

# The Poona Music Society

PRESENTS

"well-matched"  
"unflagging..."  
"high standard"  
"flawless technique..."  
"perfect rapport"

Indian - Italian Two Piano Team



Rani **Vijaya**  
of Kotda-Sangani

and

**Annarosa**  
**Taddei**

WITH A PROGRAMME:-

Sonata in D. K. 448 (Mozart); Variations on a theme by Haydn Op. 56.  
(Brahms) Ma Mere L'Oye (Ravel); Andalusian Dances (Infante);  
Fantasia in F Minor Op. 103 (Schubert); Scaramouche (Milhaud).

ST. VINCENT'S SCHOOL (Gulati) HALL

Tuesday 19th December 1967 - 7 p. m.

Admission: Rs. 7; 5; 3-50; 2; 1;  
PMS Members: Rs. 5; 3-50; 2; 1.

Booking opens at APOLLO MUSIC HOUSE on 13th December '67.  
from 10 a. m. to 12-30 p. m. and 5 to 8 p. m.

**PLEASE** No enquiries or booking on telephone.  
No provisional booking.



## RANI VIJAYA OF KOTDA-SANGANI & ANNAROSA TADDEI.

RANI VIJAYA OF KOTDA-SANGANI started studying the piano at the age of six in Mysore, India. In 1939 she passed the Fellowship Examination of the Trinity College of Music, London, and worked for a further year and a half under Dr. Alfred Mistowski. From 1949-1952 she studied in New York under the famous Professor Edward Steuermann of the Juilliard School of Music, New York.

Rani Vijaya has given a number of charity concerts in India, played over All India Radio and for the Music Society of Hong Kong.

ANNAROSA TADDEI was born in Italy. She studied piano at the Conservatorio Cherubini in Florence and was awarded a Diploma with honours. Subsequently she attended a three-year Virtuoso Course at the Accademi di Santa Cecilia in Rome given by the well-known Italian pianist, conductor and composer Alfredo Casella. She also attended Courses in Interpretation given in Lausanne and Paris by the world-famous pianist Alfred Cortot.

Her international career has taken her outside her native Italy to Austria, France, Germany, England, Spain, Switzerland India, the Philippines, etc., and she has played with major orchestras under such well-known conductors as Ansermet, Schuricht, Scherchen and Giulini. She has appeared on radio and television in New York, Washington and Philadelphia, and has made gramophone recordings.

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"A very pleasing concert".

"The pianists revelled in the cheerful syncopation and strongly articulated rhythm."

"well-matched in their technique and style of playing."

"These two artists were unflagging to the end."

"concert of a very high standard."

"flawless technique and perfect rapport."

"They evoked all the magic and rapture..."



RANI VIJAYA OF KOTDA-SANGANI & ANNAROSA TADDEI

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Rani Vijaya has given a number of charity concerts in India, and has been invited to give recitals in various parts of the world.



Rani Vijaya of Kotda-Sangani  
AND  
Annarosa Taddei

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**M/s. Apollo Music House**  
325, Mahatma Gandhi Road, Poona 1.

Israelite Press, Poona



Patrons are respectfully reminded that in an auditorium possessing the sensitive properties of the St Vincent's School Hall the unstified coughing of only one or two people can mar the enjoyment of the whole audience.

## The Poona Music Society

# Rani Vijaya & Annarosa Taddei

of Kotda-Sangani

ST. VINCENT'S SCHOOL  
(GULATI) HALL

TUESDAY 19th DEC. 1967  
7 P. M.

### PROGRAMME

#### SONATA IN D MAJOR, K 448

*W. A. Mozart*

Allegro con spirito  
Andante  
Allegro molto,

Mozart composed six piano sonatas, and another unfinished, for four hands, but this is the only one for two pianos. In the others he often forgot the difficulty caused by interference of the left hand of the primo part with the right hand of the secondo, but in this one he used to the full the freedom of movement which the two pianos provided. It remains to this day the best composition of its kind, and it is a masterpiece of antiphonal writing. He composed it in 1781, a memorable year in his life, the year in which he finally broke with his difficult patron, the Archbishop of Salzburg, and became engaged to Constanze Weber whom he married in the following year. He composed it for a singularly unattractive pupil, Josephine von Aurnhammer, who plagued him with her affection. He wrote to his father that she was "a monster to look at, but played fit to send one into raptures". He played the sonata many times with her.

