

Enhanced by an elaborate countersubject, it builds to a forceful climax. The end of this fugue presents an especially satisfying moment among the works of Mozart's last year. The first piano-four-hand arrangement of the *Fantasia, K. 608*, was created in 1799 by Johann Gallus Mederitsch (1752–1835). This version became an inspiration to other composers from Haydn to Busoni, whose two-piano arrangement was, in his own words, “inspired by something eternally valid—the endless beauty of Mozartean music.”

Described in *Music for the Piano* (Friskin and Freundlich), as “music of easy effectiveness and charm,” Anton Arensky's *Suite No. 1, Op. 15*, is typical Russian romantic music of the nineteenth century. The writing is idiomatic for the piano, with melodic inventiveness underscored by colorful harmonies. The seductive quality of the second movement (*Valse*) alone has made the work memorable and has retained for the entire suite a place in contemporary two-piano recital programs. It proves a worthwhile effort for those intrepid performers who can negotiate the technical difficulties inherent in the score. Each movement has elaborate ornamentation that is dazzling in effect and delightful to the listeners. The third movement (*Polonaise*) is a stately procession, full of pageantry, that brilliantly complements the majestic milieu of the nineteenth-century Russian imperial court. A coda of resounding brilliance brings the suite to a thrilling close.

Program notes by Elmer Booze

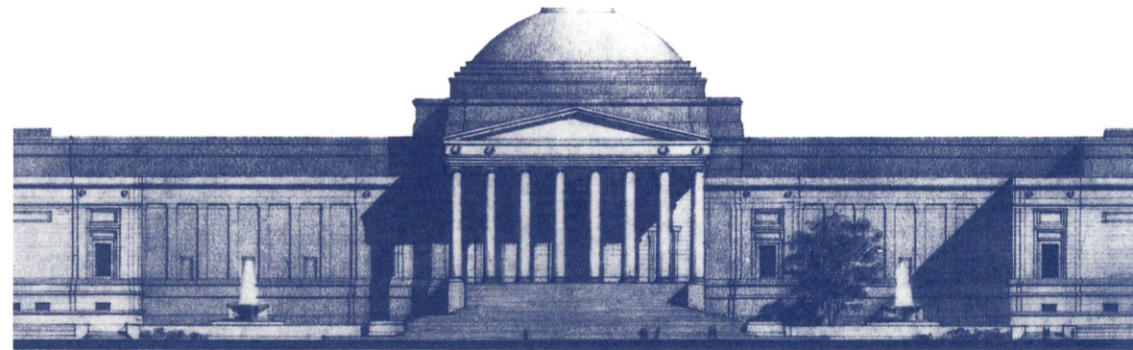
*For the convenience of concertgoers  
the Garden Café remains open until 6:30 p.m.*

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

*The Sixty-second Season of*

THE WILLIAM NELSON CROMWELL and  
F. LAMMOT BELIN CONCERTS

**National Gallery of Art**



*2494th Concert*

**MISHA and CIPA DICHTER, duo-pianists**

Sunday Evening, 25 April 2004  
Seven O'clock  
West Building, West Garden Court

*Admission free*



performances and recordings of music ranging from Mozart to Stravinsky have made him a favorite of audiences around the world. Born in 1945 in Shanghai, the refuge of his Polish parents at the outbreak of World War II, Dichter came to Los Angeles with his family at the age of two and began his piano studies a few years later. While still a student at Juilliard, he launched his international career with a stunning triumph at the 1966 Tchaikovsky Competition in Moscow.

**Cipa Dichter** was born in Brazil of Polish-Russian parents and had her first piano lessons at the age of six. She made her professional debut at sixteen with the Symphony Orchestra of Brazil and came to the United States to study at the Juilliard School of Music. She is very much involved in the S.L.E. Foundation's Women's Leadership Council, a women's health initiative with a mission to advocate increased research into lupus.

### *Program Notes*

Written in 1788, Mozart's *Sonata No. 16 in C Major, K. 545*, was inscribed with the subtitle, *Eine kleine Klavier-Sonata für Anfänger (A Petite Sonata for Beginners)*. The sonata is today generally referred to as the *Student Sonata*. The catchy tune and pearly scales of its first movement (*Allegro*) result in a pedagogical gem that is taught to piano students worldwide and continues to be performed by concert artists. The episodic slow movement (*Andante*), in the key of G major, is a delicate song with a trio. The effervescent finale (*Rondo: Allegretto grazioso*), the shortest of the three movements, takes less than two minutes to perform. The two-piano version on tonight's program consists of Mozart's original work plus an accompaniment for a second piano that was added by Edvard Grieg (1843–1907).

Schumann wrote *Six Etudes for Pedal-Piano in the Form of a Canon, Op. 56*, and *Four Sketches for Pedal-Piano, Op. 58*, during his tenure as professor of piano and composition at the Leipzig Conservatory of Music. The inspiration for these compositions was a piano with a pedal keyboard that had been specially built for the school as a practice instrument for organ students. Debussy's fascination with the *Six Etudes, Op. 56*, led him to arrange them for two pianos four hands in 1903.

Rarely heard on the concert stage, Liszt's *Concerto pathétique for Two Pianos* dates from 1856 and was his third and final version of this work. He had initially written it in 1849, as *Grand solo de concert*, for a piano competition at the Paris Conservatory. During the intervening years he had made numerous revisions to the work, resulting in a version for piano and orchestra entitled *Grosses Konzertsolo*. This second version included a slow movement, but it was evidently not satisfactory for Liszt, since he never arranged to have it performed or published. Even though the two-piano version has only one movement, it contains three sub-movements that are quite distinct. In this respect it resembles Liszt's one-movement masterpiece, the *B Minor Sonata*. Both works are also monothematic. The *Concerto pathétique* is built upon a metamorphic central theme that develops as the composition unfolds. It is an imposing composition, well endowed with Liszt's famous virtuoso tricks, such as double octaves, mesmerizing scale passages, and declamatory chords. With such pyrotechnics in evidence, the question posed by Deryck Cooke in *The Language of Music* is appropriate: "Why did Liszt choose the title *Concerto pathétique*, when the work ends in such a blaze of triumph?"

Mozart's *Fantasia in F Minor for a Musical Clockwork, K. 608*, is the second of three pieces he purportedly wrote for a mechanical clock and pipe organ owned by Josef Count Deym Stritzetz (1750–1804), a Bohemian nobleman. The device was located in the count's wax museum. Alfred Einstein, in *Mozart: His Character and His Work*, argues that the reference to "Count Deym" in the score is not absolute proof of such a commission, and the work transcends any such mundane purpose. It has three movements, marked *Allegro*, *Andante*, and *Allegro*. These tempo markings are the reverse of those in the *Fantasia, K. 594*, the first of the set, in which they read *Adagio*, *Allegro*, and *Adagio*. The contrast thus provided supports the theory that Mozart expected the fantasias to be performed one after another by a musical clock. *K. 608*, however, stands out prominently from *K. 594*, because it concludes with a fugue of such dexterous counterpoint that it has been described as Mozart's most cogent fugue. The fugal subject is first presented in the opening movement and returns in the final movement in enlarged form.