

The Poona Music Society



Violinist

**BURJOR
VACHA**

with

**KHORSHEE
SCREWALLA**

at the Piano

ST. VINCENT'S SCHOOL (Gulati) HALL

SUNDAY 13th APRIL 1969 — 7 P.M.



BURJOR VACHA, born on 13th September 1927, started playing the violin at the age of seven with Miss Gool D. Tata of Bombay. Studied upto L.R.S.M. and F.T.C.L. with her. During his studies, won the Local Exhibition Prize in the Higher Local Division at the age of 12. He was offered a Scholarship for doing L.R.A.M. in England at the time of passing the L.R.S.M. Exam. at 16. Also studied and performed in various concerts under Mehli Mehta.

While in England for Engineering took lessons from Sacha Lassersson — who was himself a pupil of Leopold Auer and Glazuonov.

Burjor Vacha is now with M/s Sandvik Asia Ltd. as a Production Engineer.

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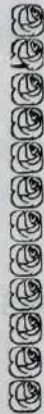
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PROGRAMME

ARIOSO

Bach

An arrangement of the second movement of Bach's Concerto for Clavier and Orchestra in F minor is a popular work with its long flowing airs.

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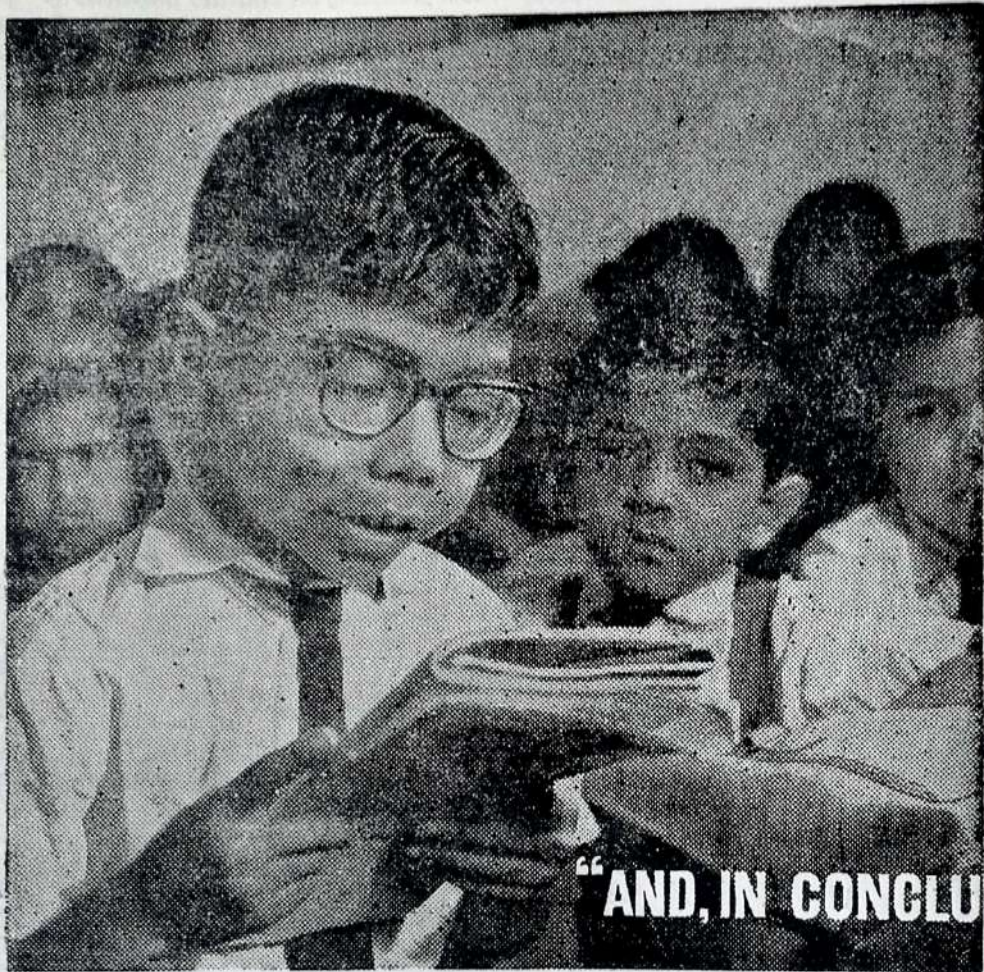
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"AND, IN CONCLUSION..."

"And in conclusion, I would assert that we of the younger generation are truly alive to our responsibilities as citizens of this great country of ours. But what about our parents? Do they realize the ^{urgent} need to reduce expenses and to save till it hurts? To them, I would say: stop wasting money on silly gifts and, instead, save it with the BANK OF INDIA."

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PROGRAMME — Contd.

