THE "POONA MUSICAL SOCIETY,"

4 Bryamji Jijeebhoy Road,

Poona, 1. 25th December 1952

re. *CELEBRITY CONCERT*

Senor Gaspar Cassado - ... ... Cellist

Mr. Karl Willy Hammer - .... Pianist.

Dear Member.

You must have observed from our past notices of our programmes that these artists are booked for a concert at Poona in January 1953. Many of you, I am sure, are looking forward to this concert but as the response to our last concert by Mr Richard Farrell was not at all encouraging the Society is inclined to cancel its commitments and inform the Bombay Madrigal Singers' Organisation accordingly.

Mr. Richard Farrell's concert has shown a loss of Rs. 1200/-. Our front seats of Rs. 10/- and Rs 7/- remain unsold and even the sale of tickets of lower classes were disappointing. Unless each and every member of our Society is willing to buy a ticket for himself and also help in the sale of tickets amongst their friends to the extent of Rs. 20/- or more, It would not at all be possible to bring these artists to Poona.

The concert if it takes place in Poona will be on Sunday 18th January with admission at

Rs. 12/8; 10/-; 7/-; 5/4; 3/12; and 2/10; to public and

Rs. 10/- 8/8; 6/-; 4/1; 3/-; and 2/- to P.M.S. members

I shall appreciate your reply by 30th instant to enable me to move in making arrangements for this concert.

May I expect your full co-operation ?

Yours sincerely

Adi F. Framjee

Hon. Secretary

N.B. Senor Gaspar Cassado is giving his first two concerts at Bombay on 2nd and 4th January. He is also giving concerts at Delhi, Calcutta, Bangalore and Madras.

GASPAR CASSADO

INDIA 1953

Presented By–

THE BOMBAY MADRIGAL SINGERS' ORGANISATION

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GASPAR CASSADO was born fifty-five years ago in Barcelona. The Cassado family was steeped in music, and his father, a distinguished organist, conductor and composer, was the Director of the "Las Mercedes" School of Music. It was here that Gaspar began his musical education at the age of five. He was presented with a 'cello when he was seven years old, and the progress of the young genius was such that he gave his first concert with great success a few years later. His success was so complete that Barcelona awarded him a scholarship to enable him to continue his studies abroad under the guidance of famous masters.

Cassado then settled down in Paris, where he developed his musical attainments and came into close touch with Ravel, de Falla and others, and played with Riccardo Vines and Alfredo Casella. When war broke out in 1914, Cassado returned to his own country where he devoted himself to composition and the study of harmony and counterpoint.

When the war ended, Cassado began his brillant career as a 'cellist with tours of Europe and South-America. He soon became a favourite amongst concert-goers in Europe, and collaborated with such famous conductors as Karl Muck (Hamburg), Weingartner (Vienna), Mengelberg (Amsterdam), Pieme and Gaubert (Paris), Furtwangler (Berlin), Sir Thomas Beecham (London) and many others of equal renown. He has played the Brahms Double Concerto for Violin, 'Cello and Orchestra with Bronislaw Hubermann and Joseph Szigeti, and has played Sonatas and Trios with the pianists Enrique Granados, Harold Bauer, Artur Rubinstein, Iturbi, Giulietta von Mendelssohn, Dame Myra Hess and Carlo Zecchi.

Cassado has also been very active as a composer. Among his more important works are the Two Psalms for Solo Voice, Choir and Orchestra, three quartets, a trio, several sonatas for various instruments and a large number of transcriptions for the 'cello.

In his recent tours in Europe, the United States, South and Central America, East and South Africa, Cassado has further increased his world-wide reputation as a great 'cellist.

Gaspar Cassado has made several gramophone records for Telefunken, Remington and for Columbia.

The privilege of introducing this eminent artist to Indian audiences has fallen to the Bombay Madrigal Singers' Organisation, and Gaspar Cassado is to give concerts in India during January 1953.

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To Mahvakh in friendship

KARL WILLY HAMMER

PIANIST, COMPOSER AND CONDUCTOR

KARL WILLY HAMMER was born into a middle-class family in Hamburg, Germany, in 1906. His intense love for music became apparent at a very early age, and the youthful Karl soon found himself in the Hamburg School of Music where he won the highest honours in Piano, Harmony and Composition.

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Then, under the guidance of the famous conductor Dr. Karl Muck (founder of the Boston Symphony Orchestra), Hammer became familiar with the baton and with all the problems of music and its interpretation. After some years of active concertising as a pianist, young Hammer, then only 24 years old, became the first Conductor of the Opera House in Hamburg, Altona.

