



IN CO-OPERATION WITH
The British Council

**THE POONA
MUSICAL SOCIETY**

present

THE DISTINGUISHED VIOLINIST

MAURICE CLARE

At the Piano: **MARTA ZALAN**

St. Vincent's School Hall

Sun. 28th April, 1957

6-30 p.m.

Admission: Rs. 7, 5.25, 4.25, 3.75,
2.50 and 1.25.

P.M.S. Members: Rs. 6, 4.50, 3.50, 3, 2
and Re. 1 on production of current
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Booking at Apollo Music House.



MAURICE CLARE—*Violinist.*

MAURICE CLARE was born in Scotland on 10th December 1914, and received his first violin tuition from his father, a professional musician. In 1929 he became a pupil of Professor Sevcik of Prague, who stated that he would become 'one of the best violinists of the day'. The following year he was awarded the Caird Senior Travelling Scholarship which he held for three years. Leaving Prague in 1931 he went to Professor Carl Flesch in Berlin, and later completed studies under Georges Enesco in Paris and Rumania in 1933. Maurice Clare made his London debut at the Wigmore Hall in 1930, receiving very favourable criticisms, and during the following years he appeared throughout Great Britain with outstanding success, including engagements with the London Philharmonic Orchestra and the Scottish Orchestra under Robert Heger and John Barbirolli. In 1938 he went to New Zealand and toured the Dominion extensively. While there he created lasting impression with his series of Bach-Mozart-Schubert concerts, and his illustrated radio talks and many public recitals. He was responsible in 1939 for forming and conducting the National String Orchestra, which subsequently brought into being the National Symphony Orchestra of New Zealand. His activities were interrupted during the war while serving in the armed forces of New Zealand for some two and a half years.

He returned to Great Britain in 1946 where he was held as 'one of the most welcome additions to musical life in London that we have had for some time'. In 1947 he accepted leadership of the Boyd Neel Orchestra, and appeared with them as soloist in Great Britain, Holland, Sweden, France, Italy and Portugal. He has performed both in Great Britain and on the Continent of Europe with various orchestras as a Concerto player, and his engagements include two visits to the Edinburgh Festival in 1948 and 1951 and the Aix-en-Provence Festival in 1952. Among the more important solo works he has introduced in various parts of the world may be cited "The Concertino du Printemps" of Milhaud (Edinburgh Festival 1948), Vivaldi's "Four Seasons" (Edinburgh 1951) and the Rawsthorne Concerto (Paris Radio) and Bartok's Solo Sonata for violin. Recently in New Zealand he introduced Bartok's Violin and Piano sonatas.

Maurice Clare plays on a violin by Joseph Guarnerius (del Gesu) dated 1737.

Some World Press Opinions:

SYDNEY — ".....Exquisite songfulness and reflectiveness".

SINGAPORE — "Performance.....most masterly".

JAPAN — "An accomplished master of his instrument".

NEW ZEALAND — "Overwhelming playing.....display of transcendent musicianship."

PORTUGAL — "Overwhelming applause was given to the orchestra and to the soloist Maurice Clare".

EDINBURGH — "The connoisseur audience was quick to recognise his technical mastery".

LONDON — "He is the finest and lamentably one of the few exponents of Bach in this country.....a wonderful experience.....held his audience spellbound".

(P.T.O.)



MAURICE CLARE

MARTA ZALAN



MAURICE CLARE—Violinist.

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Apollo Music House

325, Mahatma Gandhi Road, Poona 1.

RADIOS—H.M.V., Marconi, G.E.C., Amzel, National, Ekco, etc.

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Poona Musical Society

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MAURICE CLARIE

Violinist

Assisted by MARTA ZALAN at the Piano.

St. Vincent's School Hall.

Sunday 28th April, 1957—6-30 p.m.

