

FRANZ SCHUBERT

The Complete Original Piano Duets

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FRANZ SCHUBERT : THE COMPLETE PIANO DUETS

IN SEVEN VARIED RECITALS WITH SCHUMANN POLONAISE ENCORES

Disc A

1	Polonaise in F major, D. 599 No. 4	4:03
2	Polonaise in F major, D. 824 No. 2	4:42
3	Marche Héroïque in D major, D. 602 No. 3	7:24
4	Deutscher Tanz mit Zwei Trios, from D. 618	4:02
5	Rondo in D major, D. 608	8:19
6	Zwei Ländler in E major, from D. 618	1:52
7	Grande Marche et Trio in E major, D. 819 No. 6	6:35
	Grand Duo (Sonate) in C major, D. 812	36:18
8	I. <i>Allegro moderato</i>	11:27
9	II. <i>Andante</i>	9:32
10	III. Scherzo and Trio: <i>Allegro vivace</i>	5:59
11	IV. <i>Allegro vivace</i>	9:11

"Encore" track:

Robert Schumann (1810-1856)

12	Polonaise No. 1 in E flat major	3:47
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total playing time: 78:09

Disc B

1	Overture in F minor / major, D. 675	7:05
2	Grande Marche et Trio in E flat minor, D. 819 No. 5	17:19
3	Grande Marche et Trio in E flat major, D. 819 No. 1	8:42
4	Variations on an Original Theme in B flat major, D. 603	9:57
5	Polonaise in B flat major, D. 599 No. 2	3:26
6	Polonaise in B flat major, D. 824 No. 3	6:03
	Fantasia in F minor, D. 940	18:39
7	I. <i>Allegro molto moderato</i>	4:43
8	II. <i>Largo</i> –	3:02
9	III. Scherzo and Trio: <i>Allegro vivace</i> –	5:31
10	IV. <i>Tempo primo</i>	5:23

"Encore" track:

Robert Schumann (1810-1856)

11	Polonaise No. 2 in A major	4:38
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total playing time: 76:51

Disc C

Marches Militaires, D. 733	14:24
1 No. 1 in D major	4:33
2 No. 2 in G major	3:26
3 No. 3 in E flat major	6:17
4 Rondo in A major, D. 951	11:58
5 Polonaise in A major, D. 824 No. 5	4:40
6 Grande Marche et Trio in G minor, D. 819 No. 2	6:43
7 Ländler in E flat major and A flat major, D. 814 Nos. 1 & 2 combined with Deutscher Tanz in E flat major, D. 783 No. 8	2:17
8 Polonaise in B flat major, from D. 618a sketches (realised by Anthony Goldstone) copyright control	4:23
Divertissement à la hongroise, D. 818	28:53
9 I. <i>Andante – Un poco più mosso – Tempo primo</i>	10:39
10 II. <i>Marsch: Andante con moto</i>	3:16
11 III. <i>Allegretto</i>	14:54

"Encore" track:

Robert Schumann (1810-1856)	
12 Polonaise No. 3 in F minor	5:13

total playing time: **79:22**

Disc D

Fantasie, D. 1	21:54
1 I. <i>Adagio – Andante – Allegro – Più moto – Presto – Adagio – Allegretto – Presto – Marche</i>	6:56
2 II. <i>Presto – Adagio – Allegro – Allegretto – Tempo primo – Adagio – Presto – Adagio</i>	3:52
3 III. <i>Andante – Vivace – Comodo – Allegro</i>	5:27
4 IV. <i>Adagio – Finale: Allegro maestoso</i>	5:39
5 Polonaise in D major, D. 824 No. 4	5:49
6 Grande Marche et Trio in D major, D. 819 No. 4	9:38
7 Ländler in C minor and C major, D. 814 Nos. 3 & 4	1:32
8 March in G major ('Kindermarsch')	2:27
9 Grande Marche funèbre in C minor, D. 859	13:49
Variations on an Original Theme in A flat major, D. 813	16:44
10 I. <i>Theme and Variations 1-4</i>	6:37
11 II. <i>Variations 5 and 6</i>	3:13
12 III. <i>Variations 7 and 8 (Finale)</i>	6:54

"Encore" track:

Robert Schumann (1810-1856)	
13 Polonaise No. 4 in B flat major	4:45

total playing time: **77:22**

Disc E

1 Grand Marche héroïque, D. 885	13:29
2 Fantasie, D. 9	6:28
3 Polonaise in E major, D. 824 No. 6	5:15
4 Polonaise in E major, D. 599 No. 3	4:47
Variations on a French Song, D. 624	13:33
5 I. Theme and Variations 1-6	7:56
6 II. Variations 7 and 8 (Finale)	5:36
7 Deutscher Tanz in C major, D. 783 No. 9	0:37
Deux Marches caractéristiques, D. 886	14:42
8 I. No. 1 in C major	6:51
9 II. No. 2 in C major	7:49
10 Duo in A minor ('Lebensstürme'), D. 947	12:00
 "Encore" track:	
Robert Schumann (1810-1856)	
11 Polonaise No. 5 in B minor	5:55
 total playing time:	 77:37

Disc F

1 Overture in G minor, D. 668	8:02
2 Sixteen Deutsche Tänze, from D. 783	9:59
3 Polonaise in D minor, D. 824 No. 1	3:26
4 Polonaise in D minor, D. 599 No. 1	3:26
Grande Sonate in B flat major, D. 617	15:37
5 I. <i>Allegro moderato</i>	6:01
6 II. <i>Andante con moto</i>	4:37
7 III. <i>Allegretto</i>	4:55
8 Marche héroïque in B minor, D. 602 No. 1	3:01
9 Fugue in E minor, D. 952	4:43
10 Grande Marche et Trio in B minor, D. 819 No. 3	8:59
11 Variations on a Theme from Hérold's opera Marie, D. 908	12:06
 "Encore" track:	
Robert Schumann (1810-1856)	
12 Polonaise No. 6 in E major	4:58
 total playing time:	 75:26

Disc G

Fantasie, D. 48	16:52
1 I. <i>Adagio – Allegro agitato – Andante amoroso – Allegro</i>	12:30
2 II. <i>Adagio – Fuge (Allegro maestoso)</i>	4:22
3 Two Écossaises, from D. 783	0:51
Allegro moderato and Andante, D. 968	9:09
4 I. <i>Allegro moderato</i>	5:48
5 II. <i>Andante</i>	3:16
6 Marche héroïque in C major, D. 602 No. 2	9:03
Divertissement sur des motifs originaux français, D. 823	28:21
7 I. <i>Divertissement en forme d'une marche brillante et raisonnée</i>	9:36
8 II. <i>Andantino varié</i>	8:51
9 III. <i>Rondeau brilliant</i>	9:41
"Encore" tracks:	
Robert Schumann (1810-1856)	
10 Polonaise No. 7 in G minor	5:31
11 Polonaise No. 8 in A flat major	5:03
total playing time:	75:39

FRANZ SCHUBERT : THE COMPLETE PIANO DUETS

IN SEVEN VARIED RECITALS WITH SCHUMANN POLONAISE ENCORES

Franz Schubert is the composer *par excellence* of piano duets. From the age of thirteen, when he wrote an extended *Fantasie* for piano duet – his earliest surviving music – until his tragically early death at the age of thirty-one, he composed prolifically for the medium, leaving several immortal masterpieces. Compared to many of his works, however, a large proportion of this corpus is almost unknown. While his genial, sociable ‘Viennese nature’ was ideally suited to the piano duet, he also contributed to the genre music of breathtaking originality, passion and virtuosity, anticipating Brahms, Liszt and later composers.

These seven recordings in recital format survey all the music written by Schubert originally for four hands at one piano (unfortunately he wrote nothing for two pianos). The consecutive performance of, say, a published set of six marches, surely never envisaged by the composer, is avoided; on the contrary each programme, exactly as performed in our seven-concert cycle, presents a varied selection of major and minor works from different periods, the latter grouped by key when appropriate.

In August and September 1828 the eighteen-year-old Robert Schumann, inspired by Schubert's examples, wrote a set of eight Polonaises. These, first published as late as 1933, remain very little known, but Schumann utilised some of their material in one of his first mature works, *Papillons* for piano solo, written not much later. All eight appear as encores on these recordings, providing an interesting insight into Schumann's indebtedness to Schubert's music which continued right through his composing career, in his songs and piano works and in the use of form.

DISC A

We begin the grand tour with two ***Polonaises in F major*** [1,2], one from each of the published sets. The earlier set of four, No. 599 in Otto Erich Deutsch's catalogue of Schubert's works, appeared in 1827, nine years after they were written; the later set of six, D. 824, was published in 1826, the year of composition. The young Robert Schumann, a great romantic composer as yet in embryo, was smitten by them, describing them in such terms as 'romantic rainbows over a sublimely slumbering universe' and 'most original and... richly melodious... Thoroughly recommended' – a not-yet-seventeen-year-old Schumann already reviewing in a Frankfurt publication. Schubert does indeed appropriate this Polish courtly ceremonial style of music to his own delightful ends, creating precious jewels – some flashing diamonds, others delicate pearls. The first of these two is as light as air with a 'conversational' trio (middle) section, while the second is more robust and ventures into unexpected keys – a feature we shall encounter many times on our journey.

