



Mehli Mehta

VIOLIN RECITAL

"Poona Musical Society"

St. Vincent's School Hall

Sunday 16th Oct. 1949

at 6-45 p.m.

ESTD. 1850

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A Request—

1. Are you in general satisfied with the presentation of our recorded programmes?
2. Do you in particular, approve of the character of the concerts as "musical appreciation hours", by introducing the various items of our recorded programmes before reproduction?

We shall be extremely grateful if you will, without the slightest hesitation, bring to our attention any suggestions you would like to offer.

A Reminder—

We shall be equally grateful if you will give us your kind co-operation by forwarding to us your subscription - if you have not favoured us with it already.

A Resolution—

But we shall be more than grateful if you will help us in our staunch resolution to increase the total number of members by urging your music-loving friends to join the Society.

We thank you,

Yours sincerely

P.M.S. Secretariate.

ECCENTRICITIES OF THE MUSIC MASTERS

Beethoven took five mile walks every day, rain, snow or shine. He wrote letters in which his postscripts were frequently five times as long as the letters itself.

Schubert loved pillow fights. He took keen delight in drinking parties at taverns, and when tipsy would shout to everybody how great a composer he was.

Chopin delighted in imitating other composers in playing the piano - particularly the prima donna tantrums of Lizst. He found great sport in playing blind - man's buff with the ladies - when the ladies were sufficiently attractive.

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VIOLIN RECITAL
MEHLI MEHTA,

at the 'Steinway':

JOSEPH de LIMA

PROGRAMME

1. SONATA No. 9 in "A" MAJOR OP. 47, "Kreutzer"
FOR VIOLIN AND PIANO *Beethoven*
(1770-1827)

(a) Adagio Sostenuto - Presto (b) Andante con Varia-
zioni (c) Presto.

Of the ten Sonatas for Violin and Piano by Beethoven, the ninth is decidedly the greatest, both from the point of view of inspiration as well as technical construction. In fact, it can easily be said to be "the King of all Violin and Piano Sonatas", the nearest to it being the D Minor Sonata by Brahms, the Cesar Franck Sonata, and the Richard Strauss Sonata among the contemporary composers.

This Sonata was commissioned by an English Violinist of mixed blood, named Bridgetower, to whom it was dedicated, and who gave the first performance of it with Beethoven at the Piano, in 1803, when the ink was barely dry on the hastily written manuscript. The brilliant "finale", actually composed a year before, for the sixth Sonata, op. 30, No. 1, was used as the third movement for the occasion. It fitted the work so splendidly, that Beethoven stuck to this arrangement permanently and ultimately composed another third movement for the sixth Sonata. Subsequently however, he seems to have fallen out with Bridgetower, and re-dedicated the master-piece to Rodolphe Kreutzer, one of the most important influences of the French Violin School, whom Beethoven met in Vienna. It is indeed very ironic that Kreutzer, whose name is immortalized by his "42 Etudes pour le Violin"—The Bible of Violin Playing—never happened to play this great Sonata which will always be known as "the Kreutzer Sonata".

HARISONS
East Street, Poona 1

2 FUGUE & PRESTO IN "G" MINOR FOR
UNACCOMPANIED VIOLIN

Bach

(1685-1750)

Bach wrote SIX SOLO (unaccompanied) works for the violin of which three are SONATAS, and three PARTITAS. Each of these three Sonatas, ("G" minor, "A" minor and "C" major) follow the same pattern of movements—a slow opening movement, a fugue, a "cantilena" movement, and ending with a fast "perpetual motion". The three partitas, ("B" minor, "D" minor and "E" major) each contain a set of the familiar dance-movements of the 17th—18th Centuries, e.g., Allemande, Gigue, Sarabande, Bouree, Corrente etc.

These six works for the violin, with their six "sister" sonatas for 'Cello Solo (unaccompanied), constitute the most vital contribution to the history of string-music of all time. Joseph Joachim, the greatest German violinist of the last century was solely responsible in introducing them to the music world in his concerts throughout Europe, giving authoritative and scholarly interpretations of them, which have been universally recognised as models ever since then. The public, in general everywhere, were shy of them and were slow in taking to them, because of their intense depth, polyphonic structure and the "obvious" absence of "romance"—but to-day, every serious, self-respecting concert-violinist is equipped to meet the never-ending challenge of these formidable master-pieces, which live in a timeless world of their own.

