of paying sixpence to rent a handsome young man or woman for one dance. The third movement, Brazileira, was inspired by Milhaud's travel to Rio De Janeiro, where he happened upon the energetic festivities of an authentic Brazilian carnival. In his autobiography, Notes without Music, the composer wrote: “I remember seeing a Negro completely carried away by the music, dancing in a frenzy all by himself, holding in his hand a huge sherbet, which he would lick with his pink tongue in time with the music.” Exuberance and rhythmic vitality are clearly potent factors for the success and popularity of this movement.

The neoclassical movement first attracted Igor Stravinsky's creative muse in 1920, with his quotation of music of Giovanni Battista Pergolesi in Pulcinella. Premiered in 1944 by Nadia Boulanger and Stravinsky himself, the Sonata for Two Pianos comes near the end of his neoclassical period. Stravinsky gave this piece a neatly restrained classical form, with the emphasis on proportion and balance, which were held in the highest regard during the eighteenth century. He borrowed fragments and motives of Russian folk tunes and rearranged the order of their pitches to make new pieces out of old material. The new melodic lines, like the folk tunes, encompass a very small range, and the register is far less expansive than that of many of Stravinsky's other works. Yet another neoclassical feature of the sonata is its harmonic language, which is blatantly diatonic. As his contemporaries were finding ways to complete the breakdown of tonality, Stravinsky defied compositional trends by writing a work with accessible cadences and clearly defined harmonic rhythm.

Rachmaninoff wrote two Suites for Two Pianos: Opus 5 and Opus 17. Both works owe their stylistic attributes to Anton Arensky (1861-1906), who composed five such suites. In November of 1901 Rachmaninoff and the celebrated pianist Alexander Siloti, who was also his cousin, presented the premiere of the Suite, Opus 17. The Introduction (Ala marcia), a highly charged and exhilarating Russian march, tapers off to be followed by the Waltz (Presto). The Waltz has two themes, the second of which quotes the medieval four-note requiem sequence Dies irae and dies away amid the chiming of troika bells. The Romance (Andantino) is full of romantic filigree treatment and a lush, melancholic lyricism. The concluding Tarantella (Presto) contains tightly crafted passage work that creates a brilliant whirlwind effect.

Program notes by Jerry Wong, edited by Elmer Booze
The PÉLERINAGE DUO was formed in the year 1995 and made their formal debut in April of 1996 at the Peabody Concerto Series. In the summer of 1996 the Duo appeared in France at the American Conservatory in Fontainebleau, where their performance of Rachmaninoff’s Suite No. 2 for Two Pianos by Schuman the Prix-Violin de Fontainebleau. The duo looks forward to upcoming performances at the Johns Hopkins Midday Recital Series in Baltimore, the Fairfax County Public Library Recital Series, and the Society of the Cin­cinnati in Washington.

Born in Taipei, Taiwan, SHIHYU CHENG came to the United States in 1988 to study at Interlochen Arts Academy in Michi­gan. The following year she won the Interlochen Concerto Com­petition, which led to an appearance with the IAA Orchestra. She went on to win several awards, including first prize in the Kawai National Piano Competition, as well as the Kingsville International, Haddonfield Symphony, and Association of Pianists and Piano Teach­ers of America Piano Competitions. Ms. Cheng has performed in France, Japan, and Taiwan, and has been featured in recital at Young­stown State University (Ohio), Columbia University’s Miller The­ater, Well Recital Hall, and the Jiao-Tung University and the National Concert Hall in Taipei. She completed her bachelor’s and master’s degrees in performance at the Peabody Conservatory of Music in Baltimore under the tutelage of Ann Schein. Ms. Cheng is currently enrolled in the doctoral program at the State University of New York at Stonybrook, where she teaches undergraduate piano and studies with Gilbert Kalish.

A native of California, JERRY WONG graduated with a bachelor’s degree in piano performance from Indiana University, where he studied with Menahem Pressler. In addition to being the recipient of the Dorothy Herriman and Theodore Presser scholarships, he was awarded a performer’s certificate for his senior recital.

The three movements, beginning with the Allegro molto moderato, are spontaneously welded together, and the composition is unified by three appearances of a theme that is immediately beautiful, memorable, and haunting in its utterance. The Largo movement with its declamatory statement of grief and anguish is almost over­whelming, while the final movement, Allegro vivace, with its monu­mental display of contrapuntal writing, evokes a profound drama.

The chords and contrapuntal adagio incorporate a number of Lutoslawski’s more innovative techniques: parallel triads, dense chromaticism, and an exploitation of the devilish virtuosity so closely associated with Paganini. Although the shozy variations seem designed for the salon audience, they incorporate a number of Lutoslawski’s more innovative techniques: parallel triads, dense chromaticism, and an exploitation of the tritone. Schubert’s F Minor Fantasie was written during the last year of his life. This fantasy stands as one of the few great works in this form. The three movements, beginning with the Allegro molto moderato, are spontaneously welded together, and the composition is unified by three appearances of a theme that is immediately beautiful, memorable, and haunting in its utterance. The Largo movement with its declamatory statement of grief and anguish is almost over­whelming, while the final movement, Allegro vivace, with its monu­mental display of contrapuntal writing, evokes a profound drama.

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Allegro molto moderato

Allegro vivace

Scaramouche

Opus 165b (1937)

Brazileira

Darius Milhaud (1892–1974)

Sonata

Opus 103, D.940 (1828)

Tarantella

Romance

Tirantella

SERGEI RACHMANINOFF (1873–1943)

Suite No. 2, Opus 17

Introduction

Romance

Tanaranta

INTRODUCTION