MOZART on reflection

Sonata in B flat major
for two pianos,
realised by A. Goldstone
(first recording)

Overture: "The Magic Flute"
(arr. Busoni)
Piano Sonata in G major, K. 283
(second piano part by Grieg)
Adagio and Rondo, K. 617
(arr. Goldstone)
(first recording)
Sonata in D major, K. 448,
for two pianos

Goldstone & Clemmow - two pianos

MOZART ON REFLECTION

W. A. Mozart (1756-1791) - Goldstone and Clemmow (two pianos)

1	**Overture, "The Magic Flute", K. 620**	[6.19]

arranged for two pianos by Ferruccio Busoni (1866-1924)

Sonata in B flat major for two pianos [21.08]

realised from fragments by Anthony Goldstone (b.1944)

2	*Grave — Presto*	[11.13]
3	*Larghetto*	[5.46]
4	*Allegro con spirito*	[4.07]

Sonata in G major, K. 283, for solo piano [15.17]

with second piano part by Edvard Grieg (1843-1907)

5	*Allegro*	[5.52]
6	*Andante*	[4.45]
7	*Presto*	[4.39]

Adagio and Rondo in C minor/major, K. 617 [12.25]

for glass harmonica, flute, oboe, viola and 'cello, arranged for two pianos by Anthony Goldstone

8	*Adagio*	[4.44]
9	*Rondo (Allegretto)*	[7.40]

Sonata in D major, K. 448, for two pianos [24.02]

10	*Allegro con spirito*	[7.50]
11	*Andante*	[10.06]
12	*Allegro molto*	[6.04]

total CD duration: **[79.14]**

Mozart on Reflection

This recording, destined for release a month or so after the end of the bicentenary celebrations of Mozart's birth, offers some "reflection" after the heady over-feasting on Mozart's generous fare of which we are all, blessedly, guilty. We can reflect, in the succeeding calm, on many rich experiences, and perhaps now appreciate a fresh perspective on the great master, by which some products of his towering genius are heard reflected off, or perhaps refracted through, other people (until, that is, the final item, which is his great *D major Sonata*). In addition, the musical material is reflected back and forth between the two pianos, rather like images recurring in two opposing mirrors.

Regarding the matter of transcriptions, Mozart himself was not averse to making his own works available in more than one form, as, for example, the *Concerto in F major, K 242*, which can be played by either two or three pianos with orchestra, the *Serenade in C minor, K. 388*, for wind octet, which exists also as a string quintet, and perhaps the *Sonata in B flat major, K. 570*, which can be played as a piano solo or by violin and piano (though the latter version cannot be proved beyond doubt to be Mozart's own). And indeed his self-imposed training as a writer of keyboard concerti consisted of juxtaposing solo movements by various composers and arranging them for keyboard and orchestra. To the great Italian pianist-composer Ferruccio Busoni, who made many transcriptions (notably of Bach), "the choice of pitch and of the instrument makes no difference to [a melody's] essence." His two-piano arrangement of the ***Overture, "Die Zauberflöte" ("The Magic Flute")*** **[1]** does not alter the pitch, but the way in which he has given the same material to both pianists one after the other adds an excitement of antiphony similar to that occurring in Mozart's *D major Sonata*. Busoni, in common with virtually all composers, held Mozart in the highest esteem, and in this tribute he faithfully reproduced the original masterpiece while using a new palette of colours. The overture might have been the last music for any opera to be finished by Mozart – hardly in time for the première, in Vienna in late September 1791, just over two months before his death at the age of thirty-five.

Mozart completed five sonatas for piano duet but only one for two pianos. In 1997, while browsing in the *Neue Ausgabe* (published by Bärenreiter) containing Mozart's entire known musical output – twenty volumes, each of around a thousand pages, I happened upon the beginning of what was obviously intended to be another two-piano sonata, a ***Sonata in B flat major*** **[2-4]**. I was profoundly struck by the imposing *Grave* introduction, which has great nobility and

considerable emotional intensity, with a descending sequence featuring falling sevenths, rather like *Nimrod* from Elgar's *"Enigma" Variations*! Mozart seldom prefaced a sonata with a slow introduction, this procedure signalling a work of real stature. This was obviously top-drawer Mozart and surely should be heard. The introduction progressed into a main energetic and commanding *Presto* movement, and I began to wonder whether I might realise a three-movement sonata from this "torso" and three other, smaller, sections left by the great composer, all of which were written for two pianos.

