

TWO-PIANO PERFORMANCE: ITS CLASSIFICATION, HISTORY,
AND CHALLENGES, WITH A COMPILATION OF A
DETAILED CATALOGUE OF WORKS

In two volumes

by

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DECLARATION

I hereby declare that this thesis, submitted in partial fulfilment of the requirements for the degree of Doctorate of Music at the University of Cape Town, has not been submitted by me previously for a degree at another university.

Nina Veronika Schumann

Cape Town, 14 March 2005

ABSTRACT

Research into the art of duo piano playing has been severely neglected. Repertoire is generally incorporated into books on solo piano playing and is often omitted from chamber work listings. With the exception of one outdated, out-of-print book by Hans Moldenhauer,¹ no author has attempted to submit a recent repertoire listing or a complete examination of the complications of duo pianism.

The growth in the number of duos and the increasing number of concerts devoted to their repertoire indicates a previously unmatched public interest in the genre. The aim of this thesis is to serve as a reference guide for educators and pianists, in understanding the classification problems of the duo piano genre and how it relates to other pianistic combinations, an examination of the history of two-piano works until 1950, a look at professional and artistic challenges of duo piano playing, and a catalogue of works written for the medium.

Confusion exists about the meaning of the word duet. At issue is whether the genre refers to two pianists at one keyboard exclusively, or whether it incorporates two pianists at two keyboards. Various sources were consulted to show that no uniform definition is available. In this initial chapter background to the study is given, available literature is reviewed and research methodology is explained.

Discrepancies in the labelling of two-piano works in publisher catalogues and reference books point to a confusion over the function of the duo formation. The thesis will examine the history of other genres, and how the practical applications have altered the perception of their labelling. A certain number of criteria are examined: the number of players, the setting, the function of the pianist and genre, and the levels of perceived difficulty. Through examination of these criteria differences emerge between the genres of piano duet, piano solo, accompaniment, chamber music and duo piano.

The history of two piano works, though spanning four hundred years, saw its most significant contribution in the last century. My examination of two-piano works will follow a time-line divided into three categories: the first period of two-piano writing incorporating Pasquini, Couperin and the Bach family; the second period inclusive of Mozart, Chopin, Schumann, and Brahms; and the third period which examines works by Rachmaninoff, Ravel, Debussy and Bartók. With all these composers their works will be examined from the perspective of historical background, importance of the pianist and the work, reference to other chamber works by the same composer, as well as the levels of difficulty. Suffice it to add that, where some of the early works were written for other keyboard instruments, they are treated to as two-piano works due to the regular performance on the modern piano.

The successful ensemble required from a piano duo is discussed at length under the heading of professional and artistic challenges. Although no blueprint is suggested, the basic elements of music are discussed. The examination of the decisions a piano

¹ Hans Moldenhauer, *Duo Pianism* (Chicago: Chicago Musical College Press, 1950).

duo need to make based on historical elements, architecture and phrasing, harmony, melody, rhythm and articulation, technique, sound, instinct and improvisation, hopes to assist in the achievement of uniformity.

Lastly, a catalogue of two-piano works, separated under three headings – original works, transcriptions and arrangements, and concerti – aim to provide a complete database, including the most recent works. The last-mentioned is significant in that most of the works are self-published by composers and thus not in wide circulation. While works listed in publishing catalogues and composers' associations were included, the works discovered through individual websites provide the most recent catalogue of this medium.

TABLE OF CONTENTS

Volume I

Chapter		Page
1.	Introduction	
	1.1 Background to the Study	1
	1.2 Literature Review	2
	1.3 Research Methodology	3
	1.4 Duo and Duet – an explanation of terminology	4
2.	Problems of Classification	
	2.1 Introduction	8
	2.2 Piano Duet	9
	2.3 Piano Solo	12
	2.4 Accompaniment	15
	2.5 Chamber Music	19
	2.6 Duo Piano	25
3.	The History of Duo Keyboard: 1598-1780	
	3.1 Giles Farnaby	31
	3.2 Bernardo Pasquini	31
	3.3 François Couperin	32
	3.4 Johann Sebastian Bach	35
	3.5 Bach's Sons	39
4.	The History of Duo Piano: 1780-1880	
	4.1 Introduction	45
	4.2 Wolfgang Amadeus Mozart	45
	4.3 Robert Schumann	50
	4.4 Johannes Brahms	52
	4.5 Frédéric Chopin	56
5.	The History of Duo Piano: 1880-1950	
	5.1 Claude Debussy	58
	5.2 Maurice Ravel	66
	5.3 Sergei Rachmaninoff	73
	5.4 Béla Bartók	87
6.	Professional and Artistic Challenges of Duo Piano Playing	
	6.1 Professional Challenges	95
	6.2 Artistic Challenges	96
	6.2.1 Aesthetic Elements	99

6.2.1.1	Historical	99
6.2.1.2	Architecture and Phrasing	100
6.2.1.3	Musical Grammar	103
6.2.1.3.1	Harmony	103
6.2.1.3.2	Melody	106
6.2.1.3.3	Rhythm and Articulation	108
6.2.2.	Mechanical Elements	111
6.2.2.1	Mechanics and Technique	111
6.2.2.2	Sound Colour	114
6.2.2.3	Instinct and Improvisation	115
7.	Conclusion	117

Volume II

	Page	
<hr/>		
1.	Guide to the Catalogue	
1.1	Introduction	1
1.2	Catalogue Sections	2
1.3	Criteria for Selection	2
1.4	Order of Listing	3
1.5	Web-based Research	5
1.6	Omission of Information	7
1.7	List of Abbreviations	7
2.	Catalogue	
2.1	Original Works	9
2.2	Arrangements and Transcriptions	171
2.3	Concertos	188
3.	Bibliography	213

CHAPTER 1

INTRODUCTION

1.1 Background to the Study

Upon examination of publishers' catalogues and individual composers' catalogues, discrepancies in the labelling of two-piano works clearly emerge. Some catalogues categorize the genre under solo piano works, several more under duo and yet others as a form of chamber music. Very often works where the second piano fulfils an accompanying role - such as piano concerti with second piano accompaniment - are not separated from those intended for two equal players.¹ Furthermore, arrangements or transcriptions of other genres (such as symphonic works or quartets) for two pianos are often catalogued with the original genre,² thus bringing into question the legitimacy of the work.

The development of the piano and the multiple roles of the pianist in instrumental formations have been examined extensively.³ Distinctions have been made (sometimes contentiously) between the pianist as soloist, accompanist, duo partner and chamber musician, and examination of the literature in these combinations has been detailed. Yet the research on duo-pianism is sorely lacking - all the more surprising if one considers the number of piano duos currently on the concert circuit and the multitude of works written for the medium in the last century. With the exception of Hans Moldenhauer's

¹ Both Peters Edition and Schirmer Edition list piano concertos with orchestral reductions under two-piano works.

² For instance, the four-hands version of Rachmaninoff's Symphony no. 2, published by Boosey & Hawkes, is listed only under orchestral works.

³ See C. F. Weitzmann, *A History of Pianoforte-Playing and Pianoforte-Literature* (New York: Da Capo Press, 1969) and Basil Smallman, *The Piano Trio: Its History, Technique, and Repertoire* (Oxford: Clarendon Press, 1990).

Duo Pianism,⁴ published in 1950, few books have attempted to examine the medium as a separate entity. Instead, the repertoire is often covered in a cursory manner and included in catalogues that deal with three distinct genres: chamber music, piano duet or solo piano. Furthermore, little attempt has been made to examine the literature of the past sixty years. Thus it becomes clear that an examination of the classification of the genre and a compilation of a catalogue of two-piano works are long overdue.

1.2 Literature Review

Few books have attempted to examine the two-piano medium as a separate entity. Moldenhauer's *Duo Pianism* is the most extensive: it provides not only a catalogue and thorough discussion of the most important works, but it also includes interviews with well-known piano duos. Unfortunately it is outdated and extremely difficult to locate due to it being out-of-print (one copy was located in South Africa in the Library of UNISA). The only other catalogues of two-piano works are absorbed in Maurice Hinson's books dealing with concerti, arrangements and transcriptions, as well as catalogues dealing with chamber music or ensemble combinations.⁵ Although these books are the most up-to-date of recently published catalogues they do not include historical or artistic discussions of the genre. Several entries in his books attributed to the two-piano genre were written for duet or solo piano. One example is the inclusion of Arnold van Wyk's *Three Improvisations on Dutch Folk Songs* for piano duet, which is inaccurately listed as a work for two pianos.⁶

⁴ Hans Moldenhauer, *Duo Pianism* (Chicago: Chicago Musical College Press, 1950).

⁵ Maurice Hinson, *Music for More than One Piano* (Bloomington: Indiana University Press, 1983); *Music for Piano and Orchestra* (Bloomington: Indiana University Press, 1993); *The Piano in Chamber Ensemble* (Bloomington: Indiana University Press, 1977); *The Pianist's Guide to Transcriptions, Arrangements and Paraphrases* (Bloomington: Indiana University Press, 1990).

⁶ Hinson, *Music for More than One Piano*, p. 209.

The layout of catalogues varies extensively.⁷ Some writers group composers according to epoch, others according to nationality. Some provide durations, while others exclude it. Almost all provide publishers while some writers add the libraries where the scores can be found. The movements of works are omitted in some catalogues, while others provide personal observations about composers and the movements of works.

Although a number of catalogues of publishing companies were requested, these often proved to be less complete than the same companies' websites. Thus these catalogues served only to confirm the existence of certain works and provided the ordering numbers. Most information pertaining to the catalogue was acquired from the web.

1.3 Research Methodology

Volume 1 of the thesis could follow traditional methods of research as information can be obtained from a large variety of works focused on music genres, composers, and the piano. Volume 2 called for non-traditional methods of research. This was simply due to the fact that an updated catalogue for two-piano works does not exist. Methods included requesting catalogues from publishing companies, consultation of the websites of centres for contemporary music, a general search of the web, as well as accessing of composers' websites. A tremendous amount of correspondence was entered into with living composers. For further explanation of these methods, please see the Introduction to the Catalogue.

⁷ See James Friskin and Irwin Freundlich, *Music for the Piano* (New York: Dover Publications, 1973) and Cameron McGraw, *Piano Duet Repertoire* (Bloomington: Indiana University Press, 1981).

The decision to separate the catalogue from the discussion of major works is in contrast to Hinson, who incorporated a short synopsis under the listing for some of the works. Though the latter method is more user-friendly, it is extremely superficial. A thorough discussion of all works taken up into the catalogue would have been a mammoth and impossible task, thus the decision was made to focus in Volume 1 on the best-known works as well as the works representative of the early history of two-keyboard playing. In the overview the exclusion of works such as Messiaen's *Visions de l'Amen* or Hindemith's Sonata for Two Pianos was based on the infrequency of its performance rather than a disregard of its importance.

1.4 Duo and Duet – An Explanation of Terminology

It is important at the outset of this thesis to discuss the problems surrounding the terminology of duo and duet. Where the subject is the study of duo-piano works, it should be made clear that this refers to the two-piano genre and works written for this combination. Where reference is made to the piano duet, this indicates works written for two pianists at one keyboard, also referred to as works for four-hands.

Confusion exists around the application of duo and duet and it is exacerbated by the double-meaning of each word. Both duo and duet can refer to a work (or a form) as well as to the players. Thus duo can refer to a 'work for two instruments'⁸ and 'it is also often used to refer to the performers who play music for two instruments'.⁹

⁸ Eric Blom, 'Duet', *Everyman's Dictionary of Music* (London: J. M. Dent, 1958), p. 145. Blom equates Duo with Duet.

⁹ *The New Grove Dictionary of Music and Musicians*, 2nd ed., eds. S. Sadie and J. Tyrrell (London: Macmillan, 2001), s.v. 'Duo'.

Similarly duet can refer to 'a composition for two performers'¹⁰ as well as 'any combination of two performers'.¹¹

The greatest point of controversy is whether piano duet refers solely to two performers at one keyboard or whether it can encompass two-piano works. *The New Grove Dictionary of Music and Musicians* supports the latter by stating that 'piano duets are of two kinds: those for two players at one instrument, and those in which each of the two pianists has an instrument to him- or herself'.¹² *The New Harvard Dictionary of Music* of 1986 agrees with the definition that a piano duet is 'a composition for two pianists, playing either on one instrument or two'.¹³ Yet on page 246 of the same publication it concedes that 'the term is most frequently used in vocal music and for two performers on one piano'.¹⁴ *The Penguin Dictionary of Music* states the definition for duo clearly: 'two performers or a work written for them; duo-pianist (US) is a member of a duo playing on two pianos (not two people on one piano)'.¹⁵ *The Oxford Dictionary of Music* agrees by stating that 'in America a duo-pianist is a member of a two-pianoforte duo'.¹⁶

Much of the confusion is related to the linguistic understanding and origin of duet in different languages: in French the word is directly translated into 'duo', in German 'Duett' or 'Duo', in Spanish 'duo' and in Italian 'duetto' (which is also the diminutive

¹⁰ *The New Harvard Dictionary of Music*, ed. Don Michael Randel (Cambridge: Harvard University Press, 1986), s.v. 'Duet'.

¹¹ Michael Kennedy, 'Duet', *The Oxford Dictionary of Music*, (Oxford: Oxford University Press, 1999), p. 253.

¹² Michael Tilmouth, 'Duet', *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 1, p. 644.

¹³ *The New Harvard Dictionary of Music*, s.v. 'Piano Duet'.

¹⁴ *Ibid.*, s.v. 'Duet'.

¹⁵ Arthur Jacobs, *The Penguin Dictionary of Music* (Harmondsworth: Penguin Books, 1991), 5th ed., p. 109.

¹⁶ Michael Kennedy, 'Duo', *The Oxford Dictionary of Music*, p. 254.

form of duo).¹⁷ In Germany a strict terminological distinction existed between instrumental works (Duo) and vocal works (Duett).¹⁸ Although both genres existed with or without accompaniment, the duet emerged from early polyphonic music,¹⁹ where two equally important or similar melodic instruments are used. The term Duo, on the other hand, was used to depict two instruments of which one was melodic and the other harmonic. In present-day terminology Duo can be for one melodic and one harmonic instrument, or works for two harmonic instruments.²⁰ The origin of the latter can be found in the solo-with-figured-bass epoch. During the eighteenth century duet was also treated as a two-voiced instrumental work.²¹ Composers titled their works indiscriminately, alternating easily between duo, duet and sonata. Thus, by the end of the eighteenth century these three terms were used synonymously.²²

Furthermore, English dictionaries offer little assistance; both *The Shorter Oxford English Dictionary*²³ and *Webster's New Collegiate Dictionary*²⁴ simply regard duet as a composition for two performers, and equate duo with duet. *Chambers 21st Century Dictionary* gives as an option 'a pair of musicians or the performers for a duo'.²⁵

¹⁷ *The New Harvard Dictionary of Music*, s.v. 'Duo'.

¹⁸ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. 'Duo'.

¹⁹ *Ibid.*

²⁰ Ulrich Mazorowicz, 'Duo', *Die Musik in Geschichte und Gegenwart* (London: Bärenreiter, 1995), Vol. 2, p. 1586.

²¹ *Ibid.*

²² *Brockhaus Riemann Musiklexikon*, eds. Carl Dahlhaus and Hans Heinrich Eggebrecht (Wiesbaden: F. A. Brockhaus, 1978), s.v. 'Duo'.

²³ C. T. Onions, ed., *The Shorter Oxford Dictionary*, 3rd ed., Vol. 1 (Oxford: Clarendon Press, 1973), s.v. 'Duo' and 'Duet'.

²⁴ *Webster's New Collegiate Dictionary* (Springfield: G. & C. Merriam Company, 1977), s. v. 'Duo' and 'Duet'

²⁵ Mairi Robinson, ed., *Chambers 21st Century Dictionary* (Edinburgh: Chambers, 1996), s.v. 'Duo' and 'Duet'.

Duo is often coupled with other words, i.e. Grand Duo, Duo Concertante or Violin Duo. It can also be used descriptively. For the sake of clarity then, here are the combinations used in this thesis with an explanation of its intent:

Duo piano: This term is referred to when naming the genre.

Piano duo: This term is used when referring to the performers. It is also used to describe the genre when used in conjunction with the article 'the'.

Duo-piano: The hyphen is used when the word is used descriptively, as in duo-piano works.

Duo-pianist: This term is used when referring to one member of a piano duo.²⁶

It is apparent that the present-day use of duet and duo still varies. However, a two-piano team is never labelled as a duet. Various publishing catalogues, such as those of Boosey & Hawkes and Schott, differentiate clearly between duo and duet.

²⁶ Kennedy, p. 254.

CHAPTER 2

PROBLEMS OF CLASSIFICATION

2.1 Introduction

It is not possible to examine the classification of the piano duo without consideration of other genres, for it is clear that the uncertainties surrounding other genres involving the piano are directly responsible for the confusion. Whereas the definitions of solo and piano duet are clearly substantiated by the number of players, the definitions of accompanist, duo player and chamber musician have remained in contention. Definitions are by nature bound by certain criteria and in this respect the genres are confounded to the number of players, the setting, and the function of the pianist and genre. However, definitions - in their simplest forms - also have to take the literal meaning of the labels into consideration and therefore often neglect the changing practical applications. Furthermore, the varying levels of difficulty of the repertoire of certain genres are not, and should not be, incorporated into the definitions of the genres, but these levels generate perceptions which can often lead to an associated hierarchy of genres. Thus it is important to examine the genres not only by literal definition, but also by the changes in the function that they fulfil (through examination of their artistic and social justifications) and the levels of difficulty which have altered the general perception. Only upon complete examination of these issues as they relate to the piano in all its genres - namely duet, solo, accompaniment, chamber music and duo - can one understand the problematic nature of the classification of duo-pianism.

2.2 Piano Duet

Whereas 'duet' in French is the exact equivalent of 'duo', a strict differentiation in terminology existed in the German language as early as the seventeenth century.²⁷ This differentiation centres on the use of instruments, where duo refers to instrumentalists and duet to singers (sometimes with accompaniment). The emergence of the piano duet as a popular form in the late eighteenth century forced an adjustment of the definition to incorporate the number of instruments: 'two players . . . at the same keyboard'.²⁸ Thus the differentiation between piano duet and piano duo is directly related to the number of keyboards. *The Collins Paperback English Dictionary*, though echoing the understanding of a 'musical composition for two performers or voices',²⁹ provides an insight into the social justification of the genre by defining a duet as 'a pair of closely connected individuals'.³⁰

The keyboard instruments in use prior to the development of the piano, such as the harpsichord or clavichord, could not accommodate two players for obvious reasons: the keyboards of the harpsichord and clavichord were too small to enable two players to sit at the same instrument and the sound of the instruments had limitations and thus lacked the capacity for amplification. The development of the piano in the late eighteenth century and its unique characteristics of sonority and range immediately appealed to both composers and audiences. Thus the artistic possibilities of the piano became popular with the middle classes and the genre developed as a result of social need.

²⁷ *The New Grove Dictionary of Music and Musicians*, 2nd ed., s.v. 'Duo'.

²⁸ Ernest Lubin, *Piano Duet: A Guide for Pianists* (New York: Da Capo Press, 1976), p. 1.

²⁹ *The Collins Paperback English Dictionary*, ed. William T. McLeod (London: William Collins, 1986), s.v. 'Duet'.

³⁰ *Ibid.*

The instrument was used in social settings, not merely as entertainment for guests, but also for a demonstration of skill and refinement by unmarried women. For two players of the opposite sex to join one another at the piano was considered an acceptable method of courtship. Inevitably a great proportion of players were amateurs and therefore the demand for repertoire centred on accessibility, both in musical character and difficulty.³¹

The enormous increase in the number of publishers at the beginning of the nineteenth century is a clear reflection of the demand by amateurs for 'playable' sheet music. As a result composers wrote original works for the genre in addition to providing arrangements of works that were already in the public domain. These arrangements were a way of bringing the music of the larger concert halls into the home and thus further popularized existing works. Composers also discovered the symphonic nature of the instrument, which enabled them to compose an orchestral work on the piano first, to be followed by scoring, thus providing their own transcription.

Whereas much of the nineteenth century belonged to the piano, the growing interest towards the end of the century in other genres, such as orchestral works, forced the piano duet into oblivion. One can safely argue that the genre could not compete with the interest in large-scale works but, more importantly, that its social necessity was spent. Entertainment was increasingly found outside the home and the transition from home to concert stage – as was successfully made by the solo and chamber music genres – did not sustain any interest in the medium. As a result few piano-duet works of importance have been composed in the twentieth century.

³¹ Alfred Einstein, *Schubert: The Man and his Music* (London: Cox & Wyman, 1951), p. 175.

In the modern day the piano duet has mainly served an educational purpose. For the young pianist the medium can be the first introduction to group music-making, and thus many works have been written in the last century for six or eight hands, mostly at beginner or intermediary level. Works by more prominent composers - such as Mozart, Schubert, Brahms or Debussy - are generally used as the pianist's stepping-stone to the larger chamber music formations. Thus the piano duet is generally perceived as being easier than other chamber music.

At this juncture it is important to define the understanding of the notion of difficulty of repertoire. It is clear that difficulty relates not only to the demands made on the player, but also the extent to which the capabilities of the instrument are fully utilized. In this respect one can argue convincingly that, due to the limited movement allowed the player in duet playing, the demands on the player can never exceed that of, for instance, solo playing. However, particularly in the case of transcriptions or arrangements, the capabilities of the instrument are most certainly utilized and the demands on the player can be enormous. One only needs to look at the arrangement of Rachmaninoff's Symphony No. 2 for piano duet.³² Sadly, much of this repertoire remains unknown to the general concertgoer.

The legitimacy of transcriptions or arrangements is also often brought into question.

Lubin writes:

Haydn's symphonies, or any other symphonies arranged for piano duet are most emphatically not piano duet music, any more than Haydn's symphonies arranged for piano solo are piano music. Occasionally we may make an exception for piano duet arrangements that possess some feature of special interest, such as

³² Rachmaninoff, Symphony No. 2 in E minor, Op. 27, transcribed by W. Wilschau (London: Boosey and Hawkes).

Beethoven's own arrangement for piano duet of his "Grosse Fuge", but these are clearly special cases.³³

Lubin's statement that arrangements 'had, even still have, a place from an educational point of view'³⁴ further illustrates his problem with the issue of legitimacy. I cannot disagree more. If one considers a work legitimate only if originally written for that instrument, one would need to discard works such as Ravel's *La Valse* or Rachmaninoff *Symphonic Dances* for two pianos, and it is clear that these works have all gained a permanent place on the concert stage. Whether we will see a revival in the piano-duet genre remains to be seen, but it is clear that the duo-piano genre is, if not a direct result, a clear development from the piano duet.

2.3 Piano Solo

Not much is in contention when one looks at the latter-day definition of solo piano playing: the genre suggests one instrument and one player. However, when one relates the definition to other instruments and looks at the historical development of the solo piano, different possibilities emerge. *The Collins Paperback English Dictionary* succinctly states that a solo is 'a musical composition for one performer with or without accompaniment'.³⁵ The accompanied keyboard sonata can fit this definition, and is therefore a direct ancestor of the use of the piano in larger chamber music forms. In other instruments, the principle of solo plus accompaniment has persisted, albeit at the cost of considerable confusion in relation to the perception of the accompanist's function. The latter point will be discussed in the section dealing with accompaniment.

³³ Lubin, p. 2.

³⁴ *Ibid.*, p. 7.

³⁵ *The New Grove Dictionary of Music and Musicians* mirrors this definition by stating that solo is 'a piece played by one performer, or a piece for one melody instrument with accompaniment'. David Fuller: 'Solo', *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 12, p. 654.

