

THE POONA MUSIC SOCIETY

presents

an artiste the world has thrilled to

**IGOR OISTRAKH**

one of the greatest violinists of our time

with **ANTON GINSBURG** at the piano

**ST. VINCENT'S SCHOOL**

**THU. 10th MARCH 1960**

**HALL**

**at 6-45 p.m.**

**PROGRAMME**

Chaconne (*Vitali*); Sonata No. 7, Op. 30 No. 2 (*Beethoven*),  
Havanaise (*Saint-Saens*); Improvisation (*Kabalevsky*);  
Song (*Vladigerov*); Polonaise Brillante (*Wieniawski*).

Admission : Rs. 7.00; 5.25; 4.25; 3.00; 2.00; 1.00

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IGOR  
OISTRAKH

*А. Корнеев - Санкт-Петербург*  
*В. Корнеев - Санкт-Петербург*  
*Е. Корнеев - Санкт-Петербург*



# IGOR OISTRAKH

## VIOLINIST

**Laureate of International Contest.**

IGOR OISTRAKH was born in Odessa in the Ukraine in 1931 in the family of the outstanding Soviet violinist, David Oistrakh. Like his father Igor too began learning to play the violin from the age of six. However, his musical career developed in a different manner. Igor did not show much interest in the violin and — two years later — stopped taking lessons. It was only in 1943 that he resumed his lessons. His teacher now was the famous Soviet professor, Pyotr Stolyarsky, who had been his father's teacher and who has brought up many talented musicians. Stolyarsky was able to kindle a passionate love for music in the heart of the lad. Igor began to work seriously to master the art of violin playing, and very soon he was able to achieve phenomenal success in it.

After the family moved over to Moscow Igor — in 1943 — joined the Central Music School of the Moscow State Conservatoire. He finished this school with excellent marks in 1949.

He received his further education in music at the Moscow Conservatoire under his father's guidance. When Igor Oistrakh graduated from the Conservatoire in 1954, his outstanding talent had already become apparent. He was therefore granted a post-graduate scholarship in the Moscow Conservatoire, where he could perfect his mastery over the violin.

While he was still a student at the Central Music School, Igor won the First Prize at the Violinists' Contest, during the International Festival of Youth, held in Budapest in 1949. Soon afterwards he won the First Prize at the Wieniawsky Violinists' Contest held in Poznan.

Notwithstanding his youth Igor Oistrakh is a real virtuoso. He has inherited his great art, his mastery over the instrument, his facile technique and elegance of stroke from his father. His performance is imbued with the same lyricism as his father's but is distinguished by its youthful freshness, its ardour and directness. Igor Oistrakh's performances stand out for their warm and expressive tone, their observation of phrasing, their great musicality and the fineness and veracity of their style.

Igor Oistrakh follows a strict routine of work, thus constantly perfecting his art. His repertoire is wide — extending from the classical music of Bach, Mozart, Brahms and Tchaikovsky, to Debussy, Ravel, Prokofiev and Khachaturyan.

Special mention ought to be made of Igor Oistrakh's performance of the difficult sonatas for the violin by J. S. Bach, where he shows his wonderful mastery of the complex and diverse chord technique of violin playing, and of his performance of the concertos of Beethoven, Mendelssohn and Tchaikovsky. Oistrakh's virtuosity finds vivid expression in the performance of such pieces as Paganini's Caprices, the Introduction and Rondo Capriccioso of Saint-Saens, the Poissonades of Wieniawski and the Etude in double mediants of Scriabin (Sigetti's treatment).

Igor Oistrakh frequently performs together with his father. Their joint performance of the concertos of Bach, Vivaldi and the sonata for two violins of Leclair, the etudes of Wieniawski and several other pieces, achieves such artistic blending that an illusion is created of a single violin playing.

As a result of the musical partnership between Igor Oistrakh and the young and talented pianist Anton Ginsburg, an interesting ensemble has come into being. Their sonata programmes have attracted the attention of many listeners and they have achieved well-deserved success in these performances.

Igor Oistrakh has been performing in the various towns and cities of the Soviet Union as well as abroad with great success. His performances in Austria, the German Democratic Republic, the Federal Republic of Germany, Finland, France, Switzerland, Czechoslovakia, England, Bulgaria, Norway, the Argentine, and in other countries, have received enthusiastic plaudits from the public and the press alike.



# The Poona Music Society

## IGOR OISTRAKH

VIOLINIST

With ANTON GINSBURG at the Piano

ST. VINCENT'S SCHOOL  
HALL

THURS. 10th March '60  
at 6-45 p.m.

### Programme

#### CHACCONNE

*Vitali*

It is by this famous Chaconne that people know Tommaso Antonio Vitali, the celebrated violinist and teacher of his time. His style of composition was greatly admired by J. S. Bach who transcribed many of his works for other instruments.

This Chaconne, a very gracious and noble work, originally composed as a work for solo violin and figured bass consists of a slow and dignified Spanish air with a set of variations. It was the great German violinist Ferdinand David who discovered this work about 150 years after the death of the composer.

#### SONATA No. 7 IN C MINOR, OP. 30 No. 2.

*Beethoven*

**Allegro con brio — Adagio Cantabile — Scherzo — Allegro.**

This favourite sonata is one of the great masterpieces of Beethoven's earlier period, one in royal line of his C minor compositions ranging from his early Piano Trio, Pathétique Sonata, fourth String Quartet, third Piano Concerto, fifth Symphony and the last Piano Sonata Op. 111. It is in four movements; the first gives its dramatic and martial character and sounds a clear note of Beethoven's personality; the second beautiful Adagio in the form of an aria conveys a solemn majestic message of peace and consolation; the third, Scherzo is a bright and piquant movement and with the finale, Allegro, sombre, and energetic, we return once again to the dramatic martial character of the first movement giving us the fullness of the real Beethoven. Dr. Ernest Walker calls this sonata "one of the great masterpieces" and says of the first and the last movements that "their wonderfully strong, sombre energy and passion strike a note hitherto unheard in Beethoven's music".

**INTERVAL**



## HAVANAISE OP. 83

*Saint-Saens*

Camille Saint-Saens was a fully versatile French composer and pianist. His works show genial melody and a fine sense of form. Havamaise Op.83 was composed when he was forty-two. Grove says that the Habanera or Havanaise from Cuba is a duet dance, with some singing, little foot-lifting and much body-gesticulating of the *danse du ventre*, "O la la" type. This music has a good deal of variety and is not at all monotonous, but just sweet, mildly impassioned and deliciously poised for the fiddler with an accompaniment in entire congeniality.

## IMPROVISATION

*Kabalevsky*

Dimitri Kabalevsky, born Leningrad 1904, is one of the leading Russian composers having received the Order of Merit in 1904 and the Stalin Prize in 1946. His works are simple, tuneful and direct. Although he has composed concertos, symphonies and an opera he is best known for his piano music.

## SONG

*Vladigerov*

## POLONAISE BRILLIANTE In D Op. 4.

*Wieniawski*

Henri Wieniawski one of the leading violinists in 19th century with excellent musicianship had as a composer a genuine gift for melody. Like Paganini and Sarasate he too wrote a number of compositions for violin to display his virtuosity. This Polonaise Brilliante together with his other works for violin are still popular and hold a permanent place in the concert repertoire of violinists, to display their virtuosity on the instrument.

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