

The Poona Music Society

(By Courtesy: Time & Talents Club, Bombay)

Presents



PAUL OLEFSKY

"One of the finest 'Cellist before the public today"—*New York Times*.

With TEHMIE GAZDAR at the Piano

PROGRAMME

Twelve Variations in F Op. 66, on Mozart's theme "Ein Madchen oder Welbchen" (Beethoven); Sonata "Arpeggione" (Schubert); Sonata (C.J.Wadia); Intermezzo (B. Shapleigh); Meditation Hebraique (E. Bloch); Alborada del Gracioso (Ravel-Castelnuovo-Tedesco)

ST. VINCENT'S SCHOOL (Gulati) HALL

Sunday 19th February 1967 at 7 p.m.

Admission : Rs. 7, 5, 3-50, 2, 1

PMS Members : Rs. 5, 3-50, 2, 1

Booking at Apollo Music House from 10 a.m. to 12-30 p.m. and 5 to 8 p.m.

PLEASE NO PROVISIONAL BOOKING.
NO ENQUIRIES OR BOOKING ON TELEPHONE.

PAUL OLEFSKY

According to the New York Times - "Olefsky is one of the finest cellists before the public today." His distinctions and accomplishments are numerous. After winning the coveted Namburg Award, and making several Town Hall and Bell Telephone Hour appearances, Olefsky went on to become the youngest Solo Cellist of the Philadelphia Orchestra. As the Chicago Tribune put it—he had the "Philadelphia Sound" a no mean compliment! Olefsky triumphed over such artists as Van Cliburn and won the Michaels Memorial Music Award. Very soon, he was in great demand as soloist with major American Symphony Orchestras. He has also toured Europe several times, and received audience acclaim for every performance.

In addition to concertising and giving lecture recitals to universities and Schools (which, according to him are the "links of music to the future") Olefsky devotes part of his time to conducting. He has, in the past, organised his own Chamber Orchestra, and Chamber Music Festivals throughout the country.

In order to bring out the full tonal possibilities and scope of the cello as a solo instrument, Olefsky's programme cover the gamut from baroque, through classic to romantic and contemporary and he does full justice to the nuances and styles demanded by each School.

TEHMIE GAZDAR

Tehmie Gazdar began studying the piano at the age of eight. Winning the Palamkote Gold Medal and Prize in 1942 and 1943, she proceeded to take the F. T. C. L. and later the L. R. S. M. (in 1948). An outstanding graduate of the year, she was awarded a Scholarship to study at the Royal Academy of Music, London. She gained diplomas from the Royal College of Music. In 1951, Mrs. Gazdar won the Concerto Prize and the Chopin Prize at the Brighton Competitive Musical Festival. She also won the 1st prize for her recital at the Balham and Streatham Festival. The same year she performed with the Orchestra of the Royal Academy of Music under Ernest Read.

In 1952, Mrs. Gazdar returned to India, and gave a recital under the aegis of the International Music Club. She also appeared as soloist in Beethoven's Piano Concerto No. 1, with the B. M. S. O. Orchestra, under Victor Paranjoti. Tehmie Gazdar broadcasts frequently over AIR and her sensitive musicianship and her excellent technique have gained her a wide and appreciative audience, and much praise from music critics.



denotes the orientation of the vector along the \hat{z} axis. The magnitude of the vector is given by $\sqrt{a^2 + b^2 + c^2}$. The angle θ is given by $\theta = \tan^{-1}(b/a)$.



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Patrons are respectfully reminded that in an auditorium possessing the sensitive properties of the St. Vincent's School Hall the unstifled coughing of only one or two people can mar the enjoyment of the whole audience.

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'CELLIST

with TEHMIE GAZDAR at the Piano

ST. VINCENT'S SCHOOL
(GULATI) HALL

SUNDAY 19th FEB. 1967
7 P.M.