Now come three pieces written in 1818, all in Schubert's most easy-going vein. The opening ***Heroic March*** [3], the last of a set of three, is cheerful rather than 'heroic' (a title given by the publisher). At times it shows the influence of Rossini, who had taken Vienna by storm, notably when a singing melody is set against an accompaniment of short repeated chords; the middle section begins rather like an emotional minor-key operatic duet but soon recovers its composure, returning to the major key.

The ***German Dance with Two Trios*** [4] is a gem and perfectly illustrates Schubert's love of waltz music, which had been the rage in Vienna since Mozart's time and has never since lost its popularity. The terms 'Deutscher Tanz' (German Dance), 'Ländler' and 'Waltz' were losing their individual identities, and Schubert sometimes even gave the same dance different names. Leopold von Sonnleithner, a member of a cultured and respected family – his uncle was the librettist of Beethoven's *Fidelio* and Leopold and his father did their best to promote Schubert's music and arranged house concerts at home featuring him – wrote later about Schubert's aptitude for dance music: 'He sometimes went to private balls at the houses of families with whom he was on intimate terms; he never danced but was always ready to sit down at the piano, where for hours he improvised the most beautiful waltzes; those he liked he repeated in order to remember them and write them out later.' The recurring outer section of this little piece features a drone bass and is very gentle, while the two alternating sections are more boisterous and waltz-like, particularly the second, which brings to mind the description of the waltz by the English composer and writer Charles Burney in an encyclopaedia in 1805: 'a riotous German dance of modern invention.'

The ***Rondo in D major*** [5] is also in three-time, but rather slower than a waltz – a sort of idiosyncratic hybrid of polonaise and minuet. Although there is no certainty that Schubert gave it the subtitle *Notre amitié est invariable* (Our friendship is constant), this perfectly fits its amiable and playful character. The theory is that Schubert wrote it for his favourite duet partner Josef von Gahy and that their friendship was symbolised by the interlocking of arms

just before the end of the piece, but nothing is clear. Gahy later told Schubert's first biographer: 'The hours I spent making music together with Schubert are among the richest enjoyments of my life and I cannot think of those days without being deeply moved... The clear fluent playing, the individual conception, the manner of performance, sometimes delicate and sometimes full of fire and energy, of my small plump partner afforded me great pleasure... it was just on these occasions that Schubert's genial nature was displayed in its full radiance and he used to characterise the various compositions by humorous interpolations, which sometimes included ironic, though always pertinent, remarks. My friendly relationship with Schubert... remained unclouded until his death.'

The term 'Ländler' seems to be derived from a region called the Landl (Upper Austria); it was a rustic round dance, which after being adopted by the ballroom in the late eighteenth century became more refined and often leisurely. Schubert appended **Two Ländler** in E major [6] to the manuscript of the *German Dance with Two Trios* heard earlier in this programme, and he indicated that the second Ländler should be followed by the reprise of the first. Both are charming and very short.

For the **Grand March** [7] in the same key we move forward six years to 1824, the year of the *Grand Duo*, the main work in this programme. This, the last in a set of six dedicated by Schubert to his doctor (at the age of twenty-seven he was already beginning to be seriously ill), is marked *Allegro con brio* and, coming as it does after No. 5 [in programme 2/disc B] which is almost in the manner of a funeral march, it provides a lively, optimistic climax to the set. It also demonstrates the enlarged scale of his musical canvases, even in such 'occasional' pieces. Connoisseurs of Schubert's mischievous key modulations will relish three which move down by the interval of a third, entering the trio section and during its course: E – C – A – F.

In May 1824 Schubert went to Hungary as music tutor to two young Esterházy countesses, for one of whom, Karoline, he had formed a one-sided attraction. In July he wrote to his brother Ferdinand in ambiguous terms about his state of mind – he described himself as 'oppressed by perpetual and incomprehensible longing,' but he had obviously reached a stoical resignation which, like his greatest music of this period, is remarkable in one so young. 'To be sure,' he wrote, 'that blessed time is over when everything appeared to us in a halo of youthful glory, and we have to face the bitter facts of existence, which I try to beautify, however, as far as possible with my own imagination (for which God be thanked!)... I am better able to find inner peace and happiness now... A long Sonata and Variations on a theme of my own, both for four hands, which I have already composed, will prove this to you.'

This Sonata, now generally known as the **Grand Duo** [8-11] is one of his most monumental and powerful achievements. It is the second of two sonatas he wrote for piano duet, the other [in programme 6/disc F] being a much more intimate affair written during his previous stay at the Esterházy estate six years earlier. Despite the fact that Schubert specifically wrote on the manuscript 'Sonata for four hands,' there have been some important musicians over the years who have believed that it was intended as a symphony, among them Schumann, the violinist-composer (and friend of Brahms) Joseph Joachim, who orchestrated it in 1855, and the musicologist and

composer Donald Francis Tovey, who actually included this orchestration in his book analysing symphonies, commenting: 'there is not a trace of piano style in the work.' The only answer to that is to experience it.

It must have been the sheer scale of the piece, unknown in the piano-duet repertoire, certainly at that time, that confused these luminaries. It almost rivals that of the 'Great' *C major Symphony* of the two following years, whose key it shares. In fact C major seemed to bring out the 'mould-breaker' in Schubert, other examples being the transcendental *String Quintet* of 1828, the 'orchestral' '*Wanderer*' *Fantasia* for piano solo and the extraordinary and virtuosic *Fantasia* for violin and piano. The opening themes of the *Duo* and the *Symphony* did come out of the same compositional drawer, so to speak, but despite this and other analogies there is no reason whatever to take Schubert's inscription 'for four hands' at anything other than face value. It definitely feels to the two players embarking on the work that they are contemplating Everest, but this demonstrates how important the rich sonorities of the piano duet were to Schubert and irrefutably confounds the view, still held by some misguided people, that duets can be no more than cosy fireside entertainments. (Even Schubert's two so-called *Divertissements*, one Hungarian [in programme 3/disc C], the other French [in programme 7/disc G], are very substantial pieces.) One cannot but wonder what scale his works in all genres would have assumed if he had been granted a full life-span.

'Heavenly length,' the phrase with which Schumann described Schubert's 'Great' *C major Symphony*, comes to mind when one hears the *Grand Duo*. Despite the fact that both main themes of the first movement share the same rhythmic cell and are at first presented calmly, the discourse is so wide-ranging, with such adventurous key-shifts and thunderous dynamic contrasts, that the central development section (including references to Beethoven's '*Archduke*' *Trio*?) can afford to be comparatively short – indeed the highly charged coda, which continues the musical argument, is longer. One is reminded at times of Schubert's hero among living composers, Beethoven, in the pulsating sections of the spacious slow movement, but again Schubert is unmistakable in the melting main theme and in the free-ranging modulations; he seems to revel in setting himself obstacle courses of remote keys that he negotiates so naturally and effortlessly, and with such artistry, that the listener may be forgiven for not noticing that anything unusual has occurred. This movement contains no development section but ends with another dramatic coda.

The nervous excitement of the driving scherzo, with its syncopated accents, is counterbalanced by the magical hushed quality of its long-breathed, ethereal trio section. The finale does not disappoint in either compass or invention. It enters with a stark bare octave introducing the 'wrong' key (a whimsical device to be repeated, significantly, in the finale of Schubert's very last, great, sonata for piano solo), and its main theme and quasi-gipsy flavour directly inspired the finale of Brahms's *Two-piano Sonata*, later transformed into the *Piano Quintet*. There is little point in enumerating the many marvellous twists and turns in this exuberant finale, which can hardly contain its own energy.

"Encore piece" – The first of Schumann's *Polonaises*, recorded here, has a melancholy trio section, which the composer named *La douleur* (Sorrow).

DISC B

In common with almost everyone in Europe, Schubert was unable to resist Rossini's operas, arias from which were sung by everyone from the humblest gondolier to the proudest lord. Schubert wrote two orchestral *Overtures 'in the Italian Style'* in late 1817, quoting Rossini almost note for note in one of them. (These he arranged for piano duet, but they were not originally intended for the medium.) In September 1819, two months before the ***Overture in F minor/major*** [1] was written, *The Barber of Seville* was produced in Vienna. Schubert was twenty-two. We know for certain that he had seen two other Rossini operas, *Tancredi* and *Otello*, before this, and he wrote: 'You cannot deny that Rossini has extraordinary genius.' It is more than likely that he would have seen *The Barber of Seville* as well. Just over two years later he wrote an affectionate parody of Rossini's style, setting to music a complaining letter in verse from a Viennese poet he knew to a friend who never wrote to him – 'Und nimmer schreibst Du?', complete with vocal cadenza, blood-curdling *tremolando* effects and a high C!

