



With very best wishes

Valery Klimov

Valery Klimov

Dear Valery



Vladimir Yampolsky





**VALERY KLIMOV** was born in Kiev in 1931. From the age of five he began to learn music from his father, conductor Aleksander Klimov (now the chief conductor of the Kiev Theatre of Opera and Ballet.) At the age of seven Valery Klimov joined the Odessa Music School where he studied under the noted Prof. Pyotr Stolyarsky, who has trained many of the first-rank Soviet musicians. On finishing the Odessa school he joined the Kiev Conservatory from where he graduated in 1956 and perfected his art as a post-graduate student under the guidance of the great Soviet musician and teacher David Oistrakh.

Valery Klimov's concert work began in 1951 when still a student of the conservatory, he was awarded the title of Laureate at the contest held at the Third World Festival of Youth and Students in Berlin. Thereafter he performed with great success at concerts in many cities of the Soviet Union.

In 1955 Valery Klimov won the title of Laureate at the contest named after Marguerita Long and Jaques Tibot in Paris, and in 1956 at the International Contest of Violinists, First Prize and the title of Laureate. At the Tchaikovsky International Contest of Pianists and Violinists he was again a great success. The famous Soviet composer Aram Khachaturyan, who was a member of the jury at the contest, said: "Valery Klimov is a violinist of tremendous talent, great spiritual force and outstanding mastery".

**VLADIMIR YAMPOLSKY** was born in Cherkassy in the Ukraine in a family of musicians.

In 1928 he graduated from the Kiev State Conservatory where he studied under Prof. S. V. Tarinsky and in the same year he went on his first concert tour to the Urals and Siberia as a piano soloist and accompanist.

For the next ten years he performed in concerts with the noted violinist and professor of the Moscow conservatory Prof. Miron Polyakin and from 1929 to 1933 studied in the Leningrad State Conservatory (under Prof. L. V. Nikolayev) perfecting his art as a postgraduate student.

In 1935 Yampolsky was awarded a diploma in the Second All-Union contest of performing musicians and in 1947 he was again awarded a diploma at the International Contest of Performing Musicians held at the First World Festival of Youth and Students in Prague.

Together with David Oistrakh he has been on concert tours to Europe, America, Japan, Australia, New Zealand, China and other countries of the world.

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# THE POONA MUSIC SOCIETY

\* \*  
**VALERY KLIMOV**

(Violin)

with

**VLADIMIR YAMPOLSKY**

(Piano)

**ST. VINCENT'S SCHOOL  
(GULATI) HALL**

**MONDAY 19th NOV. 1962  
7 p.m.**

## PROGRAMME

### **SONATA No. 3 IN E MAJOR FOR VIOLIN & PIANO**

*Bach*

**Adagio — Allegro — Adagio ma non tanto — Allegro**

Bach in his well-known set of six sonatas for violin and piano, much more than in his unaccompanied set of violin sonatas, has carried the torch of Corelli and in the Adagio of this E major sonata it is evident that Corelli's slow movements did influence Bach. In these sonatas Bach wrote richly for both instruments giving each an equal importance using them as two independent voices with remarkable union, each contributing, supplementing its own ideas and nuances to the other.

### **SONATA No. 9 IN A MAJOR, OP. 47 — "KREUTZER"**

*Beethoven*

**Adagio sostenuto—Presto — Andante con variazioni — Final: Presto**

Of the ten sonatas for violin and piano by Beethoven the ninth is the greatest both from the point of view of inspiration as well as technical construction. In fact, it could easily be said to be 'King of all Violin and Piano sonatas.'

The first two movements of this sonata were written at the instance of an English violinist, George Auguste Bridgetower to whom it was dedicated and who gave its first performance at Vienna in 1803 with Beethoven at the piano. Later Bridgetower seems to have fallen out with Beethoven and when the sonata was published in 1805 it was rededicated to Rudolf Kreutzer one of the most important influences of the French violin school, whom Beethoven met in Vienna. It is indeed very ironic that Kreutzer whose name is immortalized by his "42 Etudes pour le Violin"—The Bible of Violin Playing—never happened to have performed this great sonata which will always be known as the "Kreutzer Sonata."

This sonata is in three movements, the first, after a slow introduction leads into a vigorous presto full of passionate feeling, retaining at the same time its brilliant character. The second, combines a display of virtuosity with a poetic expressiveness with a set of variations each in a set of decorative pattern, one favouring the pianist, another the violinist, on a theme that is grace personified, which, is stated at the outset. The brilliant *finale*, "a long tarantella in sonata form, where the leaping rhythm runs through with hardly a break from beginning to end" (Miss Marion Scott.) was actually composed a year before for the sixth sonata Op. 30, No. 1, was used as the third movement for its first performance in 1803. It fitted the work so splendidly that Beethoven stuck to this arrangement permanently and ultimately composed another third movement for the sixth sonata.

I N T E R V A L



**SONATA IN C MINOR FOR VIOLIN & PIANO**

*Babadzarian*

**Allegro energico — Andante sostenuto — Allegro risoluto**

**FOUNTAINS OF ARETHUSA**

*Szymanowski*

Szymanowski is regarded as Poland's greatest composer since Chopin and like Chopin was a masterly pianist.

THE FOUNTAINS OF ARETHUSA; is the first of the three *Myths*, Op. 30, the other two being *Narcisse* and *Dryades et Pan*, and were written for Paul Kochanski the great Polish violinist and a great friend of the composer. It is very popular with violinists because of the opportunity it gives them for delicate and feathery execution with fantastic sonorities which open new horizons for the violin. Joseph Marx analysed his style as "a strong individual sense of melodic expression, and a capacity for sensitive differentiations of feelings. One of the most striking features of his style is his scintillating harmony. Another is the flowing, ever-imaginative polyphony."

**INTRODUCTION & RONDO CAPRICCIOSO Op. 28**

*Saint-Saens*

This music most sparkling and brilliantly varied was composed under true inspiration by Camille Saint-Saens. It is dedicated to Pablo de Sarasate and was one of his favourite program numbers when he performed with sprightliness and charm. It was originally written as a Rondo for his violin concerto in A Op.20 but later Saint-Saens having changed his mind published it separately in the form presented this evening which display highest degree of virtuosity and musical ability of the performer.

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**TUESDAY 20th NOV. '62  
7 p.m.**

**ALL ARE CORDIALLY INVITED.**

Israelite Press, Poona