

# **Graham Whettam**

## **Piano Music**

**Night Music**  
**Prelude, Scherzo & Elegy**  
**Prelude & Scherzo Impetuoso**

**piano duets:**  
**Ballade Hébraïque**  
**Fantasy**

# **Goldstone & Clemmow**



# Graham Whettam (b. 1927) : Piano Music

NIGHT MUSIC (Sonata), for piano solo (1968)

- |    |   |        |
|----|---|--------|
| 01 | <i>Fantasia</i>   | [7.22] |
| 02 | <i>Notturmo Lunare "tu, solinga, eternal peregrina"</i> | [6.04] |
| 03 | <i>Scherzo Frenetico</i>                                | [3.53] |
| 04 | <i>"Infinito, andar del tempo"</i>                      | [7.30] |

## Anthony Goldstone

- |    |   |         |
|----|---|---------|
| 05 | BALLADE HÉBRAÏQUE, for piano duet (1981 adapted 2005) | [11.00] |
|----|---|---------|

## Goldstone & Clemmow

PRELUDE, SCHERZO and ELEGY, for piano solo (1964)

- |    |                |        |
|----|----------------|--------|
| 06 | <i>Prelude</i> | [4.53] |
| 07 | <i>Scherzo</i> | [2.24] |
| 08 | <i>Elegy</i>   | [3.33] |

## Caroline Clemmow

- |    |   |        |
|----|---|--------|
| 09 | FANTASY, for piano duet (1956 revised 2005) | [6.03] |
|----|---|--------|

## Goldstone & Clemmow

PRELUDE AND SCHERZO IMPETUOSO, for piano solo (1967)

- |    |                          |        |
|----|--------------------------|--------|
| 10 | <i>Prelude</i>           | [3.39] |
| 11 | <i>Scherzo Impetuoso</i> | [6.08] |

## Caroline Clemmow

<b>Total CD duration</b>	<b>[62.31]</b>
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All music on this CD is published by Meriden Music

## GRAHAM WHETTAM - PIANO MUSIC

### SOLO PIANO MUSIC

Apart from some miniatures and educational pieces, my writing for solo piano began in 1964 with **Prelude, Scherzo & Elegy**, followed by the two other solo works included on this disc. Subsequent piano writing has been in combination with other instruments or ensembles - including clarinet, violin, the **Sextet for Piano & Wind** which involved Anthony Goldstone in some admirable performances, and the recent **Piano Trio**.

**NIGHT MUSIC** was requested for the 1968 Cheltenham Festival, as a single-movement companion-piece to **Prelude & Scherzo Impetuoso** of the previous year. But almost immediately I wrote a second movement, and realized the outcome would be a four-movement Sonata. Hence the first movement's Cheltenham première was programmed as 'Night Music I', now called 'Fantasia' [1]. Marked *lento misterioso*, the opening music evokes the still mysteries of night, giving way to trills and arabesques. By comparison, the movement's central portion is more like a shower of shooting stars, fast with fizzing irregular rhythms, ultimately plunging into deep climactic bell sounds which yield to a reprise of the opening.

In the second movement, 'Lunar Nocturne' [2], the great Italian poet Giacomo Leopardi's "solitary, eternal wanderer" slowly moves across the sky in an infinity of silvered silence. 'Scherzo Frenetico' [3] shatters that silence, as indeed happened in

the early hours of 21<sup>st</sup> August 1968, when the Soviet Union's tanks menacingly clattered into Prague. Previously I had envisaged this scherzo as being rather light - almost Mendelssohnian. But after such madness in Prague my conception had vastly changed. Frenetically dissonant chords and irregular rhythms parody the vain stamping of so-called authority. The *Dies Irae* is chimed, but with accentuated wrong notes ending phrases like a cracked bell, and followed by high-pitched diabolical laughter. The earlier music returns, yielding to an abrupt end in an orgy of dissonance.

With the fourth and final movement [4], stillness returns - "Infinite, as far as time" in the words of Leopardi's *Canto Notturmo*. But the music grows until a deeply tolling bell on the note A brings the climax of the whole work. Thereafter bells die away into eventual silence - "as far as time". **Night Music** is dedicated "to my Dear Friend Felix Aprahamian". Early performers included Rodney Smith, John Ogdon and Ian Lake.

