



The Poona Music Society

presents

VIOLIN VIRTUOSO

Masako
Yanagita

from the land of the rising sun...
a rising star...

with SHANTI SELDON at the Piano

PROGRAMME

Sonata in G minor "Devil's Trill" (Tartini); Sonata No. 2 in A major Op. 100 (Brahms); Preludes — written for Yanagita (Davis Loeb); Solo Sonata No. 3 (Ysaye); Havanaise (Saint-Saens); Tzigane — Rapsodie de Concert (Ravel)

ST. VINCENT'S SCHOOL (Gulati) HALL

Sunday 10th January 1971 — 7 p.m.

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

P.M.S. Members: Rs. 5, 3-50, 2, 1

(on production of current membership card)

Booking opens on Tues. 5th Jan. '71 at Apollo Music House — 5 to 8 p.m.

PLEASE

Be in your seats on time. Late comers will not be admitted while the concert is in progress.
No enquiries or booking on telephone.
No provisional booking.

Miss YANAGITA has already conquered music circles as prize winner in the Carl Flesch competition, London, England, The Nicolo Paganini Competition, Genoa, Italy, in 1968, and Munich, Germany, in 1969. She recently made her debut in London at Wigmore Hall, and has played as soloist with the Japan Philharmonic, the London Symphony and the Bayerische Rundfunk Orchestra.

Masako Yanagita, under a Fulbright grant and other scholarships obtained her diploma in violin from Mannes College of Music, New York, in 1969, studying with William Kroll.

On February 23, 1970, she appeared in Town Hall, New York, where she again proved that she belongs to the category of violin virtuoso. Her excellent review in the **New York Times** on February 24, 1970, bears testimony to this fact.

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"... in point of tone, rhythm, phrasing, attack, charm, style and artistic sensibility, she revealed a potential quality and actual achievement such as I have not heard from a woman violinist since the late, unforgettable Ginette Neveu." —**The Times, London.**

"Masako Yanagita ... is exciting and virile. Her technique flows from her finger tips and from the strings a bravura expression. Her playing foretells a bright future." —**Munich.**

"... a tiny Japanese girl named MASAKO YANAGITA appeared last night at Town Hall ... Miss Yanagita's fiddling never dropped below a highly professional level, and often took off into the upper reaches of virtuosity ... Miss Yanagita will surely be heard from." —**The New York Times**, Feb. 24, 1970.

"Miss Yanagita has it in her to make a glorious career as a solo violinist."

"Fine balance by Japanese ... "

"Miss Yanagita played with sure intonation and feeling."

"... her command of the instrument was evident."

—**Daily Telegraph, London.**



MASAKO YANAGITA

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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

VIOLINIST

Presents

MASAKO YANAGITA

with SHANTI SELDON at the Piano

ST. VINCENT'S SCHOOL
(Gulati) HALL

SUNDAY 10th JAN. 1971
7 P.M.

PROGRAMME

SONATA IN G MINOR "The Devil's Trill"

Larghetto affectuoso — Allegro — Grave assai

Tartini

Giuseppe Tartini, born 1692 in Pirano, Istria, was an eminent self-taught violinist and composer. At his father's wish he first studied priesthood, then law and finally music which made him an outstanding figure in the history of music as a violinist, one of the greatest masters the violin-world has ever known. His compositions for violin are technically more advanced than those of Corelli, Vitali, Vivaldi, Geminiani and other masters of the Baroque Era and are also vitally important in the development of the art of violin playing. His school of violin playing founded in 1728 at Padua (where he died in 1770) has produced some of the best violinists.

This Sonata, pure and simple, a masterpiece of its kind in the literature of real violin music with both melody and brilliance to a high degree was written by Tartini after a dream he had in which the Devil appeared to him using his (Tartini's) violin played him a Sonata. Ea Lande, in his *Voyage en Italie*, vol. 7, accounts for this sonata and makes Tartini say. "One night I dreamt that I had made a bargain with the devil for my soul. Everything went at my command; my novel servant anticipated every one of my wishes. Then the idea suggested itself to hand him my violin to see what he would do with it. Great was my astonishment when I heard him play, with consummate skill, a sonata of such exquisite beauty as surpassed the boldest flights of my imagination. I felt enraptured, transported, enchanted: my breath failed me, and—I woke. Seizing my violin I tried to reproduce the sounds I had heard. But in vain. The piece I then composed. The Devil's Sonata, although the best I ever wrote, how far was it below the one I had heard in my dream."

It is a pity that Tartini's own title to this sonata "Il Sonata del Diavolo" is not retained. It is in three movements, the first, **Larghetto affectuoso** is deeply expressive, representing Tattini's slumber; the second **Allegro** is graced with beautifully cut melodic lines and the **Finale—Grave assai** with the famous trills is of exquisite quality with passages of noble eloquence and purity. According to La Lande, this movement was "performed by the Devil at the foot of the bed."

PRELUDES — unaccompanied (written for Yanagita)

D. Loeb

DAVID LOEB was born in 1939 in New York City, where he now resides. He has been teaching theory and composition at the Mannes College of Music since the completion of his studies there and at Yale University. In addition to composing and teaching, he has done research in the traditional instrumental music of Japan and China, and in the mathematical aspects of music.

His compositions include an array of solo, chamber, orchestral and vocal works, as well as a variety of solo and chamber works for early instruments, and for the traditional instruments of Japan and China. Honors include the Bohuslav Martinu Award, the Viola da Gamba Society (London) Award, and awards from the American Society of Composers, Authors and Publishers.

The **Four Preludes** were written for and dedicated to MASAKO YANAGITA. Composed during 1969, this work is unusually difficult technically, although it was not conceived as a virtuoso display piece. Throughout the four movements the use of special effects is always subordinated to the lyric melodic ideas.

The tempo markings are: Andante-poco allegro; Vivo; Andante grazioso; Presto-lento-presto.

INTERVAL

SONATA No. 2 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 fasinated him. The third movement strikes deepest; it employs a simple diatonic melody that, though put through many paces, always sounds spontaneous."

SOLO SONATA No. 3*Ysaye*

Eugene Ysaye (1858-1931) was one of the remarkable Belgian violinists. As a composer, besides an opera he has composed quite a number of works for violin of which the best are his six unaccompanied sonatas for violin.

HAVANAISE OP.83*Saint-Saens*

Camille Saint-Saens was a fully versatile composer and pianist. His works show genial melody and a fine sense of form. **Havanaise Op.83** was composed when he was forty-two. Grove says that the Habanera or Havanaise from Cuba is a duet dance, with some singing, little foot-lifting and much body-gesticulating of the **dause du ventre**, "O la la" type. This music has a good deal of variety and is not at all monotonous, but just sweet, mildly impassioned and deliciously poised for the fiddler with an accompaniment in entire congeniality.

TZIGANE — Rapsodie 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."