



Brilliant American Violinist

J A C K G L A T Z E R

with
TEHMIE GAZDAR
at the piano

Presented by
The Poona Music Society

Programme

Sonata in G major, Op. 78. No. 1. (Brahms);

Sonata No. 1. in G minor (Bach)

8 Caprices (Paganini); Baal Shem Suite (Bloch)

ST. VINCENTS SCHOOL (Gulati) HALL,

SUNDAY 27th APRIL 1975 — 7 P.M.

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

PMS. Members : Rs. 5, 3.50, 2, 1.

Bkg. opens on Tues. 22nd April at APOLLO MUSIC HOUSE, 6 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.

JACK GLATZER was born in Dallas, Texas in 1939. He began his violin studies at the age of five. At thirteen he gave his first recital and a year later appeared as soloist with the Dallas Symphony Orchestra.

He has been the recipient of many prizes, among them the coveted Merriwether Post Competition in Washington. As a result of this prize he performed the Brahms Concerto with the National Symphony Orchestra at age of seventeen.

Glatzer has performed throughout Europe and North America in recital, as soloist with orchestra and on radio and TV.

During the past few seasons he has specialized in works for solo violin - specially those of Bach and Paganini. His performances of these works have been acclaimed by audiences ranging from connoisseur of major capitals to school children of such remote places as Labrador, Iceland Mozambique. Some reviews of these solo concerts follow:

In portions of the Bach G minor Sonata and E Major Partita he drew sounds from his beautiful Guarneri fiddle which at times seemed like a choir. In four of Paganini's Caprices he overcame their tremendous difficulties with utmost ease. They became real music, not technical exercises.

- Virginia - 1972.

It can be said without exaggeration that Glatzer is a great artiste and a perfect virtuoso. Without apparent effort he plays the most difficult works. His chordal playing made us wonder whether we were hearing a single violin or a quartet.

- Switzerland, 1972

A GREAT ARTIST PLAYS BACH AND PAGANINI : In 45 years of concert going I have rarely been so impressed as with the concert of Jack Glatzer, The colours which we heard from the solo violin were truly amazing. I felt at times that I was hearing an entire orchestra; at other times flutes and even the burlesque sound of a bagpipe.

Switzerland, 1972

What music he made of the five Paganini Caprices - music that most violinist would be happy just to get through in one piece ! It was a phenomenal performance.

Washington.

Paganini Caprices - Glatzer showed himself equal to these pieces, with their incredibly difficult passages of left hand pizzicato, ricochet bowing, triple stops and the like.

Canada

Glatzer is a world-class violinist with such a wealth of instrumental beauty at his disposal that one would be tempted to dwell upon his playing exclusively, were it not for the fact that his musicianship is of the kind that directs the attention to the music itself.

England

The performance could be considered a triumph.....we feel that we are faced with an authentic specialist in the works of Bach.

- Portugal

Glatzer's musicianship penetrates into the spirit of the composer he interprets. - Mexico.



JACK GLATZER
VIOLIN

Tehmie Gazdar
PIANO

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

Presents

JACK GLATZER. Violin

TEHMIE GAZDAR, Piano

**St. Vincent's School
(Gulati) Hall**

**Sunday 27th April. 1975
7 p.m.**

PROGRAMME

SONATA IN G MAJOR, OP. 78.

Brahms

Vivace ma non troppo — Adagio — Allegro molto moderato

There are few pieces of music more charming and gracious than Brahms' triptych of violin piano sonatas. In the first two (the one in G and the one in A) especially the composer does not seek to be grandiose. 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 more insignificant sub-ordination.

In the G Major Sonata there is from the beginning a pastoral atmosphere-caressing melodies supported by gentle rippling figures. The second movement is a noble and dignified adagio with an almost mystical close. The last movement which quotes from Brahms's "Song of the Rain" gives an effect not unlike that of cool and subdued light such as that on a mildly rainy day. There are references to the main themes of the first two movements. The sonata ends, with a dying fall like the south, that breathes upon a bank of violets stealing and giving adour":

SONATA No. 1 IN G MINOR

Bach

(for unaccompanied violin)

Adagio — Fugue — Siciliana — Presto

Johann Sebastian Bach, the Leipzig master, an avowedly devotee of church and organ music, with an extensive repertoire of music in this field has also a large number of compositions of which the best known are his *Clavierubung* (Keyboard exercise) a collection of pieces representing church service—each subject representing a hymn; *Das Wohltemperierte Klavier*; Orchestral suites; Brandenburg Concertos; compositions in chamber music in diverse forms and about thirtyfive sonatas for different instruments. Of his compositions of sonatas are his twelve sonatas for unaccompanied solo instruments, six for violin and six for violincello.