**PRELUDE, SCHERZO & ELEGY** was written in 1964, and like various other three-movement works in my output - **Solo Violin Sonata No. 1** (1957), **Solo Cello Sonata** (1997), **Concerto Drammatico** (Cello Concerto - 1998) and **Piano Trio** (2003) - its layout involves a strong central scherzo followed by a concluding and more lyrical slow movement. Opening with great slowness and mystery followed by assertive thematic double octaves, the Prelude [6] gathers pace into a fiery toccata, eventually subsiding into slowness and mystery once more.

Strong staccato chords announce the Scherzo

[7], marked *molto vivace* and maintaining its tempo throughout except to grow ever faster towards the end - *presto con forza*. Elegy [8] similarly maintains its overall tempo apart from a slightly slower central part where rocking chords are set over bell-notes - as in some other respects foreshadowing the later *Night Music*. **Prelude, Scherzo & Elegy** was first performed in concerts and for the BBC by William Fellows, later pioneering performers including Ian Lake, Rodney Smith, Ronald Stevenson and John Ogdon.

**PRELUDE & SCHERZO IMPETUOSO** was commissioned by Ian Lake for his recital in London's 1967 "Music In Our Time" Festival and repeated there two years later. Meanwhile it had been heard in the 1968 Cheltenham Festival. In 1966 Lake had recorded **Prelude, Scherzo & Elegy** and also, with Jack Brymer, **Clarinet Sonata** for a BBC Composer's Portrait around my music: his subsequent commission seemed a natural outcome.

Predominantly in the treble clef, the Prelude [10] pivots on the repeated note A, with alternating passages of arabesques and strong, rhythmically irregular chords: the whole piece is written without time-signature. In contrast the Scherzo [11], *allegro assai con precipitazione*, initially accentuates the bass register, opening with deep octave seconds on A and B, played *fortississimo*. Midway through, this rumbustious Scherzo gives way to a quiet interlude marked *lento delicamente*, reminiscent of the Prelude. The music gathers weight again until, *maestossissimo*, it ends massively on the note A.

## MUSIC FOR PIANO DUET

**BALLADE HÉBRAÏQUE** [5], originally written as 'Ballade for Violin and Piano', was commissioned by Yossi Zivoni for some concerts in 1981. A number of Yossi's international performances caused comment on the music's Jewish quality – "a heart rending Hebraic lament" according to one Canadian critic. Hence my later score for violin and orchestra was called **Ballade hébraïque**, which prompted a letter from Yehudi Menuhin asking to be associated with the piece. Age prevented this in any practical sense, apart from a joint dedication to *maestri* Menuhin and Zivoni.

Beginning *andante sostenuto* with an extended recitative in hebraic mode, the work moves through a *cantabile* lyrical section over rocking chords, the melody becoming much-ornamented on second hearing. After a rather percussive central *moto perpetuo*, the lyrical theme returns *appassionato*, growing to a climax; then a reprise of the opening recitative brings the work to a quiet close – Wordsworth's "still, sad music of humanity" perhaps. This present adaptation was made for Anthony Goldstone and Caroline Clemmow, to whom it is cordially dedicated.

**FANTASY for Piano Duet** [9] was written in April 1956, adapted from the previous year's **Prelude, Allegro & Postlude** for flute, oboe and piano, and remained unpublished and unperformed in a packet of manuscripts. Yet another version, for ten wind instruments, opened a concert of my music at London's South Bank in 1960, Sir Eugène Goossens conducting. A 2005 revision has brought all three versions into line.

Of a predominantly contrapuntal nature this music grows out of an 11-note theme, a lively version of which opens the Scherzo of my *First Solo Violin Sonata* of 1957, and heralded a new departure in my music, markedly anticipating later melodic writing.

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Graham Whettam says, "The performances on this disc brilliantly encompass my widely varied demands in tempi - from unusually slow to very fast indeed - and dynamics - from very strong and aggressive to very quiet and delicate - and all gradations in between. But perhaps most of all I am impressed by the fact that, although Goldstone & Clemmow are sometimes playing complete works individually and solo, and at other times in duet, nevertheless the overall impression is of a unified performing style and quality. They play as one!"

For his part Anthony Goldstone says, "It is much harder to maintain intensity in very quiet music than in loud music, and Graham Whettam has challenged us with some of the quietest and slowest music ever written, juxtaposed with ferociously fast sections - clearly he is a man of extremes!"

