



1800, although the German translation gets the right date of the mid-1770s. Badley, while enthusiastic, is commendably honest about Saint-Georges's prolixity, a criticism akin to Chappell White's charge of facility. In White's authoritative assessment one senses frustration with Saint-Georges to whom he devotes less space than to seven (unrecorded) concertos of Gaviniés. In his eagerness to demonstrate the thematic lack of variety White even resorts to quoting the second half of a theme from Op. Post. No. 2. But he also praises the 'simple and attractive' galant melodies (*From Vivaldi to Viotti*, 244), a gift that should not be underrated at a time when composers such as Cannabich and Gossec often struggled for memorable melodies. The performers, engineers and editor have produced a highly desirable disc – a splendid bargain too – and essential for the glorious D major Op. Post. concerto.

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FRANZ SCHUBERT (1797–1828)

*THE UNAUTHORIZED PIANO DUOS. VOLUME 2: THE GAHY FRIENDSHIP. TRIO IN B-FLAT, D. 898,
SONATA IN A MINOR, D. 821, ARRANGED FOR PIANO DUET BY JOSEF VON GAHY*

Anthony Goldstone and Caroline Clemmow, piano duet.

Divine Art Record Co. 25039, 2006; 70 minutes

With this first recording of transcriptions for piano duet by Joseph von Gahy (1793–1864), Anthony Goldstone and Caroline Clemmow recreate the type of music-making in which Gahy himself would have participated. Near the end of his life when he was suffering from partial paralysis of the right hand, Gahy arranged about thirty Schubert compositions. These arrangements were especially written to accommodate his disability and were intended for him and a friend, Marie von Stohl, to play in private. Following the death of Gahy, the manuscripts of the arrangements were taken by the Wiener Stadt- und Landesbibliothek and have since remained unpublished. Other than the occasional mention in the Deutsch documents, little interest has been shown in them before this recording. Considering Gahy was a friend and duet partner of Schubert's, this is hard to understand. As a young man, he played four-hand works with the composer and became familiar with his style of playing, as revealed in comments made later in life. Although little is known about Gahy, a Hungarian émigré who lived and worked in Vienna as a civil servant, he seems to have been well regarded by Schubert. At social events, the two men regularly performed together, covering a range of works that included variations, arrangements and dances, and they would sometimes take it in turns to play solo dances. In the composer's absence, Gahy was permitted to perform some of the more ambitious solo compositions, such as the Sonatas in A minor, D845, and in D major, D850.

In a more passive role, it is likely that Gahy attended rehearsals and the first performances of Schubert chamber works. As a member of the composer's inner circle, he would have mixed with other musicians and had the opportunity to discuss interpretative issues with them. From instrumentalists involved in private and public music-making, such as Ignaz Schuppanzigh, Josef Linke and Karl Maria von Bocklet, he would have gained insight into how a performance might be adapted to a particular environment. Though it is difficult to assess the influence of these early experiences on the way Gahy would later transcribe works, his contact with musical figures close to Schubert further emphasizes the significance of his past.

Goldstone and Clemmow highlight the connection between the two men in their programme. Each transcription is of a work imbued with lyricism, a Schubertian characteristic that greatly appealed to Gahy. Two of the works, the trio and the sonata, also have the distinction of being performed in the composer's lifetime. The final item, the Rondo in D, is an original Schubert composition for four hands and was



recorded in 1998 as part of Goldstone and Clemmow's complete cycle of the duets (Olympia, *OC*D 671). Although written before the composer knew Gahy and not cited as part of their repertory, the rondo nevertheless became associated with them. The first edition published by Diabelli in 1834 has the subtitle 'Notre amitié est invariable' and the final bars, where there is an interlocking of arms between the players, are often interpreted as an embrace.

On account of Gahy's paralysis, the transcriptions are often divided into two unequal parts. Without the use of his third and fourth fingers of his right hand, Gahy exploited the opportunity to transfer material the damaged hand could not play to the nearest hand of his partner. For the transcriptions of works for three instruments, the trio and the 'Notturmo', the distribution of material results in a particularly full and, at times, awkward lower *primo* part, while the *secondo* part that would have been played by Gahy is comparatively thin. As the first duo to record these arrangements, Goldstone and Clemmow manage to conceal problems of distribution by being unfailingly sensitive to the balance between the bass and the treble and to the voicing, independence and interplay of parts.

The transcriptions also manage to balance a fidelity to the original notation with changes sympathetic to the piano. Many of the dynamics, tempo and other expression marks from the autographs or the first editions of the original works are retained; for certain passages that would be extremely difficult or ineffective if straightforwardly reproduced, however, alterations are sometimes provided. In the slow movements of the trio and the 'Notturmo', the limitation of the piano to sustain a melody or a crescendo through long rhythms is countered by Gahy's repetition of chords and his removal of ties. For each transcription, much of the staccato articulation in fast passages originally given to the strings is also left out.

