violin Sonata.

Au Lac de Wallenstadt.

Liszt.

Soiree de Vienne (apres Schubert)

Consolation in D Flat.

During his wanderings in Switzerland Liszt composed, among many other such pieces, Au Lac de Wallenstadt, and all of these pieces oscillate between sensations of ardent love and a deep devotion to the picturesque scenery. Over half a dozen Soirees de Vienne incorporate familiar themes from Schubert. He puts them together and fashions them like one embroidering in silver and filigree - and yet they turn out as gigantic as only Liszt can make them.

The Consolations are romantic and dreamy works, probably written to console the sorrows of his various loves.

Romance

Amoroso

}
}

C. J. Wadia.

The two solo pieces for violin with piano accompaniment are simply pure music and have no special underlying motive connected with them.

The "*Romance*" sings like a love song associated with joys of dance appearing in the middle

The "*Amoroso*" seems to suggest a cradle song with fanciful thoughts associated with a child's bed.

The composer merely endeavours to make his music as beautiful as possible to please his listeners.

2 Etudes Op. 10.

Chopin.

Scherzo in B Minor Op. 20.

The Chopin Etudes are studies for the adult and not the student mind. Liszt's Etudes are on a similar style, but Chopin's are never lacking in the most intense musical inspiration.

Following in the line of Beethoven with his "open-air" Scherzo, Schumann with his humourous Scherzo, Medelssohn so full of hustle, Chopin writes a set of Scherzi in his own style. Here the music is impatient, nervous, questioning, and then it alternates in the middle section with a period of dreams and beauty.

Hebrew Melody.

Achron.

The Hebrew Melody needs no introduction to audiences, still less to violinists. Made widely known by the great virtuoso Jascha Heifetz, its melody has captivated lovers of the mournful in music. It is an offspring of the slow and solemn music of the Hebrew Bible, with all its suffering and courage and determination to survive

Praeludium and Allegro.

Pugnani-Kreisler.

Pugnani, a celebrated violinist, was born at Turin in the 18th Century. He was a pupil of Tartini, whose style and technique he adopted in his playing and composing. This typical virtuoso work, arranged by Kreisler, has fleeting moments of inspired greatness, especially in the flow and swell of the prelude, easy-going yet rigid, lulling yet rousing.

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