Chamber music in his days was performed in a room until his son Johann Christian introduced it to public by its performances in London in either court or salon of princes and noblemen.

According to his other son Carl Philipp Emanuel, J. S. Bach was an accomplished violinist who knew to perfection the technique, range and possibilities of all stringed instruments which prompted him to write these superb six unaccompanied sonatas for solo violin rightly known as "Violinists Cyclop", although difficult to perform these are regarded as ideal training-ground for violinists. Three of these works are designated Partitas, Bach's term for suite) as most of its numerous movements are in dance form each bearing some title. The remaining three, from Bach's Cothen period from 1717-1723 are designated as Sonatas also known as *Sonate da Chiesa* ("Church Sonatas") with four movements only. According to Charles Sanford Terry these Sonatas and Partitas were probably written to be performed by Joseph Spiess the chief violinist to Prince Leopold of Anhalt-Cothen, who like Bach was always with the Prince on his ceremonial journeys. Schumann and Mendelssohn attempted with no success to have keyboard accompaniment to these works as Bach has so arranged his composition of notes for the melody and modulation that it makes any accompaniment neither necessary nor possible. Although unaccompanied solo violin or violoncello music has very limited appeal, this (Sonata No. 1) is sure to appeal lovers of violin music.

CAPRICES OP. 1, *Interval*

Paganini

Nicoli Paganini (1781-1840) 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 graveyard for thirtysix years as burial 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 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.

"BAAL SHEM" SUITE

Bloch

(Three Chassidic Tone-pictures for violin and piano)

Yidui (Contrition)

Nigun (Improvisation)

Simchas Torah (Rejoicing)

The music of Ernest Bloch is individual and sincere, and his name must occupy an important place in any survey of contemporary music. Apart from the high achievement of his works, he is important because he is the first composer whose music is imbued with a definite Hebraic quality, and there is nothing superficial about the Jewish element in his music: he has not consciously adopted it, and he does not attain it by the use of Jewish folksongs. He is a Jew who writes music - not a musician who writes a Jewish music. This Hebraic quality is found in all his most characteristic music, but there are some works (the 'Sacred Service' for instance) in which it is almost totally absent. There is also this about

Bloch : in one sense he is no modern at all. Listening to certain of his works ('Schelomo' for example) one has the impression that they are centuries old ; and in this connection it must be remembered that the man who resurrects the old or draws attention to things forgotten has his value beside the innovator. Passion, contemplation and ecstasy are the outstanding characteristics of Bloch's work he is emotional rather than intellectual.

'Baal Shem' consists of three movements : *Vidui* (Contrition), *Nigun* (Improvisation) and *Simchas Torah* (Rejoicing). It was written in 1923 and is dedicated to the memory of the composer's mother. The first pieces are passionate meditation. In the last, it is the exultant man who apeak.

(Arnold van Wyk)

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TEHMIE GAZDAR began studying the piano in Rangoon at the age of eight with her eldest sister as tutor. Leaving Burma during the war she had lessons with Dr. Maneck Bhagat in Bombay, under whom she took her F. T. C. L. and L. R. S. M. Diploma. An outstanding graduate of the year 1948, she was awarded a scholarship to study at the Royal Academy of Music, London. There she gained the Licentiate Diploma, as also Associate Diploma of the Royal College of Music. In 1951, at the Brighton Competitive Music Festival, Mrs. Gazdar won the Concerto Prize (playing Rachmaninoff's 1st Concerto) and the Chopin Prize. She also won First Prize in the Recital Section of the Balham & Streatham Music Festival. The same year, she performed Beethoven's 2nd Piano Concerto at an end-of term concert, with the orchestra of the Royal Academy of Music under Ernest Read.

Returning to Bombay, Tehmie Gazdar gave a recital under the aegies of the International Music Club, and appeared as Soloist in Beethoven's Concerto, under Victor Paranjoti with whom she has also performed Bach's E Major Piano Concerto and Gershwin's Rhapsody in Blue.

Being most interested in Chamber Music, in which she has taken part at Poona and New Delhi, besides Bombay, Tehmie Gazdar has also acted as accompanist to several foreign artists, and her sensitive musicianship and technique have gained her a wide and appreciative audience, and much praise from music critics.