The *F minor/major Overture* is an original piano duet work, and there is no evidence that it was intended ultimately for orchestra. It shares several characteristics with the overture to *The Barber*: it begins with a slow introduction featuring repeated chords ushering in a quiet melody, has an ultra-compressed main fast section (two theme groups with no development), and ends with a sprint to the winning post. Wagnerians may be surprised to recognise in these final bars a reference to *The Ride of the Valkyries*, which was composed about thirty-five years later. Perhaps this amazing feat of precognition was brought on by hunger, as the piece was written apparently in a friend's lodgings in the space of three hours, after which Schubert wrote on the manuscript (now lost): 'Lunch neglected over it.'

In all, Schubert wrote seventeen independent marches for piano duet, obviously influenced by the military mood remaining from the Napoleonic Wars. There now follow two dating from late 1824. The set of six from which they come was dedicated by Schubert to the doctor who had treated him during his first serious signs of illness in 1823. In a letter of August that year he wrote: 'Whether I shall ever quite recover I am inclined to doubt.' The marches were soon published, immediately became popular and were widely played – one of Schubert's friends was astonished to hear a wind-band version in southern Poland. People would often ask the composer to join them in playing these pieces at the piano.

The first of these two ***Grand Marches*** [2,3] is most unusual in that, without being specifically called 'Funeral March', it is written in E flat minor, a very sombre key, the indication of tempo is not *Allegro* or *Allegretto* but *Andante*, giving it a very substantial duration, and it has an almost Brahmsian darkness of colour. In fact it came to be known as *Trauermarsch (Funeral March)* after one of Schubert's friends said he was moved almost to tears as it reminded him of his dear, good mother. Liszt later orchestrated it, also calling it *Funeral March*. The central (trio) section, as in Chopin's famous funeral march of 1837, which two years later became the slow movement of the B flat minor *Piano Sonata*, provides some bitter-sweet consolation. The other march, which opens the set, is in direct contrast – full of

bombast and fanfares and very difficult to play, but with a beautiful, singing trio section. Both of these marches truly live up to their title 'Grand'.

Although not published until thirty-two years after Schubert's death under rather mysterious circumstances, the **Variations in B flat major** [4] possibly date from about 1818. As the evidence of the manuscript has not survived, it is possible that it was the eventual publisher, Schuberth (no connection), who applied the description 'original' to the theme, but it bears a resemblance to the version of a familiar Russian folk melody used by Beethoven as the basis for a set of variations for piano solo shortly after its appearance in the ballet *Das Waldmädchen* (*The Woodmaiden*) by the Czech-Viennese composer Paul Wranitzky in 1796. After a comically pompous introduction, again reminding us of Rossini, the theme is ushered in by a cadenza and followed by three progressively more brilliant variations; the mock solemnity of a slower variation leads to the merry finale with its folk-like elements including a yodelling call. Just before the end the tempo winds down, only to surprise us with a frantic final few bars, rounding off one of Schubert's most jovial and overtly entertaining pieces.

In April 1827 the composer Robert Schumann, then not yet seventeen but already reviewing for a Frankfurt publication, wrote about Schubert's set of six **Polonaises** which had just appeared that they were: 'most original and very richly melodious little movements... The execution is difficult at times on account of the sometimes surprising and sometimes... far-fetched modulations. Thoroughly recommended.' He obviously thought so highly of these courtly ceremonial dances that a year later he wrote a set of his own [number two ends this programme as an encore]. The first of these two examples by Schubert [5] dates from 1818 when he was staying in Hungary as music tutor to the Esterházy countesses (see next paragraph). The balletic outer sections enclose a central melody which starts rather forlornly in a minor key but ends happily in the major. The trio section of the second one, written in 1826 [6], has a Hungarian character reminiscent of the effervescent *Hungarian Divertissement* of 1824 [in programme 3/disc C].

The final work in this programme is one of the best loved works in the piano duet literature, and also one of Schubert's greatest and most widely played masterpieces. The **Fantasia In F minor** [7-10] was written in April 1828, just over half a year before Schubert's death at the age of thirty-one. It was dedicated to the Countess Karoline (or Caroline) Esterházy, one of two young sisters whom he had known for ten years, having been their music tutor at their father's castle estate at Zseliz in Hungary (now Želiezovce in Slovakia) as well as teaching them in Vienna. He had witnessed Karoline at close quarters flowering from a talented child into a beautiful woman, and the tender and passionate feelings he entertained for her, necessarily unrequited (she was a member of the nobility, he little more than a servant), surely impart to the *Fantasia* its special heart-melting quality. In fact it is reasonable to regard it as a document of his love for her, which is borne out also by the fact that he gave her the manuscript of his mighty *E flat major Piano Trio*, written the previous year.

That a legacy of such beauty should have been bequeathed to all humanity as a result of Schubert's pain and suffering is a miracle in itself, but also makes one sad. It is the last of his works – including four for piano duet – that he called *Fantasie*; it gives the impression of a sonata in four movements, but with no formal breaks between them – we shall call them sections. The final section brings back the material from the opening one, and the theme of the third section, which is itself a transformation into fast waltz rhythm of the theme of the slow second section, has as its first bar an elaboration of the germ of the opening theme of the whole work. This may seem complicated, but it helps to explain – in combination with Schubert's inspired melodies – why the whole piece has such a satisfying unity and creates such a powerful impact. Schubert was a pioneer in unifying continuous large musical structures thematically, and his work led to the metamorphosis of themes and *Leitmotiv* of Liszt and Wagner, the one-movement *Seventh Symphony* of Sibelius and much beyond.

The poignant opening theme of the first section rocks between the notes C and F, possibly symbolically intertwining the initials of Caroline and Franz – certainly one can sing her name to the rhythm of the melody; this 'theme of longing' is twice interrupted by impassioned outbursts. The second section is broad and noble, even stoical, at the start, but breaks off to introduce one of even Schubert's most sublime melodies. What other composer, were he able to compose such a melody, could afford to let it go for ever after an episode of less than one minute? Schubert's supply of inspiration was apparently inexhaustible. The noble music returns, to be supplanted by the scherzo, sparkling but with a minor-key cast of nostalgia and a more delicate trio; this in turn breaks off suddenly for the reappearance of the 'theme of longing'; a complex fugue, developed from the first section's outbursts, takes the music inexorably to the point of despair; with no hope in sight, Schubert returns to the 'theme of longing' and some heart-rending chords bring the *Fantasie* to a close.

At the work's first performance Schubert himself played together with his friend Franz Lachner. Forty-four years later, when a monument was erected to Schubert in Vienna, Lachner met Eduard von Bauernfeld, another friend and avid diarist who had been present on that occasion, and they reminisced fondly about the great impression the music had made on them, as it has indeed on millions since.

"Encore piece" – The second of Schumann's Schubert-inspired *Polonaises*, recorded here, seems to evoke the sound of the hunt, while its lovely trio section is called *La belle patrie* (*The beautiful fatherland*).

DISC C

Even those who think they know none of his four-hand works will recognise 'Schubert's *Marche militaire*'. Though heard in various arrangements it was written solely as a piano duet, and moreover is the first of three, all of which, far from being severe as their title might suggest, exude cheerfulness and *bonhomie*. The calls to arms are playful and mock-pompous in turn. While the other multiple sets of marches (three 'heroic' and six 'grand') are distributed

over several programmes in this cycle, the three **Marches militaires** [1-3] make a beautifully balanced group, and after greeting the first as an old friend one is not at all disappointed with the others.

The leisurely number two is fascinating for two parallels with Schubert's other works: its amiable trio section sounds remarkably similar to the overture to the incidental music to *Rosamunde*, and the second idea in the march appears, in lyrical guise, in the profoundly moving song *Der Müller und der Bach* from the cycle *Die schöne Müllerin*. Both were written in the second half of 1823, but the years 1818 and 1822 have been mooted as possible dates for the composition of the *Marches militaires* – Schubert did sometimes re-use material he had first written years previously. Number three contains yodel-like phrases and startling excursions into remote keys, and its trio section has a rustic joviality.

We come now to one of Schubert's most glorious inspirations – the **Rondo in A major** [4], written in June 1828. Although by the end of his life his reputation had extended outside Austria, publishers were still unwilling to accept his new works that were experimental or large-scale. So it happened that three months later, six weeks before his death, no interest was shown in his monumental last three solo *Piano Sonatas* or the great *String Quintet*, but Artaria issued this *Rondo* in six months, by which time Schubert had died. Artaria was probably offered the groundbreaking virtuoso duo known as *Lebensstürme* [in programme 5/disc E] at the same time but chose to publish only the *Rondo*, as it is more accessible and technically less demanding.

