



SCHUBERT

Franz
SCHUBERT

The
UNAUTHORISED
Piano Duos, vol. 2

THE GAHY FRIENDSHIP

Piano Trio in B flat
Arpeggione Sonata
Notturmo in E flat
"Friendship" Rondo

GOLDSTONE
&
CLEMMOW

FRANZ SCHUBERT (1797-1828)
The Unauthorised Piano Duos, vol. 2
Josef von Gahy (1793-1864)

Trio in B flat major, D. 898, for violin, 'cello and piano [34.28]

arranged for piano duet by J. von Gahy

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|---|------------------------------|---------|
| 1 | <i>Allegro moderato</i> | [10.41] |
| 2 | <i>Andante un poco mosso</i> | [8.18] |
| 3 | Scherzo: <i>Allegro</i> | [6.20] |
| 4 | Rondo: <i>Allegro vivace</i> | [8.54] |

Notturmo in E flat major, D. 897, for violin, 'cello and piano [7.42]

arranged for piano duet by J. von Gahy

Sonata in A minor, D. 821, for arpeggione and piano [20.44]

arranged for piano duet by J. von Gahy

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|---|-------------------------|--------|
| 6 | <i>Allegro moderato</i> | [8.06] |
| 7 | <i>Adagio –</i> | [3.39] |
| 8 | <i>Allegretto</i> | [8.23] |

“Friendship” Rondo in D major, D. 608, for piano duet [8.21]

“Notre amitié est invariable”

Total duration: [70.55]

GOLDSTONE AND CLEMMOW
piano duet

FRANZ SCHUBERT (1797-1828)
THE UNAUTHORISED PIANO DUOS
Vol. 2 – THE GAHY FRIENDSHIP

This CD is a sequel to Divine Art 25026, the existence of whose main work, Schubert's "*Trout*" *Quintet* brilliantly arranged for piano duet in 1829 by Joseph Czerný, we discovered in Peter Clive's book, *Schubert and His World* (Clarendon Press, Oxford, 1997). Our indebtedness to this staggering biographical dictionary is now twofold, as it alerted us to four-hand transcriptions of works by Schubert made by the remarkable Josef von Gahy.

Josef von Gahy was not a professional musician but a civil servant from Hungary, who came to know Schubert after moving to Vienna; Schubert was then around twenty and Gahy about twenty-four. Before long the men were firm friends and Gahy became Schubert's favourite piano duet partner, playing his four-hand works with him as well as arrangements of others' music, including Beethoven's symphonies. He must have been a very fine and highly musical pianist; in Clive's words, "according to [Josef von] Spaun [another ardent Schubertian and friend, who hosted Schubertiads], Gahy was in great demand at balls; his spirited

rendition of Schubert waltzes, Écossaises and Deutsche 'absolutely electrified' the dancers." Over thirty years after Schubert died Gahy related to Kreissle, Schubert's biographer, "I count the hours I spent playing duets with Schubert among the most enjoyable of my life, and I cannot think back on that period without being overcome by the most profound emotion... My friendship with Schubert remained untroubled until his death."

"15th December, 1826: I went to Spaun's, where there was a big, big Schubertiad... Gahy played gloriously à quatre mains with Schubert..."
(extract from the diary of Franz von Hartmann, friend and admirer of Schubert).

In his later years Gahy transcribed about *thirty* [sic] of Schubert's works, both instrumental and vocal, for piano duet. To give some idea of the scope of this labour of love and homage to his long departed friend, one might mention as examples the *Octet*, the *String Quintet* and the *G major String Quartet* - approaching three hours in themselves. He had formed a piano duet partnership with Marie Stohl, a good pianist and piano teacher (whose sister was a Schubert singer of some repute). Most of these arrangements were surely the first

to be made of the originals and must be considered particularly authoritative - a subject to which we shall return, with special relevance to the *Arpeggione Sonata*.

Such was Gahy's humility and devotion that his transcriptions are meticulously faithful to the originals - not "recreations" as Joseph Czerný's version of the "*Trout*" *Quintet* had to some extent been. This leads to some extremely complicated writing in both the *Notturmo* and the *B flat major Trio*, with parts of phrases flying back and forth between the two players. The latter alone, according to Gahy's manuscript (the arrangements, which had lain ignored and unpublished in the Wiener Stadt- und Landesbibliothek, were supplied to us by that institution as copies of the manuscripts), took him eight months to transcribe. It was a great joy to study anew these lovely works, all of which both of us have often played in Schubert's original form, from the hand of the man who spent many blissful hours sitting beside Schubert at the piano, playing with him the works he wrote specifically for four hands, to the composer's great satisfaction. More than a joy: a privilege. We felt that, through Gahy, Schubert was closer to us than he had ever been - almost in the room with us.

Because as Gahy grew older two fingers of his right hand curled inwards and became unusable, he gave this hand - in the *secondo* part - fewer notes to play than might have been the case, transferring them to his partner's left hand. However it must be said that neither the *Notturmo* nor the *B flat major Trio* are at all easy for either player in Gahy's arrangements.



Josef von Gahy

As the works are familiar in their original versions, it is unnecessary to delve deeply into most of the musical content.