Much has already been said about the function of the piano in the eighteenth and nineteenth-century home: the general image of an evening around the piano entailed not only duet playing, but also the performance of solo works. The performance of solo works on a keyboard instrument was not unusual, although the styles were specific: solo sonatas or pieces of smaller scale, such as dance suites and character pieces. The use of the instrument in a larger setting raised wide public interest and had ripple effects in the spheres of composition, publishing and performance.

The first known public performance on a solo piano took place in Thatched House in London in 1768 and featured J. C. Bach at the piano, albeit a square piano.³⁶ Within a decade the piano became the only instrument to consistently be heard alone on the concert stage and thus a demand for new (male) virtuosi was created. Although Wolfgang Mozart had the reputation of being a virtuoso performer in his youth, his main recognition and subsistence came from being a composer. During the years 1780-1820 the musical centres were London and Vienna and it was there that Muzio Clementi, Johann Baptist Cramer, Jan Josef Dussek, John Field, Johann Nepomuk Hummel and Isaak-Ignaz Moscheles showed their skills.³⁷ Although it is assumed that they all started composing at an early age, it is generally understood that they were first and foremost players and drove their concert careers with new compositions. As these players' reputations spread, the demand from audiences for demonstrations of technical competence became more stringent. No longer was it sufficient to attend concerts for the sake of encountering new works. Instead, performers were paired in public contests of technical antics and demonstrations of improvisational abilities; the effects on

³⁶ R. Larry Todd, ed., *Nineteenth-Century Piano Music* (New York: Macmillan Inc., 1990), p. 13.

³⁷ *Ibid.*, p. 4.

musical genres can be seen in the large number of variation sets from this period.³⁸ In the 1830s and 1840s the musical centre of Europe moved to Paris. Where literature took a dramatic turn in subject matter, the field of opera was characterised by lavish, large-scale productions.³⁹ The emergence of virtuosi of other instruments, such as Paganini, also added to the increased development of the piano as a medium for dramatic and technically athletic playing. During this period a great number of musicians from Eastern Europe flooded the Parisian musical scene, most notably Franz Liszt.⁴⁰ Liszt not only took the idea of the piano as virtuosic instrument to the extreme, he also represented a new breed of musicians who spent their days at their instruments, free of the constraints of employment by the church or the palace. New developments in the piano, such as the pedal and the double escapement, ensured the composition of works new in technique and musical timbre.⁴¹ As a result, distinctions were made clear: the stage performer was seen as the professional, while the home pianist took the role of the amateur. It is only natural then that this distinction was soon resisted by some composers, most notably Schubert and Schumann. Both composers supported a style of music more intimate and lyrical, and 'avoided a display of virtuosity'⁴² and 'pianistic brilliance as an end in itself'.⁴³ Hence the crude labelling of opposites was born: lyrical, musical and introspective versus fiery, technical and showy.

It should be clear at this point that a number of the opposites of this musical period have remained in our current classification of solo, chamber music and duo-piano playing. Consider the introduction to Lubin's book on piano duet:

³⁸ *Ibid.*, p. 6.

³⁹ David D. Boyden, *An Introduction to Music* (London: Faber and Faber, 1975), p. 333.

⁴⁰ Todd, p. 5.

⁴¹ Cyril Ehrlich, *The Piano: A History* (Oxford: Clarendon Press, 1990), p. 54.

⁴² Einstein, p. 92.

⁴³ *Ibid.*, p. 93.

This book might well have been entitled "Chamber Music for the Piano" - for it is the very essence of the piano-duet style that it is a form of chamber music, as opposed to the virtuoso style that flourishes so beautifully in the piano solo or in the two-piano literature.⁴⁴

Here the author demonstrates his disregard for the duo-piano literature as a chamber music form and his belief that the virtuoso style is not representative of the chamber music milieu. This clearly is a continuation of the early nineteenth-century belief that chamber music was intended for the home, and is therefore more lyrical and intimate in style, versus the stage performance of solo works, which were virtuosic in nature. Even though Lubin's statement can be discredited purely on the basis of the classification of settings in modern times - be it home or stage - the most disturbing aspect is that, through the comparison of style with setting, the idea of levels of difficulty (and thus competency) as a barometer for style and setting is reinforced.

As mentioned above, the classification of solo piano music has never been problematic. The number of players, the setting in which it features and even levels of difficulty in the repertoire have always been clearly defined. It is through the history of its development, however, that differentiation in style has led to a hierarchy of musical genres.

2.4 Accompaniment

One of the most complex genres in which to reconcile perception with definition is that of accompaniment. And once more it will become clear that the word 'accompaniment' implies a hierarchy, where the accompanist has a less prominent role, with little regard for the development of the genre.

⁴⁴ Lubin, p. 5.

Whereas David Fuller states that ‘the meaning of the term accompaniment is variable and not subject to rigorous definition’,⁴⁵ the *Collins English Dictionary* states that in music, accompaniment is ‘a subordinate or supporting part for an instrument, voices, or an orchestra’.⁴⁶ It is clear from the literal meaning that accompaniment refers to ‘the subordinate parts of any musical texture made up of strands of differing importance’.⁴⁷ Thus the term can refer to a section within a musical work where one instrument momentarily takes the role of accompanist. Nevertheless we are concerned with how the term relates to fixed forms.

The history of accompaniment by a keyboard instrument, or chordal instruments, predates the development of the piano by a few hundred years. Evidence exists from the sixteenth century that church hymns were accompanied by the organ.⁴⁸ Monteverdi first composed *Lamento d'Arianna* of 1608 for voice and continuo, and only later expanded it into five-part polyphony.⁴⁹ The Baroque sonata presented a fixed form in which the keyboard largely fulfilled a supportive role to the solo instrument. In both the vocal and instrumental combinations, the role of the keyboard was largely governed by improvisation. It was not until the demise of the thoroughbass tradition in the early eighteenth century that the composer could dictate his intentions to the keyboard player.

Whereas the development of vocal accompaniment did not change drastically until the early nineteenth century, instrumental accompaniment underwent considerable

⁴⁵ David Fuller: ‘Accompaniment’, *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 1, p. 55.

⁴⁶ *Collins English Dictionary*, 2nd ed., s.v. ‘Accompaniment’.

⁴⁷ Fuller, *Ibid.*

⁴⁸ *Ibid.*

⁴⁹ *Ibid.*

transformations. The emergence of the harpsichord as solo instrument and the occasional addition of an accompanying instrument in solo sonatas led to the accompanied keyboard sonata. Rameau's *Pièces de clavecin en concerts* from 1741 for keyboard with optional accompaniment set the precedent and these pieces were kept in the public domain through several reprints. It is not until Mozart's *Sonatas for Violin and Piano* of 1781 (K. 376, K. 377, K. 379, K. 380) that any semblance of equality between the instruments becomes evident.⁵⁰ The difficulty of these works changed the notion of sonatas as works for amateurs. New-found equality was, however, not reflected in the title pages, which labelled the works as 'sonatas for harpsichord or pianoforte, with the accompaniment of violin'.⁵¹ To counter the problem of labelling, composers wrote more specific indications, such as *Duo Concertante* or *Duo Sonata*. In this way the definition of duo came to represent a relationship of equality.

In instrumental music the duo was defined by the sonata. The piano, with its singing tone and lyrical abilities, was the ideal instrument to share the expressive melodic lines of its instrumental partners. Adam Loft argues:

There is no fixed, pecking-order relationship. At any given point, the roles may be reversed: now violin in the foreground, now piano; now right hand of the piano, now left. Or, just as often, all strands in the fabric of the music can be given simultaneous importance The ideal duo, then, is egalitarian.⁵²

The freer forms of the nineteenth century continued the tradition of equality, although works of a populist nature often made fewer demands on the pianist. The issue of difficulty can easily be described where it concerns the duo sonata: a very high level of competency is required from the pianist and the instrument is utilized to its fullest potential.

⁵⁰ Alfred Einstein, *Mozart: His Character, His Work* (London: Grafton Books, 1971), p. 267.

⁵¹ Fuller, p. 54.

⁵² Abram Loft, *Violin and Keyboard* (Portland: Amadeus Press, 1973), Vol. 1, pp. 8-9.

The development of piano accompaniment in vocal music finds its niche in the art song genre. It has been said that the birthday of the *Lied* is October 14, 1814 – the day Schubert wrote *Gretchen am Spinnrade*,⁵³ yet the timeline of the art song starts with Beethoven. Although Beethoven preferred larger forms, his use of the pianoforte as accompaniment to the voice had a direct influence on Schubert and suggests the emergence of a new style which incorporates the highly emotional quality of the new Romantic poetry. Beethoven's stylistic use of the keyboard included the manipulation and development of motives between the instruments, interplay of these vocal and accompanimental motives and a strong instrumental approach to the accompaniment.⁵⁴ Schubert expanded all these ideas by treating the piano as independent story-teller; he sometimes lay the ground with the piano introduction, often interlacing the ideas between voice and keyboard, and providing a general textural commentary on the poetic line.⁵⁵ Though it is still perceived that the piano takes a subservient role in the music of Schubert, an equal partnership is accomplished in the works of Schumann. Often the one will finish the other's line, thus ensuring a complete integration of motives and textures.⁵⁶ Equality is not dependent on this method, however, for in Hugo Wolf we find contrasting material, individualism in both the singer and accompanist's parts, yet the formation of an integrated whole.⁵⁷ With the French style and in particular the musical output of Debussy and Ravel, the textural capabilities of the piano are developed to the full. Wide variation in accompanying elements demands excellent tonal control and superior pedalling technique.

⁵³ Carol Kimball, *Song: A Guide to Style and Literature* (Seattle: Pst...Inc, 1996), p. 51.

⁵⁴ See *An die Ferne Geliebte*, Op. 98, considered by many to be the first song cycle.

⁵⁵ Kimball, p. 33. Songs from *Die Schöne Müllerin* and *Winterreise* reflect this idea.

⁵⁶ Schumann wrote most of his prominent piano works prior to composing songs. Thus a mature pianistic style is reflected in cycles such as *Frauenliebe und -leben*, Op. 42 and *Dichterliebe*, Op. 48.

⁵⁷ Kimball, p. 127. See songs from *Italienisches Liederbuch*.

It is an uncomfortable truth that in the music world the role of the accompanist is perceived to be inferior to that of the solo pianist or even the chamber pianist, despite the public successes of accompanists in the last century. This association is still based upon two issues: the original meaning of the word and the level of difficulty associated with the original function. It should therefore be clear that the development of certain genres, like the duo and the *Lied*, created equality in the partnership of the musicians in which the accompanist is elevated from his or her position of support. The only genre in my opinion that still remains within the realm of accompaniment is that of the piano version of orchestral accompaniment for concerti. As this music is clearly a reduction, a certain amount of editing on the part of the pianist is expected. On the latter-day stage the technical and musical challenges of accompaniment repertoire played are of such a high degree that the pianist's role is closer to the function of the chamber musician. It is therefore surprising that duos are still excluded from books dealing with chamber music or that people would still refer to the pianist in a duo as an accompanist.

2.5 Chamber Music

The use of the term 'chamber music' and its application has undergone considerable changes throughout the centuries. Although we are concerned with the use of keyboard instruments in chamber formations which emerged only in the seventeenth century, the qualities associated with chamber music have their beginnings in medieval times. At court a distinction was made between 'loud' instruments for stately occasions and 'softer' instruments for more intimate settings.⁵⁸ Instruments such as the harp and fiddle fell into the latter category. The practice of providing soothing background

⁵⁸ Christina Bashford: 'Chamber Music', *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 5, p. 435.

music in an intimate setting soon expanded to the wealthy professional, and by the mid-sixteenth century the terms *Kammermusik* (in German) and *Musica da Camera* (in Italian) existed, relating mostly to instrumental or vocal music which differed in style and function from church forms.⁵⁹ These terms, however, also referred to the musicians who performed in these functions; thus the term could also relate to an event. Where a large proportion of the music during the fifteenth and sixteenth centuries revolved around vocal madrigals with accompaniment (mostly lutes or viols), a small amount of music specifically intended for instruments emerged. It was also during the late sixteenth century that the practice of using solo keyboard works (clavichord, spinet or virginal) intended for the home came into use.⁶⁰

The 1600s heralded an important age in the genre of chamber music and especially in Italy: new styles developed, more autonomy was expected between harmony and melody, and the rise of certain instruments accelerated the practice of music in the domestic environment. The growing importance of instrumental music, and in particular instruments of the violin family, supported the utilization of the basso continuo in the new styles.⁶¹ Although opera was by far the most important genre of the period, it brought about contrasting styles in the cantata and the sonata. A clear distinction was also drawn between vocal and instrumental music, thus the ease with which these instruments participated in musical events of the previous century all but disappeared. Although the differentiation between church and domestic styles was promulgated, there was very little difference. By the end of the seventeenth century the practice of using court musicians still existed and ensembles in the home were also

⁵⁹ Bashford, p. 434.

⁶⁰ Todd, p. 18.

⁶¹ Bashford, p. 437.

increasing in number. It was typical for men to play instruments of the violin family, while women normally performed on the keyboard instruments.⁶²

With hindsight one can easily say that the eighteenth century was dominated by the Bach family and their contribution to the development of chamber music. Certainly J.S. Bach perfected the expanded role of the keyboard in accompaniment and solo. But it was his influence on the musical texture which set the tone for the century: melody played a dominant role, harmonic changes occurred at a slower pace and far more virtuosic playing was introduced.⁶³ The disappearance of the basso continuo in the second half of the eighteenth century generated new genres, such as the accompanied keyboard sonata, for the newly-developed piano. The popularity of the instrument also established its dual-function role as support for both vocal and instrumental music. And the genre of chamber music moved onto the stage.

As happened in the case of the piano as solo instrument, the move to the concert stage created a distinction between amateur and professional. Although Mozart and Haydn both wrote extremely taxing works, a number of their compositions were still written to highlight the capabilities of a particular instrument, or more likely the skills of a particular player.⁶⁴ Once again we see the development of a genre as the impetus for making a distinction between amateur and professional, and in the case of chamber music this centres on the string quartet. Although the concert scene was flourishing by the end of the eighteenth century, and in centres such as London it was normal fare to have a chamber work featured alongside a symphony, the audience at a string quartet

⁶² Bashford, p. 438.

⁶³ Arthur Mendel, *The Bach Reader* (New York: W.W. Norton, 1945), p. 321.

⁶⁴ Einstein, *Mozart: His Character, His Work*, p. 249.

concert was considered as more highly educated and refined.⁶⁵ Though the intricacies of the writing of a string quartet required intense concentration and involvement on the part of the audience, the reason for its exclusivity can be found elsewhere. As more and more concert series were introduced in numerous cities in Europe, organizers tried to expand their patronage by offering concerts with a lighter repertory.

By the mid-nineteenth century chamber music concerts were comprised of mostly Viennese classical music, with Mozart, Haydn and Beethoven featuring prominently. It is during this period that the inclusion of the piano trios, quartets or quintets by these composers became common on concert programmes.⁶⁶ Inevitably, the featured works were composed in an egalitarian style, thus suggesting that the composers wrote for the concert room rather than the drawing room. Although the second half of the century produced some wonderful works by Brahms and Dvořák, these works were added slowly to the repertoire and with little fanfare. The chamber works with piano written by other composers such as Debussy and Ravel remained relatively unknown compared to their other compositions. Towards the end of the century, with the spectacular qualities of the symphony attracting more and more audiences, the number of new works for traditional formations was limited. Instead, composers preferred bigger ensembles, bringing unusual combinations to the fore and setting the stage for the next century.⁶⁷

The twentieth century, in particular after World War I, saw a revival in the chamber music genre. Partly in reaction to the highly emotional quality and excesses of the Romantic Movement, smaller groups provided a suitable forum for the development of

⁶⁵ Bashford, p. 440.

⁶⁶ *Ibid.*, p. 442.

⁶⁷ Boyden, p. 393.

new and radical compositional techniques. Inevitably the traditional rules for playing chamber music were broken: unusual combinations of instruments, directions to players which included switching positions or attempting to play out of time were all part of a new movement of experimentation.⁶⁸ The establishment of international composers' societies and competitions in the field of composition encouraged composers as never before. Furthermore, professional chamber groups were formed and international concert tours were becoming commonplace as most cities included chamber music concerts on their regular concert series programmes. The commercial qualities of the gramophone also changed the conventions in terms of setting: whereas domestic music-making had been in decline for quite some time, the advent of recordings introduced the general public to works previously heard only in a concert hall. A revival of pre-classical chamber works on period instruments brought about the formation of several larger ensembles as well as groups that specialized mainly in contemporary works. Thus the twentieth century established the chamber music genre in its commercial sense, and clear demarcations of specialization were encouraged.

If one looks, then, at the traditional (and literal) meaning of chamber music as defined in the sixteenth and seventeenth centuries,⁶⁹ a few criteria emerge: the room (which should be small in size), number of players, the feeling (intimate and not particularly virtuosic), and the function of the genre.

⁶⁸ Charles Ives introduced the element of choice or chance in works such as *Hallowe'en* (1906), for string quartet and piano with drum *ad libitum*. Henry Cowell followed in the 1930s with his String Quartet no.3 *Mosaic* (1934), which 'is comprised of fragments to be organized by the performers, and also includes certain flexible notations resulting in chance and complete improvisation'. See Elliott Antokoletz, *Twentieth-Century Music* (Englewood Cliffs: Prentice Hall, 1992).

⁶⁹ The Italian and German terms are significant. Bashford states that 'during the mid-16th century and the 17th, the Italian term 'musica de camera' and its German counterpart 'Kammermusik' signified ensemble music performed in private, normally by voices and instruments, either at courts or in the homes of the wealthy'. Bashford, p. 434.

In the original sense of the term, chamber music refers to any music designed for home performance, as opposed to performance in the church, concert hall, or opera house.⁷⁰

It is obvious that, where the original meaning centred on the setting, boundaries in this regard have been broken. In fact, chamber music in the domestic environment is heard rarely. Although it is understood that chamber music denotes one player to a part, the outer limits as to the number of players are still in contention. Once we try to ascertain the greatest number of players that can still be incorporated into the chamber music genre, we run into difficulties. Alec Robertson asserts that the genre should denote 'no body larger than a nonet',⁷¹ while Ulrich suggest 'groups of two to eight players'.⁷² Their reasoning centres on the fact that chamber music requires excellent ensemble playing, and that a body larger than eight or nine players would run into difficulty without the assistance of a conductor. However, the practice of the pianist performing a Mozart piano concerto without a conductor and works written for larger formations can easily dispel this notion. The intimate feeling of the traditional chamber music gathering has also been broken. Works of the last century have generally been written for the concert hall and thus required an increase in volume and instrumentation.⁷³ In smaller formations the level of technical expertise demanded is on a par with any solo work. With the disappearance of domestic music-making in the last century, amateurs find it more and more difficult to find other able partners. Thus the standard repertoire, whether pre-classical, classical or contemporary, has remained in the hands of the professional musician.

⁷⁰ Homer Ulrich, *Chamber Music*, 2nd ed. (New York: Columbia University Press, 1966), p. 6.

⁷¹ Alec Robertson, ed., *Chamber Music* (London: Penguin Books, 1957), p. 7.

⁷² Ulrich, p. 7.

⁷³ Smallman, p. 172.

2.6 Duo Piano

From the previous sections it has become clear that the problems with the classification of duo-piano works have directly been affected by the confusion relating to the other pianistic genres. In the previous sections I attempted to address:

- The definition of the relevant term both literally and as it has developed;
- The historical development of the genre and how this has added to the current perception of the term;
- The function of the pianist and the genre;
- The levels of difficulty and how this may have altered our perceptions of the term.

Within each section certain distinctions and perceptions emerged which have directly contributed to the current understanding of duo-pianism.

The piano duet served as a predecessor to the duo-piano genre in the simplest manner: it involved two pianists. The two genres did not follow one another historically, for several works had already been written in the Baroque period for two keyboard instruments. However, the popularity of the piano duet at the end of the eighteenth century curbed the amount of repertoire that was written for two pianos. Evidence exists that several of Mozart's works for four hands were intended for two pianos, but then, 'presumably at the desire of Mozart's publisher-friend Hoffmeister, were written for the more usual combination'.⁷⁴ Towards the end of the nineteenth century the piano duet diminished in popularity and the duo-piano combination gained prominence. When one looks at the literal definition of the term duet as noted before by the *Collins*

⁷⁴ Einstein, *Mozart: His Character, His Work*, p. 284.

English Dictionary – ‘a pair of closely connected individuals’⁷⁵ – it is clear that it can also describe the piano duo. Therefore the difference between the two genres emerges when one examines their social function and perceived levels of difficulty. The piano duo gained relevance as a genre primarily in the twentieth century. One merely has to look at the small number of works written by prominent composers in the preceding centuries to understand that the form had not yet taken its place on the concert stage. Although some two-piano concerti had been written,⁷⁶ the performance of these works was a curiosity for purely logistical reasons: it was rare for a concert hall to own two pianos and even more problematic to contract a piano duo that performed on a regular basis. In contrast, the piano duet was intended for music-making in the domestic environment and its appeal lay in the fact that the amateur could find repertoire of appropriate difficulty. With rare exceptions the repertoire for the piano duo is of considerable difficulty.

The development of the solo piano, both in function and repertoire, also contributed to the current perception of the piano duo. Whereas the solo piano repertoire catered for amateur and professional alike and thus accommodated both the concert hall and home, the piano duet and its limited possibilities for performance contributed towards confining the development of the piano duo to the concert stage.

The section on accompaniment was important primarily from the perspective of the development of the equal partner and the term ‘duo’. It has been shown that the use of ‘duo’ as a descriptive term contributed towards an accepted genre that suggested equality. This suggested equality in relation to two-piano writing has never been

⁷⁵ *Collins English Dictionary*, s.v. ‘Duet’.

⁷⁶ By the end of the nineteenth century several significant two-keyboard concerti had been written by composers such as J. S. Bach, Mozart, Mendelssohn and Bruch.

contentious. With the exception of a very small number of works which might put the burden of difficulty on one pianist, writing for the piano duo has always distributed the demands of performance equally. The section concluded by stressing that the duo should be accepted as a genre of chamber music and catalogued accordingly.

The examination of the development of chamber music served to underscore the emergence of the equal function of the piano in these formations. The establishment of professional chamber groups and the solid place these groups attained on the concert stage further contributed towards the acceptance of the piano duo in the professional arena. Levels of specialization within the chamber music genre also allowed the piano duo to gain prominence.

Problems of classification of the piano duo occur on two levels: the logical inconsistencies which are apparent in catalogues, and the deliberate classification of genre. Although inconsistencies are merely an irritant, they still require listing:

- Duo-piano is often listed under piano works, with no distinction between duo, chamber music or solo;
- A majority of the catalogues list solo piano concerti under duo-piano works, with no regard for the accompanying nature of the second piano;
- Two-piano works are listed together with the four-hand repertoire, often without specification of the number of instruments.

The classification of the two-piano repertoire occurs on three levels - duo, solo and chamber music – and requires further examination.

The listing of two-piano repertoire under a duo heading is not contentious in any way. It is understood that two players of equal importance contribute to a musical whole. Thus my objection is strongly against those authors and cataloguers who list duo piano with solo-piano works and inherently deny the function of the piano duo as a chamber music form. Although some authors provide reasons for their opinions based on their perceived characteristics of the duo-piano genre,⁷⁷ it seems clear that the meaning of the terms, the function of the genre and the pianist, the development of the form and the levels of difficulty are not always taken into account.