Nevertheless the piece presented some puzzles even to such a fine musician as Robert Schumann, admittedly still in his teens. In a letter to his teacher and future father-in-law Friedrich Wieck he described playing through it at a party at the home of the publisher Probst (who had refused Schubert's *String Quintet* and last *Piano Sonatas*) and how at the finish 'both players and listeners stared at one another, rather at a loss to know what to think, or to know what Schubert had meant by it all.' This seems strange, as the *Rondo* glows with rich melody and luminous textures, but it does need familiarity to reveal all its special beauty. The central episode begins with stormy triplet semiquaver arpeggios, emphasising by contrast the predominantly intimate character of the work, which concludes with a sublime ascent into the celestial.

Schubert's only **Polonaise in A major** [5] is quietly dignified, somehow complementing the serenity of the *Rondo*. Schumann found no problems in Schubert's polonaises, which he adored. This is the fifth of a set of six, written two years earlier.

The **Grand March in G minor** [6] has an emotional intensity and chromaticism which far transcend the sort of music that its title would lead one to expect. In the same key as Mozart's *String Quintet*, K. 516, written almost forty years previously, it brings to mind the first movement of this masterpiece through both the prevailing rhythm of the outer sections and even some of the melodic phrases. This of course does not imply plagiarism on Schubert's part, merely the depth to which Mozart had penetrated his soul.

The following passage comes from the first entry from Schubert's only surviving diary, written at the age of nineteen: 'All my life I shall remember this fine, clear, lovely day. I still hear softly, as from a distance, the magic strains of Mozart's music. With what unbelievable power, and yet again how gently, did Schlesinger's masterly playing impress it deep, deep into one's heart! So do these lovely impressions, which neither time nor circumstance can efface, remain in the mind and influence for good our whole existence. In the dark places of this life they point to that clear-shining and distant future in which our whole hope lies. O Mozart, immortal Mozart, how many, how infinitely many inspiring suggestions of a finer, better life have you left in our souls! This quintet is one of the greatest of his "smaller" works, so to speak.' (By 'smaller', Schubert meant 'chamber'.) The quintet which so impressed him was indeed the G minor, and his subconscious brought it to the fore in 1824 when he wrote this unique march. The exquisitely songful middle section in G major provides the perfect foil to the agitation of the outer sections.

The dramatist Eduard von Bauernfeld, a frequent piano duet partner of Schubert, recollected in the 1850s: 'Then came Schubert evenings, known as *Schubertiaden*, when the wine flowed in buckets, the excellent Vogl served up wonderful songs and poor Schubert had to accompany him for so long a stretch with his short fat fingers that they hardly obeyed him. It was worse for him at our house parties – just "sausage balls" in those simple days – though there was no shortage of pretty women and young girls. Our "Bertl", as he was tenderly nicknamed, had to play his latest waltzes, and play them again and again, while they formed a cotillion. The corpulent little man, dripping sweat, had to wait until a frugal supper was served before he could relax.' The first of the **Two Ländler** recorded here exists also in a form for piano solo called *Allemande* which Schubert may well have played at such a gathering.

The **German Dance** following the two *Ländler* is one of two surviving in duet manuscripts which Schubert wrote in July 1824, the same month as the *Ländler*. We conclude our little sequence with a return to the suave *Allemande* [7].

In July 1818, among several other sketches, all of which became four-hand pieces, Schubert wrote down the melody line of a **Polonaise In B flat major** [8]; that of a trio section in D minor tantalisingly stopped in the middle of bar 20. The melodic contours of both sections imply intricate harmonic progressions, which were no doubt formed, with the end of the trio, in his head (three years later he left almost three quarters of a forty-minute symphony as a single melody line), and its realisation poses intriguing problems. This realisation by Anthony Goldstone, probably the first, here receives its première recording.

The title *Divertimento* need not imply trivial entertainment – consider Mozart's late example for violin, viola and cello, the worthy successor to his G minor *String Quintet* mentioned earlier. Written in October 1824, on Schubert's return to Vienna from his five-month stay in Hungary, the multicoloured three-movement **Divertissement in the Hungarian Style** [9-11] conjures up all the atmosphere absorbed during his stays on the estate of the Esterházy at Zseliz in 1818 and 1824 as music tutor to the two young countesses. In the words of Karl, Baron von Schönstein, a

house guest with the Esterházy's during the last two months of Schubert's stay (and the amateur singer to whom Schubert dedicated *Die schöne Müllerin*): 'The theme of the *Divertissement hongroise*, which is dedicated to Frau von Lászny, née Buchwiesner, is a Hungarian song, which Schubert picked up in Count Esterházy's kitchen at Zseliz; a Hungarian kitchen maid was singing it and Schubert, who was just returning home with me from a walk, heard it as we passed. We listened for a considerable time to the singing; Schubert had obviously taken a liking to the song, continued humming it to himself for a long time as he went on his way and lo and behold! the next winter it appeared as the theme of the above-mentioned Opus 54, one of his grandest pieces.' This story may refer to the nostalgic melody which opens the first movement, but we know also that on 2nd September Schubert wrote out in piano solo form a *Hungarian Melody*, which he had obviously just heard and which became the basis for the main theme of the finale.

The first movement is a rondo, but one whose haunting refrain is much shorter than its two more animated episodes, both of which end with a cadenza imitating the sound of the cimbalom, the Hungarian dulcimer, which is so inextricably associated with Hungarian gipsy music. This leads us to Schubert's influence on Liszt, who called him 'the most poetic musician' and proclaimed: 'In the short time it takes to sing a *Lied* Schubert turns us into spectators of fast, fateful conflicts.' Among the many transcriptions and paraphrases he made of the music of Schubert are both an orchestration of the middle movement of this work and a version of the whole of it for piano solo, dating – significantly – from just before he embarked on his *Hungarian Rhapsodies*. Liszt adopted Schubert's formal innovations and kept his works alive in the bleak generation following his death – only in the twentieth century, in fact, did Schubert achieve his rightful recognition beside Beethoven.

The short second movement is a minor-key march, but we think of it more as a characteristic gipsy march than the funeral march that Schumann took it to be. Both of the episodes in the finale are A-B-A pieces in their own right, and the whole effect is of being bombarded with a profusion of wonderfully vivid songs and dances (and an incongruous chorale!), but within an organised, satisfying structure. The close is surprisingly quiet and magical. The dedicatee, Frau von Lászny, was the perfect match for this piece: a singer and actress, who often hosted the Schubertiads, she had married a Hungarian and was evidently a colourful lady.

"Encore piece" – A peculiarity of the turbulent third Schumann *Polonaise*, recorded here, is that the composer uses the key signature of F major even though it is patently in F minor. The trio section also is enigmatic, bearing the designation *Paix et douleur* (*Peace and sorrow*).

DISC D

With Schubert's earliest surviving work we approach his relationship with Beethoven, which will re-surface several times during this programme. The *Fantasie*, D. 1[1-4], was written from 8th April to 1st May 1810 by the thirteen-year-old boarder at Vienna's Stadtkonvikt, the leading school in which he had been granted a free place in 1808

because of gaining admission to the Court Chapel Choir. His precocious musical talents had been fostered by his schoolmaster father, who taught him the violin, and his oldest brother Ignaz, who gave him his first piano lessons. The local church choirmaster, Michael Holzer, had taught him singing, organ and counterpoint, professing himself speechless with amazement that Schubert usually already knew what he tried to teach him. In the Stadtkonvikt he absorbed music intensively and was exposed to the works of the celebrated Beethoven as well as to those of Handel, Haydn and Mozart. Salieri, who had been Mozart's rival and had taught Beethoven, subsequently became his composition teacher.

In his late thirties Beethoven wrote a *Fantasia* for piano solo, Op. 77, which his pupil Czerny described as faithfully representing the composer's masterly improvisational style. Until the variations in the second half, it consists of several small sections loosely strung together, but two recurring ideas unify this strange work: a descending scale and the use of repeated notes. Schubert's *Fantasia*, over twice as long (obviously the teenager's *magnum opus*), is also in many sections. Although diffuse, it similarly employs at least two motifs which recur frequently: one – as with Beethoven – a descending scale [1'07", 1'53", 3'19" etc.], the other a 'fanfare' [4'38" etc.] – a 'vertically expanded' version of the opening theme (itself akin to Beethoven's variation-theme). Also common to the two *Fantasies* is their 'progressive tonality' (usually attributed to Carl Nielsen!): they begin in one key, traverse many others and end in a different one.

Schubert's *Fantasia* was written before Beethoven's was published; however, although it is generally accepted that Beethoven composed his in 1809, he may have performed an early – possibly improvised – version in a concert in Vienna on 22nd December 1808. Might Schubert have attended this concert and been confirmed in his worship of the great man? Whether he heard Beethoven's *Fantasia* or – equally intriguingly – whether he did not, the similarities are fascinating.