The enterprise took me intermittently more than eight years, happily being completed in early 2006, the bicentenary year. I try not to think how many operas, symphonies and chamber works Mozart would have produced in a similar time-span, but in my defence it may be pleaded that I was working on material that, played continuously, would last for only three and a half minutes in total – and one fragment, lasting half a minute, I have in fact modified. (Fortunately all four fragments date from 1781 to 1783, so there is no discrepancy of style. The *D major sonata* dates from November 1781 too.) It hardly needs to be said that conjuring up a substantial amount of music which had to blend in seamlessly with that written, in his maturity, by – many would say – the most naturally gifted, perfect musician who ever lived was a daunting task. It involved not only composing themes that would be worthy, but also conforming to every detail of Mozartian style, including practices concerning musical structure and part-writing. I am indebted to the renowned Mozart scholar Julian Rushton for his encouragement and valuable advice.

I had never attempted anything like this previously, though I had made several arrangements for piano, both solo and duo, of complete works, for which no real creative ability is required. In the intervening years, however, I have completed and realised a few works by Schubert. Insinuating oneself into the mind, even the soul, of a great creative genius is an absorbing, if humbling, experience.

The homage paid to Mozart by the great Norwegian composer **Edvard Grieg** took a more controversial form than Busoni's. (It is fascinating to note that in December 1896 the thirty-year-old Busoni was the soloist in Grieg's *Piano Concerto*, under the composer's baton, in Vienna, when the ailing Brahms was in the audience.) On Divine Art 25042 we have recorded Mozart's *Sonata in C major, K. 545*, for solo piano, with a part for second piano added by Grieg, and the present recording contains another such work:

the ***Sonata in G major, K. 283*** **[5-7]**, written in 1775 but unpublished in Mozart's lifetime. In 1877, a rather unproductive time in his composing life, Grieg added second piano parts to four of Mozart's sonatas and the *Fantasie in C minor, K. 475*, without modifying the notes of Mozart's originals but providing indications of dynamics and articulation, and the occasional *ritenuto*. His idea was "to give some of Mozart's piano sonatas a sound that commends itself to modern ears." Lambasted for his lack of respect for the master, he was unrepentant. He wrote to a composer friend, "Much of it sounds very good – indeed, so good that I have reason to hope that Mozart 'won't turn over [in his grave]'." Surely he wouldn't – Mozart himself, while remaining an admirer of Handel, made arrangements of several of his choral works, including *Messiah*, expanding the orchestra and adding counter-melodies with the selfsame intention of "bringing them up to date". With characteristic ingenuity Grieg revealed unexpected chromatic twists that he found implicit in Mozart's diatonic language, and the results brim with period charm and good humour. At the second subject of the finale of K. 283 (0'28" etc.) Grieg adds a drone bass, cheekily turning it into a *springar* dance played by a Hardanger fiddle!

"Cherubim in a box" was how the poet Thomas Gray (1716-71) described the glass (h)armonica, an instrument invented by the brilliant American polymath Benjamin Franklin (1706-90) in about 1761 – a "mechanised", pedal-operated version of the old musical glasses, in which finely graduated glass bowls, nesting snugly on a rotating horizontal rod, were touched with the dampened fingers to make them vibrate. This enabled chords and scales to be played with comparative convenience. To call the sound of the instrument mesmerising is literally true, as Franz Anton Mesmer (1734-1815) played it to help to send his subjects into a trance. (Mesmer was an early supporter of Mozart – the twelve-year-old composer's *"Bastien and Bastienne"* had been first performed at his home. Franklin, Mesmer and Mozart were all Freemasons, and *"The Magic Flute"* is commonly seen as a Masonic allegory.) In April 1791 Mozart wrote an exquisite ***Adagio and Rondo*** **[8-9]** for this magical instrument, accompanied by flute, oboe, viola and 'cello, and its young blind exponent Marianne Kirchgessner, who was becoming known throughout Europe as a virtuoso, but who died in 1808 at the age of thirty-nine. She must have had extraordinary agility as the profusion of notes assigned to her represents no less than what a pianist would be expected to play. In fact a keyboard version of the instrument was devised by one Karl Leopold Rollig in Hamburg in 1787, but I have been

unable to determine whether she played it.

