



**The Poona Music Society**

PRESENTS

TALENTED YOUNG

**Iranian Violinist**

**BIJAN  
KHADEM-MISSAGH**

Assisted by

**SHANTI SELDON**

at the Piano

**PROGRAMME**

Sonata in F major Op. 24 (Beethoven); Introduction and Rondo  
Capriccioso (Saint-Saens); Praeludium and Allegro (Pugnani-Kreisler);  
Rumanian Folk Dances (Bartok); Caprice No. 22 and 17 (for violin solo),  
La Campanella Op. 7 (Paganini).

**ST. VINCENT'S SCHOOL (Gulati) HALL**

**Sunday 10th February 1974 — 7 p.m.**

Admission: Rs. 7, 5, 3-50, 2, 1. P.M.S. Members: Rs. 5, 3-50, 2, 1.

(Tickets of concert of 10th October 1973 cancelled, shall be valid  
for this concert with fresh reservation.

Booking opens at on Tues. 5th Feb. 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 by telephone.

No provisional booking, refund or exchange of tickets.

Israelite Press, Poona.



**BIJAN KHADEM-MISSAGH** born in Teheran (Iran) in 1948, was predestined to become a violinist. His father, a professor at the Conservatorium of Music in Teheran, gave him his first lessons on the violin and later critically followed his career.

In 1958, the family emigrated to Vienna to allow Bijan and his sisters to have the best possible musical schooling. Bijan Khadem-Missagh began studies at the Academy of Music and Fine Arts in Vienna with Prof. Ernst Morawec and after 1966 with Prof. Edith Steinbaurer.

At the Academy, he came in contact with other highly talented musicians and together they formed the "Eurasia-Quartett", which has already acclaimed the praise of the press, professional observers, and of the public, and won several prizes, amongst them the Grand Prix at the international competition for Chamber music in Colmar, France.

In the same year, Bijan completed his studies at the Academy and was granted a degree with distinction. He later attended an honours-class with Prof. F. Samohyl.

His Solo Concert Tours have already taken him through Germany, France, Finland, Italy, Persia, Austria Portugal and Switzerland.





# BIJAN KHADEM-MISSAGH

with **SHANTI SELDON** at the piano



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**SHANTI SELDON** is one of the best known pianists in India. She began studying the piano at an early age and won a Scholarship from the Associated Board of the Royal Schools of Music, London. She Studied at the Royal College of Music for five years under Kendall Taylor, Kathleen Long and Dr. R. O. Morris. As part of her course for the Royal Schools Graduate Diploma in teaching, she taught in the London County Schools and played at a number of student concerts.

On her return to India, she has been giving recitals and broadcasts, and has been acclaimed by critics for her fine musicianship and authoritative interpretation.

She has appeared several times as Soloist with the Bombay Symphony Orchestra and gave the world premiere, in Bombay, of the Vanraj Bhatia Piano Concerto. She has also performed in numerous chamber music concerts, earning a considerable reputation for herself as one of the prominent chamber music artists.

She has had the unique distinction of accompanying Yehudi Menuhin in the Lekeu Sonata on one of his visits to Bombay and earned Mr. Menuhin's warm commendations on her performance.

Shanti Seldon has spent two months in America, visiting the University of Syracuse, in New York. She has also given a recital over Radio Australia during her stay at Sydney.

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**Estd. 1929**

**Tel. 22701**



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

The Poona Music Society  
*Presents*  
**BIJAN KHADEM-MISSAGH**  
with SHANTI SELDON at the piano

ST. VINCENT'S SCHOOL  
(Gulati) HALL

SUNDAY 10th FEB. 1974  
7 P.M.

PROGRAMME

**SONATA NO. 5 IN F MAJOR OP. 24 (The Spring)**

*Beethoven*

**Allegro — Adagio molto espressivo — Scherzo (allegro molto)  
Rondo (Allegro ma non troppo)**

Beethoven has written very little for the violin as compared to his innumerable great works for the pianoforte, orchestra and his unparalleled chamber music. Apart from the noble violin concerto, the two Romances for violin, are his ten wonderful 'Sonatas for violin and piano, with a wealth of poetic meaning which give them an interest apart from their charm as music. It has been remarked that these sonatas are true duos for the violin and piano. Beethoven, in these sonatas brought individuality and emancipation to the violin which no other composer either during his time or before him had ever brought.