There are surprises: for example the astonishing, hushed *Andante* half-way through [start of track 3] which in its ambiguity of tonality anticipates early Schoenberg. And could Schubert have had a story in mind in this whole work? The frequent changes of mood, tremolos and fanfares could accompany a silent film of a hundred years later and the final section is like a cheerful operatic finale. (We like to imagine *A Day in the Life of Franz Schubert, Aged Thirteen and One Quarter!*) Schubert wrote two more four-hand *Fantasies* in the next three years [in programmes 5 and 7/discs E and G]: all three are important forerunners of the great *F minor Fantasia* of 1828 [in programme 2/disc B].

By 1826 the great composer that Schubert had become had written all his symphonies except the ninth and an incomplete tenth, almost all the abundant chamber music, including such masterpieces as the '*Death and the Maiden*' *String Quartet* and the '*Trout*' *Quintet*, a large amount of music for piano (for two and for four hands), several hundred songs and numerous operas and choral works. His reputation as a composer was secure but his finances were not, so in April 1826 he sought – unsuccessfully – the position of deputy director of the Imperial Court

Chapel in Vienna. He was evidently restless at this time as well as not being in good health, and during April-June, the period of writing the six **Polonaises** of which that in D major [5] is the fourth, he lived at three different addresses. But it would be difficult to guess any of this from the carefree flavour of the piece, with its scampering semi-quavers in the outer sections and its melodious trio section containing wonderfully inventive imitative writing – one voice chasing another in canon.

Dating from 1824, two years earlier, the **Grand March and Trio** in the same key of D major [6] is again the fourth of a set of six marches, which were quickly published and immediately successful. Both Schubert and Beethoven, who also wrote a set of four-hand marches, were affected by the warlike atmosphere prevailing in Europe at the time. D major is a traditionally martial key and majestic trumpet calls play an important part. The melody of the lovely trio section, whose opening phrase bears some resemblance to the *Andante* from Beethoven's 1798 *Piano Sonata in G major*, Op. 14 No. 2, had been used by Schubert nine years earlier in his 'Singspiel' *The Friends from Salamanca*. He had already plundered this unstaged work in 1824 when writing his magnificent *Octet*.

Now come [7] the last two of a set of four tiny **Ländler** written in July 1824 when Schubert was staying on the Esterházy estate in Zseliz in Hungary, teaching the two countess daughters and composing duet masterpieces including the *Variations* which conclude this recital. They are typical of the waltzes which Schubert would have improvised at a party or a gathering of his friends; he would later write out any he particularly liked. An energetic, syncopated rustic dance is followed by a smooth contrasting one, after which we make return to the former.

The **Kindermarsch (Children's March)** [8] was written as a gift for Faust Pachler, the seven-year-old son of Karl (a lawyer and brewer!) and Marie Pachler, whose house was the centre of musical activity in Graz. Schubert, with his friend Johann Jenger, stayed there in September 1827; here he relaxed ('I have spent the happiest days in a long time,' he wrote) and enjoyed playing the piano informally, especially as Marie had been a friend of the recently deceased Beethoven, who had extravagantly praised her playing of his compositions. The Music Society in Graz had bestowed a diploma of honour on Schubert four years earlier, but he could not afford to travel to accept it. Now the trip became his last holiday. Marie asked him to write a little piece for her to play with her son on 4th November, her husband's name day, but he failed to produce one during his stay, probably enjoying the beer too much. On 10th October a worried Faust wrote to Jenger, asking him to remind Schubert to write the duet, as he needed to practise it in time for 4th November. Two days later the piece was on its way, together with an apologetic letter from Schubert containing an ominous sentence: 'I hope you are in better health than I am, for my usual headaches have started to attack me again.' He was to live for just over a year. Faust must have inherited his mother's talent, because the treble part, which he would have played, is by no means easy.

Beethoven's '*Eroica*' *Symphony* was originally intended as a homage to Napoleon but then inscribed 'composed to celebrate the memory of a great man' after he had declared himself emperor in 1804; the funeral march forming the

slow movement could thus be regarded as a metaphor for Napoleon's fall from greatness. Schubert quoted it movingly in his song with horn and piano *Auf dem Strom (On the River)* in 1828, and there are parallels also, including the key – C minor, in his **Grand Funeral March** [9] for piano duet of December 1825, written on the occasion of the death of Alexander the First of Russia. Alexander had been on the throne when Russia had joined with Austria against Napoleon, who had occupied Vienna in 1805 and 1809 during Schubert's childhood. In composing this powerful tribute he may have hoped for some patronage or financial reward; soon afterwards he wrote a *Grand Heroic March* to celebrate the accession of Tsar Nicholas I [in programme 5/disc E]. The opening, with its melodic affinity to the *Eroica* funeral march theme, is starkly imposing; there are doom-laden tremolos and outrageous modulations, and the music builds massively and relentlessly to a shattering climax foreshadowing the symphonies of Bruckner. In the more lyrical middle section the lower player imitates bass and tenor drum taps throughout. The soon-published piece was apparently a commercial success – at least for the publisher.

Schubert was an honoured torch-bearer at Beethoven's funeral in March 1827. He may have visited him once or even twice at his deathbed and was uplifted to know that Beethoven was studying his works and affirming that he had 'the divine fire'. Twenty months later, near death and sliding in and out of delirium, Schubert complained to his brother Ferdinand that he was already underground, but that he must be in the wrong place, because Beethoven was not there. This was taken as a wish, later fulfilled, that he should be buried close to Beethoven.

In July 1824 Schubert wrote to Ferdinand from Zseliz of 'A long Sonata [the *Grand Duo*, in programme 1/disc A] and Variations on a theme of my own... which I have already composed. The Variations have met with particular success.' Indeed the **Variations in A flat major** [10-12], published the following year, contain some of his most sublime music. Moritz von Schwind, Schubert's gifted artist friend, wrote about them: 'The new Variations for four hands are something quite extraordinary. The theme is as grandiose as it is free and noble. In eight variations, these pages are quite independently and vitally developed and yet each again seems to reveal the theme.' Schubert's unusually contrapuntal treatment suggests that he had studied Beethoven's monumental *Diabelli Variations* for piano solo, published the previous year. (He had in fact dedicated an earlier set of four-hand variations [in programme 5/disc E] 'to Mr. Ludwig van Beethoven from his worshipper and admirer Franz

Schubert', and is said to have humbly presented it to him personally.) The extreme beauty of the more gentle variations – nos. 3, 5 and particularly 7 – doubtless inspired by his tender feelings for his pupil the Countess Karoline, the effortlessly Mozartian grace of the extended final variation and the inexhaustible invention of modulation and figuration to be found everywhere demonstrate that Schubert need not fear that he would remain, in the final reckoning, in Beethoven's shadow.

"Encore piece" – Schumann's *Polonaise No. 4* is clearly modelled on Schubert's D. 599 No. 1 [in programme 6/disc F] in both outer and trio sections, though the trio develops much more dramatically.

DISC E

We begin with a celebratory piece on a lavish scale: the **Grand Heroic March** [1] was written in early 1826 to honour the accession of Tsar Nicholas the First of Russia, which had taken place on 24th December 1825, in which month Schubert had produced a *Grand Funeral March* for Alexander I [in programme 4/disc D]. His impetus in writing these two pieces is unclear, but Russia had been in alliance with Austria against Napoleon and there was an immediate publisher, so it was a good commercial move. But there is nothing perfunctory about the *Grand Heroic March*. The majestic opening section is followed by a whimsical trio section; instead of a reprise of the opening, however, an energetic new *Allegro giusto* ensues, which after its own quiet trio is itself reprised, whereupon the whole work is summed up in a coda cleverly combining the first two sections – a most original conception. There is an Eastern European flavour to some of the material, and the opening gesture predicts that of Dvořák's *Wind Serenade* of a half-century later. (Rimsky-Korsakov orchestrated the piece and this orchestration was conducted by Balakirev in 1868.)

We now go back fifteen years to 1811 and Schubert's ninth (approximately) surviving work. At this time Austria was virtually bankrupt from its struggles against Napoleon, and the budding composer was suffering hardship at boarding school. In a letter of the following year to his older brother Ferdinand he wrote: 'You know from experience how we sometimes like to eat a roll and a few apples, the more so if after a mediocre lunch there is only the prospect of a wretched supper eight and a half hours later... How about letting me have a few *kreuzer* a month?... I hope you will lend an ear to the voice that calls unceasingly on you not to forget your loving, poor, hopeful, and again poor brother Franz.' But he composed assiduously. Hindsight reveals the three *Fantasies* for piano duet dating from his school-days [D. 1 is in programme 4/disc D, D. 48 in programme 7/disc G] as seeds which were to germinate much later to give us the '*Wanderer*' *Fantasia* for piano solo, the *Fantasia* for violin and piano and the *Fantasia* in F minor for piano duet [in programme 2/disc B], all trail-blazing masterpieces.