Hammer has many important compositions to his credit including two lyrical operas, several symphonies, two concerti for cello and orchestra a Prelude and Double Fugue for full orchestra (which won him the Grand Prix in Berlin), an oratorio for Choir, Solo Organ and Orchestra, some Church music, many chamber works, and several songs and music for piano and other instruments. Karl Hammer belongs to a group of younger composers, followers of the modern school of Paul Hindemith.

Hammer's name is by no means unknown in the literary world, for he has written a great deal on musical criticism on musical aesthetics and history. He is also in great demand for lectures on musical hisotry and the development of modern music technique.

During the last ten years Hammer has specialised in ensemble music, and has toured Europe and South America several times as Gaspar Cassado's collaborator.

Mr. Hammer will accompany Senor Gaspar Cassado on his first concert tour of India in January 1953.

THE BOMBAY MADRIGAL SINGERS' ORGANISATION

TWENTYFIRST CONCERT

1952 Season 1953

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GASPAR CASSADO

WITH

KARL HAMMER

(AT THE PIANO)

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St. Vincents, POONA, 18th January, 1953, 6-30 p.m.

PROGRAMME

1. **Toccata and Fugue in D Minor** J. S. Bach 1685–1750

CONCERT TRANSCRIPTION FOR PIANOFORTE BY CARL TAUSIG.

This great work of Bach is a direct lie to the idea that Bach is dry, academic and mathamatical. One only has to hear the first dozen or so bars to think differently. The work is sombre and elemental in its gravity but is at the same time vitally dramatic. Scale passages rush up and down the keyboard at breakneck speed alternating with chords of earth-shaking power. This shows Bach as a great master at building up climaxes of great power and impact. The Fugue of the work is beautifully built up to a resounding climax.

2. **Toccata** Frescobaldi. 1583–1643

Frescobaldi is perhaps musical history's first organ recitalist. He was the organist at St. Peter's in Rome and was the greatest organist of his time.

A Toccata is usually a fast moving piece of music where the notes are just touched and not held. Most toccatas are more in the nature of a fantasie. The most famous examples of the word toccata are the organ toccatas of Bach preceding the Fugues.

3. **Sonata in C Major No. 3** Haydn. 1732–1809

Prince Esterhazy Haydn's patron was a string player of some ability and it was for him that Haydn wrote extensively sonatas for an instrument called the Baryton. This instrument resembled our present day cello in tone but as far as the construction went it had sympathetic strings which vibrated.

This sonata is originally written for the barytone with a figured bass which the pianist Herr Hammer has opened out and realised. The work is in three movements.

(i) Allegro Moderato, (ii) Adagio Cantabile (iii) Tempo di Minuetto.

The work does not seem to be of Haydn's best vintage.

(SORAB MODI)

4. Concerto in D Minor EDOUARD LALO 1823–1892

a) PRELUDE, (Lento)—ALLEGRO MAESTOSO

b) INTERMEZZO (Andantino con moto) —ALLEGRO PRESTO

c) INTRODUCTION (Andante)—ALLEGRO VIVACE

Edouard Lalo, a Frenchman of Spanish origin was born on January 27, 1823, and died on April 22, 1892. He was a fine violinist and held, for many years, the post of Concert-master in the Paris Opera. His talent is quite individual, and his works are brilliantly composed. His flare for orchestration is the main part of his originality, as is shown in his Opera, "Le Roi d'ys", the ballet "Nomouna", the brilliant 'Cello Concerto (played tonight), and the ever popular "Symphonie Espagnole" for Violin and orchestra.

This 'Cello Concerto starts with a bold 'Tutti' of eight bars, then the solo 'Cello enters rather in an 'ad libitum' strain, having every alternate bar marked, 'a tempo'. Each movement has an 'Introduction' to its 'main' movements The Prelude (lento) acts as the introduction to the first movement 'Allegro Maestoso' and repeats itself later on. The first them of this movement is of a real maestoso style, full of 'Finger-work' passages, and the second theme is a sweet delicate melody. Many brilliant rapid passages bring this movement to an end. The 'Intermezzo', of the second movement, acts as the slow movement later, having a fast Allegro presto, (famous in the Lalo style) quite Spanish in character, which is very beautiful. The return of the Intermezzo with Allegro presto should be of interest. The last movement has an 'Introduction' marked, 'andante' of nine bars, which leads to the vigorous 'Allegro Vivace' in six eight time, full of Spanish character with strong rhythms, most interestingly written, and indeed 'sits well on the cello', calling for high thumb positions. Some lyrical writing follows and only after soaring still higher, with an upward scale passage, this master-work comes to an end.