Authors and cataloguers who list two-piano works under solo headings are disregarding the literal meaning of the term 'solo' and using the characteristics of the solo writing as a measuring stick for the classification of duo-piano works. The literal definition of solo is certainly not in contention: the word suggests one player and by inference suggests no accompaniment from any other instrument. As simple as the definition is, the issue of accompaniment still confuses. For instance, most catalogues would differentiate between solo violin and violin sonata, thus making a distinction between the two genres, but omitting to mention the role of the piano or any other accompanying instrument. In catalogues, therefore, the sonata is often categorized as a solo work. By contrast, a two-piano sonata would always be perceived as an equal partnership, with no suggestion that the one player will take the role of accompanist. Furthermore, it would be inconceivable to imagine that a work for two violins would ever be considered as solo. Why then the attribution of solo playing to the two-piano genre? If the musical forms and the literal definition do not support this categorization, one can only assume that it is attributed to the characteristics of the piano: capable of immense sound and

⁷⁷ See Lubin, *The Piano Duet: A Guide for Pianists*, and Cameron McGraw, *Piano Duet Repertoire* (Bloomington: Indiana University Press, 1981).

dynamic range, individualistic in nature and with extreme lyrical abilities, the piano has become the only instrument to be accompanied only in the concerto form.

In a similar vein, the exclusion of the duo-piano genre from chamber music classification suggests a differentiation between the characteristics of the piano in a chamber formation to that of the duo-piano genre. Inevitably the issue of the difficulty of the parts and the nature of the writing form the basis of such a perception. It is clear from the previous section that the perception of the pianist as support to other instruments in a chamber music formation, the limited difficulty of the repertoire and the domestic setting for which the genre is intended, is rooted in early chamber music works. One can state that works of the last century have brought the level of the piano writing – in terms of equality of parts and in difficulty – on to an absolute par with that of the other instruments in a chamber ensemble. Furthermore, the regular presentation of chamber formations in large concert halls has clearly altered the original setting for such music. Thus the duo-piano genre shares the same characteristics as that of other chamber forms: equality of the parts, levels of difficulty and setting of performance.

For authors to label the piano duo as a type of solo and the piano duet as a type of chamber music is to endorse a hierarchy of the different genres. In this perception the ranking suggests solo as the top of the tier, followed by piano duo, chamber music and piano duet in a descending order. Unfortunately this kind of differentiation is based on the piano part as a separate entity and in comparison with its soloistic capabilities, without regard for the difficulty of the actual homogenous integrated ensemble playing. Through this focus on separate entities and not on the whole, the vital aspects of successful chamber music are disregarded.

The history of two-piano works, spanning four hundred years, saw the most significant contributions being made in the last century. An examination of the works of prominent composers of the first three hundred years reveals an interesting fact: all the composers were keyboardists. Although the functions of these works were rooted in the social practices of the time, and thus they were performed mostly in a domestic environment, many of these works represent not only the compositional techniques of the period, but also extend the other known chamber forms. My examination of two-piano works will follow a time-line divided into three categories: the first period of two-keyboard writing incorporating Pasquini, Couperin and the Bach family; the second period includes Mozart, Chopin, Schumann and Brahms; and the third period examines works by Debussy, Ravel, Rachmaninoff and Bartók. With all these composers their works will be examined from the perspective of historical background, importance of the pianist and the work, reference to other chamber works by the same composer, as well as the levels of difficulty.

CHAPTER 3

THE HISTORY OF DUO PIANO: 1598-1780

3.1 Giles Farnaby (1563-1649)

The oldest composition which is clearly labelled for two keyboards is a short piece for two virginals written by Giles Farnaby and entitled *For Two Virginals*. Farnaby's works remained relatively unknown during his lifetime, although *For Two Virginals* did appear in the *Fitzwilliam Virginal Book*.⁷⁸ Farnaby wrote mostly solo-keyboard works, including eleven keyboard fantasies, but a dedication of a work for psalter with 'viols and voyce'⁷⁹ suggests his interest in the combination of instruments. The composer preferred variation style above polyphonic writing, and thus in the work for two keyboards we find the second theme as a variation of the first. Tonally the piece is primarily in G with one modulation to C. The second keyboard part is of greater difficulty than the first part, therefore suggesting that it might have been written for educational purposes.

3.2 Bernard Pasquini (1637-1710)

The next known works written for two keyboards were by Bernardo Pasquini, an Italian composer of the same stature on the keyboard as his friend and fellow-performer Arcangelo Corelli was on the violin. Though none of his works were published during his lifetime, documentation exists of his concert career and his entries into the courts of

⁷⁸ *The Fitzwilliam Virginal Book* (New York: Dover Publications, 1963), p. 202.

⁷⁹ Richard Marlow: 'Giles Farnaby', *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 8, pp. 574-575.

Europe.⁸⁰ Pasquini held several posts as organist, but was known more for his dazzling harpsichord skills. Towards the end of his life he boarded in San Lorenzo with his nephew, Bernardo Felice Ricordati, to whom he dedicated his *Sonatas a due cembali*. Dated May 6, 1703 to December 3, 1704, this set of fourteen three-movement pieces for two harpsichords is one of four autograph manuscripts to be found in Berlin in the *Deutsche Staatsbibliothek* and in London in the British Library archives.⁸¹ Although the work is preceded by a partita, Pasquini tended to steer away from the traditional polyphony and modal harmonies in favour of homophony, melody and tonality. It is interesting to note that both keyboard parts of each sonata display only a figured bass. Various publishers have proposed versions of a realization of the figured bass, and the most successful have been those of the D minor sonata by W. Danckert and J. S. Shedlock.⁸²

3.3 François Couperin (1668-1773)

It is at the court of Versailles that François Couperin spent most of his prolific compositional years. France in the early eighteenth century was a prominent musical centre, and musicians of the court were expected to lead the way not only in performance and teaching, but also in the substantiation of their pursuits of style. Couperin thrived in this environment. Although he composed for a great variety of instruments and instrument combinations, his central achievement remains his compositions for harpsichord. Several treatises have explained his approach: a small

⁸⁰ John Harper and Lowell Lindgren: 'Bernardo Pasquini', *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 19, p. 188.

⁸¹ Berlin, Deutsche Staatsbibliothek, L.215, Vol. vii (1988); London, British Library, Add.31501, Vol. viii.

⁸² Stéphane Villemin, *Four Hundred Years of Compositions for Two Pianos* [Accessed on 7 October 2003] <http://www.ifrance.com/pianistes/lecture.htm>

treatise called *Règles pour l'Accompagnement* deals with the rules of figured bass current in Couperin's day, and *L'Art de toucher le Clavecin* gives a clear indication of his teaching methods, remarks on the technique of the instrument, in addition to comments on rhythm, ornamentation, fingering and phrasing, and continuo playing.⁸³

His opinions on the tone and volume of the harpsichord reflect his desire for expansion:

The harpsichord is perfect in its range and brilliance, but since one can neither increase nor diminish its tones (once they are sounded), I will always be grateful to those whose magnificent artistry, supported by good taste, can make this instrument capable of expression.⁸⁴

The use of two keyboards at that period was rare, although one can make the assumption that other composers might have written for the genre but that their manuscripts have been lost. Certainly the social circumstances of the time would have contributed to the possibility of duo-keyboard works: most musicians learnt their skills from their fathers and therefore the music-making of the extended family could easily have allowed this to happen. Couperin often referred to the possibility of substituting two keyboards for two written viols, most notably in the preface to his second Trio

Sonata:

This Trio, as well as the *Apothéose de Corelli* and the entire Book of Trios which I hope to issue in the coming month of July, can be played on two Harpsichords as well as on any other instruments. I perform them with my family and students with great success by playing the first treble part and the bass on one of the Harpsichords, and the second treble with the same bass line on another Harpsichord in unison. It is true that this requires having two copies instead of one and two Harpsichords also. But I find that it is often easier to assemble two instruments than to bring together four professional musicians. Two Spinets in unison (which tend to produce a greater effect) can be used in the same way. The only practice that must be observed at all times is to agree on the value of the notes in the ornaments. String instruments have a sustained sound; but since the Harpsichord cannot perpetuate the tones, it is necessary to play the shakes or trills and the other ornaments for an extended time. As long as this is observed, the execution is no less pleasant, even more so because the Harpsichord, by its nature, has more brilliance and clarity than are to be found in the other instruments.⁸⁵

⁸³ Philippe Beussant, *François Couperin* (Portland, Oregon: Amadeus Press, 1990), pp. 75-77.

⁸⁴ *Ibid.*, p. 222.

⁸⁵ *Ibid.*, p. 200.

Couperin's mammoth *Pièces de Clavecin* spans twenty years of harpsichord pieces. Published in four books at various stages of his career and divided into *Ordres*, the books have little in the sense of unity. The fact that many of these pieces were already well known prior to their publication suggests that Couperin also tried to incorporate popular pieces. Five of the pieces can be played on two harpsichords, although it is only the first piece which carries strict instructions. The five pieces are:

- Allemande in A major from the ninth *Ordre*;
- *La Julliet* from the fourteenth *Ordre*;
- *Musette de Choisi* and *Musette de Taverni* from the fifteenth *Ordre*;
- *La Létivelle* from the sixteenth *Ordre*.

The Allemande is in the French style, contrapuntal in nature and of simple harmony, with plenty of exchange between the two instruments. The expressive qualities of the ninth *Ordre* are enhanced with the freedom of ornamentation in this piece. *La Julliet* is in a *rondeaux* form and Couperin once again provides a telling commentary:

Countermelody is desired. The piece can be played on different instruments, also on two harpsichords or spinets, with the melody and bass on one instrument and the same bass line with the countermelody on another. In the same manner, other pieces may also be played in trio style.⁸⁶

The identity of *Julliet* remains a mystery. Of interest is that the countermelody is written in a higher range than that of the main part and contains most of the ornaments. The two *Musettes*, though somewhat unpolished, give the optional countermelody to the viol (as was customary). Couperin provides another suggestion:

These *Musétes* can be played as *pièces croisées* by recessing one of the keyboards of the harpsichord. When the subject alone is played, the bourdon should be used for the *obbligato* bass, but these *Musétes* can be played on all sorts of instruments in unison. Ordinarily, these two *Musétes* are played consecutively.⁸⁷

⁸⁶ *Ibid.*, p. 297.

⁸⁷ *Ibid.*, p. 299.

La Létiville is another piece which has a countermelody for a second harpsichord, a viol, or any other instrument. This one, of a pastoral nature, has triplet accompaniment.

3.4 Johann Sebastian Bach (1685-1750)

Johann Sebastian Bach remains one of the most prominent composers in the traditional Western musical style. Known for his perfection of the contrapuntal style, the originality of forms and instrumental combinations in his life's output remains a marvel. It therefore comes as no surprise that he contributed extensively to the short history of the two-keyboard repertoire. Although only one work was originally intended for two keyboards, the other three arrangements are regularly performed. The four works are:

- Concerto No. 1 in C minor BWV 1060 (1738) for violin and oboe and transposed and arranged for two keyboards;
- Concerto No. 2 in C major BWV 1061 (1732-1735) for two keyboards;
- Concerto No. 3 in D minor BWV 1062 (1736) for two violins and transposed and arranged for two keyboards;⁸⁸
- The two mirror Fugues (Contrapunctus XVIII) from *Die Kunst der Fuge*.⁸⁹

Since *Die Kunst der Fuge* was published posthumously, it is unclear who arranged the mirror fugues for two keyboards. J.S. Bach's unfinished Contrapunctus XIV was also the subject of many attempts at completion, most successfully at the hands of Busoni, whose first three versions of the *Fantasia contrappuntistica* for piano solo was followed in 1922 by a fourth version for two pianos. In 1974 another work was discovered in

⁸⁸ This Concerto is listed in the catalogue in the transposed key of C minor.

⁸⁹ The numbering here is according to Hans Gal, ed., *Die Kunst der Fuge* (London: Boosey & Hawkes, 1951), pp. 90-101.

Strasbourg which bears the composition date of 1747 and the title '*14 Canons on the first eight notes from the Goldberg-Variation Aria*' (BWV 1087).⁹⁰ He doubles the instruments, thus allowing performers to exclude instruments or to merely present a version for two harpsichords. 'Only two of the canons were already known: no.11 as the canon from the album for Johann Gottfried Fulde (BWV 1077), dated the 15th of October 1747; and no.13 as the presentation canon on the portrait of Bach painted by Elias Gottlieb Haußmann in 1746 (BWV 1076)'.⁹¹ The relative shortness of the work – only seven and a half minutes in length – suggests that Bach might have used it as an exercise in variations of canon. Despite these additional pieces, we will limit ourselves to an examination of the concerti, for the significance of the form in the use of two keyboards cannot be understated.

Bach lived at a time of tremendous change and his interest in the development of instruments led him to perform on a variety of keyboards. Although the development of the modern piano can be traced to Bartolomeo Christofori in 1709, the first true model representative of the action and sound of the modern piano can be found in the fortepianos manufactured by Silbermann. Bach's reaction to one of Silbermann's models is well documented in the words of Agricola:

Herr Gottfried Silbermann . . . had at first made two of these instruments. The late Kapellmeister Johann Sebastian Bach had seen and played upon one of these. He had praised the tone of it, indeed wondered at it, but had objected that it was too weak in the upper part, and that it was much too hard to play.⁹²

Bach never acquired any of Silbermann's new models, although the origin of the *Musical Offering* gave Silbermann added fame. It is documented that Bach arrived in

⁹⁰ Johann Sebastian Bach, ed. Walter Emery and Christoph Wolff, Vol. V/2. *Neue Ausgabe Sämtlicher Werke* (Kassel: Bärenreiter, 1977, VI), and reworking of Canons 11 and 13 as BWV1077 and 1076, in VIII/1, p. 8, ed. Christoph Wolff.

⁹¹ *Ibid.*, p. 5.

⁹² Albert Schweitzer, *J.S. Bach* (London: Breitkopf & Hartel, 1911), p. 202.

Potsdam to play for King Frederick the Great of Prussia. The King let Bach try all seven of the new Silbermann fortepianos he owned. Bach promptly asked the King for a theme on which to base an improvisation. Upon his return to Leipzig Bach developed this theme into a sequence of complex contrapuntal movements and dedicated it to the King. Bach's preference of instruments has been the topic of some considerable debate: he was said to have preferred the clavichord for its warmth in tone; however, most of his compositions are specified either for the harpsichord or clavichord, thus suggesting the option of either instrument.⁹³ The fact that the main works for two keyboards are specified for harpsichord coupled with his use of the concerto form indicates that Bach desired a specific effect and certain characteristics in the execution of these works.

The primary fact that distinguishes all works that have in them the character of the concerto style is that their form is adapted to make the best effect expressible by opposed and unequal masses of instruments or voices.⁹⁴

The opposition of soloist and orchestra or instrumental ensemble has been indelibly linked to the perfection of Vivaldi's works. Steeped in the principle of imitation, the Baroque concerto was different from the Classical concerto, in which the soloist was supported by the orchestra, and orchestral accompaniment during solo passages were intended for the background. This is not to suggest that the principle of orchestral accompaniment was not followed: Bach certainly observed the vocal aria tradition of allowing the attention to be drawn to the soloist, but the integration of instruments in the musical texture and the increase of tension through polyphonic writing are certainly not characteristic of the Classical period. The concerti for two keyboards are no exception, although the arrangements show some lack of detail and intensity.

⁹³ Charles Rosen states that the two *ricercars* from *The Musical Offering* are the only works by J. S. Bach that pianists can claim as their own, since Bach improvised on the Silbermann pianos. See Charles Rosen in *Keyboard Music*, ed. Dennis Matthews (Harmondsworth: Pelican Books, 1972), p. 97.

⁹⁴ Donald Francis Tovey, *Concertos and Choral Works* (Oxford: Oxford University Press, 1989), p. 6.

The first concerto, written for violin and oboe in D minor, was later transposed to C minor. The work can also be performed by two violins, although the qualities of the oboe and the violin demand a particular style of writing: the instrument that has the melodic line (oboe) never has the accompaniment figures (violin). Thus on the harpsichord, even with the addition of interesting material in the left hand, a certain sense of inequality prevails. Although the third concerto, arranged from the two-violin version, does not share a similar inequality, the writing in the slow movement and in particular in the left hand, suggests a hurried version. Bach approached the second concerto differently: evidence, based on discrepancies in harmony between keyboards and orchestra, suggests that he wrote the two harpsichord parts in full prior to the orchestration. Here a work of continuous dialogue allows for the omission of the accompanying parts. The third movement, a strict fugue, was a trademark of Bach's invention and presents a clear example of the possibilities of integration of two instruments. Mendel suggests that:

It seems as if Bach, about this time, desired to attempt everything that could be done with many and with few parts. As he descended even to music in one part, in which everything necessary to make it complete was crowded together, so he now ascended, to combine together as many instruments as possible, each rich in itself.⁹⁵

There can be no doubt that Bach intended these works for a large hall. Soloistic in nature, they were the first substantial works for two keyboards to be taken out of the domestic environment and into a concert setting.

⁹⁵ Mendel, p. 344.

3.5 Bach's Sons

Three out of J. S. Bach's five musically active sons wrote for the medium of two keyboards. Although it is clear that they followed in the footsteps of their father's and Vivaldi's Baroque traditions, slight alterations in style suggest their embracement of the new *galant* Classical style. Johann Mattheson's *Der Vollkommene Capellmeister*, published in 1739, stressed the importance of melody as opposed to the contrapuntal style of J. S. Bach:

Everyone strives for many voices (polyphony), yet what is lacking most in the works of these highly accomplished practitioners is melody.⁹⁶

The sons' compositional styles show that they followed the simplification of Baroque traditions coupled with more embellishment in the top voices. The bass remained unfigured or figured, but little variance in the bass material shifted the focus to the melodic voices.⁹⁷ Imitation in voices remained strong, yet the ideas are of shortened length. Also in their choice of instrument the sons ventured beyond the taste of their father.

Wilhelm Friedemann Bach (1710-1784) followed the model of his father's second concerto for two harpsichords: three out of the four works for two keyboards are in the concerto form and two are written without accompaniment. The Sonata or *Duetto* in F major, F. 10, was mistakenly attributed to J. S. Bach by Johannes Brahms, when the latter published the work in 1864. This mistake was repeated in 1894 in a report in the *Bachgesellschaft* edition and it was not until 1899 that it was corrected.⁹⁸ Though not

⁹⁶ Heinz Gärtner, *John Christian Bach: Mozart's Friend and Mentor* (Portland, Oregon: Amadeus Press, 1994), p. 25.

⁹⁷ *Ibid.*, p. 53.

⁹⁸ Villapin, p. 2.

called a concerto, the work in E flat major, F. 46, incorporates strings, horn and timpani in the accompaniment of the two instruments. Unlike the specification of the use of harpsichord in the first two works, Wilhelm Friedemann wrote his following two concerti in D and F for clavier, thus leaving the option of instrument to the performer. Significantly, these works were written without orchestral accompaniment.

Carl Philipp Emanuel Bach (1714-1788) is considered by many to be the most gifted of Bach's sons. He incorporated the Baroque elements and helped shape the new Classical style. His contribution can be seen mostly in instrumental works, most notably in the sonata form as it pertains to the keyboard. He composed over four hundred pieces for solo keyboard instruments and about fifty concertos, many which still remain in manuscript.⁹⁹ Texturally C. P. E. Bach followed the new style: a clear separation of harmony, accompaniment and melody, which forced awareness of individual elements. Many have criticized his style:

C. Ph. E. Bach's place in the development of the classical style is an enigmatic paradox; while he belongs among the most respected and most influential personalities of the eighteenth century, equally so as composer and as theorist, he does not always succeed in coordinating all musical elements in the full classical sense . . . he combines baroque, classical and romantic characteristics in a singularly fascinating combination which rarely, however, leads to a truly gratifying synthesis.¹⁰⁰

Perhaps it is the vast number of works written for pedagogical purposes and of varying value which makes it more difficult to give the composer a stylistic label. His vast contribution to the keyboard repertoire and his familiarity with the new pianoforte does, however, give him an important place in the literature of the piano. C. P. E. Bach's only work for two keyboards employs a mixture of the old and new: written for

⁹⁹ Friskin and Freundlich, *Music for the Piano*, p. 48. For a complete listing of works by C. P. E. Bach still in manuscript, see 'C. P. E. Bach', *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 2, p. 400.

¹⁰⁰ David Schulenberg, *The Instrumental Music of Carl Philipp Emanuel Bach* (Ann Arbor, Michigan: UMI Research Press, 1984), p. 3.

harpsichord and fortepiano, the E-flat double-concerto H. 479 (W. 47) mirrors his preference of the concerto as medium for two-keyboard works. From the last years of his life, this work follows the sonatas for two keyboards by his London-based brother, Johann Christian Bach (1735-1782).

Johann Christian Bach was the eighteenth child of Johann Sebastian Bach. Born in Leipzig, he spent most of his adult years as the darling of London musical society. Despite his prominence, far more investigative literature has concentrated on his brothers Wilhelm Friedemann and Carl Philipp Emanuel. Johann Christian is generally referred to in the same breath as Wolfgang Amadeus Mozart, for the correspondence between Johann Christian Bach, Wolfgang Amadeus Mozart and Leopold Mozart suggests a mutual respect and an influence of the melodic style proposed by Mattheson. A letter from Leopold to Wolfgang admonishes him for his criticism of Johann Christian's preference for smaller works:

Short – light – popular: . . . do you really consider that kind of writing demeaning? Not at all! (Christian) Bach in London published nothing but such small things. What is *little* is *great* if it is natural, if it flows along smoothly and is well put together. It is more difficult to write that way than to produce complicated harmonies that are *difficult to perform* and not understood by most listeners. Good writing, well ordered, *il filo* – that is what distinguishes a master from a bungler, even in small things.¹⁰¹

Whereas Johann Christian never reached the same pinnacle of success as W.A. Mozart, his fame as a prodigious keyboardist left an indelible impression on the young boy. Much of Johann Christian's skill can be attributed to the teachings of his father, for the regimen that J. S. Bach imposed on his sons incorporated not only lessons in harmony and polyphony, but also the techniques of the keyboard instruments and the cantabile manner of playing. Though J. S. Bach would often provide accompaniment in a lesson

¹⁰¹ Gärtner, p. 26.

so the student could focus on the melodic upper parts, he understood that this manner supported the new prominence of one voice and he continued to resist this style in his own compositions. Nevertheless, Johann Christian became famous for his 'singing allegro'¹⁰² and the expressive quality of his playing.

Although Johann Christian wrote many concerti for keyboard and orchestra, he preferred the sonata format for two-keyboard works, even though only the first of his four works were originally intended for two keyboards. His familiarity with and preference for the pianoforte was already evident in 1768, when he demonstrated the new square piano as a solo instrument with his six keyboard sonatas, Op. 5.¹⁰³ The title page indicates the alternative of harpsichord or pianoforte. Ten years later he wrote his first of four works for two keyboards. These works are:

- Sonata in G major for Two Claviers, Op. 15, No. 5;
- Sonata in C major, Op. 15, No. 6;
- Sonata in A, Op. 18, No. 5;
- Sonata in F, Op. 18, No. 6.

The significance of his use of the sonata format in two-keyboard writing requires some elaboration. Whereas Pasquini wrote *Sonatas a due cembali*, the work remained unpublished and unfamiliar to the Bach family. Although the Sonata as it pertains to the solo keyboard had received extensive treatment, notably in C. P. E. Bach, the traditional labelling for two-keyboard works was that of duet, referring to the number of players. Thus, although the duet was already a popular form, the label could apply to

¹⁰² Ibid., p. 53.