SONATINA No. 3, IN G MINOR, D 408

Schubert

The three Sonatinas by Schubert are in his lighter vein, composed sometime 1816-17 when he was still under the influence of Haydn and Mozart. These sonatinas are like refreshing spring breeze, modest in technical scope with range of ideas and delightful touches. The first two Sonatinas are No. 1 in D major, D 384 and No. 2 in A minor, D 385.



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PROGRAMME — Contd.

SONATA No 8, IN G MAJOR, OP. 30, No. 3

Beethoven

Allegro assai — Tempo di Minuetto — Allegro vivace

This so-called **champagne sonata**, the third of the set of three sonatas under opus 30, dedicated to the Tsar Alexander I, is the most sparkling of the set in which true individuality of Beethoven is evident. M. Harriot about this sonata says "it carries us into the midst of an animated country fair, traversed by so many varied sounds and cadences that it has been cited as precursor of realistic music; rhythms, undoubtedly borrowed from the dance of Little Russia, twist about and carry on in a deafening rondo; this is a real peasant country dance, a fair."

This sonata is in three movements. The first, **Allegro assai** is remarkable of the material contained in its exposition; the second, **Minuetto**, although complained as too long-drawn, is a charming duet leaning towards the style of Haydn with its opening theme heard nine times. The final, **Allegro vivace**, cheerful in rondo form with its principal theme recurring five times with intervening episodes with exchange of parts, is a movement full of charm.

Jelly d'Aranyi has said of this sonata "you must be happy before you start it. But when you are in the right mood what a fun to play."

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PROGRAMME — Contd.

CONCERTO IN E MINOR OP. 64

Mendelssohn

**Allegro molto appassionata — Andante — Allegretto ma non troppo
Allegro molto vivace**

The Mendelssohn concerto, written in conventional and perhaps even dull age, is, for that reason the more surprising. The pattern or standard for concertos has been set by Mozart and varied by Beethoven; concertos of Mendelssohn's period were neither new nor old, neither were they fresh. Suddenly Mendelssohn produced this gem which satisfied all the romantic longing, the classical tradition, and the virtuoso display which, in the least in violin concertos after Beethoven, had been sadly lacking. Without the Mendelssohn concerto as a pointer, it is doubtful whether Brahms would have been so successful with his violin concerto. The arrangement of the score for the piano is Mendelssohn's own.

This concerto reached its centenary in 1944. It is now on its second century with every sign of surviving. It is a land-mark in the music called Romantic written between 1820 and 1860. Its freshness is exhilarating, the ingenuity of the writing and scoring and the whole shape of the Concerto make it a classical of the Romantic period.

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PROGRAMME — Contd.

MELODIE, OP. 42, No. 3.

Tchaikovsky

Third of the set of three pieces Op. 42 by Tchaikovsky for violin and piano, entitled *Souvenir d'un lieu cher*. The first and second are, Meditation and Scherzo.

ON WINGS OF SONG

Mendelssohn — arr: Achron

One of the most beautiful songs of the six songs under Op. 34 by Mendelssohn, master of the lyrical art, composed at Dusseldorf in 1834 has been immortalised by Joseph Achron, a pupil of Leopold Auer, by his transcription for violin and piano.

VALSE BLUETTE

Drigo — arr: Auer

A clearly written popular composition in the repertoire of violinist by Drigo who is best known by his opera *Harlequin's Millions*. This piece is arranged by Leopold Auer the great Hungarian Jewish violinist.

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PROGRAMME — Contd.

CHANTS D'ESPAGNE

Nin

Montanesa — Tonada Murciana — Saeta (Invocation) — Granadina

Jouquin Nin, an eminent musicologist, composer and pianist, born in Havana, Cuba, had his education in Spain and France and although he resided in various European capitals, preserved his Spanish affinity. This Suite of four pieces gives an expression of Spanish paintings with passion, colour, romance and religious fervour of the picturesque Spain.

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AN APPEAL

The POONA MUSIC SOCIETY is a non-profit making organisation. The funds over and above such maximum as may be necessary are utilized for the promotion of education in music and the maintenance of musical life in Poona. As such, may we solicit your active co-operation by your **becoming a member** of the Society and bringing to the Society new members, as it is only through a large membership that we can bring you good artistes and at the same time keep low rates of admission. Membership to the Society ensures the member concession in rates of admission as well as the privilege of attending concerts by the Bombay Madrigal Singers' Organization at Bombay at concessional rates offered to their members.



The POONA MUSIC SOCIETY ORCHESTRA invites amateurs and professionals to its performing group which meet every Sunday morning at 11 a. m., where free, informed instruction in performing orchestral, solo and chamber music is given. Further particulars may be obtained from The Hon: Secretary, 4, Byramjee Jeejeebhoy Road Poona 1, or Mr. K. N. Rastomjee, C/o M/s N. Rastomjee & Sons, Moledina Road, (Opp: West-End Cinema), Poona 1.