PROGRAMME

12 VARIATIONS IN F, OP. 66, Beethoven
on Mozart's theme "Ein Mädchen oder Weibchen"

Ludwig Von Beethoven (1770-1827) developed and enlarged Mozart's theme into shapes and forms of infinite variety. In place of the old, rigid and merely decorative ideal, we have an ideal of unity in diversity of the same subject presented in continually shifting and new lights. The 12 variations composed in 1798 on Mozart's theme on Papageno's aria from opera *Die Zauberflöte*, seem to explore the entire range of 'cello writing, expressing moods that range from the meditative and pensive to the whimsical, from the tranquil to the dramatic, from the majestic to the capricious.

SONATA IN A MINOR "ARPEGGIONE" D821 Schubert
Allegro moderato — Adagio — Allegretto

Franz Schubert (1797-1828) had the greatest gift of pure and lovely melody. With him not the form is important, but the idea, to a point where niceties of structure are often sacrificed. In Schubert's Sonatas we do not find an exquisite attention to details of the architectonic construction or an inexorable logic of form or a sense of balance of design which characterize the sonatas of Haydn and Mozart. But the best Schubert sonatas possess great emotional force; he did not permit the classical sonata form to smother his free romantic spirit. Retaining the structural outlines of that form, he made it sufficiently flexible and supple to let him sing unhampered. His *Sonata Arpeggione*, like his other sonatas, is marked by the Schubertian magic of melodic inventiveness, and the themes are rich in colour. It contains subtleties and delicate nuances of expression which seem to have come from him instinctively and which endow it with deeply poignant human qualities.

SONATA FOR PIANO AND VIOLINCELLO C.J.A. Wadia
Allegro — Adagio — Allegro Molto

Piano and Violincello Sonata is robust in style with the 'cello announcing its theme from its inception. The second movement is lyrical and easy flowing. The finale is brilliant and brings the whole work to a fitting close.

Note by Mary Kanga.

I N T E R V A L

INTERMEZZO

Shapleigh

Bertram Shapleigh (1871-1940) was born in Boston, Massachusetts and died in Washington D. C. He was a medical man, composer, student of oriental music and poet. He was trained at the New England Conservatoire and he composed symphonies, songs, etc.; He was in London from 1899 to 1915 when his estate was burnt in 1915 and many of his valuable scores lost, he returned to the United States. He was musical adviser for Breitkopf and Hartel and was also editor of the Concert Program Exchange. He has published many articles on art and also two volumes of poetry. His Intermezzo is a charming piece of music with an oriental flair.

MEDITATION HEBRAIQUE

Bloch

Ernest Bloch wrote music which is typically Jewish in its intensity and conscious pathos as well as in its love of rich colour. His *Meditation Hebraique* in its poignancy and pain, in the sweeping wind of its rhythm, in its oriental splendour of colour, in its idealism and resignation, is an expression of the Hebrew temperament. The 'cello, with its ample breadth of phrasing, here speaks a language of prophetic mysticism and sublimity which finds its roots in the Bible. A spiritual incandescence ignites the music, making it glow with an almost other-worldly radiance. This is music written with conciseness and inevitable logic, moved by volcanic dramatic force and touched with poetry and introspection.

ALBORADA DEL GRACIOSO

Ravel — Castelnucvo — Tedesco

Maurice Ravel (1875-1937) composed with a remarkable lucidity of form, clarity of structure, and refinement of style.

His Alborada del Gracioso is one of the set of five impressionistic pieces entitled Miroirs, and is the most famous of this group. It is brilliant and vivid in its use of Spanish rhythms and colours, exploited with great variety and virtuosity. *Alborado* means "morning serenade", while *gracioso* implies "a kind of buffoon full of finesse, with mind always alert, and with irony ever in readiness—a sort of Figaro", in the words of Jean Aubrey. Thus the work combines a delicate and slightly ironic mood with subtle tone painting.

Notes by Gool Dalal.

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