¹⁰³ Ibid., p.185.

one or two instruments. In 1777 Charles Burney presented two duet sonatas in public with programme notes:

As the following pieces are the first that have appeared in print of its kind it may be necessary to say something concerning their utility, and the manner of performing them. That great and varied effects may be produced by *Duets upon Two keyed-Instruments* has been proven by several ingenious compositions, some of which have been published in Germany; but the inconvenience of having two Harpsichords or two Piano-Fortes, in the same room, and the short time they remain exactly in tune together, have prevented frequent trials, and even the cultivation of this species of music, notwithstanding all the advantages which, in other respects, it offers to musical students. The playing Duets by *two performers upon One instrument* is, however, attended with nearly as many advantages, without the inconvenience of crowding a room, or of frequent or double tunings; and so extensive is the compass of keyed-instruments, that the most full and elaborate compositions must, if played by one person, leave many parts of the scale unemployed; which, perhaps, first suggested the idea of applying Pedals to the Organ. And though, at first, the near approach of the hands of the different players may seem awkward or embarrassing, a little use and contrivance with respect to the manner of placing them, and the choice of fingers, will soon remove that difficulty.¹⁰⁴

Burney was correct in claiming his duet sonata to be the first in print; however, in form he was preceded by Mozart by some twelve years. In fact, it was the duets of Mozart which influenced Johann Christian Bach's own duet works.¹⁰⁵

Discrepancies exist in the labelling of Johann Christian Bach's two-keyboard works: some catalogues refer to them as Sonatas, others as Duets. Opus 15 is referred to as 'four sonatas and two duets for piano and violin'.¹⁰⁶ Op. 15 No. 5 has a clear description: 'Duet in G for Two Claviers'.¹⁰⁷ Opus 18 is an obvious representation of his *Six Grand Overtures* for two orchestras, but whether he orchestrated first or followed the sketch of the two keyboard version, remains unclear.

¹⁰⁴ McGraw, p. x.

¹⁰⁵ Gärtner, p. 206.

¹⁰⁶ Ibid., p. 389.

¹⁰⁷ Ibid., p. 371.

Over the period of about 180 years the number of works composed for the two-keyboard medium remains fairly confined. However, at its end, the medium was established and the scene was set for its further development.

CHAPTER 4

THE HISTORY OF DUO PLANO: 1780-1880

4.1 Introduction

It is interesting to speculate why the Viennese Classical period produced so few two-piano works. Most of the important composers – Haydn, Mozart and Beethoven – were known as keyboardists, yet it is only Mozart who contributed to the genre. A Concerto in G for two harpsichords, which was attributed to Haydn and classified as Hob. XVIII:G2, has been confirmed to be from the pen of Josef Antonin Stepan. An arrangement of this work without the strings and horn accompaniment appeared in London in 1782. And although Beethoven wrote a few works for piano duet, he showed no real interest in the two-piano medium. With all three composers the pianoforte was already an established instrument and the characteristics of the instrument were reflected in their works.

4.2 Wolfgang Amadeus Mozart (1756-1791)

The influence of Johann Christian Bach on the young Mozart has already been pointed out. Gärtner states that the influence was so specific in nature that ‘at the suggestion of Bach, Wolfgang composed the four-hand piano sonata K. 19d’.¹⁰⁸ Leopold Mozart assumed that this was the first piece for four hands, stating that ‘up to now, no one has written a four-hand sonata’.¹⁰⁹ Although the accuracy of Leopold’s statement is doubtful, it can be accepted with certainty that Wolfgang was familiar with the duets

¹⁰⁸ Ibid., p. 236.

¹⁰⁹ Ibid.

and two-keyboard works of both Johann Christian Bach and Johann Sebastian Bach. Besides these influences, the Mozart family also owned a copy of a concerto for two claviers, written in 1767 by the south German composer Georg Christoph Wagenseil, and Mozart and his sister, Nannerl, performed this work for the Viennese court of Maria Theresa in 1762.¹¹⁰

Mozart's extensive travels brought him into contact with different instruments and different instrument makers. These experiences indelibly altered his perceptions of certain instruments, with the result that his works represent some of the earliest first-hand accounts of instrument development. In a detailed letter dated 17 October 1777, Mozart gives his reasons for preferring Johann Andreas Stein's pianoforte:

This time I shall begin at once with Stein's pianofortes. Before I had seen any of his make, Späth's claviers had always been my favourites. But now I much prefer Stein's, for they damp ever so much better than the Regensburg instruments. When I strike hard, I can keep my finger on the note or raise it, but the sound ceases the moment I have produced it. In whatever way I touch the keys, the tone is always even. It never jars, it is never stronger or weaker or entirely absent; in a word, it is always even. It is true that he does not sell a pianoforte of this kind for less than three hundred gulden, but the trouble and the labour that Stein puts into the making of it cannot be paid for. His instruments have this splendid advantage over others, that they are made with escape action. Only one maker in a hundred bothers about this. But without an escapement it is impossible to avoid jangling and vibration after the note is struck. When you touch the keys, the hammers fall back again the moment after they have struck the strings, whether you hold down the keys or release them.¹¹¹

Thus the earliest opus numbers 'show a scoring established at the time that reverses the situation of the solo sonata of the Baroque: the keyboard now becomes the expressive exponent'.¹¹² Some of Mozart's virtuosic techniques, such as octave doublings, soon demonstrated the incompatibility with the harpsichord. Clear dynamic differences are

¹¹⁰ Mario R. Mercado, *The Evolution of Mozart's Pianistic Style* (Edwardsville: Southern Illinois University Press, 1992), p. 2.

¹¹¹ Einstein, *Mozart*, pp. 248-249.

¹¹² *Ibid.*, p. 3.

also evidence of his preference for the pianoforte. By this point a shift in public performance was taking place – from the church and the court to the public concert hall. The attraction of a young virtuoso certainly added to this change, but it should be remembered that the shift in setting preceded the use of the pianoforte on the stage.

Mercado puts it succinctly:

The organ retained its established claim to the solo role, but the piano was to become its unequivocal counterpart as a solo instrument in modern public performance. This development is marked by a somewhat transitory phase in the harpsichord's history, for as soon as this instrument assumed a modern solo function in recital or orchestral concert, it also became the subject of 'improvements' by which its nature was essentially changed.¹¹³

Mozart's flexibility in terms of concert setting and instrument use certainly contributed to the originality of his keyboard compositional style. It is significant, though, that Mozart chose as his first works for more than one keyboard the concerto style. The shift in the solo role to the concert stage at this point is also reflected in the choice of genre: duets were favoured in the home, while the instruments of choice for concerti and hence the stage was the harpsichord and pianoforte.

Mozart wrote many of his two-keyboard works for performance with his sister. Though not numerous, the quality of these works remains of the highest order. The works are:

- Concerto for Two Pianofortes in E-flat major, K. 365;
- Sonata in D major, K. 448;
- Fugue in C minor, K. 426.

Mozart's first attempt at more than one keyboard was in the form of the 1776 Concerto for three clavier. Demanding the limited keyboard skills of its dedicatees, the Countess

¹¹³ Ibid., p. 14.

Antonia Lodron and her two daughters, the concerto has been a favourite among amateurs, but was turned into a second two-piano concerto - in an arrangement done by the composer himself in 1779 - with the omission of the restful third keyboard part. The Concerto for Two Pianofortes, K. 365 in E-flat major, though written in 1780, reflects not only increased virtuosity but no longer gives the option of keyboards. There is some controversy over the date of the composition: Alan Tyson's research indicated that the paper type of Mozart's first and third movement cadenzas was used by him in 1776 and 1777, thus suggesting an earlier date than has been widely attributed.¹¹⁴ Whatever the case, the work follows a number of significant four-hand sonatas of the early 1770s: K. 381 in D major and K. 358 in B-flat major. Although the sonata label was already widely accepted, the style of Mozart's writing fully incorporates the *concertante* medium. Previously applied only to other instrumental music, the term now refers to a four-hand medium 'intended for two partners of equal importance'.¹¹⁵ The same level of equality was incorporated into the works involving two keyboards, not surprising considering the work that precedes the Concerto: the *Symphonia Concertante* for violin and viola, also in E-flat major, K. 364. The K. 365 Concerto is a brilliant contest between players and the material represents the Mozart of previous works, yet with an added seriousness which comes to the fore in the *Andante* and in the middle section of the last movement. However, the characteristic gaiety remains evident in the rapid passages, most of which are in unison or a third apart, thus presenting an extreme challenge to the ensemble.

The Sonata in D major, K. 448 (375a) was written in November 1781 for a performance by Mozart and one of his students, Josephine von Auernhammer. Although his

¹¹⁴ *Ibid.*, p. 126.

¹¹⁵ Einstein, *Mozart*, p. 270.

publisher made demands on him to write for the more popular four-hand genre, he twice yielded to his own desire for the two-keyboard version. It can be accepted that he preferred the freedom he had in two instruments, for even in his most successful four-hand sonatas – notably K. 521 in C and the G major variations of K. 501 – he still wrote *Cembalo primo* and *Cembalo secondo* on the autograph. The Sonata in D represents the *buffo* character well and, though the overall feeling of the first movement hints at frivolousness, the work still represents a mature and confident Mozart. The composer might have feared that the piece was lacking in profundity, for he immediately started work on a *Grave* and the beginning of an *Allegro*, but this work was never completed. In the Sonata, the writing is shared completely evenly between players, even though Mozart gave the first piano part to Josephine. Furthermore, the blending of sonorities challenge the instruments like never before:

The score reveals that she must have possessed an instrument that extended beyond the usual compass of the fortepiano: a phrase in the third movement reaches an $f\sharp^3$. Mozart must have intended to exploit the possibility of an expanded treble (the piano would have extended at least to a g^3 - “white” keys defined the outer limits of the keyboard – but probably not to a c^4).¹¹⁶

Two years later, on 29 December 1783, the Fugue in C minor, K. 426 was completed. The work’s form was representative of a period in which Mozart returned to late Baroque styles. The Prelude (Fantasy) and Fugue in C major, K. 394 and the Suite in C major, K. 399, in addition to the String Quartet K. 387, all of which were written in 1782, preceded the two-piano work. Although the work is written as a strict four-part fugue, with all the inversions and *stretti* endemic to the form, the announcement of the theme in octaves suggests an incorporation of Baroque and Classical styles. The expressive capabilities of the piano are used to the full through the use of ‘sigh’ motives in a descending chromatic pattern. Mozart later arranged the work for string orchestra or

¹¹⁶ Mercado, p. 98.

string quartet and added 'a short *adagio a 2 violini, viola e basso*, for a fugue, which I wrote long ago for two pianos',¹¹⁷ to form K. 546. Beethoven was known to have owned a copy of the latter version. Mozart's importance in the development of the two-piano repertoire is twofold: he not only expanded on the concerto forms of Bach and his sons, but also developed the sonata form to incorporate the textures of an expanded instrument.

4.2 Robert Schumann (1810-1856)

Robert Schumann joins Chopin, Liszt, Schubert and Brahms as one of the greatest piano composers of the Romantic period. Although he wrote extensively for all genres and instruments, he is also remembered for his physical and mental struggles and his marriage to concert-pianist Clara Wieck. Schumann's marriage to Clara Wieck met with disapproval from his father-in-law and compositional mentor, for Friedrich Wieck feared that the marriage would mark the end of Clara's performing career. Many of his fears were realized and created constant conflict and suffering for the couple. Clara spent most of her married life tending her husband's illnesses and putting her career on the backburner. Most of their life together is well documented in the joint diary they kept throughout their marriage. In 1841, four months after the wedding, Clara wrote:

If only the room partitions were not so thin! I fear my piano playing will deteriorate altogether.¹¹⁸

Although a proficient pianist himself, most of Robert Schumann's piano music was premièred by his wife. Schumann wrote a number of successful piano duets, but these were either written for students (such as the *Zwölf Vierhändige Clavierstücke für kleine*

¹¹⁷ Einstein, *Mozart*, p. 285.

¹¹⁸ Bertita Harding, *Concerto: The Story of Clara Schumann* (London: Lowe and Brydone, 1961), p. 89.

und grosse Kinder, Op. 85) or as part of a larger ensemble (such as *Spanische Liebeslieder* of 1849). It is from the latter category that the sole two-piano work, *Andante and Variations in B-flat major*, Op. 46, evolved. Composed in 1843, the work was originally scored for two pianos, two celli and horn, but realizing that the instruments merely doubled the piano the composer left it a two-piano work.

1843 also marked the year in which Clara returned to the stage and, following a promise Robert had made her, he accompanied her to St. Petersburg in January for a stay of almost four months. Success was achieved by both of them: Clara gave numerous concerts to critical acclaim and through several soirées with eminent musicians Schumann's recent works were received with appreciation. It was at several of these soirées that the couple performed the *Andante and Variations*, Op. 46.

The omission of the orchestral instruments resulted in the loss of one of the later variations in which they featured prominently. The doubling problems unfortunately extended to the two-piano version and on the whole the work suffers from poor scoring. Even though the theme and the subsequent variations are lushly developed, the unevenness in the distribution of material contributes to the lack of coherence. Much of the writing for the second piano consists of reinforced chords and thinly textured writing. As a result, the work is one of the composer's least successful works and rarely performed.

4.3 Johannes Brahms (1833-1897)

Johannes Brahms is undoubtedly one of the most successful chamber music composers of the nineteenth century: even his earliest composition for ensemble, the Piano Trio in B major, Op. 8,¹¹⁹ has enjoyed the same success as later compositions. Programmes of Brahms' piano recitals indicate that he was an extremely accomplished pianist, yet he preferred to stay out of the limelight. Much of his life was indelibly linked with Robert and Clara Schumann. Robert used his position as a music critic and commentator to announce the arrival of the young composer, while Clara, fourteen years Brahms's senior, held a well-documented romantic fascination for him.¹²⁰ The Schumann couple were therefore instrumental in introducing Brahms's works to the wider public: Robert in print and Clara premièring most of his piano works.

Although Brahms composed a number of works for four hands, he remained uncomfortable with the medium. Thus, only two works have remained in two-piano form:

- Sonata for Two Pianos in F minor, Op. 34b;
- Variations for Two Pianos on a Theme of Joseph Haydn, Op. 56b.

Both these works were originally written for two pianos, but Brahms arranged them for piano quintet and orchestra respectively.

Brahms's first contact with the Schumanns came in 1853, but it was not until Robert Schumann's suicide attempt in early 1854, which spurred Brahms to hasten to Clara's side, that the relationship was cemented. He stayed by her side throughout 1854,

¹¹⁹ It should be noted that, although Brahms revised the Op. 8 Trio in 1891, both versions are regularly performed.

¹²⁰ Harding, p. 124.

relying heavily on her musical advice. It is from this period, then, that the first appearance of a two-piano work dates. In a letter to Joseph Joachim, dated 19 June 1854, Brahms writes:

I should like to be able to leave aside for some time my D minor sonata. I have often played the first three movements with Frau Schumann. Actually I have never been satisfied with two pianos.¹²¹

This mystery work was discarded, although it is believed that the slow movement was used in the Requiem.¹²² In these surroundings it is only natural that Clara and Brahms should play together, but this was not always without strife. Clara records on 24 May 1854:

It is not easy to play with Brahms; he plays too arbitrarily, and cares nothing for a crotchet more or less.¹²³

Brahms's manuscripts reveal a particularly meticulous composer who did not hesitate to delete entire sections. Thus, Brahms would often do revision after revision until he was completely satisfied.

At the end of September 1862 Brahms wrote to his violinist friend Joseph Joachim and enclosed a string quintet (with two celli rather than two violas) for his perusal, stressing that the work should not be shown to anyone else. His hesitation derived from uncertainty about the form, an opinion which was reinforced upon hearing a rehearsal of the work the following year. Unsatisfied, the composer characteristically destroyed the version and immediately set about rescoring it for two pianos. This time Clara was not impressed and exclaimed:

Could you not have altered it quite easily and yet left it as a quintet?¹²⁴

¹²¹ Ivor Keys, *Johannes Brahms* (Portland, Oregon: Amadeus Press, 1989), p. 18.

¹²² *Ibid.*, p. 19.

¹²³ *Ibid.*, p. 22.

¹²⁴ *Ibid.*, p. 46.

Clara had played through the version with Rubinstein at her house in Baden-Baden and considered the work more orchestral in scope:

It is not a sonata, but a work whose ideas you might – and must – scatter as from a horn of plenty, over an entire orchestra. A host of beautiful thoughts are lost on the piano, and recognisable only to a musician, the public would never enjoy them at all. The first time I played it, I felt as if it were a work arranged for the piano.¹²⁵

Brahms followed her advice and rescored the two-piano version for Piano Quintet. He did not destroy the two-piano score, instead allowing it to be published as Op. 34b in 1871 and dedicating both versions to Princess Anna of Hesse, who had given Brahms an autograph manuscript of Mozart's Symphony No. 40 in G minor.

In the first movement marked *Allegro non troppo* Brahms follows the scheme he displays in other works such as the Op. 8 Trio: statement of the theme in its simplest form followed by rhythmic material which leads to a broader version of the theme in wider range. The unison first statement increases the tension considerably, thus giving a sense of simultaneous exultation and relief when the harmonic structure is introduced on the second statement. The placement of the first note of this work already indicates the complexities facing two pianos: a clear upbeat of broad length, the entire first theme suggests thick and sustained sound endemic to string playing, but difficult to achieve with the percussive qualities of the piano. Big chords, normally broken on a string instrument, demand the slowest of pianistic attacks. Rhythmic displacement and use of varied rhythmic figures add to the restlessness of the movement and increases ensemble problems. The second movement, *Andante, un poco Adagio*, presents more pianistic problems. The theme is more intervallic and rhythmic in nature rather than a pure melody, which forces variation to depend on articulation differences. Staccati, naturally

¹²⁵ *Ibid.*, p. 202.

played with length on string instruments, translate into a *martellato* attack on the piano. Here the melodic counterpoint appears thin on the piano. More successful is the driving third movement *Scherzo*, marked *Allegro*. The bite of the repeated-note rhythmic figure and the implied accents of the rhythmic displacements are effectively achieved on the piano. After the build-up of the first three movements one expects a relaxation of some kind in the *Finale*. Indeed the *Introduction* starts rather sombrely, creating a layer of harmonies not indicative of any real theme. This vagueness sets up the introduction of a folk-dance theme. The fragmentary introduction of two more subjects provide a confusion of sorts which is only resolved at the frenzied coda. The unsettling nature of this movement mars what had been a tightly constructed work up to this point. Nevertheless, the work remains a gift to the two-piano literature and an alternative to the considerable number of merely showy works written for this combination.

The Op. 56b Variations for Two Pianos on a Theme by Joseph Haydn produced the first widespread critical acclaim for a composer of forty years of age. Although it was written in its two-piano form, the work followed the example of Op. 34 by being premièred in a different medium. And indeed the première was given by the Vienna Philharmonic on 2 November 1873, three years after Brahms had copied the theme in the library of the music historian C. F. Pohl. The Haydn theme was the second divertimenti in a set written for wind-band and named 'Chorale St. Antoni'. This time however, the publication of the two-piano version preceded that of the orchestral score, perhaps indicating Brahms's satisfaction with the work. Having composed a number of variation sets, Brahms perhaps felt more at ease with the form in comparison with the Piano Quintet. Certainly the work is far more accessible and tightly woven. Variations follow one another with ease, overcoming the potential problems of a theme starting

with five-bar phrases and fully explorative of different moods. Here the characters of different symphonic instruments are easily conveyed on the piano while the last variation, though similar to the opening of the last movement of Op. 56b, builds up in perfect proportion to bring the work to a resounding close.

4.4 Frédéric Chopin (1810-1849)

Frederic Chopin wrote almost exclusively for the piano, thus it seems a natural progression that he would also write for two pianos. However, only one work for this combination was ever penned and Chopin, shortly before his death, requested his friends to destroy the work. Despite its late opus number (Op. 73), the Rondo in C major was written when he was only eighteen years of age and therefore belongs to his student works. It was published posthumously and the manuscript is lost.

In Chopin's case it is possible to distinguish periods of compositional influence. Certainly in the first period, from which this work derives, his works were flashier concert-pieces bordering on salon pieces. This first period stretches until 1831, when he moved to Paris. It is believed that Chopin originally wrote the work for solo piano in the summer of 1828 and rearranged it in the same year. A letter dated 9 September 1829 remarks on his progress: 'Today I tried it with Ernemann, at Buchholtz, and it came out pretty well'.¹²⁶ However, three months later, on 27 December 1829, he writes to his friend Titus Woyciechowski:

My orphan child the *Rondo* for two *pantaléons* has found a godfather in the person of Fontana . . . he has put in more than a month studying it, but he has at last mastered it and that just recently . . . we have experienced the effect it will be capable of producing. *Will be* because the *pantaléons* were not

¹²⁶ Alan Walker, *Frédéric Chopin – Profiles of the Man and the Musician* (London: Barrie and Rockliff, 1966), p. 219.

perfectly in tune with one another, the delicacy of feeling was not always present nor were all those other trifles which, as you know, tinge everything with their light and shade.¹²⁷

Chopin had just completed the Krakow Rondo, Op. 14, and the style of the two compositions is similar. Considering that three years earlier Chopin had written his Rondo Op. 1, the boy had already undergone tremendous compositional growth. The Op. 73 is much more than a salon piece, and through the use of a second piano Chopin had the opportunity to enrich the texture of his initial solo version. Indications of it being a student piece can be found in the simplistic contrapuntal lines and the strict adherence to form (ABACA), but the ornate scale passages are precursors to the intense chromaticism of his sonatas. Upon hearing the work, one is struck by the elements which seem to appear in other works, which is not to suggest that Chopin lacked the powers of invention later in life, but rather that the themes used in the Rondo never reached its full potential. Similarities in the Introduction in 4/4, marked *Allegro maestoso*, can be found with the First Ballade, while the actual Rondo in 2/4 time, with its cascading triplet-passages and marked staccato-theme, reminds one of the First Piano Concerto. Ornate scale-passages demand excellent technical facility, while the dance rhythm allows freedom in interpretation. This work has become a staple of the two-piano repertoire, although it definitely is presented as a showpiece, devoid of the dramatic feelings of earlier Romantic composers.

Although the repertoire was still meagre, during this period the two-piano genre was finally established. This, combined with the development of the instrument, paved the way for the flowering of this medium in the late nineteenth and early twentieth centuries.

¹²⁷ Alfred Cortot, *In Search of Chopin* (London: Peter Nevill, 1951), p. 50.

CHAPTER 5

THE HISTORY OF DUO PIANO: 1880-1950

5.1 Claude Debussy (1862-1918)

Claude Debussy was another composer who failed to live up to the expectation of becoming a great piano virtuoso. Upon entering the Paris Conservatoire at age twelve, he created a stir and was labelled a prodigy in the making. By all accounts his pianistic development was extraordinary, performing the Chopin Second Piano Concerto at the age of thirteen. But he was also known for his improvisatory skills, which did not always earn him the same respect. His piano teacher at the time, Antoine Marmontel, shared the hope of Debussy's father:

A charming child. A true artistic temperament; much can be expected of him.¹²⁸

In 1876 Debussy had a severe setback at one of his examinations when his rendition of a Beethoven Sonata was severely criticized by the panel of examiners. Perhaps the psychological effect had more repercussions on his pianistic career than originally noticed, for this was also the year of his very first publication. Although Debussy received the second piano prize the following year, it was clear that his intentions lay elsewhere, and Marmontel expressed his exasperation by saying that “he doesn't care much for the piano, but he does love music”.¹²⁹ Debussy followed his first piece for piano with songs and short violin and cello pieces. His interest in composition was further encouraged when in 1879 he entered the practical harmony and accompaniment class of Auguste Bazille. In this, a rigorous class demanding transpositions on sight and

¹²⁸ Edward Lockspeiser, *Debussy – His Life and Mind* (London: Cassell, 1962), Vol. 1, p. 26.