Occasionally, however, some of the changes made and some that are overlooked produce a less effective arrangement. At certain points, the omission of staccato articulation and the lack of registral alteration make it more challenging for the pianists to transcend Schubert's instrumentation. When the composer returns to a theme with a change of instrument and to some aspect of the accompaniment, for example, Gahy sometimes responds with little modification. In one case, the accompaniment to the first repeat of the opening theme of the trio, he does not keep the staccato marking given to the violin and suggested by the pizzicato of the cello. Neither does he registrally alter the theme from its first appearance to provide some nuance of timbre that corresponds to Schubert's switch of instrument. In spite of this and a similar treatment of the main theme of the finale, Gahy exploits elsewhere the possibility of octave displacement and doubling. (Further criticism over a conservative treatment of register might be applied to the consistency with which registral extremes in one part are distributed between the hands of one or both of the players, instead of being kept in one hand. While this results in a less energetic passage and smoother voice leading, the relative lack of disjunctive motion is likely to reflect practical concerns: the restrictions of space for two players seated at the same keyboard and the limitations caused by Gahy's paralysis.)

For the most part, Goldstone and Clemmow's response to the composer's markings and their interpretation in the wider context of a movement ensure that Gahy's transcriptions offer a persuasive alternative to the original. For the beginning of the slow movement of the trio, their careful reading of the numerous accents results in a diminuendo inflection of each bar of the theme and a gentle underlining of the rocking accompaniment. Later, with further nuance and some exquisite phrasing of the theme, the duo's performance compels attention in such a way that the listener is less inclined to make comparisons with the original instrumentation. Elsewhere, in the first movements of the trio and the sonata, their gradation of dynamic is often finely judged and is sometimes accompanied with rubato. For decrescendos placed at the ends of phrases, a ritardando is often used, while the more powerful markings (*ff*, *fz*, accented hairpins) are sometimes, in a climactic context, emphasized with agogic hesitation. The interpretation of the accents in the scherzo of the trio highlights the discerning approach of Goldstone and Clemmow, one that engages with detail but never allows it to become pedantic.

Other examples of rubato reflect the duo's experience of playing Schubert. In the trio, the anticipation of the recapitulation with a brief sequential treatment of the main theme is given a slower speed (bars 183–186); together with the *pp* dynamic, this infuses the passage with a suggestion of reminiscence, a temporal



condition often associated with the composer. A slowing down of tempo is used at similar places elsewhere and for the transitional sections in the rondo finales of the trio and the sonata. For the Rondo in D, the waltz-like character of the main theme is initially conveyed with a pause on each upbeat. When the theme returns, Goldstone and Clemmow prevent it from becoming caricatured by using less rubato. For the opening section of the 'Notturmo', the duo adopts a similar performance tradition of prolonging the last beat of each bar.

While this particular recording will obviously appeal to those with specialized interests in nineteenth-century piano arrangements, those who considered the musical abilities of Schubert's friends (particular the ones in conventional professions) as limited, will be pleasantly surprised. Indeed, these transcriptions reflect Gahy's experience of writing and performing for four hands and his respect and fondness for the composer. And even though the strings are occasionally missed (such as the solos in the slow movements of the trio and the sonata), Goldstone and Clemmow ensure that such moments are few and far between. Combining the sensibility of fine chamber musicians with their experience of interpreting Schubert, the duo provides an engaging introduction to Gahy's transcriptions.

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JOSEPH WÖLFL (1773–1812)

PIANO SONATAS OP. 25 & 33

Jon Nakamatsu (piano)

Harmonia Mundi HMU 907324, 2003; 69 minutes

Posterity has not been kind to Joseph Wöfl. His main claim to fame rests on his well-documented pianistic rivalry with Beethoven that culminated in a performance duel between the two titans in Vienna in March 1799. His compositions, many of which were well received during his lifetime, have sunk into total obscurity, and there is no modern edition of any of his thirty solo piano sonatas or his Op. 17 sonata for piano four hands. The same is the case for the remainder of his output: seven piano concertos, two symphonies, various pieces of chamber music (not least twelve string quartets and six piano trios), a number of stage works and songs. Born in Salzburg and a pupil of Leopold Mozart and Michael Haydn, Wöfl moved to Vienna in 1790, where the precise nature of his relationship with W. A. Mozart is still the subject of some debate. Leopold's customary nickname for him was 'Verwalter Sepperl' (his father was an 'administrator', and Sepperl is a diminutive of Sepp, a south German abbreviation for Joseph), and he appears to have been on familiar terms with the entire Mozart family. He dedicated his three piano sonatas Op. 2 to Nannerl, and in 1799 Constanze recommended him highly to Breitkopf & Härtel in Leipzig as 'einen geschickten Musikus und Componisten, als meinen freund' ('as a skilful musician and composer, as my friend': Wilhelm A. Bauer, Otto Erich Deutsch and Joseph Heinz Eibl, eds., *Mozart – Briefe und Aufzeichnungen, Gesamtausgabe* (Kassel: Bärenreiter, 1962–1975; revised 2005), vol. 4, 227). In 1791 he travelled to Warsaw as composer-in-residence to Count Ogiński, presumably Michal Kazimierz Ogiński (1728–1800), himself an amateur composer. He acquired a reputation as a virtuoso pianist and returned to Vienna in 1795, where he soon came to be regarded as the only major rival to Beethoven, who was only slightly his senior. Both were also highly skilled at improvisation, although contemporary reports cite Beethoven as being the more adept of the two. Between 1799 and 1805 he was based in Paris, and in the latter year he moved to London, where he remained until his death.

A letter to the *Allgemeine Musikalische Zeitung* of 22 April 1799 praised Wöfl's dexterity: '[he] plays passages which seem impossible with an ease, precision and clearness which cause amazement . . . and . . . his