

The Poona Music Society

PRESENTS

THE GREAT VIOLINIST



C A M P O L I

St. Vincent's School
Hall

Sat. 20th Feb. 1960
at 6-45 p.m.

PROGRAMME

Sonata in G Minor (*Tartini*); Sonata in A Major (*Frank*);
Arioso (*Bach*); Haffner Rondo (*Mozart*);
Concerto in D Major (*Paganini*).

Admission : Rs. 7/-, 5/25, 4/25, 3/-, 2/-, 1/-.

PMS Members: Rs. 5/25, 4/25, 3/-, 2/-, 1/-.

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"CAMPOLI is amongst the greatest violinists of our time"

—*Musical Opinion, London.*

"Noble, consummate playing" —*Hague.*

Israelite Press, Poona.

[P.T.O.]

CAMPOLI

A future musician could hardly wish to be born into a more favourable atmosphere than was Campoli. He started life in Rome in 1906, and from the very first days Campoli was surrounded by music and enjoyed the inestimable advantages of a general cultural and musical background — that great asset for which there is no substitute and on which alone rests that breadth of vision and understanding essential to the great artist. Today we may appreciate the full results of the early training and background — before the age of fifty he has been acclaimed in all parts of the world.

Campoli did not have to wait for success until his forties. Now a great and mature artist, as a child he was prodigy in no small way. He came to London in 1911, five years later he was already giving public concerts, and at the age of 13 had won so many honours in musical festivals — seven first prizes, two gold medals and a silver cup — that he was asked not to compete in future similar competitions. However, in 1919, he was allowed to enter the London Music Festival and won the gold medal for his performance of the Mendelssohn Concerto. When he was fifteen, he was engaged for a series of International Celebrity subscription concerts, and toured the British Isles in the company of such famous personalities as Melba and Dame Clara Butt. Thus did the first chapter in his full life reach its climax.

Now, Campoli, a regular broadcaster in both the Home and Overseas Services of the BBC, can look back on associations with many of the world's greatest orchestras and conductors, while a list of the countries he has visited reads like a travel agent's handbook. His American debut was made in 1953 in the Carnegie Hall with the New York Philharmonic Orchestra conducted by George Szell, and this was the commencement of a tour which included Canada, and as a result of which he was invited to return during the 1954-55 season. Five weeks after returning from his visit to East Africa, the authorities so much wanted him to take part in Durban's centenary celebrations that they flew him back to the African continent, and paid all his expenses so that he could give three concerts.

Nearer home, he has many times toured Spain where his own warm Latin temperament awakes a ready and enthusiastic response from people whose charm and musical feeling he greatly admires, and he is also a great favourite in Paris. Throughout all his travels, he likes to keep his violin at his side, and this is particularly understandable now that he has become the proud owner of a Stradivarius.

Campoli has recently added to his international position as an Artist by completing long tours abroad. During the last years he has visited the Argentine, Chile, Paraguay, Uruguay, Peru, Brazil, Canada, Norway, Czechoslovakia and Spain. He has twice toured Russia, once with Sir Arthur Bliss, and later with the London Philharmonic Orchestra, when he performed violin concertos by British composers.

Last year he was a soloist at the Brussels Exhibition with the London Symphony Orchestra.



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The Poona Music Society

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C A M P O L I

(VIOLIN)

with

Theresa Athaide

(Courtesy All India Radio, Bombay)

(PIANO)

St. Vincent's School Hall

Sat. 20th Feb.'60 — 6-45 p.m.

PROGRAMME

SONATA IN G MINOR "DIDO FORSAKEN"

Tartini

Adagio ma non troppo — Presto non troppo — Largo, allegro comodo.