¹²⁹ *Ibid.*, p. 29.

score-reading of great difficulty, Debussy excelled to win the first prize in harmony in 1880. Shortly afterwards he made his first visit to Russia, where he met Tchaikovsky and became enamoured of his music. A two-piano version of Tchaikovsky's *Swan Lake* dates from this period and was submitted to Jürgenson for publication. Reminiscent of the young Rachmaninoff's experience, Tchaikovsky disapproved.¹³⁰ However, Tchaikovsky's popularity in Paris at the time put them into frequent contact and the composer became Debussy's earliest inspiration for the study of orchestral scores. Early in 1881 Debussy sent a four-hand work to his benefactor, Madame von Meck, which he called *Symphonie en si*. This work surfaced in a Moscow market and was published in Russia in 1933, although it seems that two of the movements were lost.¹³¹

Although Debussy was known at the Conservatoire mainly for his eccentricity and his improvisatory skills, he received real attention only in 1884, when he won the *Prix de Rome* with *L'Enfant prodigue*. With this work Debussy was careful to follow classical guidelines of form and to use more conservative harmonies, although the exotic style he would later envelop is clearly evident. An account in 1884 of his harmonic preferences is given by Debussy's fellow-student Maurice Emmanuel:

A dishevelled head peeped through the door, and the student, who entered, soon seating himself at the piano, was already the man he was to become. At the piano we heard chromatic groaning in imitation of the buses going down the *Faubourg Poissonnière*, groups of consecutive fifths and octaves, sevenths which instead of being resolved in the proper way actually led to the note above or were not resolved at all; shameful 'false relations'; chords of the ninth on all degrees of the scale; chords of the eleventh and thirteenth; all the notes of the diatonic scale heard at once in fantastic arrangements; shimmering sequences of arpeggios contrasted with trills played by both hands on three notes simultaneously. For more than an hour he held us spellbound around the piano, his shock of tousled hair constantly shaking as he played. Eventually the supervisor, Ternusse, alarmed by these strange

¹³⁰ See below, p. 76.

¹³¹ Lockspeiser, p. 45.

noises ringing through the corridors, burst in and brought our 'lesson' to an end. Debussy was a dangerous 'fanatic' and we were ordered to be off.¹³²

Success after the *Prix de Rome* did not follow easily, and the works over the next four years are few in number and mostly insignificant. In 1888 Debussy wrote the *Petite Suite* for four hands, which was premièred the following year but attracted little attention. His songs and solo piano works were steadily increasing in number, but they were still examples of the work of an immature composer. Though Debussy clearly wrote from the piano, he displayed no interest in the medium of two pianos as yet. Whereas he continued to familiarize himself with other composer's works by playing the four-hand versions of operas and symphonies, it was perhaps not a medium he took seriously. A number of public concerts in 1893 and 1894 might have changed his mind and they are an interesting example of how great composers' works were also performed in public through different ensemble forms. On 6 May 1893 Debussy, together with Raoul Pugno, gave the first performance on two pianos of extracts of Wagner's *Das Rheingold* at the Opéra. Debussy's interest in Wagner had no doubt started with his first visit to Bayreuth in 1888, and he publicly named Wagner as one of his favourite composers. In 1894 a performance of Rimsky-Korsakov's *Capriccio Espagnol* at the Société Nationale followed. That same year he made a number of arrangements for two pianos: Schumann's *Am Springbrunnen*, Schumann's *Six Canonic Études* Op. 56, a waltz by Joseph Joachim Raff, and of Saint-Saëns's Second Symphony. In the same year the first performance of *Prélude à l'après-midi d'un faune* took place. His two-piano arrangement of the work is dated 1895.

¹³² Ibid., p. 59.

The Paris World Exhibition of 1889 had greatly influenced Debussy and other composers. A showcase for exotic art forms, the exhibition influenced Debussy with the richness of Eastern and African instruments and the visual arts. Although Debussy was attracted to the freedom of these art forms, he strove to find a language in which the tonality would not disappear, but be submerged. Folk dance and musical flavours of foreign countries continued to interest him, though by most accounts it was a learned fascination and not something that came to him easily. In 1901 he finished his first characteristically Spanish piece for two pianos, *Lindaraja*. This work has a lot in common with the *Habanera* from Ravel's *Sites Auriculaires* and precedes the *Soirées dans Grenade* from *Estampes*, which was completed in 1903. Shortly after the completion of *Lindaraja*, Debussy wrote in *La Revue Blanche*:

The musical arabesque or rather the principle of the ornament is at the basis of all forms of art. The divine arabesque was used by Palestrina and Orlando. They discovered its principle in Gregorian chant and provided support for its interlaced designs with strong counterpoint.¹³³

In this opinion he mirrored those expressed by others in the Art Nouveau movement.¹³⁴

Although Debussy never visited Spain himself, his fascination with the country and its characteristic *ostinato* rhythms are reflected in a great number of his later works.

Lindaraja is the first of only two original works for two pianos by Debussy. Whereas the second work, *En blanc et noir pour deux pianos*, is a work of spectacular proportion and scope, *Lindaraja* reminds one of the simplicity and naivety of the *Deux Arabesques* from 1888. Although the writing is essentially very good in its distribution of material and textural goals, its dependence on the *ostinato* rhythms for rhythmic movement becomes repetitive. Gone is the Debussy of blurring structural lines. Instead we see the simplest of phrase structures and the most obvious of harmonic resolutions, blurred only

¹³³ Ibid., p. 118.

¹³⁴ Gustave Moreau stated that 'my aim is to express thought by the line and the arabesque'. Ibid.

by the use of the pedal. It is interesting to note that the work was first published in 1926, eight years after the composer's death.

In April 1902 the first performance of *Pelléas et Mélisande* at the Opéra-Comique took Paris by storm. Almost overnight Debussy was hailed as the leader of the 'new' French school of composition and the basis of comparison for all other aspiring composers. Ironically he had already begun work on *Pelléas* in 1894 and the work was turned down for production on several occasions. Debussy was never comfortable with the mantle bestowed on him and criticized extensively the notion of his being the forerunner of the Impressionist movement.¹³⁵

His first work after *Pelléas* was the *Danses* (*Danse sacrée* and *Danse profane*), which was commissioned by the firm Pleyel to advertise the new chromatic harp. Written for chromatic harp and string orchestra, Debussy did indicate in the score that the harp could be alternated by a normal harp or piano. The latter option most probably led him to finish a reduction for two pianos in 1904. Where *Danse profane* is based on a traditional Spanish song of undisclosed origin, *Danse sacrée* is based on a short piano piece by the Portuguese composer Francisco de Lacerda. Fauré bitterly criticized this work, stating that 'the same profusion of harmonic singularities, sometimes frankly disagreeable' permeates the work.¹³⁶

From 1902 until his death Debussy wrote a large number of piano pieces, perhaps spurred by the success of Ravel's *Jeux d'eau* of 1902, which effectively put him into

¹³⁵ A series of articles appeared in 1904 which stirred a journalistic debate over Debussy's influence on French music. Jean Lorrain wrote an article in *Le Journal* using such strong images to describe what he labelled *Les Pelléastres* that Debussy threatened to challenge Lorrain to a duel. See Edward Lockspeiser, *Debussy – His Life and Mind* (London: Cassell, 1965), Vol. 2, pp. 71-74.

¹³⁶ *Ibid.*, p. 6.

direct competition. Although the so-called rivalry was more a result of speculation, it did inspire the two composers to be even more productive. *En blanc et noir*, the second of Debussy's original works for two pianos, was written in 1915, which was a particularly difficult year for the composer. With the outbreak of war in August 1914 Debussy was silenced as a composer. In the following March his mother died, adding to his depression. His friend and former colleague Durand, who now owned a publishing company, suggested that Debussy should revise earlier composers' works for a new edition. Debussy expressed enthusiasm for the project and added that he would like to do four-hand arrangements of all the known symphonies. However, he chose to edit Chopin's works and in June surprised Durand by declaring his intention to write a work for two pianos. Originally entitled three *Caprices en blanc et noir*, each of the three pieces is headed by a quotation. The first piece consists of a short extract from the libretto by Jules Barbier and Michel Carré, which was used by Gounod in *Roméo et Juliette*. The dedication was made to Serge Alexandrovich Koussevitzky, the famed bass player and conductor, whom Debussy had met in 1913. The second piece quotes from François Villon and he dedicated the work to Lieutenant Jacques Charlot, the cousin of Durand, who had just died in battle. The third, headed by a poem by Charles d'Orléans, was dedicated to Stravinsky. Debussy's mind was certainly occupied by the war, and he stated his worries over his future and the future of art in the world. The sombre qualities of the work did not escape him, for he wrote to Durand:

I must confess that I have somewhat changed the colour. It was too consistently sombre, almost as tragic as one of the *Caprichos* of Goya.¹³⁷

A year later he wrote to his friend Robert Godet:

¹³⁷ Ibid., p. 211.

Don't rack your brains about *En blanc et noir*. These pieces derive their colour and their feeling merely from the sonority of the piano; if you agree they are like the 'greys' of Velasquez.¹³⁸

The title *En blanc et noir* (In black and white) clearly refers to the first movement. Here a clear delineation between black and white keys appears throughout, and it is therefore not surprising that this first movement is in C major. This division of sections provides for very sudden changes, not only in mood but also in tone colour, thus requiring immense fluidity and reaction from both players. The fluidity depends on the mastering of the texture, and awareness of sound production should be foremost in the players' mind. In this movement Debussy writes markedly varying rhythmic figures and often these appear in rhythmic unison between the two players, thus causing ensemble problems. The triplets of the first page are a good example where the difference in register gives greater exposure, and equality in articulation is essential. In other sections Debussy writes a passage in complete unison: the same pitches in the same register with exactly the same articulation. Communication between players is critical to negotiate such pitfalls. As with all his works, Debussy's articulation markings are fastidious and should be followed to the letter.

The most sombre of the three movements and the clearest expression of his feelings about the war, is the second movement. Despite a recitative-like beginning, the movement adheres to strict rhythmic figures which suggest the distant war drums. These increase not only in volume but also in sharpness of attack, thus bringing about a clamorous climax. The tension can be enhanced by changing the length of articulation from longer staccatos in the pianissimo sections to shorter staccatos in the forte sections. Debussy mixes the metres of 2/4 and 6/8 to portray a feeling of instability.

¹³⁸ Ibid.

This provides contrast with the stable rhythmic character of the climax. Interpretation markings such as *alerte* (alert), *en se rapprochant* (approaching) and *joyeux* (joyous) provide more specific performing directions. Perhaps the inclusion of 'Ein feste Burg ist unser Gott' (A stronghold sure is our God) is not aimed at calming the listener, but rather as a warning of the impending German invasion. Debussy wrote to Durand on 22 July 1915:

You will see what can be made of the Lutheran hymn when it unwisely strays into a French caprice. Towards the end, a discreet peal of bells chimes a premature Marseillaise; for which anachronism I beg to be excused; it is permissible at a time when the paving-stones in the streets and the trees in the forest are trembling with this abundant singing.¹³⁹

The third movement is perhaps the most straightforward of the movements. Although it has some of the quick alternations in mood of the first movement, it is essentially in a toccata-style with rhythmic figuration. Two distinct elements can be found throughout: clear melodic lines in one piano in opposition to the rhythmic accompaniment in the other piano. The contrapuntal nature of the movement, coupled with the imitation between both pianos, create problems in terms of the continuation of the line. In this instance the ensemble will only be successful when the sound contours match and the connections between figures are seamless. The first performance of the work was given on 21 December 1916 by Debussy and Roger-Ducasse.

En blanc et noir served to stimulate Debussy's creative powers, for the rest of 1915 was one of his most productive periods. He completed not only the twelve *Études*, but also two of his three sonatas,¹⁴⁰ as well as *Noël des enfants qui d'ont plus de maison*, a work for voice, piano and children's choir.

¹³⁹ Quoted in the Concluding Remarks by Eberhardt Klemm in *Debussy: Klavierwerke IX* (Leipzig: Edition Peters).

¹⁴⁰ These three sonatas are for piano and violin, piano and cello, and flute, viola and harp.

5.2 Maurice Ravel (1875-1937)

Maurice Ravel made his mark as a composer in the vibrant world of *avant-garde* Paris at the turn of the century. Artistic activities in all fields abounded with frenzied discussions in the press of new musical works. Ravel stepped into a period already marked by an Impressionistic style attributed to the genial Claude Debussy, thus comparisons between the composers were plentiful and Ravel's attitude towards the establishment and his unique compositional style made him a controversial figure for most of his life. Although a true representative of French style and highly supportive of other French artists and composers, Ravel was no nationalist and fought to distance himself from a prescribed innovativeness. Where most composers took some time to develop a particular style, Ravel's earliest works represent the same musical and harmonic style which appears in the later works and suggest a musical maturity reached at a very young age. Thus we find a composer whose works cannot be divided into specific periods and a composer who found his own voice early in life. Part of the reason for this can be found in the fact that he was never specifically influenced by any one person. Although he greatly admired the works of Erik Satie and joined Debussy in rebelling against the academic principles promoted by Franck, he never strove to follow the guidelines of any individual. Well-read in literature and with a keen interest in all forms of art, Ravel mixed in the aristocratic art circles of the time, forming strong friendships with Stravinsky, Diaghilev and Nijinsky.

Although by his eighteenth year he labelled himself as more pianist than composer, his compositions reflect a symphonic mind. This is not necessarily due to original conceptions of the instruments of the orchestra, for he continued scoring from the piano,

but rather from a brilliant understanding of orchestration and a perfection of detail. Ravel's entries into the yearly *Conservatoire National* competition for the *Grand Prix de Rome de Composition Musicale* and his consequent failures are well documented.¹⁴¹ Even if he didn't succeed in winning the award, the small revolution surrounding his last entry made him the poster-boy for musical critics. Lively discussion of the merits or flaws of his compositions kept him in the public eye, even if he hardly ever entered the fray. Much was also made of his rivalry with Debussy, but for the most part this was fabricated and there was a healthy respect between the two composers.¹⁴² Ravel was quick and generous in affording Debussy admiration for his work and he even orchestrated a number of his works. Ravel was also often accused of 'Debussyism', of copying the innovations created by Debussy and thus lacking in true imagination or ability.¹⁴³ Although the thirteen-year gap in age may have justified this possibility, nothing could be further from the truth: whereas Debussy tried to blur the outlines of form, Ravel strictly adhered to Classical forms and clear marking of phrase structures; Debussy would paint the pretty pictures, while Ravel portrayed the sharp edges. They also differed fundamentally in their harmonic approach: whereas Debussy preferred chords of the ninth or whole-tone scales, Ravel never used the whole-tone scale and remained rooted in tonality. Debussy tried to turn harmonic and textural language on its head; Ravel extended the boundaries of the *status quo* and to a certain extent acted as the emancipator. Both composers feared that French music would be overwhelmed by the raw emotionalism of Wagner and preferred a style of subject matter rather than emotion. This is not to say that the mood took a back seat, but rather that the emotion

¹⁴¹ Rollo H. Myers, *Ravel: Life and Works* (Hertfordshire: Garden City Press, 1960), pp. 24-25.

¹⁴² *Ibid.*, p. 18.

¹⁴³ *Ibid.*, p. 101.

will be transmitted through the subject matter. Ravel publicly stated that music is an intellectual exercise,¹⁴⁴ although he later contradicted himself by stating that:

. . . there are two kinds of music: intellectual music, like d'Indy's, and sentimental, instinctive music, like mine.¹⁴⁵

Perhaps the inability of commentators to find suitable labels for his music put unnecessary pressure on the composer to give an accurate description. What is clear from the meticulous nature of his compositions is that he was fascinated by technique and often quoted Massenet's advice that 'in order to know your own technique you must learn the technique of other people'.¹⁴⁶

It is interesting that later on Ravel did not consider himself as much of a pianist, for all except three works were first written at the piano and then scored. He stated his dislike of appearing in public by saying: 'I am not a pianist, and I don't like being exhibited as if I were in a circus'.¹⁴⁷ Yet the difficulties of his works stretched the technique of many pianists and his compositions follow the virtuosity of Liszt. All his works are considered as extremely suitable for the piano, thus the many arrangements that he published of symphonic works in the two-piano, duet or solo versions are not second-rate efforts, but true additions to the literature.

The first work of Ravel to gain wide public reception was the *Habanera* from *Sites Auriculaires* which, together with *Entre Cloches*, served as his first attempt at two-piano writing. Ravel was only twenty years of age when he composed this work, but already the originality of his writing was evident. Though the work was not published

¹⁴⁴ Ibid., p. 111.

¹⁴⁵ Ibid.

¹⁴⁶ Ibid., p. 20.

¹⁴⁷ Ibid., p. 79.

in his lifetime (it is currently published by Salabert), it did receive a première on 5 March 1897 in the Salle Pleyel, two years after its composition. The pianists were Marthe Dron and Ravel's friend and favourite pianist, Ricardo Viñes. Although the work received much attention, it was mostly unfavourable. The work that followed, *Shéhérazade*, did not fare any better: audiences were just not ready for the new harmonies and thick textural language. Ravel did not discard *Sites Auriculaires* entirely, instead using the *Habanera* in a more publicly successful orchestral form in the *Rapsodie Espagnole* of 1907. Of the original he later stated: 'I consider that this work contains in embryo several of the elements that were to be most characteristic of my later compositions.'¹⁴⁸

The *Habanera* formed the third movement of Ravel's first substantial work for orchestra and also the first to be written directly for orchestra (the other two are *Boléro* and *La Valse*). The other movements were *Prélude à la Nuit*, *Malagueña* and *Feria*. It was already clear that Ravel favoured dance forms, for the stark formality of the sonata form did not appeal to his mode of expression, and his affinity with Spanish music came naturally. It was fashionable at the time to incorporate music of other cultures, yet the ease with which Ravel incorporated elements into his music earned him praise from many Spanish composers, including Manuel de Falla. Falla commented on the *Rapsodie*:

It surprises one by its genuinely Spanish character. In absolute agreement with my own intentions (and diametrically opposed to Rimsky-Korsakov in his *Capriccio*) this 'Hispanization' is not achieved merely by drawing upon popular or 'folk' sources (except in the *Jota* in *Feria*) but rather through the free use of the modal rhythms and melodies and ornamental figures of our 'popular' music, none of which has altered in any way the natural style of the composer.¹⁴⁹

¹⁴⁸ Ibid., p. 22.

¹⁴⁹ Ibid., p. 36.

The *Rapsodie Espagnole* was first performed at the Châtelet by the Colonne orchestra under Edouard Colonne, on March 28, 1908. The work was a huge success, the audience requesting an encore of the *Malagueña*. Ravel finished the work in a month and its success showed him to be not only a worthy composer, but also an exceptional orchestrator. Some unpleasantness surrounded the *Rapsodie*, for over the years Ravel had taken his share of accusations over his supposed imitation of Debussy. In 1903 Debussy completed and published *Estampes*, with *Soirées dans Grenade* as middle movement. *Soirées dans Grenade* certainly resembles the *Habanera* and Ravel became particularly suspicious when it emerged that Debussy had a copy of the *Sites Auriculaires*. Without making a fuss, Ravel stipulated in the score of the *Rapsodie* that the *Habanera* had indeed been composed in 1895, but this did not go unnoticed and caused friction in their relationship.¹⁵⁰ Ravel himself made the arrangements for piano duet, piano solo and two pianos, although premières of these versions are not documented.

In the four-hand repertoire, the *Rapsodie* remains one of the most outstanding pieces and thus it is performed more often in this form, despite the fact that it is far more difficult than the two-piano version. Written in extremely close proximity and demanding brilliant pedalling, the writing is so thick that Ravel saw no need to alter the two-piano version. Thus the same score is used for both versions. The first movement, *Prélude à la Nuit*, is based on four notes, F, E, D and C#, which are layered over a G minor tonality. These four notes are not only used in their static bell-like form as in the initial statement, but they also form the core notes of the improvisatory melodies. In the orchestral version these notes are passed between instrument groups, a feature which

¹⁵⁰ Ibid., p. 98.

naturally poses a challenge to the pianists. The subtlety of the rhythmical sway coupled with the dynamic levels, which range from *ppp* to *mezzo forte*, demand additional skill. The second movement, *Malagueña*, is easier to control texturally. Built on a driving bass theme in 3/4 time in the bass, the chromatic swirls add to a feeling of fantasy. Respite is only given in the second theme, when the attention shifts to a typically Spanish melody in the right hand of the first piano player, yet it is immediately followed by a pedal point on F# which reiterates the energy of the castanet rhythm. At the end of the movement the four notes of the first movement are restated, but they disappear into a dying bass rhythm. The famous *Habanera* uses a similar technique as the second movement: the sustained rhythm of the pedal point on C# underlies a changing harmony, which indeed seems like an exact copy of Debussy's *Soirées dans Grenades*. This is a movement of extreme sensitivity, where even the climax is of subdued character. The following *Feria* cannot be more different in character: stormy from the outset with huge swirls of harmony, the movement precedes the sustained tension which came to characterize the *Boléro*. Technical difficulties abound: repetitions remind one of *Alborado del Gracioso (Miroirs)*, while chordal shifts are as difficult as those of *Scarbo (Gaspard de la Nuit)*.

Shortly before the première of *Rapsodie Espagnole*, Ravel made plans for another orchestral piece based on dance movements. However, this idea was shelved until 1919, when Diaghilev expressed an interest in producing a ballet on a symphonic poem. This piece was to become *La Valse*. In 1918 Ravel wrote a short piece for two pianos, entitled *Frontispice*, which was to be included in a book of poems by Canudo. This was published in *Feuillets d'Art*, but has been out of print for a number of years and has consequently received little attention. One other of Ravel's arrangements remains in

circulation: the duet version of Debussy's *Prélude à l'Après-midi d'un Faune*, which can also be played on two pianos. But by far the best work of all his two-piano works remains *La Valse*.

Ravel initially conceived the work as a Viennese waltz and inscribed on the score the following:

Mouvement de Valse Viennoise. Drifting clouds give glimpses, through rifts, of couples waltzing. The clouds gradually scatter, and an immense hall can be seen, filled with a whirling crowd. The scene gradually illuminated. The light of chandeliers bursts forth. An imperial Court about 1855.¹⁵¹

Ravel wrote the work during a solitary winter in the village of Lapras. Thus the work does not reflect the soothing Viennese waltz of popular taste, but rather the torment of a waltz crashing down. Ravel gives the clearest description:

After *Le Tombeau de Couperin* the state of my health prevented me from working for some time. When I started to compose again it was only to write *La Valse*, a choreographic poem the idea of which had come to me before I wrote the *Rapsodie Espagnole*. I had intended this work to be a kind of apotheosis of the Viennese waltz, with which was associated in my imagination an impression of a fantastic and fatal kind of Dervish's dance. I imagined this waltz being danced in an imperial place about the year 1855. This work, which I had intended to be essentially choreographic, has so far only been staged at the Antwerp theatre and at Mme Rubinstein's season of ballets.¹⁵²

Diaghilev refused to stage the work, claiming that the music did not lend itself to balletic treatment and Ravel was deeply offended. They broke off relations completely and the work was first performed as a symphonic poem on 12 December 1920 at a Lamoureux concert. Ida Rubinstein did introduce it as a ballet on 20 November 1928, at the Paris Opéra. *La Valse*, together with *Boléro*, is still Ravel's best known work.

¹⁵¹ Madeleine Goss, *Bolero – The Life of Maurice Ravel* (New York: Henry Holt, 1940), pp. 187-88.

¹⁵² Myers, p. 194.

