



**DENES**  
**ZSIGMONDY**  
(VIOLIN)

**Anneliese**  
**Nissen**  
(PIANO)

**DENES ZSIGMONDY** entered the Liszt Academy, Budapest, when 14 years old, where his exceptional talent was recognised by Carl Flesch. 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.

**ANNELIESE NISSEN** studied both singing and pianoforte in the Master Classes of Clara Schumann's pupil, Walter Lampe at the Munich Music Academy. She gave up her career as soloist on the formation of a permanent duo team with Denes Zsigmondy.



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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.

# The Poona Music Society

## DENES ZSIGMONDY ( Violin )

and  
ANNELIESE NISSEN  
( Piano )

ST. VINCENT'S SCHOOL  
(GULATI) HALL

SUNDAY 27th OCT. 1968  
7 P. M.

### PROGRAMME

#### SONATA NO. I IN A MINOR OP. 105

*Schumann*

Mit Leidenschaftlichem Ausdruck (with passionate expression)  
Allegretto — Lebhaft (lively)

Schumann composed his two violin sonatas, A minor Op. 105 and D minor Op. 121; his piano duet 'Ballscenen Op. 109'; a set of pieces for viola and piano Op 113 and his Trio in G minor Op. 110 in 1851 at the age of 41, two years before his unsuccessful attempt at suicide whilst he was living at Dusseldorf. This was the time when his mental depression began showing its signs. The Sonata in A minor Op. 105, wherein both violin and piano are continuously employed, is more known than his second Sonata Op. 121. This Sonata an echt-Schumann Sonata contains most sentimental and charming passages, swift in mind, passionate without being introspective. The treatment of exchange of musical thoughts with classical conception of form and design which is throughout present in this work gives one a feeling of true chamber music. The work is in three movements,

The first movement **mit Leidenschaftlichem Ausdruck** begins with a passionate melody with impetuous crescendo and a perfect balance from the piano moving steady with its supporting basses and agitato of noble arpeggios from the right hand. The second movement **Allegretto** is a poem of pastoral simplicity. The influence of Bach on Schumann is evident in the third movement **Lebhaft** which is in great contrast with the first two and which is a fitting noble and dignified climax to this great work.

#### FANTASIE IN C MAJOR OP. 159 (D. 934)

*Schubert*

Of the compositions for Violin and Piano by Schubert, only the Rondeau and the Fantasie are his brilliant works. The Fantasie wherein both the violin and piano are equally treated, at times the piano supporting the violin or vice-versa and at times each instrument contributing a vital role to the work, was written in 1827 for two performers of outstanding skill and demanding of them the utmost virtuosity of execution. This work was first performed at a mid-day concert in Vienna on 20th January 1828 by the young Bohemian violinist Josef Slavic, for whom it was written. The various movements being interlinked to be performed as one continuous whole without a break puzzled the audience, several of whom, including one music critic left the performance in bewilderment before it was over. The work opens with piano tremolo which is considered by musicologists as 'too orchestral' in style. Here Schubert seems to be drawing upon his recollection of his time in the services of the Esterhazy family at Zseliz in 1818 and 1824. The **Allegretto** (2nd movement) which follows has a Hungarian flavour after which the piano announces a theme where it is interesting to note the use made by Schubert of his song "**Sei Mir Gegrusst**" (Thee, Love, I greet) considerably

modified with three variations (3rd movement). The Fantasy is brought to an effective (7th movement) after traversing several keys (4th, 5th and 6th movements) and further variations (6th movement) on the song theme. The whole structure of this work is as follows:

1. Andante Molto (C major)
2. Allegretto (A minor and major, modulating to A flat major)
3. Andantino (Theme and variations, A flat major.)
4. Tempo Primo (Modified recapitulation of 1, C major.)
5. Allegro Vivace (C major and A major.)
6. Allegretto (Further variation of 3, A flat major.)
7. Presto (Coda of 5, C major.)

## INTERVAL

### SONATA IN D MINOR OP. 108

Bri

**Allegro — Adagio — Un poco presto e con sentimento — Presto agitato**

The three Sonatas for "Pianoforte and Violin" as labelled by Brahms contain some of the greatest writing in this form. He gently woos the listener rather than forcibly imposing himself upon him. Brahms, moreover, successfully solves the problem of balancing and blending two such dissimilar instruments as violin and piano. The piano does not overwhelm the violin; neither is it reduced to mere insignificant subordination.

The D minor sonata Op. 108, the third of the three sonatas by Brahms is the greatest large scale profound work of his final period, composed at Thun in 1888, published by N. Simrock in 1889 and performed first by Brahms himself and Joachim in Vienna in the spring of 1889. The piano part of this sonata is unusually difficult and at the same time quite a few feel this work to be difficult to listen to. It is in four movements. The powerful and expressive first, **Allegro**, is on a grand scale, concise and full of interest. Dr. Hanslick has described it as "of that sweet clear ripeness which only the union of complete mastery and undiminished invention with a harmoniously perfect insight into life can produce." The second, **Adagio**, the best known part of the sonata, is simply constructed with melodic beauty. Fuller-Maitland puts it, "deals with great emotional passion." The third, **un poco presto e con sentimento**, is quite a straightforward, so to say a Scherzo-like movement where both the instruments are given opportunity to display their dramatic talents. The final **presto agitato** with its fury has the same magnificence of proportion on which belongs the **Allegro** of the first movement with an outline from the tender counter subject heard in the slow movement but carried forward more impulsively and a great march-like tune, mingling with agitated rhythms of the first subject and with the treatment of this remarkable material the movement is brought to a fitting termination to the three very fine "Pianoforte and Violin" sonatas.

This sonata is dedicated to his friend, the great pianist and conductor, Hans von Bulow.

## BOMBAY CHAMBER ORCHESTRA

with

### IDA KREHM

Canadian born Russian PIANIST/CONDUCTOR

**Sunday, 17th November 1968 — 7 P.M.**

Programme includes PIANO CONCERTO K. 414 in A minor (Mozart);  
Divertimento (Haydn); and piano solos by Bach & Schubert.