## GRAHAM WHETTAM

Hailed by London's *Sunday Times* as "that now rare kind of composer, a natural symphonist", **Graham Whettam** has been writing music since his school days. Born in September 1927, he made his orchestral début in Birmingham with the CBSO in October 1950, and his music first

appeared in the BBC's flagship Third Programme a few months later - settings of Shakespeare for chamber choir written when he was 18 and 19.

Leon Goossens was soloist in an early Whettam Concerto at the BBC's 1953 Prom Concerts, and the duo pianists Cyril Smith and Phyllis Sellick were soloists with the BBC Symphony Orchestra in ***Dance Concertante*** at the opening night of the 1959 Proms. Formerly performed with many orchestras during the latterly right-handed Cyril Smith's lifetime, this score was re-written in 2005 as ***Dance Variations*** for Solo Piano & Orchestra.

The CBSO's première of ***Sinfonia Contra Timore*** (then called *Symphony No. 4*) in 1965 was graced by the presence of 93-year old philosopher and Nobel Prizewinner Bertrand Russell. For 1977 the Royal Liverpool Philharmonic Society commissioned Whettam's vast ***Sinfonia Intrepida***, premièred by Sir Charles Groves and the RLPO. These two symphonies have been issued on disc by Redcliffe - with the Leipzig Radio Symphony/Bluhagen and BBCSO/Mackerras respectively.

A German CD of Whettam Cello Music played by Germano-Austrian Martin Rummel, including ***Concerto Drammatico***, premièred in the United States in 2000 but still not performed in Britain, is to be released in 2007 in time for Whettam's eightieth birthday.

February 2006



## GOLDSTONE AND CLEMMOW

Described by *Gramophone* as 'a dazzling husband and wife team', by *International Record Review* as 'a British institution in the best sense of the word', and by *The Herald*, Glasgow, as 'the UK's pre-eminent two-piano team', internationally known artists Anthony Goldstone and Caroline Clemmow formed their duo in 1984 and married in 1989. With about forty CDs to their credit and a busy concert schedule stretching back more than thirty years, the British piano duo Goldstone and Clemmow was established as a leading force.

Their extremely diverse activities in two-piano and piano-duet recitals and double concertos, taking in major festivals, sent them all over the British Isles as well as to Europe, the Middle East and several times to the U.S.A., where they received standing ovations and such press accolades as 'revelations such as this are rare in the concert hall these days' (*Charleston Post and Courier*). In their refreshingly presented concerts they mixed famous masterpieces and fascinating rarities, which they frequently unearthed themselves, into absorbing and hugely entertaining programmes; their numerous B.B.C. broadcasts often included first hearings of unjustly neglected works, and their equally enterprising and acclaimed commercial recordings include many world premières.

Having presented the complete duets of Mozart for the bicentenary, they decided to accept the much greater challenge of performing the vast quantity of music written by Schubert specifically for four hands at one piano. This they repeated several times in mammoth seven-concert cycles, probably a world first in their completeness (including works not found in the collected edition) and original recital format. *The Musical Times* wrote of this venture: 'The Goldstone/Clemmow performances invited one superlative after another.' The complete cycle (as a rare bonus including as encores Schumann's eight Schubert-inspired Polonaises) was recorded in 1998/9 and was re-issued by Divine Art in a new luxury edition 'haunted with the spirit of Schubert' – *Luister*, The Netherlands.

Tragically, after a battle with illness, Anthony Goldstone died on 2<sup>nd</sup> January 2017, while he and I were working on the final adjustments to the notes and artwork for that Schubert set.

*Stephen Sutton, CEO, Divine Art*

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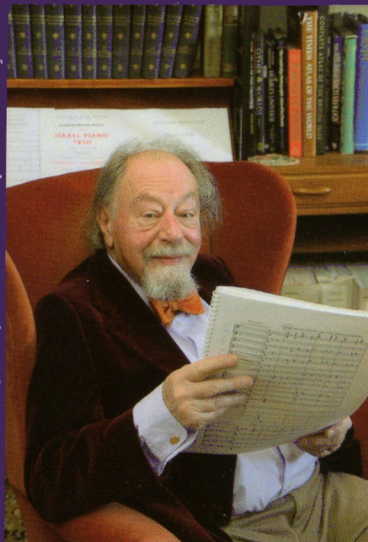
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## Goldstone & Clemmow



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Graham Whettam