Much of the delicacy of Ravel's earlier works has disappeared entirely in this work. Often labelled a *danse macabre*, the work is in essence the evolution of a micro-theme through the same tensions and resolutions so effectively shown in other works. But the sheer scope of the orchestration, the fluidity of phrases and the successive *crescendi* lead to climaxes of gigantic proportions. Rhythmical transformations appear with ease and melody is easily shared. All these elements are perfectly executable on the piano, making the work one of the most successful in the history of the two-piano repertoire.

5.3 Sergei Rachmaninoff (1873-1943)

The works of Sergei Rachmaninoff greatly influenced the historical development of piano literature and performance practice. Not only was he one of the most prolific and innovative composers for the instrument, his piano performances set the tone for a greater exposure of concert pianists and more demanding technique.

As a composer he was not always given due credit. The 1954 *Grove Dictionary* entry on Rachmaninoff labelled his music as 'artificial and gushing' and predicted that his music would not last.¹⁵³ Perhaps this verdict was a result of the tremendous amount of exposure the composer was receiving in the 1950s and the use of his music in Hollywood film soundtracks. Certainly the back-to-back biographies which appeared by John Culshaw,¹⁵⁴ Victor Seroff,¹⁵⁵ and Sergei Bertensson and Jay Leyda¹⁵⁶ dispelled the myth but offered little stylistic analysis. Several of Rachmaninoff's works received

¹⁵³ Newmarch, Rosa: 'Rakhmaninov', *Grove's Dictionary of Music and Musicians*, 5th ed., Vol. VI, ed. Eric Blom (London: Macmillan, 1954).

¹⁵⁴ John Culshaw, *Rakhmaninov: The Man and His Music* (Oxford: Oxford University Press, 1949, reissued 1959).

¹⁵⁵ Victor Ilyitch Seroff, *Rachmaninoff* (New York: Books for Libraries Press, 1950).

¹⁵⁶ Sergei Bertensson and Jay Leyda, *Sergei Rachmaninoff: A Lifetime in Music* (New York: New York University Press, 1956).

instant fame and almost comical replay – the 1942 Mickey Mouse rendition of the C# minor prelude comes to mind¹⁵⁷ – while others, though critically acclaimed, remained largely unplayed. He was best known for his generous pianistic output, even though the orchestral works, songs, choral works and chamber music are equally representative of his compositional style.

It is clear from the previous section that only a minimal number of two-piano works were written until the beginning of the twentieth century. Thus the four major works for two pianos by Rachmaninoff form a substantial part of any duo's standard repertoire. The four works are:

- *Russian Rhapsody*;
- *Fantasia-Tableaux* (also called Suite No. 1);
- Suite No. 2;
- *Symphonic Dances*, Op. 45.

It is also necessary to look at Rachmaninoff's piano duet works and transcriptions because they not only represent the composer's first attempt at original composition, but point to the pre-Edison phonographic years, when music students' studies included not only piano lessons and harmony courses, but reading of four-hand arrangements of orchestral and chamber works. It is interesting to note that this tradition of reading new music in four-hand form and discussion of the works' merits continued in later generations of Russian musicians, as is so eloquently described in *Sviatoslav Richter: Notebooks and Conversations* by Bruno Monsaingeon.¹⁵⁸

¹⁵⁷ Ibid., p. 372.

¹⁵⁸ Bruno Monsaingeon, *Sviatoslav Richter – Notebooks and Conversations*, trans. Stewart Spencer (Princeton University Press, 2001), p. 58.

Although the score of Rachmaninoff's first serious composition remains lost, the 1886 four-hand arrangement of Tchaikovsky's *Manfred Symphony* Op. 58 garnered the boy the admiration and support from the great Tchaikovsky himself, undoubtedly boosting his confidence as a composer. Rachmaninoff had attended the première of the work on March 11 of that same year and spent the following summer studying harmony and theory with Ladukhin, a fellow-Conservatory professor of Rachmaninoff's musical caretaker, Nikolai Zherev. The score of the original orchestral version had just been published by Jürgenson and by all accounts Rachmaninoff did the arrangement with no help, thus showing an early understanding of orchestral writing. Towards the end of 1886 the transcription was completed and he returned to Moscow and joined Arensky's harmony class. Zherev arranged for the boy to play the four-hand transcription to Tchaikovsky himself at his apartment, which reportedly was a success.¹⁵⁹

Rachmaninoff's increasing interest in composition conflicted with the pianistic ideals Zherev held for the boy. Adding to the strain of their relationship was Rachmaninoff's complaint of inadequate facilities for compositional means at Zherev's residence. This conflict came to a head towards the end of 1889 and Rachmaninoff finally moved out and into a room with his Aunt Varvara. The privacy afforded to him by this arrangement helped the flow of new works. During the summer of 1890 Rachmaninoff received his first commission from Tchaikovsky's publisher, Jürgenson, for a four-hand arrangement of the *Sleeping Beauty Suite*. Rachmaninoff's cousin Alexander Siloti had recently completed a two-hand version and recommended Rachmaninoff to the publishers with the consent of Tchaikovsky. In a letter to Natalia Skalon dated 8 September 1890 Rachmaninoff writes:

¹⁵⁹ Robert Walker, *Rachmaninoff: His Life and Times* (Tunbridge Wells: Midas Books, 1980), p. 16.

I spent all of Tuesday and Wednesday on the ballet. I finished the first act Thursday, and tomorrow I start the second.¹⁶⁰

However, it was not until the following year that the proofs finally reached Tchaikovsky. The composer immediately sent a letter to his publisher indicating his displeasure with Rachmaninoff's work and subsequently wrote to Siloti:

I have corrected the proofs of *The Sleeping Beauty* prologue, and this task gave me considerable pain. You may say that a first proofreading can be done superficially, while the vital corrections can be made in the second proof, but it is the *transcription itself that I do not like*. We made a great mistake in entrusting this work to a boy, no matter how talented. Not that he has done it carelessly; on the contrary, one can see that he has thought about every detail. But this transcription has two horrible deficiencies:

- 1) Lack of courage, skill, and initiative, too slavish a subordination to the composer's authority, depriving the work of force and brilliance.
- 2) It is too apparent that the four-hand transcription was made from the two-hand transcription rather than from the orchestra score. Many details necessarily omitted from the piano score, though quite convenient and possible for the four-hand transcription, are missing here, too.

These two faults cannot be corrected, alas. As you will see, I have added things here and there, and made some changes, but this helps little. You can see for yourself how closely Rachmaninoff has clung to your piano score.¹⁶¹

Siloti revised the work, which calmed Tchaikovsky considerably, while Rachmaninoff accepted the criticism. Although the score was eventually published by Jürgenson in 1892, Rachmaninoff maintained his displeasure with his own efforts and the work has sunk into obscurity.

Early in 1891 Rachmaninoff finished three works: the *Manfred Suite*, an opera called *Esmeralda*, and the *Russian Rhapsody*, dated 12-14 January. Both the suite and the opera are considered lost, while the *Russian Rhapsody* première was delayed by several months. The composer was to perform the work with one of Zverov's students on February 24, and had rehearsed extensively, when Zverev ordered his student to pull out of the performance. No doubt this was the result of the unpleasantness which remained

¹⁶⁰ Bertensson and Leyda, p. 26.

¹⁶¹ Ibid., p. 35.

between Zverev and his former student. The eventual première took place at the Moscow Conservatory on 17 October 1891, and the composer was joined by Josef Lhévinne on second piano.

An account of the origins of the *Russian Rhapsody* can be traced to a letter from a friend, Vladimir Wilshaw:

I recall a long, long distant episode from our past life. It was this: after some occasion, either some festival, or concert, or simply a *Vivat Bacchus*, a small group of us – you, I, the late Yuri Sergeevich Sakhnovsky and Ernst Eberg – somehow found ourselves late one night in the piano factory of Alexander Eberg, then on the Bolshaya Lubyanka. We were served coffee and then we tried out the instruments standing around the room. I remember how Sakhnovsky sat down at one piano and you at another. Sakhnovsky began to strum some Russian song, and at once you answered with a variation on it and then he played another variation and you a third one, and so on and on, ever gayer and gayer. . . . Perhaps you don't recall this, but I do, and I want to point out to you that your love for the variation form dates from that incident.¹⁶²

It is true that this Rhapsody is the first of Rachmaninoff's works to incorporate a Russian theme as basis. Alexander Goldenweiser, who corresponded extensively with Rachmaninoff, recalled the first performance:

Someone had told him that nothing could be written on a certain Russian theme. He wrote a composition in E minor (in the form of variations). It was quite good music. I remember that at some benefit concert for our colleagues – we often arranged such concerts – Rachmaninoff and Lhévinne performed this piece on two pianos; it concluded with a variation in octaves, alternating from one pianist to the other, and on that occasion each increased the tempo, and everyone watched to see who would outplay whom. Each had a phenomenal wrist, but it was Rachmaninoff who won.¹⁶³

Despite its variation form, Rachmaninoff divided the *Russian Rhapsody* into two movements: Moderato – Vivace – Meno mosso (in E minor), and Andante – Con moto (G major). Uneven distribution of material between the two pianos mars the work, yet chromatic material in decorative flourishes give a semblance of textural cohesion.

¹⁶² Ibid., pp. 31-32.

¹⁶³ Ibid., p. 41.

Differences certainly exist between the writing of the two movements: the first often bare and static in tempo changes, whereas the second is far more integrated texturally. For a student of eighteen years to compose a work of such pianistic difficulty is no mean feat, but the work is perhaps the least successful of his four major two-piano works.

The Prelude in C# minor, which Rachmaninoff composed at the age of eighteen, became the one piece which provided him with instant fame and recognition, yet filled him with little enthusiasm. Certainly he never gained much financially from compositional rights, having sold the work for twenty roubles. Walker states that the two-piano transcription was made in 1938;¹⁶⁴ however, Rachmaninoff makes no reference to it in his correspondence. Considering that Rachmaninoff had no regular duo partner, it is unclear why he made this arrangement. Perhaps, if one considers the number of arrangements (including jazz arrangements) which had already been done by 1938, it is a blessing that this arrangement came from the pen of the composer. Distribution between players is extremely well-balanced; in fact, the choral quality of the work and the stormy middle section are enhanced by the sonority of a second piano.

The composition of Rachmaninoff's first large-scale work for two pianos occurred during a particularly productive summer in Lebedin on the estate of the merchant Lysika. Apart from the *Fantasia-Tableaux* the composer also completed the symphonic work *The Crag*, Op. 7 (also called *The Rock*), six songs, Op. 4, in addition to two pieces for violin and piano, Op. 6. During this period Rachmaninoff turned to poetry for inspiration, which is reflected in the titles of the four movements:

¹⁶⁴ Robert Walker, p. 30.

- 'Barcarole' (epigraph by Lermontov);
- 'Oh night, oh love', also called 'A Night for Love' (epigraph by Byron);
- 'Tears' (epigraph by Tiutchev);
- 'Holy Day', also called 'Easter' (epigraph by Khomyakov).

The expression of moods in all four movements reflects the greatest celebration on the Russian calendar, Easter, and indicates the start of Rachmaninoff's use of bells in his compositions. Of 'Tears' he told Sophia Satina that it was inspired by the bells tolling during a funeral at the Novgorod Monastery.¹⁶⁵ The best known work reflecting the Easter mood was Rimsky-Korsakov's *Russian Easter Festival Overture*, and although the *Fantasie-Tableaux* never truly rivalled the *Overture*'s popularity, it did put him into more direct contact with Rimsky-Korsakov:

When I was young I was completely under the spell of Tchaikovsky. I had a publisher who paid me more than Belayev. Belayev and his whole Petersburg circle were not worth a damn to me at that time. Once, Belayev invited me to play for them. I had just written my Fantasy for two pianos. They put Felix (Blumenfeld) at the second piano, for only he could sight-read perfectly. I played from memory at the first piano. They were all there – Lyadov, Rimsky-Korsakov – and they listened very attentively and seemed to like it. Rimsky smiled the whole time. Then they praised me, and Rimsky said: "All is fine, except that at the end, when the chant of 'Christ is risen' is heard, it would be better to state it first alone, and only the second time with the bells."

I was silly and in love with myself in those days – I was only twenty – so I shrugged my shoulders and said: "And why? In reality it always comes together with the bells," and I never changed a note. Only later did I realize how just Rimsky-Korsakov's criticism had been. The true greatness of Rimsky-Korsakov dawned on me gradually, and I was very sorry that I never got to be his pupil.¹⁶⁶

Despite this first meeting, Rachmaninoff did grant Rimsky-Korsakov the honour of dedicating the newly published *The Crag* to him. He also requested permission from

¹⁶⁵ Bertensson and Leyda, p. 58.

¹⁶⁶ *Ibid.*, p. 61.

Tchaikovsky to dedicate the *Fantasie-Tableaux* to him, and it is unfortunate that Tchaikovsky died a month before the première. Rachmaninoff premièred the work on with the composer Paul Pabst on 30 November 1893 in Moscow.

This work is both a continuation and radical expansion of the compositional style reflected in the *Russian Rhapsody*. With the exception of the third movement, Rachmaninoff continues a clear separation of textures between the two players: one player acts as accompanist and harmonic filler, while keeping the rhythmic movement going, while the other player states the themes, only slightly varied on the repetitions. Although Rachmaninoff does alternate the role of accompanist, thus creating a balanced distribution of the difficult technical material, the work still seems too sectionalized and lacking in intensity. In sections where rhythmic material is doubled, stronger cohesion is achieved even though the harmonic changes occur slowly.

Eight years separate the First and the Second Suite. While one would expect a certain amount of change in the young composer's life, these years were particularly tumultuous. As his works became more well-known, so the public expectations increased. The composer accepted a teaching position at a Ladies' Academy in Moscow, to provide a stable income, even though he had a reasonably lucrative contract with both Jürgenson and Gutheil. No doubt Rachmaninoff was qualified enough to get a position at Moscow Conservatory, but he opted for a less taxing job to allow him more time for composition. A number of piano works and songs saw the light, but the composer had pinned his hopes on favourable acceptance of his First Symphony in D minor. The première of this work in 1897 was a complete disaster, and the composer went into a deep depression. Shortly thereafter Rachmaninoff accepted a position at the

Moscow Private Russian Opera Company as conductor. The demands on his time were enormous: concerts were scheduled in quick succession and the preparation of works for the company's seasons took its toll not only in time but also in health. The composer found little time to compose, and indeed, with the exception of a symphony which was discarded, no new works were composed in 1897 and 1898.

1899 brought an invitation by the Royal Philharmonic Society of London to appear in the Queen's Hall, no doubt a result of the tremendous public success of the Prelude in C# minor. Rachmaninoff managed to write a few piano pieces for this trip, but he failed to be inspired by his first performing trip abroad. His family decided to step in on his return from London and sent him to a famous hypnotist, Dr Dahl. No doubt the success of the treatment enabled him to feel spirited enough to compose again, but it was also his professional and personal relationship with the great baritone Feodor Chaliapin which provided the setting for the burst of creativity in late 1900.

Chaliapin received an invitation from La Scala while in the company of Rachmaninoff at a resort in the Crimea, and invited his friend to join him in Varazze in Italy. Rachmaninoff sketched out two major works during this trip: the Second Suite for Two Pianos, Op. 17, and the Second Piano Concerto, Op. 18. Both were finished in April of the following year and, coupled with the Sonata for Cello and Piano, Op. 19, formed a trio of substantial works scheduled for performance in the same year. Rachmaninoff had not just regained his confidence, but the complexity of his compositional style had developed considerably. He dedicated the work to Alexander Goldenweiser and premièred it in his company, with Siloti on the second piano, on 24 November 1901.

The strength which was so lacking in the First Suite is exuberantly captured in the opening of the Second Suite: full chords in rapid succession and played simultaneously on both pianos create a full texture. Themes are still alternated between the two players, but imitative counterpoint thickens and blurs harmonic definition. Pedal points in rapid staccato notes and repetition of simple rhythmical figures add to the percussive quality of the movement. The second movement waltz is one of the most difficult in the two-piano repertoire. Most of the movement is written a third apart, at extreme speed, thus demanding ensemble playing of the highest order. Waltz themes of different tempi are explored and transitions are easily achieved through enharmonic movement. Slower themes are lush and the composer's characteristic chromatic shifts create suspended harmonies which contribute to blurred tonal areas. Clearly demarcated phrase lengths and simpler harmonic shifts underscore the beautiful simplicity of the third movement. This is a movement of true interplay with secondary melodic and accompaniment materials easily passed between players and textures carefully layered. Traces of the impact of Rachmaninoff's visit to Italy can be found in the subject material of the last movement. Entitled *Tarantella*, the score indicates that the principal theme is based on an Italian folk song, yet the gypsy-like character of the second theme gives the movement a distinct Russian flavour. Rhythmic drive is created by relentless eighth-note passages, while syncopation is accented by the use of unexpected chords. Rachmaninoff also exhibits a compositional method of using short phrases with small intervallic movements in repetition to create a sense of build-up and expectation: a method he uses repeatedly in work to come. The driving coda brings the work to a tumultuous close.

The next five years saw critical and personal success for the composer: his works were performed internationally on a regular basis, his stature as a pianist and conductor had grown considerably and he was able to remain an inspired composer. Two operas were composed during this period in addition to several works for voice and the first book of preludes for solo piano. Rachmaninoff's cousin Natalia Satin, whom he had married, was herself an enthusiastic pianist, and no doubt the composer wrote the Italian Polka of 1906 for her. The entire family had gone to Florence in an attempt to improve the health of their two young daughters. His cousin Anna Trubnikova visited them in Florence and provided the following account:

The days were sultry; the Venetian blinds remained lowered on windows and doors. The streets were empty. Whenever the heat relaxed a little, the first to appear on the street were a young man, poorly dressed but with a silk top hat and a cane, and a woman in a brightly colored dress. A tiny donkey with very long ears pulled an upright mechanical piano on wheels, and a crib with a baby in it was attached to the piano. The young man sang popular ballads and the woman cranked the piano. They were itinerant musicians. Our favourite number in their repertory was a simple but quite melodious polka. Many years later, when I heard Rachmaninoff's *Polka Italienne*, I knew where it had first entered his consciousness.¹⁶⁷

It remains unclear whether Rachmaninoff first composed the Italian Polka for piano duet or two pianos. And although the work was in popular circulation, even in a band version which Rachmaninoff approved, its published date is given as 1938. The work was dedicated to Siloti, but there is no evidence that they ever played it in public. Instead, Rachmaninoff often coerced his wife into playing the work with him at social gatherings:

And now Natashechka and I will play you the Italian Polka. This is the only thing Natashechka knows....¹⁶⁸

Short in length and simplistic in form, this work is a fun piece, more suited as an encore than for inclusion in a lengthy recital. Variations of the short theme are treated with

¹⁶⁷ Ibid., p. 125.

¹⁶⁸ Ibid., p. 269.

humour, allowing the performer tremendous rhythmic freedom. This style of writing is a precursor to the successful salon pieces for solo piano Rachmaninoff wrote in years to come, such as the *Polka W. R.* (based on a theme written by his father), *Liebesfreud* and *Liebesleid* (originally written by Fritz Kreisler for violin and piano).

If the Second Suite is representative of Rachmaninoff's 'Middle Period', the *Symphonic Dances* constitutes the culmination of an illustrious and ever-expanding career and compositional style. The last known work to be composed, it was also the only work Rachmaninoff composed wholly in the United States. Much had happened since the critical success of the Second Piano Concerto. As a performer Rachmaninoff achieved unprecedented success and the demands on his time were enormous. Coupled with his move to the United States, the composer lived a conflicting life: tremendous longing for his native Russia permeated musical material and feeling, and his personal struggle for balancing the many musical hats he wore.

With war starting in Europe, Rachmaninoff was forced in 1940 to cut many of his concert tours and to retreat to a holiday home in Long Island. Having undergone a minor operation in May, he was weakened and ill-spirited. The seclusion of the retreat offered him the opportunity to practise and compose undisturbed in preparation for the new concert season. The *Symphonic Dances*, dated 10 August 1940, was written in two-piano form. With the orchestral première scheduled for 3 January 1941, with the Philadelphia Orchestra conducted by Eugene Ormandy, Rachmaninoff was hard-pressed for time to complete the orchestration. In attending the rehearsals, Rachmaninoff addressed the orchestra:

When I was a young man, I idolised Chaliapin. He was my ideal, and when I thought of composition I thought of song and Chaliapin. Now he is gone.

Today, when I think of composing, my thoughts turn to you, the greatest orchestra in the world. For that reason I dedicate this, my newest composition, to the members of the Philadelphia Orchestra and to your conductor, Eugene Ormandy.¹⁶⁹

Unfortunately the reception of the work met with little critical success, thus following the negative comments of his preceding work, the Fourth Piano Concerto. Critics claimed that Rachmaninoff was rehashing material of earlier works and that the use of unusual instruments was cosmetic and added little value to the work. Ironically, positive remarks were reserved for the second-movement waltz. Rachmaninoff originally pursued the possibility of a ballet and even played the piano version to the choreographer Michael Fokine. His written response illustrates Rachmaninoff's view of the movement:

Before the hearing I was a little scared of the Russian element that you had mentioned, but yesterday I fell in love with it, and it seemed to me appropriate and beautiful. Here is what I wasn't able to tell you, and is my chief purpose in writing you: about this one-ta-ta, one-ta-ta. This valse rhythm seems to disturb you, to handicap you. I gathered this, not from the music, but from your words. If this valse element seems intrusive to you, and you hold on to it because it gives a dancing quality, or facilitates dancing to the music, or facilitates the composition or creation of a dance, or justifies the title then I consider it necessary to discard the ta-ta as soon as you lose your musical appetite for it. The thought of dancing is a side issue. If the joy of creating dances to your music is again given me, I should not at all feel the need for this rhythmic support. I'm not able to speak of music, and even less to write of it, but I am now writing because it seems to me that you are binding yourself to dance requirements.¹⁷⁰

While on Long Island, Rachmaninoff also continued regular meetings with Vladimir Horowitz, who was then preparing to record Rachmaninoff's Second Piano Sonata, Op. 36. The composer had enormous respect for his fellow-compatriot and his version of the Third Piano Concerto, Op. 30, and they met regularly to play piano duets or two-piano works. One such gathering on June 15, 1942 is described by Bertensson:

¹⁶⁹ Robert Walker, p. 127.

¹⁷⁰ Bertensson and Leyda, p. 360.

I was so fortunate as to hear another of these exquisite concerts: the two Mozart works were repeated, but Rachmaninoff's second suite was replaced by his transcription for two pianos of his *Symphonic Dances*. The brilliance of this performance was such that for the first time I guessed what an experience it must have been to hear Liszt and Chopin playing together, or Anton and Nikolai Rubinstein.¹⁷¹

Extraordinarily, the two pianists made a proposal to the Victor Company for a two-piano recording, which was declined. No formal première of the two-piano version ever took place.

Although most of Rachmaninoff's symphonic works also appeared in piano-duet versions, the *Symphonic Dances* was the first to incorporate two instruments. It is perhaps reflective of the range and sonority of the *Symphonic Dances* that one instrument would not have sufficed. The critics could not have been more incorrect in their assessment of the work, for the large orchestration is tightly utilized to achieve maximum rhythmic drive and innovation. This work incorporates all the elements of Rachmaninoff's compositional stages: use of Russian folk and church music, jazz elements, his obsession with the key of D minor, the use of the *Dies Irae*, and the ever-present bells. Thus the two-piano version is a fitting climax to the four major works for this formation.

