



WERNER TAUBE (cello) has received awards in several
music contests (Austria, 1956; Munich, 1958; Geneva
1959) received his musical education in Leipzig and Berlin and
obtained his art diploma after studying many years in
Stuttgart with Professor Julius Klengel. Since 1961 he is
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RUDOLF DENNEMARCK received his musical education in
Stuttgart (Rudolf Hellert) and Vienna (Professor Dr. Edwin Fischer).
Very early already he turned to chamber music in which he now
excels as a pianist. Since 1957 he is pianist at the Academy of
Music in Stuttgart.



Werner Taube

(CELLO)

Rudolf Dennemarck

(PIANO)

WERNER TAUBE, Cellist, who has received awards at several music contests (Kranichstein, Germany 1956, Munich 1958, Geneva 1959) received his musical education in Leipzig and Berlin and attained his artistic maturity after studying many years in Stuttgart with Professor Ludwig Hoelscher, whose assistant he is since 1961.

RUDOLF DENNEMARCK received his musical education in Stuttgart (Rudolf Haller) and Luzern (Professor D. Edwin Fischer). Very early already he turned to chamber music in which he now excels as a Pianist. Since 1957 he is lecturer at the Academy of Music in Darmstadt, Germany.

In 1958 these two artists decided to play chamber music together and the warm praise from audience and press after numerous concerts in and outside of Germany prove that through joint intensive work masterly accomplishments in ensemble playing as well as in the interpretation of this kind of chamber music which is not so commonly practised, can be attained. Werner Taube and Rudolf Dennemarck enhanced their musical reputation through playing over the broadcast outside Germany.

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THE POONA MUSIC SOCIETY

WERNER TAUBE RUDOLF DENNEMARCK

(Cello)

(Piano)

ST. VINCENT'S SCHOOL
(GULATI) HALL

THURSDAY 22nd NOV. 1962
7 p.m.

PROGRAMME

SONATA IN A MAJOR, OP. 69, No. 3

Beethoven

Allegro ma non tanto — Scherzo (Allegro molto) — Adagio
Cantabile (Allegro Vivace).

Beethoven composed five sonatas for violoncello and piano during 1796 and 1815 covering all the three periods of his life. Although these sonatas are not so popular and famous as those for piano and violin nevertheless there is much fine music in them. Paul Bekker writes: "The violoncello is better adapted as a solo instrument for chamber music duet than the violin; its noble tenor tone and virile, earnest, yet adaptable and sympathetic character surpass for this purpose the coquetry and bravura of the violin and substitute simple cantabile for firework effects."

This sonata Op. 69, No. 3, his greatest work in this medium, rich in lyrical tunes and of majestic character was composed in 1808 when Beethoven was pouring out a flood of magnificent works as C minor and F major 'Pastoral' symphonies, the violin concerto, Russoumouky Quartets, the Piano Trio, Op. 70, the G major piano concerto. It was published in 1809 and dedicated to "My friend Baron von Gleichenstein" one of Beethoven's Viennese admirers. It is in three movements the first is fresh and springlike with a magnificent coda a superb organic growth upto the last Bar. The second movement, *Scherzo*, is certainly the most original of the three movements. The last movement, brief but supremely beautiful *Adagio cantabile* has a most lovely opening with a popular folk-song character.

SERENADE (1949) for Violoncello Solo

Hans Werner Henze

I N T E R V A L

3 PRELUDES FOR PIANO

Debussy

Claude Debussy is the founder of what has been aptly termed the Impressionist School of Music. That characteristic of his music which makes it appear so novel in style is a delicate suggestiveness in harmonic and orchestral expression rather than plain and blunt statement. His piano music, a contribution to the twentieth century as those of Chopin to the nineteenth century, are finely conceived as expressions of the genius of the instrument, for Debussy himself was an excellent pianist who knew his instrument well and it is probably in his piano music that he achieves his most sensitive speech.

Debussy's two books of *Preludes* containing charming pieces of descriptive music, each with its own title, were composed between 1910 and 1913. These are brief pictures conveying moods, atmosphere and the subtlest suggestions of nature built out of a fragmentary musical figure. Oscar Thompson writes for:

"Le Vent dans la Plaine" — The languor of the preceding *Preludes* (*Danseuses de Delphes* and *Voiles*) gives way to the racing lilt of lively breeze, with here and there a momentary gust of biting wind. But this is no tempest. It ends in thin air, wisplike, on a note marked "laissez vibrer," instead of gravitating to an expected cadence.

"Ondine" — Murmurous and reticent, the music has the watery suggestion often found in compositions by Debussy in which there is no such obvious reason for water to be present. In her blurred and shadowy way the nymph of the title is elegant, and graceful, with something of mother-of-pearl about her, but no such iridescent creature as the *Ondine* of the later composition by Ravel.

"Feux d'artifice" — Impression (for surely here is more that is in alignment with the impressionist painters than with the literary symbolists) goes hand in hand with virtuosity in this, the most superficially brilliant of the *Preludes*. The fire-works of this glittering showpiece are not to be mistaken for any other sort of festivity. There is a fleeting reference to the *Marseillaise* to suggest a Bastille Day celebration. Those who desire can construe many of the pyrotechnical effects literally, with red fire, pinwheels, rockets, roman candles, and multi-coloured lights to enliven their interpretation of the scene. The music does not materially suffer thereby. In all that pertains to pianistic display, Debussy is nearer to Liszt in *Feux d'artifice* than in any other composition.

SONATA IN F MAJOR, OP. 99

Brahms

Allegro vivace — Adagio affettuoso —

Scherzo-Allegro passionato — Allegro molto.

Brahms composed only two sonatas for violoncello and piano of which No. 1, in E minor Op. 38, was the first work for solo instrument and piano that Brahms published. It is somewhat dull and not too happily written and is of lesser importance amongst his works. Sonata No. 2, in F major Op. 99, is more famous and of a fiery and majestic character. E. S. Knight analyses this work as "In the first movement, *Allegro vivace*, the 'Cello opens with bold declamatory phrases in a high register.....It then settles to the vigorous and passionate mood of the music which is the setting for the whole of the first movement. The second movement is a beautifully lyrical *Adagio affettuoso*, richly wrought music with a wealth of expressive imitation and detail. The Scherzo has a trio section with a big, broad tune. The finale, *Allegro molto*, is a rollicking rondo with a theme having something of a folk-tune atmosphere. Quiet relief is afforded in the middle section."

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