3. CONCERTO No. 5 IN "A" MINOR OP. 37

... .. *Vieuxtemps*

(1820 - 81)

(a) Allegro Non Troppo (b) Cadenza-Moderato Con
Espressione (c) Adagio (d) Allegro Con Fuoco

(Played without interruptions between movements)

Henri Vieuxtemps, the "father" of the Franco-Belgian Violin School, was a pupil of De Beriot, and toured most of Europe, including England, as a boy prodigy, when he was acclaimed as a sensational violinist. Later, he made several triumphant tours of Europe and America. For six years, he was the Solo violinist to the Czar of Russia, at the same time acting

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as a professor at the Conservatoire of St. Petersburg. For a number of years, he was head of the violin department at the Brussels Conservatoire, his most eminent pupil being Eugene Ysaye, the greatest violinist ever produced by the Franco-Belgian School.

The "A" minor Concerto is an uninhibited piece of showmanship, injected with doses of mid-Victorian melodramatics at appropriate intervals—and it has to be heard and valued strictly under those terms. Why many artists prefer it to the 4th Concerto,—an unduly long and ponderous affair, to say nothing of its "gilted grandeur"—is that it is played in one continuous movement, and takes up only fifteen minutes to state its case,—a case mainly based on the excellent and hitherto unexplored ingenuity of technical invention and expansion.

INTERMISSION

4. SONATA IN "D" MAJOR ... *Vivaldi - Respighi* (1680 - 1743) (1879)

(a) Moderato (b) Allegro (c) Largo (d) Vivace

Antonio Vivaldi was born in Venice approximately around 1680 (the exact year is not recorded), and takes his place in the history of violin playing between Corelli, who preceded him, and Tartini, who followed him. He was a much better performer than a composer, but he was notably responsible for inventing and devising innumerable new combinations and effects. Bach had so much respect and esteem for his Italian contemporary that he arranged sixteen of Vivaldi's Concerti for the clavier and four for the organ.

Ottorino Respighi, one of the greatest Italian composers of to-day, is a pupil of Martucci, Rimsky-Korsakov and Max Bruch. Though he is a "modern", his outlook is so rational, and his conception so highly intellectual, that his works are quite free from sheer eccentricity or meaningless mathematical melange.

5. (a) VALSE SENTIMENTALE ... *Tchaikowsky* (b) HUNGARIAN FOLK SONG ... *Bartok*

6. "CARMEN" FANTASIE FOR VIOLIN AND PIANO *Sarasate - Zimbalist* (1844-1908) (1889-)

Pablo do Sarasate was one of the most famous violin virtuosos of the last century. He toured all Europe and America and has been honoured by Saint-Saens, Lalo, Bruch and several other composers with the dedication of their concertos, which he popularised all over the two continents.

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ITS OBJECT

To establish in Poona a permanent body of music lovers, amateur musicians, singers with whose assistance the Society will be able to give you throughout the year as many "Live" and recorded concerts of the best vocal, chamber, instrumental and orchestral works.

WHAT IT HOPES TO DO

1. To provide the citizens of Poona with frequent performances of the best vocal and orchestral music, so that all lovers of music may have a chance of this valuable intellectual culture.
2. To furnish an outlet for the higher musical qualities of those amateur and professional musicians who have to reside in Poona.
3. To provide a valuable educational training centre for school children, by arranging special concerts for them so that they may become, as well as, get acquainted with the masterpieces of music as those of literature.
4. To uphold the reputation of Poona as a centre of education and high culture in India.
5. To bring out the talents of Indians for Western music, which, unless given scope and opportunity, would for ever remain hidden.

HOW YOU CAN HELP

1. By becoming a member through paying the subscription yearly, half yearly or quarterly as per annexed membership form.
2. By favouring us with special donations.

Date _____ 19 .

To,

The Hon. Treasurer,

THE "POONA MUSICAL SOCIETY",

St. Vincent's,

POONA 1.

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NOTE.—Cheques should be made payable to The
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