



"Brilliant Piano Recital"
"WELL - MATCHED"
"Unflagging"
"High standard"
"Flawless technique"
"perfect rapport"

Indian-Italian 2 Piano DUO

Rani VIJAYA

of Kotda Sangani

AND

Annarosa Taddei

Presented by
THE POONA MUSIC SOCIETY

PROGRAMME

Larghetto and Allegro in E flat major (Mozart),
Andante and Variations in B flat major Op. 46 (Schumann),
7 Pieces from Mikrokosmos (Bartek),
Epigraphiel Antiques (Debussy), Sonata (Poulenc),
Concertino in A minor Op. 94 (Shostakovich)

ST. VINCENT'S SCHOOL (Gulati) HALL

Saturday 25th Nov. 1972 — 7 p.m.

Admission : Rs. 7, 5, 3-50, 2, 1. P.M.S. Members: Rs. 5, 3-50, 2, 1.

Booking opens on Mon. 20th Nov. at APOLLO MUSIC HOUSE — 5 to 8 p.m.

PLEASE

Be in your seats on time. Late comers will not be admitted while the concert is in progress.
No enquiries or booking on telephone.
No provisional booking, refund or exchange of tickets.

ANNAROSA TADDEI was born in Italy. She studied piano at the Conservatoria Cherubini in Florence and was awarded a Diploma with Honours. Subsequently she attended a three year Virtuoso Course at the Accademia 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, Hong Kong, Australia, and made gramophone recordings.

Rani VIJAYA of Kotda-Sangani started studying the piano at the age of six in Mysore, India. 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. She studied in New York under the famous Professor Edward Steuermann of the Juilliard School of Music, New York.

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

Annarosa Taddei and Rani Vijaya of Kotda-Sangani performed together for the first time in Hong Kong in 1964. Since then they have appeared together as a Piano Duo in a number of concerts in Hong Kong and India. They have broadcast for Radio Hong Kong, All India Radio, Bombay, and appeared on television.

Press acclaims :

- “A very pleasing concert”
- “The pianists revelled in the cheerful syncopation strongly articulated by them and co-ordination was close.”
- “Well-matched in their technique and style of playing.”
- “These two artistes were unflagging to the end.”
- “Concert of a very high standard.”
- “Flawless technique and perfect rapport....”
- “They evoked all the magic and rapture....”
- “a demonstration of very good piano playing.”
- “played in perfect harmony from start to finish ”

AVATAR KOTDA SANGANI
RANI VIJAYA
ANNAROSA TADDEI



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FOUR-HAND PIANO LITERATURE

Few people realize how wonderful four-hand music has been written originally for the piano. Before the days of radio and recording four-hand music filled a particularly acute cultural need. Symphonies were transcribed by their composers for piano four-hands, enabling much of the public to make its acquaintance with a vast literature which would otherwise have been completely unavailable.

Two pianos offered composers an opportunity to express musical ideas too complicated for performance by a single pianist. Johann Sebastian Bach was the first major composer to realise the full possibilities of two-piano writing.

With the advent of recording, piano ensemble began to lose its place in the music room and on the concert platform. The art was kept alive, however, by a few notable teams. But after the first World War, four-hand playing had become so rare that audiences found two-piano music to be virtually a new listening experience; public imagination was therefore often captured by the novelty, rather than the musical charms, of four-hand playing.

Responding to this public interest in the novelty of piano ensemble, new teams began to spring up, and performers began to place more and more emphasis on elements of showmanship which had always been latent within the art.

A search began for brilliant and flashy music. The art of musical transcription sank to new lows as performers catered to an unsophisticated public. Any popular tune could be dressed up with a few frills and presented to the public on a two-piano program.

Transcribing music from one instrument to another is a legitimate art. Such giants as Bach and Brahms not only condoned it, but were among its chief practitioners. However, transcription without artistic integrity soon becomes commonplace, and it was in this light that the public viewed piano ensemble. Fortunately, this tendency toward devaluation of four-hand piano literature was not allowed to persist. Through the integrity of leading duo-pianists the quality of concert programming rose sharply. Now, old works are constantly being uncovered and presented to the public, while a rich new repertoire is being created through the encouragement of our contemporary composers.

Two-piano literature is certainly more limited than available for solo piano, but it is nonetheless large and rich, and some of the finest of these compositions have been chosen for this programme.