This work, which because of its instrumentation is little known, seems to me a pure distillation of the essential Mozart. Some years ago I transcribed it for two pianos; my arrangement is faithful to the original, the only elaboration being the insertion of a cadenza to link the two movements, a practice which would no doubt have been observed by Marianne Kirchgessner. We have attempted to suggest the ethereal timbres of Mozart's very special combination of instruments.

In contrast to the *Adagio and Rondo*, Mozart's ***D major Sonata for two pianos*** **[10-12]** is very well known. It shines like a jewel in the repertoire for this medium, and so it is a startling fact that the lady for whom it was written, Josepha Auernhammer, was described by the composer in these terms in a letter to his father of 22 August, 1781: "If a painter wanted to portray the devil to the life, he would have to choose her face. She is as fat as a farm-wench, perspires so that you feel inclined to vomit, and goes about so scantily clad that really you can read as plain as print: 'Pray, do look here'. True, there is enough to see, in fact, quite enough to strike one blind; but – one is thoroughly well punished for the rest of the day if one is unlucky enough to let one's eyes wander in that direction – tartar is the only remedy! So loathsome, dirty and horrible! Faugh, the devil!" She was receiving piano lessons from him, but "She wants me to sit there the whole day long – and, what is more, she tries to be attractive. But, what is worse still, she is *sérieusement* in love with me!... Throughout the town [Vienna] people are saying that we are to be married ... she confirmed the rumour... She is nothing but an amorous fool."

However she appears to have become a formidable pianist, to judge by the awesome difficulties that Mozart injected into the piano writing of this sonata – unless they were intended to intimidate her into leaving him alone! She married a city official in 1786.

❋ ❋ ❋ ❋ ❋

Goldstone's realisation of the B flat Sonata has drawn praise and commendation from several eminent musicians and musicologists, including "bravissimo!", "Mozart would not have been displeased!", "an excellent example of the genre and a most welcome addition", "brilliant", "very cleverly done" and "extremely successful" – Brian Newbould, Anthony Payne, Julian Rushton, Philip Wilby, H.C. Robbins Landon and John McCabe respectively.

Stephen Sutton, Divine Art

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

More fine, pioneering recordings from divine art

DDA 25020 Tchaikovsky for Four Hands
Symphony No. 4, (arr. Taneyev), Romeo & Juliet (arr. Purgold), Russian Folk Songs
"mind-blowing" – Glasgow Herald

DDA 25024 Explorations
First recordings: Holst, Leighton, Stevenson and Hedges – splendid modern works from British composers
"strongly recommended" – Musical Opinion

DDA 25026 Schubert "Unauthorised" Piano Duos, volume 1
Includes the "Trout" Quintet and other gems in brilliant transcriptions
"invaluable" – Gramophone

DDA 25028 Dvořák "New World" Symphony and Mendelssohn "Scottish" Symphony
The composers' own versions for piano duet of these orchestral masterpieces
"A real joy. Recommended" – MusicWeb

DDA 25032 "Orientale"
Music inspired by the East from Holst, Achron, Borodin, Mayer, Glière, Saint-Saëns, Gorb and McPhee
"startlingly effective" – BBC Radio 3

DDA 25038 Graham Whettam Piano Music
Fine music for two and four hands: solo performances by both of the duo partners
"exuberant yet accessible music deserves to be much more widely known … exceptional performances" – New Classics

DDA 25039 Schubert "Unauthorised" Piano Duos, volume 2
Transcriptions by Schubert's friend and duet partner Josef von Gahy
"bright detailed recording, committed playing ... no reservations" – Musical Pointers

DDA 25042 Grieg for Piano Duo
Includes Grieg's version for two pianos of his Piano Concerto and his arrangement of a Mozart sonata
"played with compelling freshness … an outstanding recital" – International Piano

