

THE POONA MUSICAL SOCIETY
Presents in Collaboration with
THE BOMBAY MADRIGAL SINGERS' ORGANISATION
THE HAMMER PIANO DUO



ANNELIESE AND KARL-WILLY HAMMER

St. Vincent's School Hall Sun. 12th Feb. 1956
at 6-3 p.m.

Admission : Rs. 5-4-0, 4-0-0, 2-10-0 and 1-5-0.
PMS Members : Rs. 4-8-0, 3-8-0, 2-2-0 and 1-0-0.

BOOKING AT APOLLO MUSIC HOUSE.

Members are requested to present their membership cards
whilst booking their seats and at the entrance to the hall.

(P.T.O.)

PROGRAMME.

- Mozart :** Sonata in C major K.V. 19d.
Beethoven : 7 Variations on a Theme by Count Waldstein—
C major.
Schubert : Grand Rondeau, A major Op. 107.
March Characteristique, C major Op. 121 No. 2.
Brahms : 16 Valses Op. 39.
3 Hungarian Dances.
Debussy : "Petite Suite"
Dvorak : Slavonic Dance Op 46.
Legend, from Op. 59.
Polonaise in E flat major.
Schubert : 3 Military Marches, Op. 51.

PRESS TRIBUTES.

☆ Under the magic hands of these artists the piano strings begin to sing with a tonal beauty not often heard...

FRANKFURT

☆ It was a pure joy to listen to their Schubert playing...

MANNHELM

☆ The Mozart Sonata was a revelation of musical beauty... These nearly unknown four hand works of our great masters are real treasures, worthy to be known by all musicians and to be played with such perfection and deep knowledge as they were performed by these outstanding artists...

BREMEN

☆ These exceptional artists are always received enthusiastically...

HANNOVER

☆ They perform with clarity, a wealth of tonal colour and fine dynamic shifts ... their Mozart playing shows a model of style and clearness...

MUNCHEN

☆ Mr. Hammer and his wife are true artists and very sympathetic personalities. They get contact with the audience from the very first note they play. They offer a treasure of rather neglected master works for four hand piano and their name is a guarantee for outstanding interpretation. They are magnificent piano players...

MUSIC SOCIETY, MANNHEIM

☆ We are sure that audiences at all places shall be as enthusiast as our members have been after each performance of this magnificent piano duo ..

PHILHARMONIC SOCIETY, BREMEN

THE POONA MUSICAL SOCIETY

in collaboration with

The Bombay Madrigal Singers' Organisation

PRESENTS

The Hammer Piano Duo



Anneliese & Karl-Willy Hammer

St. Vincent's School Hall

POONA.

Sunday, 12th Feb. 1956

at 6-30 P.M.

Two Persons on One Piano.

When MOZART 1765, at the age of nine, enchanted the London Society as a musical prodigy, he composed a small sonata "Jouee par deux personnes sur le meme clavecin", which he played with his sister "Nannerl".

In a letter to Salzburg, father Leopold reported to his wife: "In London, Wolfgang composed his first piece for four hands. Never before such a sonata for two players on one piano has been done."

Thus little Mozart created a new kind of piano music, the music "a quatre mains". Later on, when he lived in Vienna, he cultivated the four hand playing not only with his pupils as the best way of musical education for piano players, but also did many public concerts for which he composed four sonatas and variations.

Since then, the "quatre Mains" became the fashion in musical circles of the Danube town. Old HAYDN contributed some sonatas and a small but funny piece of variations entitled "The Master and the Pupil". Young BEETHOVEN wrote marches, variations and the sonata in two parts Op. 6. In 1824, the well-known publisher and composer Diabelli asked him to write a big four hand sonata, offering the high fee of 80 ducats. The master agreed but never found the time to compose this work.

The classic master in four hand composition is SCHUBERT. His piano duet works fill five thick volumes. Some of his best and deepest musical creations are written for "Two persons on one piano". Also his famous Military Marches are originally set for piano duet.

Many composers of the "romantic century" followed his steps, so SCHUMANN, MENDELSSOHN, BRAHMS and DVORAK. Brahms became famous not by his symphonies, sonatas and "Lieder", but by the lovely Vales Op. 39 and the unimitable Hungarian Songs with which he created a new style in duet playing. These works inspired the genial DVORAK to his well known Valses and famous Slavic Danses. They are likewise the model of the Norwegian Dances by Grieg and the Polish and Spanish Dances by MOSZKOWSKI.

Modern Composers as DEBUSSY, RAVEL, REGER and HINDEMITH added essential works to this duet repertoire.