The *Trio in B flat major* and the *Notturmo*, together with the gigantic *Trio in E flat major*, were written by Schubert in late 1827, and these three works constitute his major output for violin, 'cello and piano. The first movement of the *Bb major Trio* [1] is bright and confident, with a beautifully lyrical second subject. The second movement [2] is in the manner of a leisurely barcarolle. It is so serene as to seem as if it has reached us directly from heaven. *Andante un poco mosso* suggests a flowing tempo, not the dirge-like one we sometimes hear. Profundity is not necessarily doom and gloom, but an appreciation by the hypersensitive artist-philosopher of the sudden and unpredictable juxtapositions of peace and tragedy, of joy and pathos, that affect us all. Nobody captured these better than Schubert. At 5'22" we are tricked into thinking that we have reached the home key at last, but we are actually a semitone too high and further convolutions are needed (Schubert relished these) to make a safe return.

A sparky scherzo [3], with cheeky syncopations

and a waltz-like central trio section, is followed by a finale [4] overflowing with invention and humour. At 0'35" a forceful motto appears, which proceeds to hijack the music, even providing the ostinato figure for dance interludes with bar-lengths increased to three times their original (the first appears at 2'50").

The lovely *Notturmo* [5] (a title not given to the piece by Schubert) is sometimes posited as the original, discarded, slow movement of the *Bb major Trio* - it is in the same key, E flat major, as the work's integral slow movement. It is marked *Adagio* (slow), but also *appassionato* and *alla breve* (i.e. two beats in the bar, not four), and the harmonies are static, which means that it should not be taken too slowly - which it often is, as string players are understandably reluctant to relinquish any note of the heart-filling melody. There are two episodes of startling virtuosity separating statements of the main melody, whose final appearance is accompanied by celestial birdsong.

Schubert's *Arpeggione Sonata* of November 1824 is the only major piece to have been written for this instrument, a guitar-'cello hybrid, which had very recently been invented by Johann Georg

Stauffer in Vienna. It was an ungrateful instrument to play, having a rather strangulated sound, and within a few years was virtually forgotten. Schubert's sonata for arpeggione and piano is usually dismissed as a trifle, but what a magnificent trifle - with lashings of delicious fruit and sherry! It presents us with a ravishing stream of melody from beginning to end - *echt* Schubert, in fact.

At the beginning of bar two (0'03'') of the opening movement [6] there is an ostensibly "wrong" note. As I have hinted before, although Gahy's versions of Schubert are necessarily "unauthorised", having been made over thirty years after Schubert's death, they are by no means unauthoritative, considering the intimate friendship between the two; this factor assumes some importance here. Always, in published editions of the work, the melody note is given as an A (tied over). Schubert's manuscript, however, shows a minim bisected, if not very accurately, by the B-line of the treble stave of the piano part. As it is the only time that a long *appoggiatura* (expressive "leaning note") occurs in the whole movement in this place in the theme, it has always been thought to be a result of Schubert's careless writing. Schubert's friend Gahy was in the perfect position to know, and he may

even have attended the first performance of the sonata, in which the "arpeggionist" was Vincenz Schuster; Gahy retained the B in his arrangement, which he may well have made from the original manuscript - the work was published first in 1871, seven years after Gahy died and four years after its "discovery" in Vienna by lexicographer George Grove. We know the work now in transcription, with the arpeggione part arranged for another instrument - 'cello/viola/double bass/flute with piano, clarinet with string quartet, guitar/'cello with orchestra, to name a few: everyone wants to play these glowing melodies, and no wonder. Gahy's version, though, must have been the very first arrangement made of this sonata.

The fact that it is the only occasion when the main theme has an *appoggiatura* at this point does not invalidate it - it is in the introduction, which does not recur at the start of the recapitulation and is therefore an independent entity. Also, it happens in the second bar of the piece and is extremely noticeable. If Schubert, as is not unlikely, wrote the melody first and the accompanying harmonies afterwards, it was only the fourth note he committed to paper. If he had made a mistake he could have corrected it or started afresh without any difficulty.

As it is, he did neither. Gahy, close friend of Schubert and an accomplished musician, believed the note to be a B, and that is good enough for us. Stephen Sutton of Divine Art has made the observation that the B-A of the second bar is answered by the B-A of the introduction's "feminine" ending (bar 9), which similarly is not reproduced later in the movement.

The first movement is sweetly sad, with playful moments. The noble melody of the slow movement [7] leads via a soaring arc of quasi-recitative into a finale [8] imbued with folk elements - drones, yodelling and whirling gypsy dances, which, in this piano duet version, liberated from the technical problems inherent in playing this quirky music on a stringed instrument, can really catch fire.

As a bonus we include the charming *Rondo in D major* [9], in a quirky hybrid polonaise/minuet rhythm, written for piano duet by Schubert in January 1818, most probably for himself and his favourite duet partner Gahy to play together; the theory is that their friendship was symbolised by the interlocking of arms just before the end. Though the title "Notre amitié est invariable" (our friendship is constant) probably came from the publisher

Diabelli, it certainly fits its amiable character. A touching memorial to a true friendship.

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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 2nd 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

GOLDSTONE and CLEMMOW

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FRANZ SCHUBERT (1797 - 1828)
THE UNAUTHORISED PIANO DUOS

Volume 2
THE GAHY FRIENDSHIP

*Recorded with the generous
assistance of
Charlie and Harriet Grace,
in memory of
Nicholas and Jean Knoop.*



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the spirit of music