(GEORGE LESTER)

INTERVAL

Prelude, Intermezzo, and Ballade. ... BRAHMS. 1833–1897

(Solo by HAMMER)

Brahms, following in the footsteps of the earlier Romantic composers sought expresson in small musical forms such as the ballade, intermezzo and waltz.

A point of interest is that the Ballade is a pure Chopin invention. He had no precedent for their form. The Ballades of Brahms are not written as a union of music with literary ideas as the Ballades of Chopin are. They are music for its own sake without any literary content

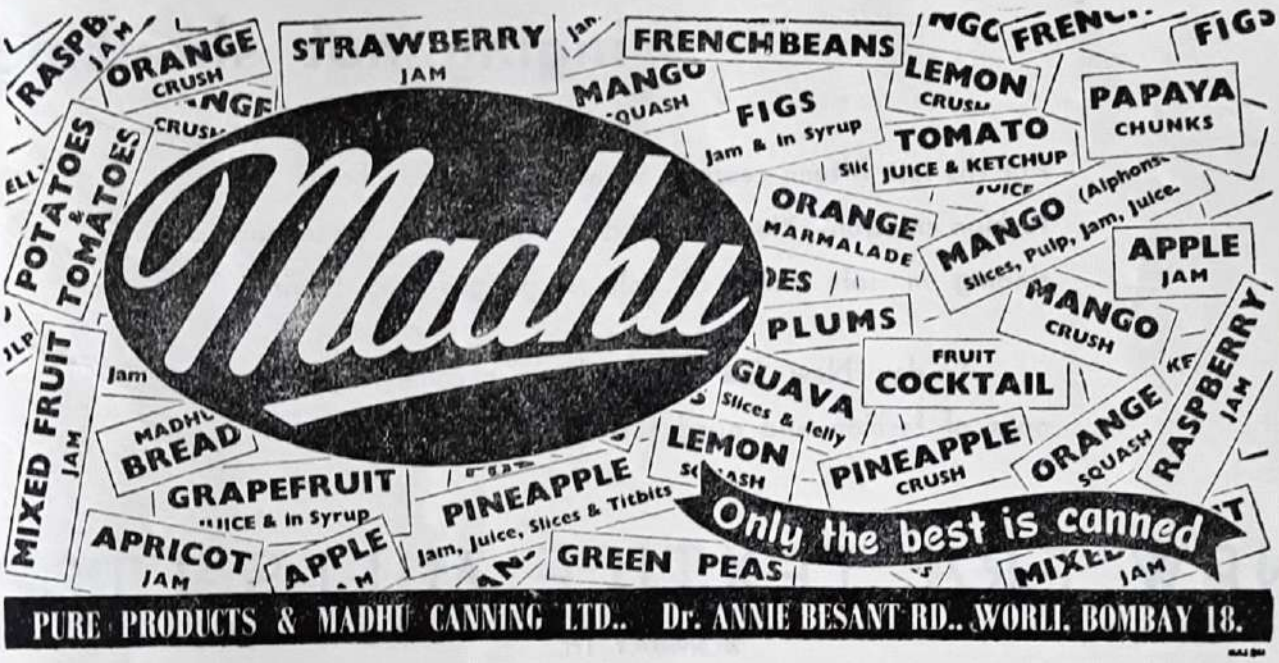
6. (a) Intermezzo — C. Debussy

(b) Habanera — M. Ravel

(c) Poissons Chinois — L. Vierne

(d) Intermezzo from Goyescas — E. Granados

(e) Danse du Diable Vert — G. Cassado



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THE "POONA MUSICAL SOCIETY"

in Collaboration with the

Bombay Madrigal Singers' Organisation

proudly present

GASPAR

CASSADO

The Great Spanish 'Cellist

accompanied by

KARL WILLY HAMMER

Eminent German Pianist.

Sunday 18th January 1953, at 6-30 p. m.

St. Vincent's School Hall,

Admission **Rs. 12-8, 10-0, 7-0, 5-4, 3-12 & 2-10**

P. M. S. Members Rs. 10-8, 8-8, 6-0, 4-8, 3-0 & 2-0

(No Provisional Booking).

PROGRAMME INCLUDES

Toccata & Fugue in D Minor (*Bach - Tausig*). Sonata in C Major (*Haydn.*). Concerto in D mi (*Lalo*). Prelude, Intermezzo, Ballade, Op. 118 (*Brahms*). Intermezzo (*Debussy*). Habanera (*Ravel*). Poissons Chinois (*L. Vierne*). Intermezzo from Goyescas (*Granados*). Danse du Diable Vert (*G. Cassado*).