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

The Poona Music Society

Presents

Rani VIJAYA of Kotda Sangani & ANNAROSA TADDEI

(TWO PIANO DUO)

ST. VINCENT'S SCHOOL
(Gulati) HALL

SATURDAY 25th NOV. 1972
7 P.M.

PROGRAMME

LARGHETTO & ALLEGRO IN E FLAT MAJOR

Mozart

This composition, probably written in 1871, was unknown for a long time and remained until Mozart's death in his house. It was mentioned in his will and was thus discovered and given to Abbe Stadler by Mozart's widow to complete as it was thought to be an unfinished piano Trio. After renewed examination it was found to be a complete work for Two Pianos. In 1818 the manuscript was given as a gift to the Archduke Rudolf of Austria by Stadler. The edition for two pianos appeared for the first time in 1955.

The short Larghetto begins with a beautiful melodic passage which unfolds into a dialogue between the two pianos and moves straight into the Allegro, a lively and buoyant movement full of Mozartian sparkle and charm.

ANDANTE & VARIATIONS OP. 46 IN B FLAT MAJOR

Schumann

Schumann originally composed this work for two pianos, two 'cellos and a horn, but after its first rehearsal at Beikopf and Hartel, he withdrew it as he found the scope for its performance too restricted and re-wrote it in March 1843 for two pianos in a shorter form. It now remains a set of eight variations and Coda. It is less varied than most of Schumann's other compositions in Variation form, because of the regular antiphonal treatment, but it deals happily with a warm romantic theme and is a popular work. It was first performed by Clara Schumann and Mendelssohn in 1844. However, its first performance in its original form took place at Vienna in 1868 with Clara Schumann and Brahms at the pianos.

SEVEN PIECES FROM "MIKROKOSMOS"

Bela Bartok

- 1) Bulgarian Rhythm, 2) Chord & Trill Study, 3) Perpetuum Mobile,
- 4) Short Canon and its Variation, 5) New Hungarian Folk Song,
- 6) Chromatic Invention, 7) Ostinato

Bela Bartok, the Hungarian composer, born in March 1881 and died at the end of September 1945, an exile in America, was an undefatigable enthusiast for the folk music of his country and other European countries including Roumania. Of his whole literature of colourful short piano pieces, "Mikrokosmos" meaning "little world" comprises a collection of 156 little master pieces, most remarkably arranged in order of progressive difficulty designed to introduce to young pianists the technique and musical problems of contemporary piano music. These were originally composed for his second son Peter between 1936 and 1937. Later Bartok transcribed seven of them for two pianos most of them taken from the later part of the series. Some of these pieces are in Hungarian idiom and contain technical aspects such as conflicting rhythms, bitonality novel key signatures, tone clusters etc.

INTERVAL

SIX EPIGRAPHES ANTIQUES, 1914

Debussy

- 1) Pour invoquer Pan, dieu du vent d'ete,
- 2) Pour un tombeau
- Sans nom,
- 3) Pour que la nuit Soit propice,
- 4) Pour la danseuse aux crotales,
- 5) Pour l'egyptienne,
- 6) Pour remercier la pluie au Matin

A set of six short pieces typical of the impressionistic style of Debussy. They are full of nuances in colour and harmony and are poetical pictures capturing the different atmospheres suggested in the title of the pieces. Guido Gatti describes these as six bas-relief and further notes "they have moment of fleeting beauty." The Epigraphes have also been transcribed for orchestra and a ballet, and also exists in a piano solo arrangement.

SONATA

Poulenc

Prelude — Rustique — Final

Of all the members of the group of composers known as "les six" who amused and startled Paris in the years after 1919, Francis Poulenc has been the most consistent in his development.

This sonata was edited in 1939 by the composer and is an original work for four hands. It is basically a very rhythmic work with a contemporary harmonic structure. The first and third movements are full of vigour while the second is a delightful slow movement full of charm and simplicity.

CONCERTINO, OP. 94, IN A MINOR

Shostakovich

Shostakovich, the contemporary Soviet composer is said to have written this work in 1954 specially for his son Maxim who gave its first performance in Moscow in 1955. The work is in one movement rather like a fantasia. It begins with a solemn Adagio which, without a break, flows into the Allegretto. The Allegretto is very Russian in character and is an easy melody. As it moves along it develops strong rhythmic accents and is a very pianistic work.

Grand Double Concerts

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