The popular title of this Sonata is quite appropriate so long as we keep the Beethoven character in mind and avoid an association with the "Spring Song" of Mendelssohn. This Sonata is nearer the Pastoral Symphony in the same key by Beethoven. Beethoven's feeling towards the Spring or any other season has all the animation of open air flying clouds and wind. The sense of open air, cloud play, even small rumbles of thunder are very noticeable in the first movement; the second movement is a real musing in the country, (nature lays her magically quietening hands on the poet-musician). The third movement is a Will 'o the wisp, a Beethoven quirk of humour, the violin playing obstinately out of step against the piano. The fourth movement is a Rondo, it sums up the impressions of the preceding movements, a restrained rejoicing in the wide panorama.

**INTRODUCTION AND RONDO CAPRICCIOSO OP 28**

*Saint-Saens*

This music most sparkling and brilliantly varied was composed under true inspiration by Camille Saint-Saens, a fully versatile composer and pianist whose works show genial melody and a fine sense of form. This piece is dedicated to Pablo de Sarasate and was one of his favourite program number when he performed with sprightliness and charm. It was originally written as a Rondo for his violin concerto in A major Op. 20, but later Saint-Saens having changed his mind published it separately in the form presented this evening which display highest degree of virtuosity and ability of the performer.

**PRELUDE AND ALLEGRO (in the style of Pugnani)**

*Kreisler*

Among the present composers perhaps none can equal or surpass Fritz Kreisler in compositions for the violin, which, have become classics and are heard on all violinists' recitals.

Pugnani, the celebrated violinist, born at Turin in the 18th century, was a pupil of Tartini whose style and technique he adopted in his playing and composing. This typical virtuoso work arranged by Kreisler has fleeting moments of inspired greatness, especially in the flow and swell of the prelude, easy-going yet rigid, lulling yet rousing.

INTERVAL



## 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 the piano in 1915, and later orchestrated by Bartok himself. The arrangement for violin and piano is by Zoltan Szekely.

## CAPRICES OP. 1, Nos. 22 and 17

*Paganini*

Nicoli Paganini (1784-1840) was a tall, skeleton-like figure, a Genoese by birth, and a most extraordinary personality in the history of music and a violin virtuoso whose like has not been known, before or since. He neither belonged to any school of music nor founded one. With his electrifying, super-human technique he developed the scope of a violinist's art. He too, like Giuseppe Tartini was believed to be in league with the devil and this belief held his dead body from being entombed in its proper family grave yard for thirtysix years as burial in consecrated ground was forbidden. His son Achillino, all these thirtysix years having been required to move the coffin of his father from one tomb to another and from one place to another about ten times, until finally in 1876 when the Pope relented that a service was held in a Parma church and the body finally buried in consecrated ground.

His works, specially for the violin were for his personal concert repertoire by which he continually enthralled his audiences all over Europe and England, and convey an idea of the astounding acrobatics the bow is capable of on the instrument.

About his performances, Liszt wrote to a friend "what suffering, what misery, what tortures dwell in those fourstrings" and Rossini said: "I have wept only three times in my life ..... the third time when I first heard Paganini play". The most celebrated of his compositions are his twentyfour Caprices Op. 1, for the solo violin, and display the violinist's full bag of tricks. Brahms, Liszt, Schumann, Rachmaninoff, Blacher have either transcribed some of these for piano or used them as for piano variations.

## LA CAMPANELLA (The little bell) OP. 7.

*Paganini*

This exasperating piece, also known as "Ronde a la clochette" bell like refrain is the Rondo finale of Paganini's Violin Concerto in B minor Op. 7. It is more often played in the version for violin and piano and in Liszt's transcription for piano under the title **Grande Fantassie sue la Clochette de Paganini.**