The four hand playing is quite different to the solo piano playing. It is real chamber music, but performed on one instrument—the most intimate kind of musical co-operation. The musical body, technically divided into "Primo" and "secondo" has to be rebuilt to a sounding unity. Four hands have to play with the same touch, the same musical feeling and sense of interpretation. You see two persons, but you hear only one.



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APOLLO MUSIC HOUSE

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REMEMBER—THE WONDERFUL NEW HEAT CONTROLLED H.M.V. IRON.

PROGRAMME

1. MOZART. Sonata in C major, K. V. 19d.

(1756—1782)

Allegro—Menuetto—Rondo
(composed 1765, at the age of nine)

This is the first Sonata for "quatre mains", written by Mozart at the age of nine in London. Although created by an innocent child, this lovely music contains already the whole miracle of "Mozart" in diction, style and melody.

BEETHOVEN. 7 Variations on a theme by Count Waldstein in C major.

(1770—1827)

These Variations on a theme by Count Waldstein are a youth work, composed 1791 at the age of 21, when Beethoven still lived in Bonn. Count Waldstein, a patron of the young master, was a skillful pianist. To him Beethoven dedicated the famous Sonata in C major, Op. 53.

2. SCHUBERT. Grand Rondeau in A major, Op. 107.

(1797—1828)

March Characteristique in C major, Op. 121 No. 2.

Young Schubert spent the summer of 1818 and 1824 in the Hungarian castle of his patron Count Esterhazy, acting as "spiritus rector" of the daily chamber music and as music teacher of the two young countesses. Here he composed the most of his admirable piano duet works, inspired by the beautiful countess Karoline, his skilful partner in four hand playing. The "Grand Rondeau", written 1828 in the year of his death, sounds like a tender remembrance of those happy-unhappy summer days full of adoration of beauty and youth.

Beyond Schubert's many Marches, Polonaises, Valses and German Dances, real pearls of music are to be found. The March Characteristique from Opus 121 is one of them; light but delightful music, of original invention and most brilliantly set.

3. BRAHMS. 16 Valses Op. 39.

(1833—1897)

3 Hungarian Dances.

"The most practical article I, unpractical man was able to deliver..." said Brahms himself about these world known Valses. They are dedicated to Eduard Hanslick to whom he wrote: "I don't know what to say I was reminiscing Vienna, the nice girls playing 'quatre mains' with you... remembering yourself, the lover of such things and my good friend—well, I felt the obligation of dedicating this to you, two small volumes of innocent Valses in Schubert's style".

INTERVAL

4. DEBUSSY. En bateau (In the boat)

(1862—1918)

Ballet.

} from "Petite Suite"

The "Petite Suite", composed 1894, is a fine example of the begining impressionistic style in the musical work of this great "musician francais". It is a tid-bit for musical gourmands, every piece full of subtil rhythmical feeling, intimate melodic expression and delicate harmonic sense—with one word : real French music.

DVORAK. Slavonic Dance from Op. 46.
(1841—1904) **Legend from Op. 59.**
Polonaise in E flat major.

Dvorak is the great singer of the Slavonic soul, the world known king of those unknown musicians whose dances and folk tunes form the eternal song of the Bohemian forests. All the music of this master is folk music, but refined and developed by musical art. The famous Slavonic Dances formed after the model of Brahms Hungarian Dances, are of highest artistic value due to their musical substance and masterly setting. The Polonaise seem to contain all brightness of an ancient Polish king's coronation. The Legends are real pearls of musical poetry. When Brahms, admirer of his younger colleague, played them for the first time he exclaimed full of surprise: "That's pretty funny: this man never lacks inspiration!"

5. SCHUBERT. 3 Military Marches, Op. 51.

How little the true significance of music is understood! Assemble all the armies of all the world in their full panoply of war, play these Marches, and, if they had ears to hear (and politicians hearts to feel), would they not hurl their vile weapons from them and dance upon them a dance of peace and goodwill, to all men! (This kind of rhapsodic writing is out of fashion but it may indicate the rare pleasure this lovely music give us.)

"The Gramophone"—Aug. 1938.

These Marches are the most popular pieces Schubert wrote for piano duet known all over the world in many arrangements, less in the original setting, which is masterly done. A gay and uncomplicated music like this is the best medicine against many troubles of life.

"One of the most distinguished harpsichordists"—*The New York Times.*

"SYLVIA MARLOWE,

heiress—apparent to Wanda Landowska's crown"

—*Chicago American.*

"An astonishing artist?... No harpsichord player appearing on London concert platforms possesses her special skill. The variety and range of the tone she creates are astonishing."

—*London Star.*

(*Harpsichord specially brought by air from U.S.A.*)

WATCH DATE