



JOHANNESBURG,

...Josef Suk used the most silken bow I've heard since Mischa Elman.

CAPETOWN,

...playing of pure crystal Quality and rhythmical crispness ideally suited Mozart's delectable G major Concerto.

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**The Poona Music Society**

PRESENTS

The Great Czech Violinist

**Josef Suk**

(Great-grandson of Antonin Dvorak and  
Grandson of Josef Suk, the composer)

With **ALFRED HOLECEK** At the Piano

*St. Vincent's School Hall*

Sunday 26th April '59 at 7 p.m.

# PROGRAMME

Sonatina Op. 100 (*Dvorak*); Sonata Op. 47 "Kreutzer" (*Beethoven*); Concerto in G major (*Mozart*); Melancholic Serenade (*Tcharkovski*); March from the "Love of Three Oranges" (*Prokifjev-Heifetz*); Love Song; Burleska (*Josef Suk*).

Admission: Rs. 7, 5.25, 3.50, 2 and 1.

PMS Members: Rs. 5.25, 3.50, 2 and 1.

**Booking at APOLLO MUSIC HOUSE**

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BUCHAREST, RUMANIA,

... perfection of the instrumental technique, clarity and purity of tone.

YUGOSLAVIA,

... musician of the highest distinction ... execution was admirable from all points of view.





**Josef Suk** comes from an illustrious musical family, being the great-grandson of ANTONIN DVORAK and the grandson of Josef Suk the composer. He studied with the renowned Jaroslav Kocian and was his favourite and last pupil. In the year 1950 he became the leader of the well-known PRAGUE QUARTET. He then founded a chamber ensemble of his own, the SUK TRIO which soon ranked among the leading instrumental groups in Czechoslovakia and achieved remarkable success abroad. JOSEF SUK has appeared both as a soloist and with the SUK TRIO in Austria, Abyssinia, Egypt, Germany, Rumania, the Soviet Union, the Union of South Africa and Yugoslavia. The critics consider him one of the finest violinists from Czechoslovakia today. His gramophone recordings have also attracted much attention. In 1955 he won the prize offered by Supraphon for the best recorded year.

**Alfred Holecek** was born on May 6th 1907 in Kharkov U. S. S. R. to a Czech family. He studied piano at the Prague conservatoire and attended the Master Class of the eminent Czech professor Vilem Kurz. Immediately after ending his studies the world famous violinist Jan Kubelik engaged him as accompanying pianist and with him he toured Europe, North Africa, Egypt, Palestine etc. Alfred Holecek specialised since his youth in chamber music and accompaniment. He is a permanent accompanist of all outstanding artists who come to Prague and Czechoslovakia, viz Ida Haendel, Ruggiero Ricci, Arthur Grumiaux, Alfredo Campoli, David Oistrach, Mstislav Rostropovic, Andre Gertler, Andre Navarra, Paul Tortelier, Gioconda de Vito, Janine Andrade Henryk Szerynk, Suzanne Danco etc. He is a professor at the Prague Musical Academy.

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YUGOSLAVIA,

...deserving of highest praise.

LINZ, Austria,

...an event of genuine and perfect Czech musicianship.

PRAGUE, Festival "Prague Spring 1957"

...Josef Suk played the solo part in the Fantasy composed by his famous grandfather with purity and irresistible charm.

MOSCOW,

...a perfect interpretation of the Concerto in E major by Johann Sebastian Bach.





## **JOSEF SUK**

## **ALFRED HOLECEK**





# *The Poona Music Society*

JOSEF SUK

Violinist

With Alfred Holecek at the Piano

ST. VINCENT'S SCHOOL  
HALL

SUNDAY 26th APRIL '59  
7 P.M.

## PROGRAMME

It is regretted that due to unforeseen circumstances the 1st part of the programme has been changed.