The **Fantasia**, D.9 [2], written when Schubert was fourteen, is the second of the three early pieces and the most concise, palindromic in form. The stark initial octave leads one to expect the C minor *Impromptu* for piano solo of sixteen years later, but it introduces a solemn passage derived from his first song, *Hagars Klage* (*Hagar's Lament*). Then comes a contrapuntal *Allegro* with an uncanny resemblance (!) to the *Kyrie* of Mozart's *Requiem*, developing into a stormy affair with outlandish modulations and a surfeit of melodramatic diminished sevenths. When this calms down we have a short march with contrasting on- and off-stage bands, leading back to some of the *Allegro* material and a solemn close recalling the opening.

The *Polonaise* – a Polish national dance, ceremonial in character – has three stately beats to the bar, the phrases ending characteristically on the last beat, whereas those of the minuet end on the first or second beat. In the 18th and 19th centuries it infiltrated more and more into so-called 'serious' music and of course reached its zenith with Chopin. Schubert wrote ten charming polonaises for piano duet – four in 1818 and six in 1826; Schumann's love

affair with them is documented elsewhere in the notes for this cycle. They all have a contrasting trio section, often in a slyly chosen remote key – in particular the latter of the present pair of **Polonaises in E major** [3,4] taken from the second and the first set respectively; the theme of this trio section is interesting also for its close relationship to the trio section of the sixth of the *Moments musicaux* for piano solo (1824).

Among the sketches for the D. 599 *Polonaises* Schubert noted down the song which became the basis for his **Variations on a French Song** [5-6]. Entitled *Le bon chevalier*, it was said to have been written by Napoleon's sister-in-law, Queen Hortense of Holland (perhaps assisted by the flautist Louis Drouet), and it was a favourite with the family of Count Esterházy, who employed Schubert in 1818 and 1824 at his country estate, Castle Zseliz in Hungary, as music master to his two daughters. (The composer's love for the Countess Karoline inspired his F minor *Fantasie* of 1828.) The variations were written in September 1818 and published four years later. Schubert must have been proud of the piece for he dedicated it to his hero Beethoven, who was by now deaf, and it is related that, accompanied by the publisher Diabelli, he took a printed copy to present to him – never, oddly enough, having met him until that moment. Considering that the dedication reads 'To Mr. Ludwig van Beethoven from his worshipper and admirer Franz Schubert', it is not difficult to believe the following account of Schubert's embarrassment by his friend and biographer Anton Schindler: '[Schubert's] courage, which he had preserved intact until reaching the house, completely deserted him in the presence of this artistic majesty. And when Beethoven expressed the wish that Schubert should write down the answers to his questions himself his hand was paralysed. Beethoven... came across a mistake in the harmony [?]. With gentle words he drew the young man's attention to it, immediately adding, however, that it was by no means a deadly sin; meanwhile Schubert, perhaps just because of this kindly remark, completely lost control of himself. Only when he was out of the house did he pull himself together again and scold himself roundly.'

There are eight variations on the mournful air. Mysteriously, two bars are missing in variation 7, supplied here, we hope imperceptibly, by Anthony Goldstone. The final variation, in the style of a sprightly march, turns into an exuberant finale, and the whole work has such beautiful harmonic invention and textural variety, foreshadowing the great *Variations in A flat major* of 1824 [in programme 4], that its neglect is inexplicable.

Bringing the key to C major is a very short waltz-like **German Dance** [7], one of two which Schubert is definitely known to have written for piano duet in July 1824 [the other is in programme 3/disc C]. The two ebullient **Characteristic Marches** [8,9] dating from 1826, are actually *uncharacteristic* of marches in that they are in 6/8 time, not the usual 2/4, and give the impression of symphonic scherzos. They gallop along with irrepressible momentum, while the middle sections of both are more playful, less flamboyant – that of the first possessing the jauntiness of Gilbert and Sullivan! There are some very cheeky modulations, particularly in the second march, which culminates in a crashing coda.

The recital concludes with one of Schubert's most remarkable masterpieces. The *Duo in A minor* [10] was written in May 1828, six months before Schubert's death, and gives us a tantalising glimpse of the direction he might have taken had he lived longer. It was published twelve years later by Diabelli with the title *Lebensstürme* (*The Storms of Life*), which, although typical of the fanciful titles given by publishers with an eye to sales, is sufficiently close to the purport of the work to have stuck.

By the end of his life Schubert was quite widely known as a composer of vocal and instrumental music, although publishers wanted him to offer them 'easily understandable' music rather than plumb the depths of the human soul. But now we can relish not only the obvious drama in *Lebensstürme*, but also its inner concentration. In Schubert's own words, 'Pain sharpens understanding and strengthens the mind.' Beethoven during his final illness studied Schubert's music, remarking, 'Truly this Schubert has the divine fire' and that he would make a great stir in the world. This must have seemed like the ultimate accolade to the younger man, who reportedly also visited Beethoven once, possibly twice, a few days before the latter's death in March 1827 and was a torch-bearer at his funeral. Witnessing his idol's awful end together with frightening indications of his own mortality kindled the stoical and spiritual qualities of his last works and redoubled his creative energy. The second group of themes in this extended sonata-form movement begins as if from another world in an extremely remote key with a heart-melting, hushed chorale to be played *ppp* (the same theme, revealingly, that he used as an impassioned plea to Christ for mercy in the towering *Mass in E flat major* composed soon afterwards), while in some places Schubert almost bursts the bonds of tonality to express the white-hot intensity of his vision. This transcendental, electrifying and courageous work bears out the inscription on the monument erected to Schubert in Vienna in 1830: 'Music here entombed a rich possession, but still far more beautiful hopes.'

"Encore piece" – Schumann's *Polonaise No. 5* begins with haunting melancholy, and, while the trio section – called *La réconciliation* – is plainly modelled on Schubert, the whole piece unmistakably presages the new 'romantic' era.

DISC F

As well as arranging several of his orchestral overtures for piano duet, Schubert wrote two specifically (as far as we know) for four hands. In October 1819, the month before he produced the one in F minor/major [in programme 2/disc B], he wrote the *Overture in G minor* [1]. It has remained almost unknown – inexplicably omitted, for example, from the Henle collected edition of original Schubert piano duets. But as in the case of the other overture there is no evidence that there was ever a version for orchestra, either before or afterwards, although it is not inconceivable that he did have a stage work in mind when he wrote this overture – after all, he was becoming prolific in this field and wrote six or more between 1818 and 1823. The Viennese were opera-mad, but their taste for Rossini edged out almost everyone else and of Schubert's stage works only the one-act comic 'Singspiel' *Die Zwillingsbrüder* (*The Twin Brothers*) was produced during his lifetime.

Schubert opens this delightful piece with a relaxed melody to which he then adds a tick-tock accompaniment. The main *Allegretto*, though in a minor key, wears a mischievous smile and looks forward to Mendelssohn's elfin style, and there is a humorous moment of mock indecision regarding key before the return of the principal theme. After a pause comes the headlong final page in the major key. Apparently the manuscript turned up in 1896 among the posthumous possessions of a friend of Schubert's brother Ferdinand.

Early In 1825 a set of **German Dances** was published in piano solo and duet form simultaneously. Although the only duet manuscripts in Schubert's own hand known to have existed are of nos. 8 and 9 [also included separately in programmes 3 and 5/discs C and E], it is highly unlikely that an external arranger was involved. The four-hand set [2] was re-published only in 1983. Though unable to dance well himself, Schubert would improvise waltz tunes for hours for his friends to dance to; these sixteen include numbers resembling *valse nobles*, gentle *Ländler* and energetic leaping dances, with some touching minor-key examples.

Rounding off the total of Schubert's ten completed four-hand **Polonaises** in this cycle (about which we have written previously) are two striking ones in D minor, the first of the later (1826) [3] and earlier (1818) [4] sets respectively. The range that Schubert elicits from this form is a constant surprise – dashing 'Hungarian gipsy' in one, haughtiness in the other, balanced by an engaging central 'vocal duet' section. Truly 'romantic rainbows' – Schumann's description.

Schubert wrote two sonatas for piano duet. The second [in programme 1/disc A], usually known as the *Grand Duo*, is a monumental four-movement affair dating from 1824. The other [5-7] was written in 1818 when he was twenty-one and, though published as a **Grand Sonata**, shows him at his most approachable and genial. It often seems close to the world of Mozart, the unique combination of purity, subtlety and emotional richness of whose music was an abiding source of wonder to Schubert. There can be no doubt that Schubert – to some extent along with Chopin – was the inheritor of Mozart's special genius.

