

tation of *Scheherazade* for piano, four hands. The work bursts with melodic inspiration, ebullient rhythms, and "oriental" color, so much so that it is easy to overlook the composer's superb craftsmanship.

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Concerts at the National Gallery of Art

Under the Direction of George Manos

October 1998

- | | | |
|---------------------------------|-------------|---|
| 18 Francine Kay, <i>pianist</i> | Schumann: | <i>Novelette</i>
<i>Fantasiestücke</i> |
| | Satie: | <i>Trois valse</i> |
| | Debussy: | <i>Préludes</i>
<i>Lisle joyeuse</i> |
| 25 The Alcan String Quartet | Debussy: | <i>String Quartet</i> |
| | Kelly-Marie | <i>This Is My</i> |
| | Murphy: | <i>Voice</i> |
| | Grieg: | <i>String Quartet</i> |

November

- | | | |
|---|------------|--|
| 1 National Gallery Orchestra
George Manos, conductor
Kathryn Hearden, soprano | Beethoven: | <i>Coriolanus</i>
<i>Overture</i>
<i>Scene: "Ah,
perfidio!"</i>
<i>Symphony No. 7</i> |
|---|------------|--|

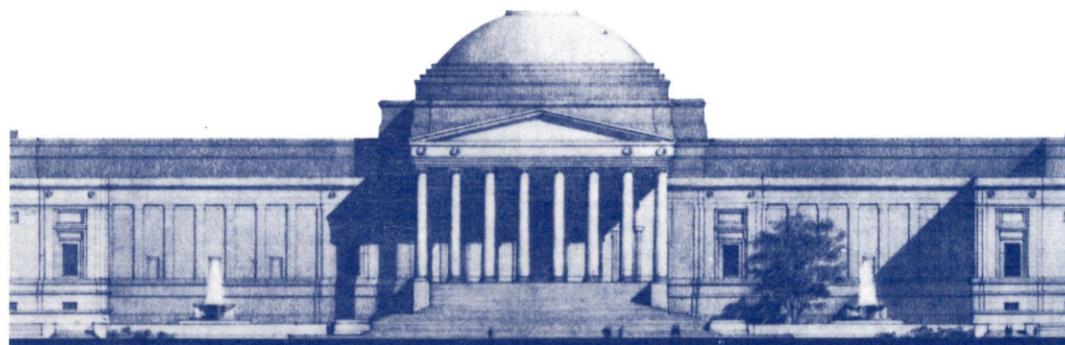
*The use of cameras or recording equipment
during the performance is not allowed.*

*For the convenience of concertgoers
the Garden Café remains open until 6:30 p.m.*

The Fifty-seventh Season of

THE WILLIAM NELSON CROMWELL and
F. LAMMOT BELIN CONCERTS

National Gallery of Art



2280th Concert

ANTHONY GOLDSTONE and CAROLINE CLEMMOW

Piano Duo

Sunday Evening, October 11, 1998
Seven O'clock
West Building, West Garden Court

Admission free

PROGRAM

Wolfgang Amadeus Mozart Sonata in D Major, K. 381
(1756–1791) (1772)

Allegro
Andante
Allegro molto

Franz Schubert Fantasie in F Minor
(1797–1828) D. 940 (1828)

Allegro molto moderato
Largo
Allegro vivace

(Played without pauses between the movements)

INTERMISSION

Nikolay Rimsky-Korsakov Scheherazade
(1844–1908) (1888)

The Sea and Sinbad's Ship
The Story of the Calender Prince
The Young Prince and the Young Princess
Festival at Baghdad; The Sea; The Shipwreck

Described by *Gramophone* magazine as a “dazzling husband and wife team,” **Anthony Goldstone and Caroline Clemmow** formed their duo in 1984 and married in 1989. Anthony Goldstone has been cited by the *New York Times* as “a man whose nature was designed with pianos in mind” and has played on six continents and with many leading orchestras and conductors. Caroline Clemmow, praised by the British *Daily Telegraph* as “the ideal chamber music partner,” has traveled widely as soloist and chamber musician, including an extensive tour of the former Soviet Union. In addition to their ever increasing number of duo recordings, the partners have recorded separately in other fields. The duo's recording of Rimsky-Korsakov's *Scheherazade* was praised by *CD Review* as “every bit as intoxicating as the

orchestral version.” After hearing their series of seven performances of piano duets by Schubert, the highly regarded Schubert scholar Brian Newbould wrote in the British music magazine, *The Musical Times*: “It was an occasion, or rather seven occasions, for adding immeasurably to one's understanding of Schubert's craft as well as his art.”

Mozart was sixteen when he wrote the *Sonata in D Major, K. 381*, but he was already a veteran composer of piano duets, having written his first sonata for piano, four hands (K. 19d) seven years earlier. At that time (1765), his father, Leopold, wrote to a friend: “Little Wolfgang has composed his first sonata for piano, four hands; until now no piano four-hand sonata has been composed anywhere.” Although there were keyboard duets in existence at the time, about which Leopold Mozart had no information, the duets composed for performance by the young Mozart and his sister Nannerl were the first to receive widespread public notice. The two children as a piano duo were a hit in all the European courts to which the family traveled, and were deemed a worthy subject for an oil portrait, painted in 1780 by Johann Nepomuk de la Croce.

Schubert's *Fantasie in F Minor, D. 940* is one of the best loved works in the piano duet repertoire and one of his greatest and most widely played masterpieces. Written in April 1828, just a few months before his tragically early death at the age of thirty-one, it was dedicated to the Countess Caroline Esterházy, one of the two young sisters to whom he had been music tutor. 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 is a declamatory statement of grief and anguish, while the final movement, *Allegro vivace*, evokes profound drama with its monumental display of contrapuntal writing.

Scheherazade belongs to the genre of musical travelogues by Russian composers, which arose in the middle and late nineteenth century concurrently with the growth of the Russian national school of composition. Other examples include Glinka's *Spanish Overtures* (1845, 1848), Balaikirev's *Islamey* (1869), Tchaikovsky's *Capriccio Italien* (1879), Borodin's *In the Steppes of Central Asia* (1880), and Ippolitov-Ivanov's *Caucasian Sketches* (1895). The Goldstone-Clemmow Duo plays Rimsky-Korsakov's own adap-