It is clear that Rachmaninoff was uncomfortable with the classification of the work. He considered the titles 'Noon', 'Twilight' and 'Midnight' to reflect the programmatic nature of the work and also said in an interview:

It should have been called just Dances, but I was afraid people would think I had written dance music for jazz orchestras.¹⁷²

¹⁷¹ Ibid., p. 372.

¹⁷² Ibid., p. 361.

In its two-piano version the work sets enormous challenges for the players. Besides the normal problems of ensemble and balance, the interesting orchestration calls for exceptional sound control. Individual instruments, such as the cor anglais or horn, can be imitated easily, but several sections featuring winds produce extreme textural problems for the pianos. As can be expected, percussive elements are more easily achievable than the lush string melodies of slower themes. Articulation markings are extremely thorough. However, the pianist has to take the articulation abilities of the various orchestral instruments into consideration to achieve the optimal effect. The full range of the keyboard is explored and the technical difficulties are numerous, thus requiring exceptional pianistic skills. Although the work never reached the same level of popularity as the Second Suite, it is an important landmark in two-piano writing.

5.4 Béla Bartók (1881-1945)

Although the examination of the Sonata for Two Pianos and Percussion is, strictly speaking, in a different genre than the other works that have been discussed, the importance of the work and its regular inclusion in two-piano programmes justify close examination.

Béla Bartók was one of the few composers of the early twentieth-century *avant-garde* to be an accomplished and active pianist. Hence it is surprising that his output for solo piano does not match the maturity of his works for chamber music. Whereas his earlier works are rich in experimentation of form and texture, the works from 1936-1937 – the latter the year in which the Sonata for Two Pianos and Percussion was composed – indicate a return to stricter structures and more traditional scoring. Thus, with the

exception of the three piano concerti, Bartók's mark as a pianist was left in chamber forms, such as the two violin sonatas and the adventurous Sonata for Two Pianos and Percussion.

Bartók's interest in the form was awakened not only by the opportunity to play with his second wife, Ditta, herself an accomplished pianist, but also by an expansion of his use of percussion instruments. In fact, initially he was unsure whether to compose for two or three percussionists and therefore avoided calling the work a quartet. In the end he settled on two percussionists.

Our understanding of Bartók's abilities as a pianist is supported not only by the well-documented concert programmes of his extensive tours, but also the existence of recordings for both solo piano and chamber music works. These recordings – including piano rolls – date from the early 1920s through the sessions for Columbia Records in 1940, the latter documenting his Sonata for Two Pianos and Percussion. Whereas the recordings do not give us any vindication of score indications such as tempi, they are interesting representations of Bartók's natural rhythmic subtleties and experiments in timbre.

Perhaps the greatest accomplishment of Bartók's pianistic style is the feat of expanding the percussive abilities of the instrument into an exploration of timbral effect. His journey was an expansive one: with the Bagatelles and the Ten Easy Pieces of 1908 for solo piano he applies not only the freedom from the 'tyrannical role of the major and minor keys',¹⁷³ but the arrangement and imitation of subjects coupled with varying

¹⁷³ 'The Life of Béla Bartók', *Tempo* No. 13 (1949), 4-5; quoted in Griffiths, *Bartók* (London: J. M. Dent, 1984), p. 46.

harmonies reflect not only his new-found interest in folksong, but also an intense admiration for Debussy and the new developments in Paris. Here the piano still takes the traditional role of 'dual-functionary', i.e. melody plus timbral accompaniment, although coupled with the fast pulsations and changing metre of the folk music character.

With Bartók's 1912 withdrawal from public musical activity arrives a period of focus on ethnomusicological activity, with visits to North Africa in 1913, Slovakia in 1915 and the completion of a monograph on Hungarian folksong in 1921. Solo piano works of this period are peasant song, folk tune or folk-dance arrangements, or piano scores of his orchestral works. Perhaps the Sonata No. 1 for violin and piano from 1921 indicates, if not the mature piano style of the explosively productive 1926, a new-found function for the piano as chamber instrument. This work is not only representative of emotional turmoil (for Bartók was about to divorce his first wife), but also his artistic confusion over use of folk material. Following the composition in 1920 of *Eight Improvisations on Hungarian Peasant Songs*, Op. 20, Bartók wrote for the *Musikblätter des Anbruch*:

The situation today permits no thought of the possibility of pursuing ethnomusicological work . . . moreover, there is nowhere in the world a real interest in this branch of musical science – possibly it does not have the significance some of its fanatics have ascribed to it.¹⁷⁴

Thus, with the exception of cimbalom-like flurries in the third movement, the First Violin Sonata is free from folk influences. Instead the complexity of harmonies, indefinite forms and themes, and strong individualism of the instruments point to an influence of several other composers. Paul Wilson has suggested that Bartók's musical style is a blending of two distinct styles: 'that of the folk music of rural Hungary and

¹⁷⁴ 'Selbstbiographie', *Musikblätter des Anbruch*, iii (1921), 87-90 ; quoted in Griffiths, p. 99.

elsewhere, and the art music of central and western Europe . . . yet this blending of two sources into a single style is not seamless as the sources are far too complex for that'.¹⁷⁵ Therefore, even if it seems easy to compare the First Sonata with Debussy's Violin Sonata (1916-1917) or Schoenberg's Op. 11 Piano Pieces, Bartók's harmonic style always encompasses a use of opposites. Here the piano freely appears in chord clusters, which provides not only textural consonance and dissonance, but separates the elements between the two instruments. Hence the piano steps out of the traditional chamber music role of harmonic support and textural colouring, and instead provides a strongly individualistic antithesis to the character of the violin. Although both violin sonatas have been criticized as 'less Bartókian than the Second Quartet or *The Miraculous Mandarin* . . . one can usefully see it as a late return to the Reger line of restless, asymmetrical sonata writing'.¹⁷⁶

1926 saw an explosion of piano works, many of them written out of the necessity to cater for the huge increase in the number of his concerts. Hence the important Piano Sonata, the start of *Mikrokosmos* and several other works for piano saw the light. The sonata presents a clear reflection of his 1920s pianistic style, where he almost revels in the percussive qualities of the piano. Earlier experimentation with tone clusters now appears more prominent (also attributed to his 1923 meeting with Henry Cowell),¹⁷⁷ lyrical material seems lacking, and themes are rhythmically propelled. Use of folk material is now integrated into the overall texture, more difficult to discern. But despite breaking with the boundaries of traditional melody and harmony, structure takes a classical turn. Halsey Stevens puts this succinctly:

¹⁷⁵ Paul Wilson, *The Music of Béla Bartók* (New Haven: Yale University Press, 1992), p. 2.

¹⁷⁶ Paul Griffiths, p. 100.

¹⁷⁷ Letter from Cowell quoted in Halsey Stevens: *The Life and Music of Béla Bartók*, 2nd ed. (New York: Oxford University Press, 1964), p. 67.

It is characteristic of Bartók's creative processes that the closed forms of the classical period serve as vehicles for his most advanced thinking at every period. There is no adherence to preconceived blueprints, but thematic contrast, recognizable development or variation, and return to previous materials provide a point of contact between Bartók and his audience, no matter how remote from tradition his harmonic or melodic procedures, which many a devotee of free form might envy.¹⁷⁸

In the Piano Sonata, as in the Sonata for Two Pianos and Percussion, Bartók presents a first movement in sonata form and a third movement of rondo-like character. The third movement lends itself perfectly as an alternative to the percussive piano of noisy chords and driving rhythms: 'The concept of counterpoint as a combination of individual and independent melodic lines thus undergoes a fundamental expansion: the fabric is now woven not with single fibres but with fibrous strands.'¹⁷⁹

Whereas the Piano Sonata fulfilled a natural expansionist role to the violence of the *Allegro Barbaro*, Bartók's style in the 1930s and 1940s evolved into a far more subtle and mellow polyphony. The highly individualistic characters of the individual instruments in the sonatas for violin and piano are now carried forth into his great chamber works: the *Music for Strings, Percussion and Celesta*, the string quartets and the Sonata for Two Pianos and Percussion. It should be noted that Bartók added few new works for solo piano after the momentous output of 1926. The function of the piano as an individualistic, percussive voice with resonating qualities is carried right through the violin sonatas, the Piano Sonata and the Sonata for Two Pianos and Percussion. And whereas the style of the 1930s and 1940s has been described as 'architectonic in conception',¹⁸⁰ the concept of 'Golden Section' (*sectio aurea*) and the use of Fibonacci Series numbers are already apparent in the Piano Sonata. Thus the

¹⁷⁸ Stevens, p. 133.

¹⁷⁹ *Ibid.*, p. 140.

¹⁸⁰ Serge Moreux, *Béla Bartók* (London: Harvill Press, 1958), p. 158.

piano chamber style of Bartók's last period is most certainly founded on the development of the solo works of the 1920s.

In May of 1937 Bartók accepted a commission for a chamber work by the Basel chapter of the International Society of Contemporary Music in commemoration of its tenth anniversary. Despite huge uncertainties on the political front and a subsequent decision not to go to Italy on holiday, Bartók completed the Sonata for Two Pianos and Percussion in July and August of that year. The première took place in Basle on 16 January 1938, with Béla Bartók and his second wife Ditta on pianos and Fritz Schiesser and Philipp Rühlig as percussionists. By all accounts Bartók was in an extremely expansive mood, in full support of his wife who made her return to the concert stage for the first time since their marriage in 1923. Paul Sacher, who conducted the work in the rehearsals, remembered the following:

Bartók's impassioned objectivity penetrated everything. He was himself clear to the smallest detail and demanded from everyone the utmost in differentiated precision. Therefore in rehearsals he showed great patience and was never annoyed when the realization of his intentions did not take place without trouble....Bartók had summoned me to conduct during rehearsals and eventually at the concert as well. This proved superfluous, however, when the time came, since Bartók and his wife had mastered the two piano parts irreproachably, while the percussionists solved their problems skilfully and to the complete satisfaction of the composer. In these rehearsals Bartók gave proof of his genuine modesty. He undertook with the greatest matter-of-factness all the irksome requirements of the work, and treated both the assisting musicians like colleagues despite his characteristic proud reserve.¹⁸¹

Bartók himself wrote to Wilhelmine Creel:

As for the two piano and percussion sonata, its world premier has been given in Basle two weeks ago. My wife and myself played the two pianos – it had a 'tremendous' success. Mrs Bartók played very well – this was her first public appearance in a foreign country. After that premier I had to go – alone – to Luxembourg, Brussels, Amsterdam, Haag and London and to

¹⁸¹ Stevens, pp. 83-84.

accomplish there not very interesting works, only for sake of getting money!¹⁸²

In June of that year Bartók and his wife went to perform the work at the London chapter of the ICSM, following a performance in Luxembourg on the way to London:

The performance finally went very well; we both played perhaps better and more freely than in Basle; the drummer was about as good as the one there, but the other percussionist was more uncertain than your Rühlig. In any case we could squeeze out only six and a half hours for rehearsals here! In Luxembourg it was somewhat worse – four percussionists as well as a conductor for them, and in spite of this, or more likely because of it, it was less sure.¹⁸³

Indeed, the issue of two percussionists was one to bother the composer until the first première. Although the scoring is perfectly within the realm of possibilities, the writing extended a challenge to the percussionists not yet expressed by any other composer. Merely the large combination of instruments underscored the challenge: xylophones, three timpani (two with pedals), hanging and fixed cymbals, side-drums with and without snares, bass drum and tom-tom. Up until this point Bartók had used percussion instruments only in their traditional symphonic roles, but his interest might have been piqued by the publication of works such as Darius Milhaud's *Concerto for Percussion Instruments* or Edgar Varèse's *Ionisation* for two percussion groups. It is more likely that Bartók wished to expand the percussive roles of the pianos and to formally write a work for two pianos (he had made arrangements of *Mikrokosmos* and symphonic works). He was clearly aware of the new-found compositional interest in two-piano works, as demonstrated by Stravinsky's *Concerto for Two Pianos*, Rachmaninoff's extensive works and Debussy's *En blanc et noir*. In fact, the latter work was to be included on the New York première of his *Sonata for Two Pianos and Percussion*. This concert, taking place only a few days after Béla and Ditta's midnight arrival in America on 29 October 1940, established Bartók's reputation in America and marked his move

¹⁸² *Ibid.*, p. 84.

¹⁸³ *Ibid.*, p. 86.

to a position at Columbia University. Unfortunately this position was not to be permanent, and on 21 January 1943 – twenty-one days after the termination of his contract at Columbia University – Béla and Ditta Bartók gave the first performance of the new version of the Sonata for Two Pianos and Percussion, now as the Concerto for Two Pianos and Percussion, in a concert of the New York Philharmonic Symphonic Society, with Fritz Reiner as conductor. This concert proved to be Bartók's last and he entered a period of poor health and extreme financial difficulties.

The composer explained his reasons for rescoring the Sonata to a Concerto:

It seemed advisable, for certain technical reasons, to add orchestral accompaniment to the work, though, as a matter of fact, it gives only colour to certain portions of the work. The two-piano and percussion parts remain practically unchanged, except for some of the climactic parts which are now taken over from the two pianos as *tutti* by the orchestra.¹⁸⁴

Although this work marks an important entry in the concerto repertoire for two pianos, it is more often performed in its chamber music form.

During the late nineteenth century and the first half of the twentieth century the two-piano medium was popularized by a number of well-known composers. This is perhaps the main reason for the abundant appearance of such works during the 1950s onwards.

¹⁸⁴ Bagar and Biancolli, *The Concert Companion* (New York: McGraw-Hill, 1947), p. 22; quoted in Stevens, p. 244.

CHAPTER 6

PROFESSIONAL AND ARTISTIC CHALLENGES OF DUO PIANO PLAYING

6.1 Professional Challenges

The professional success of a piano duo is linked to a number of variables. Contrary to the established path of success of solo pianists, the escalation of duo groups over the last decade has sometimes followed an unpredictable trend. The success of a solo pianist is almost invariably linked with achievements in international piano competitions and the ability to sustain form in the engagements which follow. Based on these achievements a solo pianist is more likely to acquire management, which in turn, through vigorous promotion, leads to a regular concert schedule and recording deals. In the case of the piano duo, there is only a limited number of international duo competitions and only a handful of competitions specializing in piano duos. A great number of piano duos are, however, currently presented by a large variety of management companies world-wide. Since many duos never enter international piano duo competitions, how then do they come to be managed and how does their management differ from that of a solo pianist?

Notwithstanding the logistical problems of finding concert venues suitable for duo-piano pairs, the increase in professional piano duos point to a renewed public interest in ensembles of unusual formation. Where symphony concerts or large-scale operatic productions still top the list of 'spectacular' events, the piano duo offers an alternative: it is large-scale in sound but without the extensive logistical problems. The recent revival in transcriptions of all kinds of works enables the piano duo formation to fulfil

public taste. The recording industry has responded in kind: complete sets of composers' output for duo piano have flourished in addition to the recording of works by living composers. Although traditional recording companies, such as EMI and Sony, still offer only a minimal number of duo piano recordings, the number of independent labels has increased considerably and they offer a far greater variety. In contrast, the recordings of solo piano works are limited to two categories: traditional composers recorded by the top artists in the world, or unusual repertoire by up-and-coming young artists. It is also true that the marketability of piano duos can often lead to more interest compared to that of a solo pianist. In the promotion of a duo much is made of the players' relationship, thus it is not surprising that a majority of successful duos are linked by marriage or blood. This is not to suggest that the formation of a piano duo should be a purely market-related decision, but it rather points to the need for a shared artistic vision.

6.2 Artistic Challenges

It is a given that the professional success of a piano duo is dependent on the players' level of artistry. In any chamber music formation a high level of consistency in the ensemble is required. Ensemble, in this instance, is referred to in relation to the 'togetherness' or the precision of a group's playing. In the initial joining of two pianists into a duo, some basic considerations should be taken into account. The level of playing needs to match, the musical and technical concept should be compatible and repertoire should be chosen carefully. The latter is especially important when one looks at the discrepancies in difficulty of some works. Some composers wrote two-piano works to suit their present duo-partner, thus sometimes creating an imbalance with

regards to the challenges of the piano parts. Parts should be allocated with care to use the strengths of each player's pianistic armour. It is also important at the outset to take personality into account: very often the more flamboyant player will be given the first piano. Such basic considerations can alter the dynamic and ultimate success of a duo substantially. Although it is not the intention of this dissertation to provide a blueprint for good ensemble, it is worthwhile to examine other elements which contribute to successful ensemble playing.

Two points should be taken into consideration to achieve an acceptable degree of ensemble: structure and texture. Although this subdivision serves as a broad umbrella which encompasses elements such as melody, rhythm and harmony, it should be understood that all elements are at all times integral to both categories. For example: the examination of structure can focus on form in its broadest sense, i.e. phrase lengths, thematic development and harmony, yet all these elements will inevitably be crucial to the texture. Similarly, an examination of texture can focus on timbre, rhythmic interplay and articulation, yet all three elements form an integral part of the subdivisions of form. While these subdivisions constantly shift functions, be they structural or textural, elements can also be grouped under aesthetic or mechanical headings. Thus the broad issues of feeling music together and matching sound colour can be answered by the analysis of specific aesthetic and mechanical issues. A subdivision of the following properties can be used as a guideline:

- Aesthetic
- Historical
 - Architecture and Phrasing
 - Musical Grammar: - Harmony

- Melody
- Rhythm and Articulation

- Mechanical
- Mechanics
 - Sound colour
 - Instinct and Improvisation

Any subdivision of this kind is open to criticism on the basis of personal opinion. Whereas these elements should be put into a circular structure to illustrate their interactive nature, the need for detailed analysis calls for separate discussion. Suffice it to say that the analysis presented here moves from the larger formations (aesthetic and mechanical) to the smallest elements.

Analysis of these elements also requires the statement of certain musical principles that are given legitimacy by their frequent recurrence in musical works. Whereas musical styles of different periods certainly call for awareness of differences, consistent elements and principles still remain. For example, the phrase structures of a composer such as Scriabin are as bound by structural rules as those of Haydn or Mozart. Innovation can be seen as the stretching rather than the overstepping of boundaries, thus reflecting a norm of taste or balance. No attempt is made here to promote a specific norm, but rather to recognize the fact that music, from an architectural point of view, requires balance. Innovative composers might stretch the norms of taste, but they generally achieve success because of their adherence to structure. Composers such as Bartók, Prokofiev and Messiaen clearly illustrate the point. Furthermore, though major differences of elements exist between style periods, this thesis does not attempt to highlight these differences, but rather to focus on common elements. Thus, it is

essential for the performer to understand the principles in order to achieve greater understanding of the boundaries of the norm or that which feels natural.

6.2.1 Aesthetic Elements

6.2.1.1 Historical

Knowledge of the historical background to a work of music gives the performer the tool to place the work within its social and political setting, which in turn provides an indication of accepted performance practice. A great deal of study has been done on the performance practice of specific musical time periods, thus enabling the performer to make decisions with regards to the adaptation of these practices to the modern instrument.

The issue of style is a complicated one and the cause of many a performers' critical downfall. Most often criticism centres on the overuse of pedal and rubato, which is then labelled unstylistic. Style is indelibly linked to taste, but the accusation of unstylistic playing seems to criticize the performer for disregarding the norms of the period in which the composer lived. Thus criticism of this kind has split music-lovers and musicologists into purists and modernists. Enough has been written about the merits of pedalling in Baroque or Classical works not to warrant repetition.¹⁸⁵ Suffice to say that the performer should employ the pedal for its original function: increase in sonority, variety of tone colour, and ability to create legato when the hand-position needs to shift. More difficult to justify is tasteful use of rubato, due to the unique way in which a

¹⁸⁵ See for instance, Robert Donington, *Baroque Music: Style and Performance, a Handbook* (London: W. W. Norton, 1982).

performer's musicality will be reflected in his/her use of time. Lack or overabundance of rubato can be offensive to any listener, yet the listener's perception is not so much rooted in knowledge of musical periods and its norms of taste, but rather a personal sense of balance.

A musical work, purely by its style and the elements that make up its composite, will determine the use of rubato. Any Mozart piano sonata, based on its clearly defined structures, conservative lengths of phrases, homophonic texture and simple harmonies, does not call for excessive rubato. In comparison, a Rachmaninoff sonata with blurred harmonies, delayed resolutions and freer phrase-lengths and structure, would seem unnatural when played too metrically. Thus, though the performer should be aware of different performance practices, the composer's score, when read carefully, will reveal the appropriate style.

6.2.1.2 Architecture and Phrasing

Integral to the balance of a performance is the understanding of architecture or form. Every composer follows a system of composition which originates with decisions on form and the style of its movements. Thus the basic knowledge of form, such as sonata or variation forms, provides the performer with a structural picture of boundaries and norms. Through recognition of such structures the performer is able to reflect the elements of these structures in various ways.

Cornerstones of a musical form are the lengths of phrases, whether seen on a large or subdivision form. The aim here is not to examine thematic materials, as they would

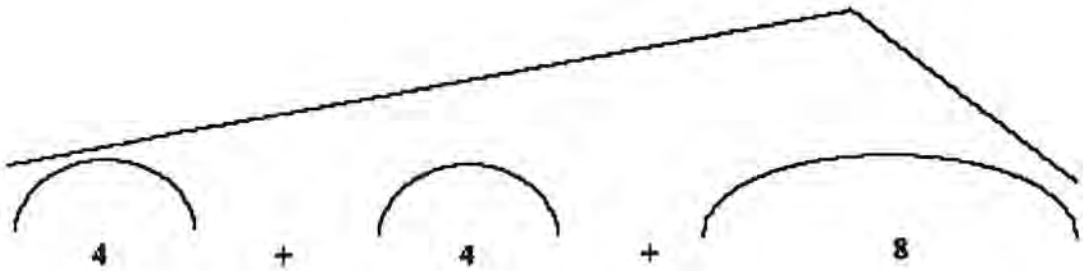
differ from composer to composer, but rather to examine common properties of phrasing. Whereas not all composers adhere to standard eight- or sixteen-bar phrases, mathematical proportions still exist. If we should examine a sixteen-bar structure, it becomes clear that this structure will distinguish itself from the preceding or following material by differences in thematic elements. This structure would further be underscored by a clear ending or harmonic resolution. Should we further divide the sixteen-bar phrase, we will most likely encounter the following phrasing or its reversal: $4 + 4 + 8$, or $8 + 4 + 4$.