The grandest thing about the *Sonata* is its opening gesture, a flourish which raises the curtain on an incongruously easy-going theme. In this first movement Schubert cheekily passes straight through the traditionally 'correct' key for the second subject, choosing instead a remote key, only to meander back to the correct one just in time to close the exposition, and similarly later the recapitulation. A charming new melody makes its appearance in the middle of the development, faintly echoed in the middle section of the beautiful slow movement, which is in aria (ternary) form. Unusually this movement's D minor opening melody is reprised with decorations in D *major*, and – after a brief nostalgic reference to the minor – the movement ends in that key. With a twinkle in his eye Schubert furtively begins the last movement as if it were in the same key, then immediately swerves into the proper one, B flat major. This finale is characterised by the favourite skipping 6/8 rhythm of Mozart's rondo finales but is actually in sonata form except that an unrelated, dramatic middle section replaces the development. On both appearances the second subject is hitched up very naughtily to a semitone higher than it 'should' be according to the rules.

This delicious work went unpublished until five years later, and in fact it is a private sort of piece that would have given Schubert and his friends much intimate enjoyment and knowing fun with its sly in-jokes of key and so on. At about the time it is thought to have been composed he wrote to his friends from Count Esterházy's estate at Zseliz in Hungary: 'I am in the best of health. I live and compose like a god, as though indeed nothing else in the world were possible... I hope you are all as well and happy as I am. I am really alive at last, thank God!' The *Sonata* reflects this renewed optimism after a depressing period.

In early June 1828 Schubert and his friend, the composer Franz Lachner, visited Heiligenkreuz monastery south of Vienna, and Schubert suggested they each write a fugue to play on its famous organ, which they did. Lachner relates that Schubert's was in E minor, so evidence points to the ***E minor Fugue*** recorded here [9] as belonging to that event, as no other such work by Schubert is known to exist. However, the work has come down to us on four staves, not on the normal three for organ. (Schubert's manuscript is lost.) It is possible that, due to unfamiliarity with that instrument and/or his deficiencies as an organist, he thought it sensible to play it as an organ duet with Lachner. The present piece, first published in 1844 for piano or organ, is indeed imbued with organ-like sonority, mostly contemplative but with astonishing anguished chromatic passages towards the end. Incredibly, about a month before his death the thirty-one-year-old composer of such a marvellous fugue as that in the finale of the *F minor Fantasie*, considering that he needed lessons in counterpoint, called on Simon Sechter, a renowned theorist and prolific composer, who a quarter of a century later taught Bruckner. The fugue-subject of the present work appeared in exercises he made probably in connection with Sechter, and there is just a faint chance that the piece was written at this time, making it Schubert's very last completed composition, but it must be admitted that its case for being an original piano duet is difficult to sustain. Schubert had one lesson with Sechter, on 4th November, before illness intervened. He wrote to a friend eight days later, 'I am ill. I have had nothing to eat or drink for eleven days now, and can only wander feebly and uncertainly between armchair and bed.' One week later he died.

The *Fugue* here separates two ***Marches***, one 'heroic' [8], the other 'grand' [10], both in B minor. Part of the former, which, though short, is arresting, with irregular phrase lengths, was drawn, probably in 1818, from a battle cantata he had written in 1816 to words of Schiller; the latter, on a much larger scale, is from the set of six dedicated in 1824 by Schubert, who was already becoming ill, to his doctor. The outer sections positively explode with energy and revel in abrupt key shifts, while the trio section is particularly lovely. Liszt later arranged the piece for orchestra.

On 2nd October 1828, a month and a half before his death, Schubert wrote to the Leipzig publisher Probst, who had kept his huge *E flat major Piano Trio* for five months without issuing it: 'I am wondering if the trio will ever appear?... I have composed among other things three sonatas for pianoforte alone... and... I have written a quintet for two violins, one viola and two violoncelli... Should any of these compositions by any chance commend themselves to you, please let me know. I sign myself, with all respect, Frz Schubert.' A few days later he received a reply asking for 'anything understandable for four hands you might be writing, rather like your variations on the miller's song from

Marie. Commercial considerations aside, did Probst, one wonders, later regret losing the three last great *Piano Sonatas* and the celestially beautiful *String Quintet*?

From this it is clear that the ***Variations on a theme from 'Marie'*** [11], an opera by the French composer Ferdinand Hérold, had been a tremendous success since being issued by a rival publisher in the previous year. In February 1628 Leipzig's *Allgemeine Musikalische Zeitung* endorsed the piece, describing it as 'the best of his that has so far come our way. The theme is... captivately treated... the variations are... diversified, and rich without affectation, it must be numbered among the best of recent times.'

Schubert, himself profiting from the popularity of the Viennese production of *Marie* in December 1826, chose the guileless tune which the miller Lubin sings expressing contentment with his lot to the accompaniment of the clack of the water-mill wheel. The humorous drone-like accompaniment to the theme is spiced up to accompany the eighth and last variation, which then develops into a virtuoso but skittish finale; towards the end Schubert – very unusually for him – instructs the players to accelerate, an indication of the brilliance that he wished to create: one variation in particular, the sixth, harks back to his '*Wanderer*' *Fantasie* of 1822 for piano solo, which is so difficult to play that its composer himself is said to have exclaimed, defeated, 'Let the devil play this!' But even in a work intended primarily to excite and entertain Schubert could not write an unmusical note, and the variations enclosing the one just mentioned are full of beauty, creating magically delicate sound-worlds while being faithful to the harmonic structure of Hérold's simple ditty.

"Encore piece" – Schumann's sixth *Polonaise* is perhaps the most intricate in its counterpoint, melodic decoration and harmonic twists, with a trio section entitled *L'aimable*.

DISC G

The final recital begins [1-2] with the last ***Fantasie*** of the three dating from Schubert's schooldays. His curriculum at the Stadtkonvikt boarding school was comprehensive: apart from music he studied Latin, maths, history, natural history, geography, physics and religion, and by 1813, when the *Fantasie* was written (in April–June), he was expected to be more diligent in extra-musical subjects, his outstandingly beautiful voice having broken the previous year. (On his alto part of a mass sung at the school, he wrote: 'Schubert, Franz, crowed for the last time, 26th July 1812.'). The governors were compelled to issue an ultimatum that his standards must improve. It proclaimed, 'Good morals and diligence in study are of prime importance and an indispensable duty for all those who wish to enjoy the advantages of an endowment.' He left.

Composition was already very important to him. The first symphony materialised at about the time he finished school (October 1813), and he had already written much – string quartets, vocal works and church music among other things. That he was dreaming of a time when his music would keep him in grand style is clearly shown by his inscription on a fragment of manuscript found at the school: ‘Composed by Franz Schubert, Chapel Master to the Imperial Chinese Court Chapel at Nanking, the world-famous residence of his Chinese Majesty. Written in Vienna, on a date I can’t tell, in a year which has a 3 at the end, and a 1 at the beginning, and then an 8, and another 1: that is to say – 1813.’ He may well have doodled this, in which the spelling is eccentric, in a hated maths lesson.

Antonio Salieri, who had taught Beethoven, had become Schubert’s composition teacher in 1812, and indeed Schubert continued to study with him privately, sometimes intensively, for three years after leaving the school. He injected discipline into the youth’s rather unruly outpourings and made him work at counterpoint. The final section of this *Fantasie* is a majestic fugue, whose subject features a falling scale of semitones. (The counter-subject begins as a compressed version of the latter part of the subject – a feat in itself.) The opening C minor *Allegro agitato* section also, with its few bars of slow introduction, features this falling scale (the use of which through the *Fantasie* becomes almost obsessive, as if in response to a direction from Salieri), but here the counterpoint is subservient to a strange, truncated sonata form. Then comes an *Andante amoroso* – Mozart had used this particular indication, and indeed there are many pointers to Mozart’s influence in the work generally, especially that of his *C minor Fantasie* for piano solo, and possibly *Don Giovanni* and the *Serenade* for thirteen winds. After a dramatic *Allegro*, in which the quirky effects include tremolos, syncopation and unexpected silences, there comes an *Adagio* whose rhythmic motif had been foreshadowed in the *Andante amoroso*. Finally comes the fugue referred to earlier, with possibly a short allusion to Handel’s *Alleluia* chorus just before the close. Immature as the work is, there is a concentrated attempt at integration, the seed of great things to come.

Tagged on to sixteen *German Dances* published early in 1825 in both solo and duet form [in programme 6/disc F] were two tiny *Écossaises* [3]. Like the waltz, the ‘Scottish Dance’ was popular in the nineteenth-century ballroom: Beethoven, Chopin and Dvořák are among the other composers who left examples, which are always animated in character. We return to the first dance after the second.

The two movements *Allegro moderato and Andante* [4,5] were originally published together in 1888 under the editorial title *Sonatina*; the *Allegro moderato* is in C major, the soulful *Andante* in A minor, both movements being innocently charming and mainly straightforward. They may have been very early teaching material for the two young Esterházy countesses to whom Schubert became music tutor in Hungary in July 1818, as there is some guide to fingerings on the manuscript. One may speculate that he had no opportunity to write a finale, or that it was lost. For the listener who craves the fulfilment that a finale would give, we supply [6] a C major *Heroic March* from 1818 (a candidate because of its key rather than its scale and character). This bustling piece, with its Rossini-esque good humour, has a gentler, but still fairly sprightly, trio section with a ‘tuba’ bass-line.