N.B.—Each half of the Programme will have a ***Piano*** Solo by HERR KARL WILLY HAMMER.

Positively NO admittance when items are played.

Members are requested to present their membership card whilst booking and at the entrance to the Concert Hall.

Booking at Apollo Music House.

CASSADÓ

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THE WORLD'S PRESS ACCLAIMS THE GREAT 'CELLIST

Paris (1931)

We have often referred to the purity and clarity of the Gaspar Cassado interpretations. The specialist can admire the display of technical perfection, whereas the musician will be conquered by his wonderful power for expressing music with poetic brilliancy.

(Pierre Leroi, "Excelsior")

London (1939)

The Debussy Sonata was played by Cassado with rare understanding of the sensitiveness of the work.

(The Times)

Gaspar Cassado is an artist of great experience and personality. His style singles him out radically from the greatest part of his colleagues.

(The Daily Telegraph)

Athens (1948)

The great event of the evening was the appearance of the famous Spanish 'cellist Gaspar Cassado, who played Haydn's Concerto in D with real mastery.

(Edo Athinai)

Madrid (1950)

At the National Orchestra Concerts in the Music Palace, Cassado once again dominated (us) with his unsurpassable interpretation of Dvorak's Concerto. His *cantilena*, his powerful accentuation–these make him the ideal interpreter of that wonderful work.

(Sainz de la Maza, ABC, Madrid)

New York (1949)

Cassado plays in the noblest style, at the highest musical level.

(The New York Sun)

Cassado, in yesterday's Town Hall recital, has shown once more his great technical possibilities, sometimes transcendental.

(The New York Times)

Copenhagen (1947)

Today's soloist was Gaspar Cassado– a 'cellist of the greatest eminence, both as a virtuoso and as an interpreter The Schumann Concerto was played in perfect beauty.

(Morgenblatt)

Stockholm (1948)

Gaspar Cassado played with the maximum of expression and poetry.

(Svenska Dageblat)

Liverpool (1938)

Cassado is a remarkable violoncellist, gifted with a complete musical sense.

(Liverpool Express)

Amsterdam (1948)

Cassado, the favourite artist of our public, roused our enthusiasm in Lalo's brilliant Concerto under the conductorship of Otto Klemperer with the Concertgebauw Orchestra.

(De Telegraf)

Rio de Janeiro (1948)

Cassado's playing is a magnificent medium for translating musical texts to which he gives all possible nuances in detail.

(O Journal)

Detroit (1949)

Cassado offered a version in the finest classical style of Haydn's Concerto in D major which aroused a frenetic ovation.

(The Detroit Times)

Vienna (1948)

In yesterday's recital given by the great Spanish 'cellist Gaspar Cassado in the Great Hall Musikverein, he surpassed all expectations. It was a great artistic event.

(Wiener Kurier)

In the Brahms Sonata in E Minor and the delightful Haydn Sonata, Cassado glided in a musicality and style of absolute perfection. He is a great interpreter.

(Neues Oesterreich)

Havana (1949)

The Society (Amigos de la Musica) enabled us to enjoy once more the playing of the eminent Spanish violoncellist Gaspar Cassado–so well-known to the Cuban public. This great artist made us aware once more of his exceptional musical sense and his extraordinary technique.

(Diario de la Marina)

Istanbul (1948)

We have in Mr. Cassado an exceptional virtuoso. One forgets the technique because all passages of virtuosity are performed with ease. Music is royally served.

(Le Journal d' Istanbul)

Brussells (1949)

Gaspar Cassado had been invited to play the solo part in Strauss' "*Don Quixote*". No better choice was possible. A great performance.

(La Nation Belge)

Buenos Aires (1948)

The Association (Amigos de la Musica) gave us the opportunity of hearing the great Spanish 'cellist Gaspar Cassado in P. E. Bach's Concerto in F and in the Hindemith Concerto for 'cello and ten instruments – of both of which the soloist gave us splendid versions.

(La Nacion)

Rome (1948)

The Spanish violoncellist Gaspar Cassado, beloved by the people of Rome, triumphed once more in the Concerto for 'cello by Haydn.

(Il Messagero)

The U. S. Sums up Cassado

Cassado's *cantilena* may be envied by great singers. Like his countrymen Jose Iturbi and Andres Segovia, Cassado has reached the maturity of his art.

Olin Downes (The New York Times)

EXCLUSIVE MANAG[illegible]STAN & CEYLON

C/O LLOYD'S BANK, BOMBAY

THE BOMBAY MA[illegible] ORGANISATION

TELEGRAMS : MADRIGALS

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