### Sonata in A Major

*Vivaldi*

*Preludio a Capriccio — Corrente — Adagio — Giga.*

Antonio Vivaldi was born in Venice approximately around 1680 (the exact year is not recorded), and takes his place in the history of violin playing between Corelli, who preceded him, and Tartini, who followed him. His father, Gian-Battista was a distinguished violinist of Venice, and the playing of father and son was one of the worthwhile attractions of that flourishing city. By profession, Antonio Vivaldi was a priest, and because of his red beard, he was nicknamed "Il prete rosso" (the Red Priest). He was a much better performer than a composer, but he was notably responsible for inventing and devising innumerable new combinations and effects. Bach had so much respect and esteem for his Italian contemporary that he arranged sixteen of Vivaldi's Concerti for the clavier and four for the organ.

### Chaconne for Solo Violin

*J. S. Bach*

The Leipsic master has given utmost freedom of expression to his genius in CHACCONNE the last movement of Sonata No. 4 (Partita No. 2 in D Minor) which has established as a supreme test "*tour de force*" in unaccompanied violin literature for two centuries. One might affirm that the melodic and harmonic beauties of Bach and the brilliant technique of Paganini have united to enrich the violin with a composition with one of the most astonishing sets of variations on a ground bass, which is the essence of the Chaconne, a composition of miraculous beauty, ever composed.



## Sonata in G Major Op. 78

Brahms

*Vivace ma non troppo — Adagio — Allegro molto moderato*

There are few pieces of music more charming and gracious than Brahms's triptych of violin piano sonatas. In the first two (the one in G and the one in A) especially the composer does not seek to be grandiose. He gently woos the listener rather than forcibly imposing himself upon him. Brahms moreover successfully solves the problem of balancing and blending two such dissimilar instruments as violin and piano. The piano does not overwhelm the violin; neither is it reduced to mere insignificant subordination.

In the G Major Sonata there is from the beginning a pastoral atmosphere—caressing melodies supported by gentle rippling figures. The second movement is a noble and dignified *adagio* with an almost mystical close. The last movement which quotes from Brahms's "Song of the Rain" gives an effect not unlike that of cool and subdued light such as that on a mildly rainy day. There are references to the main themes of the first two movements. The sonata ends with "a dying fall ..... like the south, that breathes upon a bank of violets stealing and giving odour."

### INTERVAL

## Concerto No. 3 in G Major, K 216

Mozart

*Allegro — Adagio — Rondeau (Allegro)*

This concerto is the third of the five violin concertos written at Salzburg in 1775, in a span of nine months only when Mozart was in his twentieth year. These violin concertos written for his own pleasure are full of personal flavour and spirit. This concerto though not so very much played like the A major or the D major is still loved for its melodic charm. Its opening first movement is in a courtly style; the second movement, a heavenly *Adagio*, where music flows like a lovely dream — looking forward to Beethoven and Mozart joining hands; the finale, *Rondeau* (Mozart's Frenchified spelling) as R. Gerber characterizes "A free mixture of the most varied styles".

## Serenade Melancolique Op. 26

Tchaikovsky

"... highly characteristic of Tchaikovsky's art in that vein of mingled sadness and graciousness in which he excelled when he felt things profoundly without being in too emotionally self-indulgent a mood: when he felt for others rather than for himself, we might say, as he does for example in the deeply touching but admirably restrained letter-scene for Tatyana in "Eugene Onegin". — Eric Blom.

## March from "The Love of Three Oranges"

Prokifjev-Heifetz

This March arranged for violin by Jascha Heifetz is from the third movement from the suite for Orchestra of Prokifjev's opera "The Love of Three Oranges" which is based on a fairy tale by Carlo Gozzi.

## Love Song Burleska

Josef Suk

Josef Suk, Dvorak's favourite pupil and son-in-law and grand father of this evening's artiste, is known for his music of considerable melodic charm and invention. *Burleska*, which is the fourth of "Four Pieces, Op. 17" is a nimble saucy little piece where the performer is expected to display his technical brilliance.



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