



DENES

Zsigmondy

VIOLINIST

Anneliese Dissen-Zsigmondy

PIANIST



Denes Zsigmondy

Studied at the Budapest Music Academy. He was awarded a scholarship abroad and this was soon followed by many concert engagements which took him all over Europe and to North-Central and South-America, as well as to the Far East. In the International Summer School in Castle Weikersheim he directed the soloists' Class for the Violin. During the course of his career he has played with

orchestras such as Munich Philharmonic Orchestra, The Bamberg and Vienna Symphony Orchestra, the Stuttgart and Munich Chamber Orchestra and the Masterplayers of Lugano. In addition to the Radio Orchestra Vienna, Zurich, Munich, Stuttgart, Frankfurt, Baden-Baden Rias, he has also recorded extensively for Deutsche Gramophone, Westminster, Amadeo and Special Record.

Call at
APOLLO MUSIC HOUSE

325, Mahatma Gandhi Road, Poona 1.

for

Recorded Music, Radios,
4-Speed Record-changers Players
etc.



The National of Quality



**INDIAN & INTERNATIONAL LONG PLAYING RECORDS
NOW AVAILABLE.**

REPAIRS—Dependable Service to Radios and Electrical Household
Appliances are very carefully executed.

THE POONA MUSIC SOCIETY

by kind courtesy of

The Indian Institute of German Studies

GOETHE INSTITUT, MUENCHEN, (POONA BR.)

presents

DENES ZSIGMONDY

VIOLINIST

with Anneliese Dissen-Zsigmondy at the Piano

ST. VINCENT'S SCHOOL
(GULATI) HALL

SUNDAY 24th NOV. 1963
6-30 p.m.

— PROGRAMME —

SUITE IN D MINOR

Purcell

Henry Purcell frequently spoken as "the father of English music", in spite of his early death at the age of 36 has left a legacy of music—royal odes, anthems, theatre music, church music, harpsichord music, violin sonatas, String Fantasies, quasi-opera, trio sonatas composed in Italian style and choral music the style of which is supposed to have influenced Handel when he settled in England. Few composers in all history possessed Purcell's melodic sense and his ability to write beautiful melodies as said by Dupre "Purcell sings, as naturally as a bird".

The music to all his Suites is drawn from a variety of sources but mainly from his operas, masques and incidental music mostly quiet and reflective in tone.

SONATA IN A MAJOR, OP. 100.

Brahms

**Allegro amabile — Andante tranquillo-Vivace,
Allegretto grazioso (quasi andante)**

The three sonatas for "Pianoforte and Violin" as labelled by Brahms contain some of the greatest writing in this form. Amabile, tranquillo, grazioso are the qualifying adjectives bestowed on the titles of the three movements of this sonata. The peculiarity of this sonata is its unsullied happiness. R. Colles writes "the first movement develops its lyrical theme at leisure, combining with it others which do not so much contrast with it as reinforce its mood. The second movement hovers over slow and quick tempi. The slow part comes close to the mood of some of Brahms' songs; the quick is in that curious half-light which so fascinated him. The third movement strikes deepest; it employs a simple diatonic melody that, though put through many paces, always sounds spontaneous".

SONATA IN G MAJOR, K.V. 301.

Mozart

Allegro con spinito — Allegro

This sonata with music of simple innocence and refreshing charm in two movements is the eighteenth of Mozart's twenty-eight sonatas for Violin and Piano composed in 1777 during his visit to Mannheim where he came across six sonatas by Joseph Schuster one of the *avant-garde* of the then flourishing Mannheim group. Mozart was quick to adopt their one unique feature, the new independence accorded to the violin. This sonata K.V.301 composed with equality and importance shared by both instruments consists of only a "Sonata form" in two movements as of Johann Christian Bach's two movement duo-sonata, distinguishing it from his earlier sonatas which are on the accepted style of piano sonatas with violin obbligato.

— INTERVAL —

WITCHES' DANCE OP. 8.

Paganini

The full title of this piece is *Le Streghe, Witches' Dance* on an air from the ballet *Le Nozze di Benevento* by Sussmayer. It is neither a programme music nor a dance as the title would suggest but a fantastic display of *bravura* with dazzling technique and every trick for the violin with which Paganini dazzled his audiences.

"TZIGANE" (Rhapsody de Concert)

Ravel

With Couperin, Faure and Debussy, Maurice Ravel is ranked as one of the most characteristically French composers of all time, his music being noted for its exquisite clarity, grace and finish. Like the Spanish painter Pablo Picasso who tried his talents on objects he chanced to meet in everyday life, Ravel was a master in sound-paintings of the impressions he chanced to meet in everyday life. Although Ravel never rose to the heights of the giants of music with his limited scope confining himself to miniatures, within his own chosen field he is a superb tonal craftsman, a very skillful orchestrator and a lyric poet whose genius is universally recognised.

In his composition *Tzigane* he translates into music the life of a Hungarian Gipsy — his sadness, gaiety, exotic and reckless existence. The introductory cadenza with subsequent skirmishings recall Liszt at his most tawdry. It is a most beautiful piece in the violin repertoire full of strange harmonies and chords. It is dedicated to the violinist Jelly d'Aranyi who described it as "a virtuoso piece in the style of a Hungarian Rhapsody".

VISION

Debussy

RUMANIAN FOLK DANCES

Bartok

Bela Bartok, the Hungarian composer born in March 1881 and died in September 1945, an exile in America, was, like Liszt whom he greatly admired, an indefatigable enthusiast for the folk music of his country and other European countries. He is stated to have collected over 7000 specimens of folk melodies. The strong rhythmic quality of his music is derived from the peasant music discovered by him.

These Rumanian Folk Dances were originally composed for piano in 1915, and later orchestrated by Bartok himself. The arrangement for violin and piano is by Zoltan Szekely.

Thursday 2nd January 1964 - 7 p m.

GERMAN MUSICAL ENSEMBLE

Studio of Early Music

Skilled Rendering of Renaissance Music on
Medieval Instruments.

By Courtesy of Goethe Institut, Muenchen (Poona Branch).