PROGRAMME

✓ SONATA No. 5 IN F MAJOR OP. 24 (THE SPRING)

Beethoven

Allegro — Adagio Molto Expressivo

Scherzo Allegro Molto

Rondo Allegro Ma Non Troppo

The popular title of this Sonata is quite appropriate so long as we keep the Beethoven character in mind, and avoid an association with the "Spring Song" of Mendelssohn. This Sonata is nearer the Pastoral Symphony of Beethoven, it is in the same key. Beethoven's feeling towards the Spring or any other season, has all the animation of open air, flying clouds and wind. The sense of open air, cloud play, even small rumbles of thunder is very noticeable in the first movement; the second movement is a real musing in the country, (Nature lays her magically quietening hands on the poet-musician). The Third Movement is a Will 'o the wisp, a Beethoven quirk of humour, the violin playing obstinately out of step against the piano. The Fourth Movement is a Rondo, it sums up the impressions of the preceding Movements, a restrained rejoicing in the wide panorama.

CONCERT IN E MINOR OP. 64

Mendelssohn

Allegro Molto Appassionato

Andante

Allegretto Ma Non Troppo

Allegro Molto Vivace

The Mendelssohn Concerto, written in a conventional and perhaps even dull age, is, for that reason the more surprising. The pattern or standard for concertos has been set by Mozart and varied by Beethoven; concertos of Mendelssohn's period were neither new nor old, neither were they fresh. Suddenly Mendelssohn produced this gem which satisfied all the romantic longing, the classical tradition, and the virtuoso display which, in least in violin concertos after Beethoven, had been sadly lacking. Without the Mendelssohn concerto as a pointer, it is doubtful whether Brahms would have been so successful with his violin concerto. The arrangement of the score for piano is Mendelssohn's own.

This Concerto reached its centenary in 1944. It is starting on its second century with every sign of surviving. It is a land-mark in the music called Romantic written between 1820 and 1860. Its freshness is exhilarating, the ingenuity of the writing and scoring and the whole shape of the Concerto make it a classic of the Romantic period.

INTERVAL.

RONDO In G (The "HAFFNER")

Mozart arr: Kreisler

Haffner, the burgomaster of Salzburg (Mozart's birthplace) was a good friend of the composer, and for whom he composed in 1782 the lovely and bright symphony in "D" K 385, known as the "Haffner" Symphony.

This little piece in its original form is a movement belonging to the famous "Haffner Serenade" which Mozart composed on the occasion of the wedding of Haffner's daughter Elizabeth. The work is so long that it was probably intended to be performed in sections at the festivities. Due to its length it is rarely performed complete these days. The resurrection of the delightful RONDO from it by Kreisler has made it an invaluable addition to the violinist's repertoire all over the world.

GAVOTTE FROM THE 6th SOLO SONATA (For violin alone)

Bach

The Prelude and Gavotte from this 6th Sonata are perhaps the two best known Movements of all these works.

Here we have Bach in a lighter and gayer mood. The whole suite, with the exception of the Prelude, is mainly in the lighter French manner. Short, simple dance tunes with clearly recurring phrases and no complications,

The GAVOTTE, which is so well known, is in rondo form. That is to say, the Gavotte theme, which is of eight bars duration, is announced and repeated and then is followed by a divertissement after which the eight-bar Gavotte appears, once more. This Gavotte and divertissement pattern, occurs right through the piece.

NOCTURNE

Faure

WALTZ in A

Brahms

SPANISH DANCE from "La Vida Breve"

deFalla arr: Kreisler

Manuel deFalla studied composition with Pedrell and in 1905 won an open prize with his opera "La Vida Breve" (Life is Short) from which comes this extract, the dance, arranged by Kreisler in which form it has become a favourite number in the concert violinist's repertoire.

Pianoforte Recital

by

ZENOBIA VAKIL

CONCERT PIANIST

Mozarteum, Salzburg

Salzburger Nachrichten:—Zenobia Vakil proved to be a soloist of admirable technique and faultless skill.

SUNDAY, 9th June, 1957