



The Poona Music Society

PRESENTS

Talented Young Iranian
Violinist

BIJAN

KHADEM-MISSAGH

"An excellent violinist who combines
highest musicality with astonishing
technical talents.

The purity and virtuosity of his play...
is added by a sense of formal presentation
which is perfectly adapted to
to the composition."

—Hans Swarowsky.

Assisted by

SHANTI SELDON

at the Piano

PROGRAMME

Ciaconna (Vitali); Sonata in C minor Op. 30

No. 2 (Beethoven); Sonata in G minor (Debussy);

Sonata in E minor (Paganini); Caprice; No. 22 & 5

(Paganini); Gipsy Airs (Sarasate).

St. Vincent's School (Gulati) Hall

Sun. 19th December 1976 — 7 p. m.

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

PMS. Members : Rs. 5, 3-50, 2.

Booking opens on Wed. 15th December 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 on telephone.

No provisional booking, refund or exchange of tickets.

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, England, Scotland, Czechoslovakia, Hungary, Poland, Turkey, India; Radio and Television recordings; music festivals like the International Music Forum 1974 and Vienna Music Festival 1975, and concerts tours with the Camerate Academica Salzburg.

H. M. Shah, M. R. Pahlevi invited him to a gala concert in Tehran after which KHADEM-MISSAGH composed a musical ballad for solo violin titled "Shahdad" and performed it for the first time in honour of the Iranian Emperor on the occasion of his birthday.

His repertoire includes a variety of works that extend from masters of the Baroque style to composers of the 20th century.

His all encompassing musical talent expresses itself not only through the interpretation of the great composers — he possesses the combined qualities of a soloist, composer and conductor.

Since 1974, KHADEM-MISSAGH has been performing with great success with members of the Tonkünstler Symphony Orchestra, Vienna, as their soloist and conductor in one person.

His own compositions include instrumental as well as vocal works.

His manifold abilities in the field of music make him one of the most outstanding and talented musicians the younger generation has known.

His universality expresses itself also through the ideal "the world is but one country and mankind its citizens".

A never ending storm of applause broke loose, calling the young artist to the stage again and again

"Badener Zeitung"

"The Persian violinist Khadem-Missagh plays uprightly with a fine blossoming tone and a sure technique."

-Vienna

"The Violinist Bijan Khadem-Missagh is Persian and has already acquired of solistic virtues on his instrument, his tone attracted the attention of the listener."

-Volksblatt



Bijan Khadem-Missagh

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Internationally Renowned

Swiss Police Band

A complement of 85 Bandsmen from Geneva
In aid of

Indian Red Cross Society, Poona District Branch
Wed. 26th January 1977 - 6 p.m.

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

The Poona Music Society

Presents

Violinist

BIJAN KHADEM-MISSAGH

St. VINCENT'S SCHOOL
(Gulati) HALL

SUNDAY 19th DEC. 1976
7 p. m.

PROGRAMME

CIACONNE

Vitali

It is by this famous **Ciaconne** (Chaconne) that people know Tommaso Vitali, the celebrated violinist and teacher of his time. His style of composition was greatly admired by J. S. Bach who transcribed many of his works for other instruments.

This **Ciaconne**, a very gracious and noble work, originally composed as a work for solo violin and figured bass consists of a slow and dignified Spanish air with a set of variations. It was the great German violinist Ferdinand David who discovered this work about 150 years after the death of the composer.

SONATA NO 7 IN C MINOR OP. 30, No. 2

Beethoven

Allergo con brio — Adagio Cantabile — Scherzo — Allergo

This favourite sonata is one of the great masterpieces of Beethoven's earlier period, one in royal line of his C minor compositions ranging from his early Piano Trio, Pathetique Sonata, fourth String Quartet, third Piano Concerto, fifth Symphony and the last Piano Sonata Op. 111. It is in four movements; the first Allegro con brio gives its dramatic and martial character and sounds a clear note of Beethoven's personality; the second beautiful **Adagio** in the form of an aria conveys a solemn majestic message of peace and consolation; the third **Scherzo** is a bright and piquant movement and with the finale. **Allegro** sombre and energetic, we return once again to the dramatic martial character of the first movement giving us the fullness of the real Beethoven. Dr. Ernest Walker calls this sonata "one of the great masterpieces" and says of the first and the last movements that "their wonderfully strong, sombre energy and passion strike a note hitherto unheard in Beethoven's Music".

INTERVAL

SONATA IN G MINOR

Debussy

Allergo vivo — Intermede (fantasque e leger) — Finale

Achille-Claude Debussy planned in 1916 to write a cycle of six sonatas for various instruments but he lived to complete just three, one each for 'cello, flute and violin. According to Leon Vallas, his French biographer, these three sonatas constitute Debussy's last will and testament. Debussy died of cancer in 1918.

This third sonata for violin and piano in three movements is one of the most original work ever written wherein, as always in his other compositions he

shows a perfect understanding of his medium with asset of the most meticulous taste and the most refined workmanship. This sonata was completed in 1917, his last work with his last appearance before Paris public in March 1917 when he performed this sonata with Gaston Poulet.

SONATA No. 12 IN E MINOR OP. 3, No. 6

CAPRICES OP. 1, Nos. 22 and 5

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 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 property family grave yard for thirtysix years as burial in consecrated ground was forbidden. His son Achillion, 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 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 four strings " and Rossini said : " I have wept only three times in my life.....the third time when I first heard Paganini play."

Paganini was held in very high esteem by Schumann, Brahms and Liszt rating him as the foremost Italian composer of his time. Liszt was so enthralled at the violin virtuoso's double stops, left hand pizzicati, orchestra like sonority, octaves and his dazzling technique of the violin that he began transcribing Paganini's music for Piano. Paganini was also an accomplished guitarist and his set of Opus 3 contain some very fine sonatas and sonatinas for violin and guitar in which he has assigned chordal playing and pizzicate to the violin and cantilena playing to the guitar, a wonderful arrangement in performing chamber music. This set of Op. 3 was published during his lifetime. This Sonata No. 12 in E minor is an arrangement for violin and piano.

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, Schumann, Rachmaninoff, Blacher have either transcribed some of these for piano or used them as for piano variations.

ZIGEUNERWEISEN OP. 20, No. 1 (Gipsy Airs)

Sarasate

Pablo de Sarasate, (his full name, Pablo Martin Meliton Sarasate y Navasues) born at Pamplona on March 10, 1844 and died in Biarritz in 1908, was one of the greatest violin virtuoso — composer of the last century. His music, whether his own compositions or arrangements or transcriptions of Spanish folk music are all, without exception, spirited virtuoso pieces, expressly to show off his own command and dazzling technique on the violin and have been indispensable to the repertoire of violinists.

Zigeunerweisen by Sarasate is of most melodic charm, made up of six different themes exploring virtuosity on a larger scale than most of his other pieces. This work is also been arranged for violin and orchestra.