DDA 25056 "Burlesque" – Piano Music by Brian Chapple
From jazz to atonality, works of major importance
"certainly a find for those that love to discover the new" – MidWest Record

DDA 25070 Chopin for Piano Duo
Includes the first recording of the F minor Piano Concerto in the arrangement by Chopin and Mikuli
"fascinating ... dazzling virtuosity and verve" – New Classics

DDA 25089 The Jazz Age
Gershwin, Milhaud, Carmichael, Hill, Moyzes, Seiber: an absolute festival of joy
"particularly impressive ... a delightful new record" – BBC Radio 3

DDA 25098 Hans Gál: The Complete Piano Duos
A rare treasure – Romantic and lyrical music deserving of a wide audience
"This is a marvellous release ... performed and recorded to the highest standards." – American Record Guide

DDA 25101 "Delicias" – Spanish delights for piano duo
European exoticism from Spanish composers and others inspired by Spanish culture
"The performances are superb. Enthusiastically recommended" – Fanfare (USA)

DDA 25104 "Magical Places" – Evocative Symphonic Poems
From Britain and Ireland through France and Spain, to Russia and Scandinavia, a true musical adventure
"Terrific performances ... A nicely judged programme that is superbly played and recorded with clarity."
– International Piano

DDA 25118 Rimsky-Korsakov – Music for Piano Duo
The composer's own arrangements of Scheherazade and Neapolitan Song; and his wife Nadezhda Purgold's transcription of Antar
"Husband-and-wife team Anthony Goldstone and Caroline Clemmow [provide] cast-iron guarantees of superb performances. Hugely enjoyable ... an unexpectedly colourful disc." – International Record Review

DDA 25125 Schubert "Unauthorised" Piano Duos, volume 3
Première recordings of the 'Death and the Maiden' Quartet and of the 'Unfinished' Symphony No. 8 transcribed by Schubert's confidante Hüttenbrenner, and in a new 4-movement complete performing edition.
"If you love Schubert's music, you ought to hear this... A most stimulating release that has my highest recommendation." – Fanfare

DDV 24154 British Music for Piano Duo
A highly acclaimed disc now re-issued, includes The Planets and other music by Holst, Elgar, Bury and Bainton
"This is musicianship at its best, in ear opening interpretations." – Classical Music Sentinel

DDA 21701 Schubert - The Complete original Piano Duets (7CD)
The 'magnum opus/ which brought Goldstone and Clemmow to the world's attention
"Their playing has been utter perfection, with a pianistically Zen oneness to all articulation, dynamics and phrasing. It's a beautiful set, brilliantly assembled and as inspired as anything they have ever done. Goldstone & Clemmow's final recording project is definitely an item to collect." – Alex Baran (The Whole Note)

ALL of the above albums contain world première recordings of major piano duo repertoire.
The Divine Art catalogue also includes many acclaimed solo recordings by Anthony Goldstone.

DIVINE ART RECORDINGS GROUP

INNOVATIVE | ECLECTIC | FASCINATING | INSPIRATIONAL

Over 500 titles, with full track details, reviews, artist profiles and audio samples, can be browsed on our website. All our recordings are available at any good record store or download provider or direct from our secure online shopping website:

www.divineartrecords.com
(CD, 24-bit HD, FLAC and MP3)

Diversions LLC (Divine Art USA) email: sales@divineartrecords.com

Divine Art Ltd. (UK) email: uksales@divineartrecords.com

Also available in digital download through Primephonic, Qobuz, iTunes, Amazon, Spotify and many other platforms

follow us on facebook, youtube and twitter

divine art | athene | métier

diversions | historic sound

dda25046

divine art

℗ 12671

Recorded in St. John the Baptist Church, Alkborough,
North Lincs., England, in 2006
Piano technician: Philip Kennedy
A ***Maxim*** digital recording
Issued under licence
Booklet design: Stephen Sutton
Print preparation: Blake Printers Ltd.
Printed and made in the EU

With grateful thanks to
Humber Merchants Ltd.

Anthony Goldstone &
Caroline Clemmow