Giuseppe Tartini, born 1692 in Pirano, Istria, was an eminent self-taught violinist and composer. At his father's wish he first studied priesthood, then law and finally music which made him an outstanding figure in the history of music as a violinist, one of the greatest masters the violin-world has ever known. His compositions for violin are technically more advanced than those of Corelli, Vitali, Vivaldi, Geminiani and other masters of the Baroque Era and are also vitally important in the development of the art of violin playing. His school of violin playing founded in 1728 at Padua (where he died in 1770) has produced some of the best violinists.

This sonata, in the same key as his famous "Devil's Trill" sonata, was composed sometime in 1730's. This noble work, very violinistic, typical of Tartini's style and idiom with its sunlit beauty, is in three movements. The first, an elegiac piece; the second, a brilliant Presto and the finale, a lively jig. The origin of the title to this sonata is not known but it was definitely not by Tartini.

SONATA IN A MAJOR

Frank

**Allegro ben moderato — Allegro — Recitativo-Fantasia
Allegretto poco mosso.**

This is the only sonata by Cesar Frank composed at the age of sixty-four. This sonata is a universally popular chamber work and ranks with the best known chamber works by Beethoven, Brahms, Faure. It is in four movements, the first expresses a gentle cheerfulness; the second, is tremendously exciting, glowing and passionate; the third, the loveliest in the work has exquisite music with a little of a lovely and mournful lament. The violin completely predominates in this movement. The fourth and finale is really a Rondo and is most popular of the four movements.

This sonata is the greatest of the French sonatas for Piano and Violin and is dedicated to Eugene Ysaye at whose wedding it had its first performance.

I N T E R V A L.

ARIOSO

Bach

This is an arrangement of an air of Bach's melody with long flowing airs from the second movement of his concerto for clavier and orchestra in F minor.

RONDO IN G "HAFFNER"

Mozart

Haffner, the burgomaster of Salzburg (Mozart's birthplace) was a good friend of the composer, and for whom he composed in 1782 the lovely and bright symphony in D, K 385, known as the "Haffner" Symphony.

This little piece in its original form is a movement belonging to the famous "Haffner Serenade" which Mozart composed on the occasion of the wedding of Haffner's daughter Elizabeth. The work is so long that it was probably intended to be performed in sections at the festivities. Due to its length it is rarely performed complete these days. The resurrection of the delightful RONDO from it by Kreisler has made it an invaluable addition to the violinist's repertoire all over the world.

CONCERTO No. 1. IN D MAJOR, OP. 6.

Paganini

Allegro Maestoso — Adagio — Rondo.

Nicoli Paganini (1784-1840) was a tall, skeleton-like figure, a Genoese by birth, and is a most extraordinary personality in the history of music and a violin virtuoso whose like has not been known, before or since. He neither belonged to any school of music nor founded one. With his electrifying, super-human technique he developed the scope of a violinist's art. He too, like Giuseppe Tartini, was believed to be in league with the devil and this belief held his dead body from being entombed in its proper family grave yard till 1845. His works, specially for the violin were for his personal concert repertoire by which he continually enthralled his audiences all over Europe and England, and convey an idea of the astounding acrobatics the bow is capable of on the instrument. The most celebrated of his compositions are his twenty-four Caprices Op. 1., for solo violin. Brahms, Liszt, Schumann, Rachmaninoff, Blacher have either transcribed some of these for piano or used them as themes for piano variations. About his performances, Liszt wrote to a friend "what suffering, what misery, what tortures dwell in those four strings" and Rossini said: "I have wept only three times in my life.....the third time when I first heard Paganini play".

Of his five concertos for violin, concerto in D major, No. 1., is perhaps the best known. It was first performed by Paganini in 1819 and then in 1821 and published in 1851 eleven years after his death. It is most enjoyable for its spectacular display and virtuosity. It is in three movements, the first movement has remained most popular with its several melodies with most operatic sweetness and a sort of Rossini-like sprightliness; the second written in memory of Demarini, an Italian actor and of which Paganini explained that this Adagio represents a scene in prison in which the captive is shown appealing to heaven; the third has glittering fireworks. The original cadenzas of this concerto have not survived.