The surprising stature of the misleadingly named *Hungarian Divertissement* [in programme 4/disc D] has prepared the ground for the grand finale to this cycle, the ***Divertissement on French Motifs*** [7-9], which, while far from lacking entertainment value, inhabits such a large scale, and is so demanding on the performers, that the publisher, Weigl, thought fit to issue only the first movement in the summer of 1826, and it was a whole year before he published the other two. The manuscript having disappeared, it is assumed that the three movements were all written at about the same time, almost certainly in 1825, probably in the autumn, and were intended to form a major three-part work, as with the *Hungarian Divertissement* of the previous year (not so extreme in its demands on stamina), but Schubert was in no position to complain. Even today it is extremely rare for the work to be programmed in full.

In the summer and autumn of 1825 Schubert enjoyed a most fruitful musical tour of Austria with a friend of his, the singer Vogl. In Steyr, Linz, Gmunden, Salzburg, Badgastein and elsewhere he and his music were celebrated. In a letter to his father and stepmother, dated July, in which we find a revealing insight into his approach to piano-playing, he wrote: 'I have come across my compositions all over Upper Austria, but especially in the monasteries at St. Florian and at Kremsmünster, where, assisted by a gallant pianist, I gave a very successful recital of my variations and marches for four bands. The variations from my new sonata for two hands met with special enthusiasm. These I played alone, and not unsuccessfully, for several people assured me that under my fingers the keys were transformed into singing voices: which, if it be true, pleases me very much, as I cannot abide that accursed hacking of the instrument to which even first-class pianists are addicted: it pleases neither the ear nor the heart.'

This was a very happy trip for him and must have considerably bolstered his self-esteem, and his return to Vienna in October was followed by numerous convivial gatherings. In December the *Wiener Zeitung* carried an advertisement as follows: 'The composer of genius, sufficiently well known to the musical world, who has so often enchanted his listeners with his vocal compositions in particular, appears here, engraved in copper by Herr Passini's cunning hand, as a perfect likeness, and we therefore believe we have presented Schubert's numerous friends and admirers with a welcome gift.' A real high point.

The published title of the dynamic first movement can be translated as *Divertissement in the Form of a Brilliant and Reasoned* (i.e. 'worked out') *March on Original French Motifs*. The term 'reasoned' indicates that this, unlike the preceding one in this recital, is no conventional march with a trio section. The very opening might lead one to expect the usual, but then Schubert builds an extensive sonata movement, with an alluring second subject presented with subtle, varied textures, an impressively resourceful and far-reaching development, and a climactic coda. It is difficult to identify the French nature of any of the three movements, except possibly in the dotted (uneven) rhythm and stately character of the main theme of the first, identified with the opening of a baroque French Overture. Perhaps Schubert originally just called the whole work a *Grand Sonata in E minor*, which in effect it is.

The second movement is a jewel: a bitter-sweet, 'constrained' melody in B minor with four variations, the last, in the major, running into a coda recalling the theme. This set of variations joins the *A flat Variations* [in programme 4/disc

D] and the *Variations on a French Song* [in programme 5/disc E] in containing some of the most exquisite music ever written by Schubert or indeed anyone (and includes the extreme marking *ppp decrescendo*); the finale, a sparkling rondo, although –like the opening movement – in E minor, constantly leaps into major keys and, despite a rather

weighty episode half-way through and the fact that it ends firmly in the minor key, exudes high spirits and great energy. This is enhanced by the motoric effect of the prevailing rhythm, which drives the piece along at something between a canter and a gallop.

All three movements stretch the piano duet medium, and its practitioners, to the limits, whether of technique, subtle musicianship or endurance, and provide a fitting culmination to our exploration of just one aspect of the achievement of surely the greatest miracle in Western music, Franz Schubert.

“Encore piece” – The imaginative trio section of Schumann’s poignant seventh *Polonaise*, called *La fantaisie*, reappears – not greatly altered – as number five of *Papillons*, while the eighth, with its moments that could be straight out of Schubert, has a simpler trio section – *La sérénade*. Both examples contain a cascading descending sequence based on the ‘circle of fifths’.

Notes ©1998-9 Anthony Goldstone and Caroline Clemmow (revised 2016)





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 is now presented in this new 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 this set, which is now issued as a tribute and memorial to a uniquely talented musician and good friend.

Stephen Sutton, CEO, Divine Art

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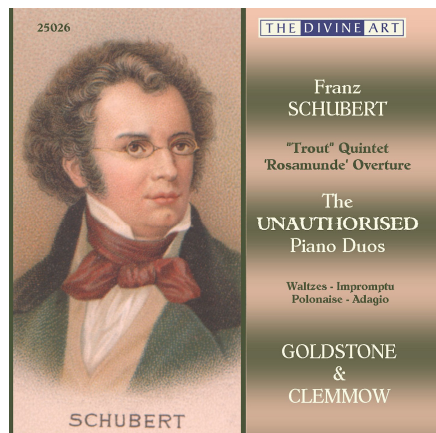
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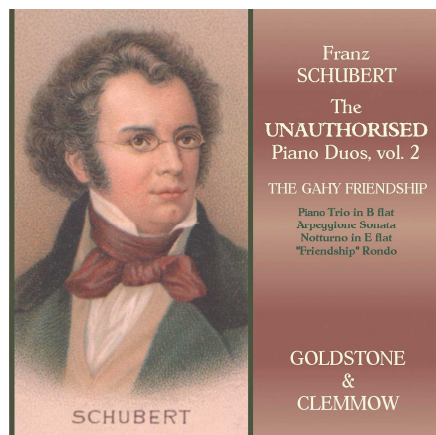
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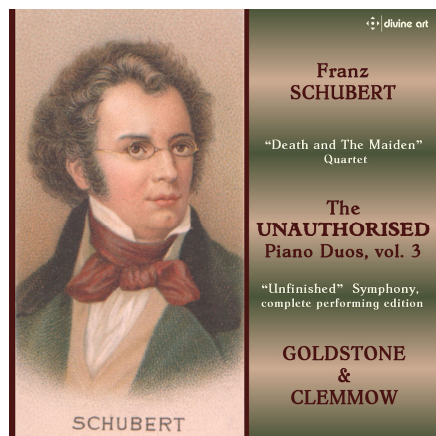
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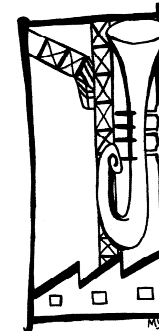
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2 Ländler in E major, from D. 618; Grande Marche et Trio in E major, D.819/6
Grand Duo (Sonate) in C major, D. 812; *Schumann*: Polonaise No. 1 in E flat major

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Overture in F minor/major, D. 675; Grande Marches et Trios, D. 819/1 & 5
Variations on an Original Theme in B flat major, D. 603
Fantasie in F minor, D. 940; *Schumann*: Polonaise No. 2 in A major

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3 Marches Militaires, D. 733; Rondo in A major, D. 951; Polonaise in A major, D. 824/5
Grande Marche et Trio in G minor, D. 819/2; Divertissement à la hongroise, D. 818
Polonaise in B flat major, from D.618a (completed by A. Goldstone)
2 Ländler & Deutscher Tanz, D.814/1&2, D. 783/8; *Schumann*: Polonaise no. 3 in F minor

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Variations on an Original Theme in A flat major, D. 813; March in G major, D. 928
Schumann: Polonaise No. 4 in B flat major

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Grande Marche héroïque, D. 885; Fantasie, D. 9; Polonaises in E major, D. 824/6 and D. 599/3
Variations on a French Song, D. 624; Deutscher Tanz in C major, D. 783/9
Deux marches caractéristiques, D, 886; Duo in A minor, D. 947
Schumann: Polonaise no. 5 in B minor

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16 deutsche Tänze, from D. 783; Fugue in E minor, D. 952; Marche héroïque in B minor, D. 602/1
Polonaises in D minor, D. 824/1 and D. 599/1; Grande Sonate in B flat major, D. 617
Grande Marche et Trio in B minor, D. 819/3; *Schumann*: Polonaise No. 6 in E major

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Fantasie, D. 48; 2 Ecossaises, from D. 783; Allegro moderato and andante, D. 968
Marche héroïque in C major, D. 602/2; Divertissement on French themes, D. 823
Schumann: Polonaises No. 7 in G minor and No. 8 in A flat major

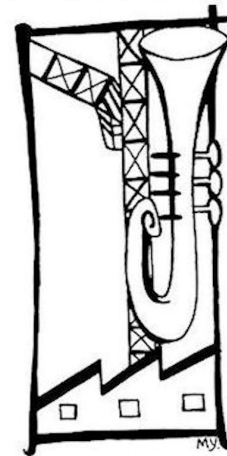
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