

The "Poona Musical Society"

103rd Concert (Musical Appreciation Hour)

on THURSDAY, 25th, October 1951, in St. Vincent's Hall, at 6-30 p.m.

VIOLINISTS AND PIANISTS OF YESTERDAY

Violinists.

Marie Hall,
B. Huberman,
~~G. Kulenkampff~~,
J. Kubelik,
R. Chemet,
G. Neveu,

Canzonette
Hungarian Dance No. 1.
~~Adagio K. V. 261.~~
Spanish Dance No. 8.
Serenade
Melodie

D'Ambrosia
Brahms
~~Mozart~~
Sarasate
Toselli
Gluck

Pianists.

V. DePachmann,
S. Rachmaninoff,
L. Godowsky,
E. Sauer,
U. Bourne
D. Lipatti
A. Schnabel
I. Paderewski,

Mazurka Op., 24 No. 2.
Bees Wedding
Rigoletto- Paraphrase
Consolation No. 3.
Les Sylvaine
Waltz No. 3. Op. 34, No. 2.
Fur Elise
La Campanella

Chopin
Mendelssohn
Verdi-Liszt
Liszt
Chaminade
Chopin
Beethoven
Paganini-Liszt.

Guests Welcome

The P.M.S. Secretariate

Poona Concert

From A Special Music Critic

POONA.

A good violinist could capture an audience under ideal conditions. Only a superb artist could rouse a packed house sweltering in the heat of an oppressive Indian evening to unrestrained enthusiasm. And that is what Yfrah Neaman did at Poona on Sunday last.

Mr. Neaman's programme included representative music from the entire repertoire of the modern violin virtuoso. He made little concession to popular taste. Instead, he ranged from the leashed warmth of Bach through the Gallic delicacy of Debussy to the sensuousness of Albeniz and the persiflage of William Kroll. That he adorned whatever he played is true estimate of the artist's worth. Throughout his concert, the young violinist—he is little more than a boy—kept his ego well in the background. The result was an interpretative feast that enthralled his audience.

Perhaps the Bruch Concerto in G Minor and Debussy's sonata received Neaman's accolade. The latter is scarcely the slight work that some think it to be, and on it Neaman lavished his French background, his Jewish sensitiveness and his British restraint. In the lighter fare that the programme featured, the violinist never played down to his audience, rather did he carry his listeners with him.

Miss Shanti Seldon, the virtuoso's collaborator, played with great understanding and ability. If one knows that Mr. Neaman's fingerboard has dropped, and that his violin has opened out in the Indian heat, and that the piano that Miss Seldon played on was almost violin has opened out in the Inevitably driven to the conclusion that Sunday's concert was a memorable event. How many violinists can compensate during a performance for a near half-tone departure from pitch on the A string I do not know—but I heard Mr. Neaman do it!