#### FANTASIE IN F MINOR, Op. 103

*F. Schubert*

Franz Schubert wrote more and better piano duets than any other composer in musical history. The playing of duets is an essentially sociable art, and Schubert's musical and personal disposition led him to excel in this form of music-making.

His F minor Fantasie is written in four contrasting sections, the last of which is contrapuntal. He gave the work a unified form by using a figure in the opening section of the Fantasie as the theme of this fugue. A further unity is achieved by the use of a hauntingly beautiful opening theme which appears and reappears throughout the work.

The F minor Fantasie is considered by many to be Schubert's finest piano duet. He dedicated it to the Countess Caroline Esterhazy, with whom he was reputed to be in love. It is likely that this hopeless love affair did exist, although Schubert and young Caroline were so discreet that little concrete evidence of it exists today. It is told that, when pressed for a reason why he had not dedicated any of his music to her, Schubert replied, "Why, everything is dedicated to you as it is." Fittingly, this one composition which bears a written dedication to her has come to be accepted as one of the master's most beautiful and provocative works.

#### VARIATIONS ON A THEME BY JOSEPH HAYDN Op. 56, B.

*J. Brahms*

This work is much better known in the form that it has as Op. 56 A, for it is the set of Variations on the St. Anthony Chorale, that in an orchestral version is one of the best known of Brahms' compositions. Brahms surprised many of his friends by issuing many of his works



in more than one form, for it showed that he had not the sensitivity to instrumental timbre that one expects in a great composer.

The subject of the variations is an old Austrian Pilgrims' Hymn. It occurs in a divertimento that was long attributed to Haydn but is now considered to have been the work of his pupil Ignaz Pleyel.

After the initial playing of the theme in B Flat Major, there are eight variations, many of which depart considerably from the original melody. They are all in either the major or the minor key:

- 1) Poco piu animato. Major
- 2) Piu vivace. Minor
- 3) Con moto. Major
- 4) Andante con moto. Minor
- 5) Vivace. Major
- 6) Vivace. Major
- 7) Grazioso. Major
- 8) Presso non troppo. Minor

The Finale is Andante, in the major. The theme is repeated many times, in the manner of a passacaglia, with varying harmonies above it, and there is then a triumphant conclusion.

## INTERVAL

### MA MERE L'OYE (FOUR HANDS)

*Maurice Ravel*

- 1) Pavane for the sleeping beauty in the wood.
- 2) Little Poucet (Hop o' my Thumb).
- 3) Laideronette. Empress of the pagodas.
- 4) Beauty and the beast.
- 5) The Enchanted Garden.

When he was thirty-three years of age, Ravel saw in the house of two of his friends an edition of Perrault's fairy-tales belonging to their children, which had fanciful illustrations. It was those pictures which suggested a set of "Mother Goose" pieces for the piano. He composed them for four hands, with a very easy part intended for a child. The simplicity of the melodies and of the musical technique reflects the slenderness of the tales. Later he orchestrated them, as he did so many of his other works for the piano, and the suite was used as a ballet, two additional pieces being added. The titles suggest the musical pictures.

### ANDALUSIAN DANCES

*Manuel Infante*

- a) Ritmo
- b) Sentimiento
- c) Gracia (El vito)

The pianist Jose Iturbi was the first to give wide-spread popularity to the music of this Spanish composer, and he and his sister, also a well-known pianist, were responsible for introducing these graceful dances. Infante was born near Seville, in Andalusia, and his music is coloured by the introduction of folk melodies of his native province.

### SCARAMOUCHE

*Darius Milhaud*

- 1) Vif
- 2) Modere
- 3) Brasileiro

Milhaud as a young man was a well-known figure in musical and artistic circles of Paris when Paul Claudel, on being appointed French Minister to Brazil, persuaded him to accompany him as his secretary. He was ever afterwards influenced by the contact he then made with Latin America, and this is evident in almost all his music.

This suite for two pianos was based on incidental music which he composed for a children's play "Le Medecin volant."

Scaramouche is an old Italian character of comedy, originally derived from Spain. He is habitually represented as a decayed noble, fond of bragging of his military prowess. W. S. Gilbert parodied him as the Duke of Plaza Toro, in "The Gondoliers."