Principles, however, have no meaning unless their function is understood. In this case the dictum of 'once, twice the same, third time has to be different' points to an increase in musical tension towards the third segment of the sixteen-bar phrase, or the eight-bar sub-phrase. If the objective is to find the tension point of an entire sixteen-bar structure, one can also deduce that the repetition of the four-bar sub-phrase increases musical tension. This idea of elements in music creating balance is not novel: if one should equate it with the Golden Section, it becomes clear that mathematical proportions have always played a significant role in musical structure. No composer applied this idea more clearly than Bartók, and it is through research on his works that the Golden Section was first clearly defined. The noted Bartók scholar Ernő Lendvai describes the Golden Section as a 'division of a distance in such a way that the proportion of the whole length to the larger part corresponds geometrically to the proportion of the larger to the smaller part, i.e. the larger part is the geometric mean of the whole length and the smaller part.'¹⁸⁶ Lendvai equates the larger section with a value of 0.618 and the smaller part with 0.382. Furthermore, he states that Golden Section division can occur

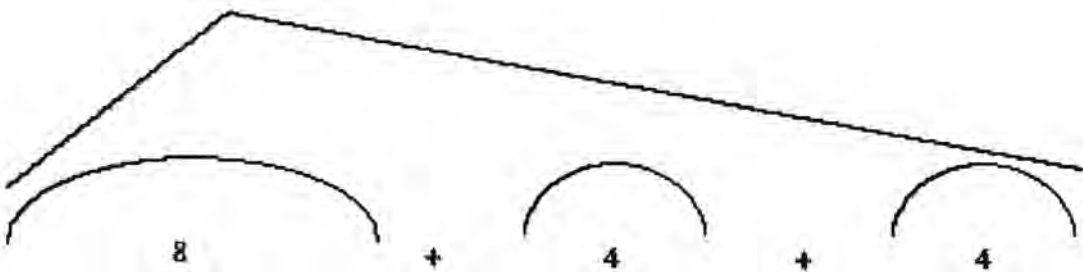
¹⁸⁶ Ernő Lendvai, *Béla Bartók: An Analysis Of His Music* (London: Kahn & Averill, 1971), p. 17.

as two possibilities: larger section followed by smaller section (positive) or smaller section followed by larger section (negative). The combination of positive with negative presents not only another case of balance through opposites, but the meeting point of the two elements also corresponds with the climax points within the work.¹⁸⁷

Although these exact values don't apply to most composers, it is clear that the musical tension point of a sixteen-bar phrase would generally be on either the thirteenth or the fifth bar:

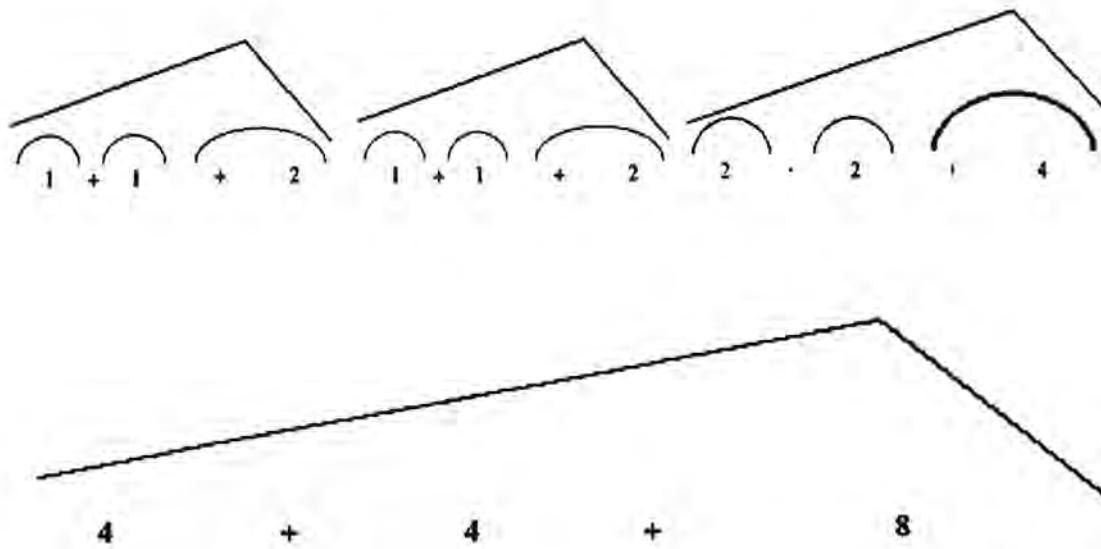


or



¹⁸⁷ Ibid., pp. 20-22.

Often it is possible to make a further division of the sixteen-bar phrase:



Today, many performers recognize the importance of the divisions according to the Golden Section (or Golden Point), and this has been documented in the case of Rachmaninoff. An incident was reported where he, following a piano recital, expressed his disappointment over “missing the golden point”. The composer was not only trying to achieve a balance point within separate works, but also by the overall construction of the works for the recital.¹⁸⁸

6.2.1.3 Musical Grammar

6.2.1.3.1 Harmony

Even if one follows mathematical proportions to give a hierarchy to structural elements, climax points still require more support to justify tension. At this point it is necessary to explain that tension refers to dissonance, which is explained by Palisca as:

¹⁸⁸ Barry Martyn, *Rachmaninoff* (Hants: Scolar Press, 1990), p. 401.

. . . . the antonym to consonance, hence a discordant sounding together of two or more notes perceived as having roughness or tonal tension. The roughness criterion implies a psychoacoustic judgement, whereas the notion of 'relief of tonal tension' depends upon a familiarity with the language of Western tonal harmony.¹⁸⁹

From this definition one can compare the difference between structural and harmonic norms. Whereas structure refers to an overall (and philosophical) sense of balance, harmonic norms are rooted in cultural differences. Furthermore, these norms are also based on aural memory. For instance, the harmonic tension created between chords is based on the intervallic relationships within a chord and their position within a key area. Should one isolate intervals and regard them as being without any tonal centre, a hierarchy still exists and one is able to list the most basic intervals in order of increase of tension: unison, octave, third, fifth, fourth, sixth, second and seventh. This intervallic hierarchy have been grouped differently by different composers. Hindemith, for instance, believed that in harmonic terms, the third came directly before the sixth.¹⁹⁰ One can infer that intervals of a greater distance (such as a sixth or a seventh) cannot be sung without avoiding the break in the voice. A similar example can be found with string instruments, where only four notes of a scale can be played on a string in a specific position. Thus any interval larger than a fourth can only be achieved through string-crossing or a shift in position. Despite these technical explanations which add difficulty in execution and can thus add tension, the intervallic hierarchy is also rooted in the overtone series, where the conjunction of certain pitches carries more dissonance in the overtones than other intervals.

¹⁸⁹ Claude V. Palisca: 'Consonance', *The New Grove Dictionary of Music and Musicians*, 2nd ed., Vol. 6, p. 325.

¹⁹⁰ Hindemith uses differential tones to determine the order of intervals in his Series 2. He regards the third as the most beautiful harmonic interval and the second as the most natural melodic interval. See Paul Hindemith, *The Craft of Musical Composition*, trans. Arthur Mendel (London: Schott, 1942), pp. 57-88.

Harmonic hierarchy is thus based on the overtones of every individual note of a chord in a specific key and to what extent the overtones create dissonance with the basic or tonic chord of the key. Thus, should we take the simplest two chords, namely dominant and tonic in root position, it is clear that the dominant would be considered more tense than the tonic and would therefore resolve into the tonic. It is obvious that the dissonant function is not isolated to a dominant chord: the inferences of tonic being the chord with the least tension suggests that any chord placed prior to the tonic will need to resolve. More complicated decisions of hierarchy arise when one has movement between chords other than the tonic, thus forcing an examination of the composites of the relevant chords. Western classical music has adopted general guidelines for the resolution of intervals within harmonic progressions. These guidelines simplify the performers' decisions on harmonic dissonance points, for resolution can only occur within a set of possibilities. For instance, the movement of a dominant chord is limited to three options: the subdominant, the sub-mediante and the tonic, whereas a mediant chord has far greater room for manoeuvre. By the same token, root position is more limited than inverted chords are. Different stylistic periods vary the speed of resolution (or the delay of the resolution), but the tonic will still retain its function. Only in compositional techniques such as serialism, where pitches are not based in any fixed tonality, do these rules of dissonance become void. Through understanding of dissonance, the performer is able to arrange harmonic and pitch movement into an aesthetically pleasing form.

6.2.1.3.2 Melody

Interval relationships also affect the tension points in a melody. Where harmony generally moves vertically, melody provides balance through horizontal movement. Interval tensions can thus occur on two levels (assuming that melody is accompanied by harmony): pitch dissonance between certain pitches of a harmonic chord and a melodic note, and pitch dissonance between a melodic note and its preceding pitch. Melodic tension is often linked with the contour of the music: for instance, a rising melody often translates into an increase in tension, subsequently suggesting a dynamic increase. In similar vein, the highest pitch will often have the most dissonant relationship with the tonic pitch. An example can be found in Mozart's Sonata for Two Pianos in D, K. 448, where the repeated D in the right hand of the first piano in bars 64 to the beginning of 65, forms the seventh interval against the E left hand of bar 65:

The image displays a musical score for two pianos, consisting of two systems of staves. The first system covers bars 64 and 65, and the second system covers bars 66, 67, and 68. The music is in D major and 4/4 time. The right-hand parts feature a melodic line with a prominent repeated D note in bar 64. The left-hand parts provide a rhythmic accompaniment of eighth notes. Dynamics such as *ppp* and *legato* are indicated throughout the score.

Example 1. Mozart. Sonata for Two Pianos in D, K. 448, 2nd movement, bars 64-68.

Different style periods determine different relationships between melody and harmony, resulting in textural decisions which should be made by the performer. A number of general principles are prevalent in all style periods, bound by either the laws of dissonance or the acoustical nature of the piano. One of these principles is that a tied note which appears on a weak beat suggests an increase in tension to the strong beat, thus calling for a dynamic increase. In the following example from Rachmaninoff's *Fantaisie-Tableaux* for Two Pianos (bars 51-54) the tension increase towards the downbeat can easily be heard.



Example 2. Rachmaninoff. *Fantaisie-Tableaux* for Two Pianos, bars 51-54.

The acoustical nature of the piano does not allow for much of an increase in sound once the key has been depressed, thus the interaction between melody and harmony becomes especially important. In this instance, the dynamic increase will be achieved by movement in the harmony rather than the melody. The same acoustical problems affect the appearance of notes of shorter value after notes of longer value. The inability of the piano to create a crescendo on the long note forces the pianist to resolve onto the shorter note. However, where there is harmonic movement that suggests an increase in tension, the ear can be deceived when following the melodic line. In the second bar of the example of Poulenc's *Sonata* for Two Pianos (*Allegro molto*), the half-note chord in bar 42 in the first piano part suggests a decrease in sound. However, the accompaniment of

the second piano part suggests a crescendo, thus enabling the first piano to play the first quarter-note following the half-note (bar 42, third beat) at a louder volume.

Example 3. Poulenc, Francis. Sonata for Two Pianos, bars 40-43.

Such decisions can affect the homogenous balance of an ensemble, particularly when one pianist has the melody and the other player has to support with harmonic structure. Melody is also closely connected with articulation. Often the use of the word in its adjective form, i.e. 'a melodic passage', suggests legato articulation which in turn represents the opposite of 'a rhythmical passage'. Thus, even though a melody can include notes of shorter articulation, melody suggests a segment of length, rather than a short element.

6.2.1.3.3 Rhythm and Articulation

Where different pitches speak to emotion and the voice, rhythm speaks to the physical feeling of music. It is clear that through the ages rhythm has presented itself as the

basic expression of music: we only have to look at the music of 'primitive' societies to know this to be true. In the adjective form of the word it suggests the antithesis to melody, thus not only providing opposition to the legato feeling of melody, but also variety in articulation. The *Collins Paperback English Dictionary* definition of rhythm is interesting for its expression of functionary opposites. In relation to art, such as painting and sculpture, *Collins* states that it is 'a harmonious sequence of pattern of masses alternating with voids, of light alternating with shade, of alternating colours'. In relation to the body, the definition states that rhythm is 'any sequence of regularly recurring functions or events, such as certain physiological functions of the body'.¹⁹¹ Thus rhythm reflects regularity and irregularity, variety and repetition. Even if one looks at the smallest rhythmical figure, its repetition can provide both relaxation and increased tension, which is determined by its function within a broader phrase or segment. In the following example the repeated Fs of bars 21-24 in the first piano are clearly moving towards the downbeat, thus the stress will fall on the last F of the sequence.



Example 4. Brahms. Variations on a Theme by Joseph Haydn, Op. 56b, Variation 1, bars 21-24.

¹⁹¹ *Collins English Dictionary*, 2nd ed., s.v. 'Rhythm'.

But in the repetitions of the following example from Stravinsky's *Circus Polka*, the repeated notes will decrease in dynamic.

Example 5. Stravinsky. *Circus Polka*, bars 89-91.

Notated rhythm always suggests activity, for energy is created by the sharpness or lull of a rhythmic figure. Similarly, rests can also take an active or inactive function, or a static or moving function. In the execution of a static rest, the release of the written note will occur suddenly, with no change in sound or dynamic. Stillness will be created through a quick release, coupled with a motionless body. Alternatively, a moving rest will suggest energy of some fluidity, which, through the length of the release of the preceding note, will lead to the following note. This can only be achieved through a fluid and relaxed physical motion.

Articulation provides a variance in executed length, which is where the nature of the piano comes into play. Pianists in a duo have to be aware at all times of the nature of the instrument and how it compares with other instruments. If one takes the most basic

variance of articulation, legato and staccato, it becomes clear that their execution varies greatly in instrument groups. For example, on a string instrument, notes of a legato character can increase in sound if the correct pressure or bow speed is applied by the player. In addition to this, the lengths of staccatos can vary according to the up- or down-bow. The length of these articulation markings is dependent on the nature of the attack, the sustained movement on the actual pitch and the length of the release. Attack is indelibly linked to speed of motion and weight pressure (whether physical weight or air in the case of winds, brass or singers), and although this will be discussed in more detail in the following sections, suffice it to say that pianists should be aware of the limitations of the instrument. By limitations I refer to the mechanical nature of the instrument, as opposed to the naturally melodic qualities of the voice or string instruments. Any pianist attempts to counteract the mechanical or percussive qualities of the instrument in order to produce the most beautiful tone and phrasing, whether legato or staccato, but these efforts must be matched in the players of a duo.

6.2.2 Mechanical Elements

6.2.2.1 Mechanics and Technique

Mechanics can relate to both the instrument and the player. Thus it reflects on the technical aspects, or the equilibrium of all working parts. The mechanics of a piano is easily understood, as it is a scientific measurement of actions which enables the instrument to produce sound. Although different piano makes can vary slightly in their mechanics, the basic action of producing a sound remains constant in different modern pianos. However, the different instruments of every concert hall present challenges in a

number of ways. It is important for the pianists to adapt to instruments that might be of different size. Knowledge of the mechanics of the instrument will help the players to adapt their technique to overcome a number of considerations. The pianist should be aware of the percussiveness or lack of it, the speed of the action and the speed of release, the longevity of the sound or the lack of it, the existence of dull or bright registers (or not), the angle of movement over the string of the hammers with use of the *una corda*, the height of the damper action and the use of the piano lid or not. Some composers have also indicated specific positioning for two pianos in works coupled with other instruments (such as Poulenc's Double Concerto where the conductor is positioned in front of the pianos). The acoustic of the hall must be taken into consideration when the decision is made to adhere to these specifications.

Although knowledge of the mechanics of the instrument can assist in achieving uniformity, the varying technical abilities of different players can be more challenging to synchronize in a duo.

Considering the simplicity of the mechanics of the piano, it is remarkable that so many pianists are incapable of explaining how a sound is created. Most pianists also believe that the hammer can only hit the string at one angle, thus enabling one type of sound quality which can be altered only through dynamic range. Rosen supports this notion:

In spite of the beliefs of generations of many thousands of piano teachers, there is no way of pushing down a key more gracefully that will make the slightest difference to the resulting sound. A 'singing' sound on the piano is not given by the instrument but by the way it is exploited with a specific musical phrase, and this exploitation is not mechanical and not a simple matter of technique: it requires at every moment a sense of the music. In performing a work on the piano, a beautiful quality of tone is achieved by shaping the melody and molding the harmony and the counterpoint.¹⁹²

¹⁹² Charles Rosen, *Piano Notes: The Hidden World of the Pianist* (London: Penguin Books, 2002), pp. 24-25.

Although the majority of books on technique espouse Rosen's idea, Bernard Richardson gives clearer technical reasons for his disagreement with this ideology:

Recent research looking at the resonant properties of the hammers themselves casts new light on this long-standing debate. Hammer shanks are not rigid and have modes of vibration. These modes can be excited in different ways depending on the acceleration of the key mechanism.¹⁹³

It is therefore not surprising that books on technique espouse varying pedagogical ideas. Both ends of the scale are proposed: use of weight against little weight, high seating as opposed to low seating, straight fingers versus curled fingers, use of torso and upper-arm movement as opposed to forearm control, and so forth. No longer can these differences be attributed to certain schools, i.e. Russian or German schools or methods, as the next generation of teachers are increasingly the products of teachers of varying nationality.

A discussion of varying techniques is not relevant here; however, it is important for the members of a duo to understand the effect of their particular musical upbringing and how this affects their joint sound, the use of weight, the type of attack and articulation. Whereas aesthetic decisions can be made jointly and can be executed with relative ease, the technical armour of a pianist is more difficult to adapt. Thus, while pianists can agree on the speed of attack, the length of the actual note and the speed of release, the execution of the entire motion through control of angle and weight application can be extremely difficult to synchronize with physical comfort.

¹⁹³ Bernard Richardson, 'The Acoustics of the Piano', in *The Cambridge Companion to the Piano*, ed. David Rowland (Cambridge: Cambridge University Press, 1998), p. 112.

6.2.2.2 Sound Colour

One of the most difficult and abstract issues a duo has to deal with is that of matching sound. The production of sound colour is a result of all the preceding technical elements, but with an added emotional quality which can be hard to define. Emotional feeling is generally personal to every individual player and more often than not unsolicited, thus it presents a complication for a duo. A solo pianist has the luxury of transmitting his or her feeling at a particular point without fear of communicative interference with an audience. The feeling transmitted by a duo will appear withered if only one player transmits a particular emotion at any given time. And even if emotions are discussed and thus planned for performance, varying sound qualities can alter the message.

Although sound colour is by no means dependent on dynamic levels, the duo has to take particular care in their dynamic decisions. The doubled volume of the instrument can easily produce a jarring sound quality, whereas a suitable *pianissimo* is hard to achieve with subtle affect. Many players are unable to assess the sound volume of their partner, due to the distance from one another on the stage and the inability to hear the partner's sound travel through the concert hall. Both members should be able to adapt to varying sizes of concert halls and instruments, and the effect this can have on their musical delivery.

6.2.2.3 Instinct and Improvisation

A successful performance is not only dependent on controlled elements, but also on providing enough variance to give a sense of improvisation or spur-of-the-moment inspiration. Musical instinct and improvisation are based on a memory of tradition and thus an association of elements, never entirely free of boundaries. Whereas rubato or time taken in performance can be one of the clearest and unexpected forms of improvisation, the memory of rhythmical boundaries will determine the extent to which time can be taken. Both instinct and improvisation can be explained in a process of three stages: past, present and future. Any musician, at a high level of concentration, will be aware of what he has just produced, be aware of what he is playing in the exact moment, and be able to plan the execution of the next note. Thus instinct and improvisation are processes of association, where instinct is the decision on how to respond and improvisation constitutes the active response. The decisions of response are generally achieved through visual or aural stimulation, or a combination of both.

Players in a piano duo experience more anxiety because of the question of uniformity in sound colour. In contrast, a pianist accompanying a string player or singer will resign himself to the fact that a certain level of sound compatibility remains unachievable.

The suitability of the members of a duo to one another is therefore not just dependent on agreement about aesthetical elements and matching technical effects. If one player improvises to an extent with which the other player is unable to identify, all the aesthetic and mechanical executions will suffer. Thus even improvisation has

limitations. The most successful duos will be able to react instinctively without physical or musical discomfort.

A well-adjusted duo pairing has to take into consideration all the parameters that make up the successful transmission of the composer's intentions. This obviously applies to all performers; the reasoned collaboration expected of duo-pianists makes this an even more demanding task.

CHAPTER 7

CONCLUSION

It is clear from the above that an updated catalogue of two-piano works is much needed. But also needed is a reference book that discusses the evolution of the two-keyboard genre as well as the problems of classification of the genre as it still exists today. A historical section that not only lists the major works but also delves into the preferences of instruments of the most prominent composers, would act as an added source of information. Books on two-piano works are rare and it is mostly a neglected field. Where reference is made to a particular composer's two-piano works, it is generally done in a cursory manner and lacks substantial discussion.¹⁹⁴ Often where the work exists in two forms, the non-two-piano version is almost never discussed. The Brahms Sonata for Two Pianos, Op. 34b is a perfect example, where emphasis is mostly on the Piano Quintet version.

The importance of the two-piano genre is often undermined by perceptions of its classification, thus it is regarded as an extension of solo piano and not fully-fledged chamber music. This perception has its roots in the contradictory classification of other genres, such as accompaniment, piano duet and duo. From the first chapter of this thesis it is obvious that even the labelling of piano duo and piano duet remains problematic. The acceptance of two-piano music as a chamber music genre is important to give legitimacy to the complexities of the ensemble playing. Equally important is the acceptance of a clear-cut difference between duo piano (two pianos) and piano duet (one piano). Once the above classifications are accepted the

¹⁹⁴ See entries in McGraw, *Piano Duet Repertoire*, and Hinson, *Music for More than One Piano*.

compilation of duo-piano music will be easier to categorize and easier to find in catalogues.

A discussion of all the major and best-known works is important not only from the perspective of providing performance suggestions, but also to give a general historical background to the work(s). While most of this historical information can be obtained from a variety of books, a reference work with the inclusion of such information is still needed.

Discussion of the professional and artistic challenges that face the piano duo is filling a gap in the available literature. Although much of the suggestions made can be applied to other genres or provide an approach to the general study of music, pertinent information about technique, sound colour and ensemble problems of two percussive instruments is discussed.

The core of the thesis is without a doubt the catalogue, which presents the most updated document of two-piano works. As an example of its evolution, it should be noted that since submission of this thesis in April 2005, a further forty pages have been included. The lack of books on the subject of two-piano works ended up being a blessing in disguise. Hans Moldenhauer's *Duo Pianism* was so outdated that hardly any of the information could be used. Maurice Hinson's books were difficult to locate and this was managed only after the completion of the catalogue. Although time could have been saved by using his books as a starting point, much detail was obtained which was not included in Hinson's books.

Finding the works proved to be very difficult, as formal bodies such as publishing companies and composers associations were generally unreliable. Firstly, the inconsistency of the labelling of two-piano works made searches of publishing companies' catalogues unique with every inquiry. Most on-line catalogues do not have a search function according to genre, and when they do, two-piano works are often filed randomly under piano works or chamber music. Transcriptions or arrangements were most often than not listed under the original genre. Composer associations varied greatly in the functionality of their websites. Some websites had not been updated in eight years. General searches of the web returned information of a wide-ranging nature. Recordings provided additional information on works not yet published and thus led to the websites of either piano duos or the featured composers. The communication that was established with these piano duos and composers provided an invaluable link to unpublished works in addition to those not yet catalogued. Continued correspondence with composers such as Nimrod Borenstein, Linda Bouchard, Renato Rivolta, Matthias Drude, Paulo C. Chagas, Dieter Mack, Johannes Quint and Terry Winter Owens, has led to updated information on works they are currently writing.

Given the fact that an updated catalogue does not appear in print, the composers and publishing companies should take great care to facilitate the access of information on two-piano works. The inconsistency of the labelling of the genre should be recognized by all and alternative words should be added to the search functions, for example 'duo piano' and 'two-pianos' or 'piano duet' and 'four-hands'. Uniformity should also be reached in the labelling of two-piano works under chamber music or piano music, and transcriptions and arrangements should be catalogued under two-

piano works. Such consistency of labelling will benefit the buyer of sheet music as well as the composer.

The willingness of living composers to enter into correspondence, their offers to send scores free of charge and their eagerness at having their works performed, point to a need for these works to be heard in public. It became apparent that the ratio of newly-written works to that of emerging piano duos is lopsided. Although a number of top piano duos are currently appearing regularly in the major concert halls, many recently-written works have never been premiered. Of the more than seventy composers with whom I corresponded, under thirty percent reported that their duo-piano works had been performed. With the number of professional piano duos growing exponentially, one would expect this situation to improve. It is obvious that this is an ever-expanding field. The catalogue will remain an ongoing project which will need to be updated on a regular basis.

VOLUME II

1. GUIDE TO THE CATALOGUE

1.1 Introduction

The need for a catalogue of two-piano works becomes abundantly clear upon discovery of the limited number of reference books on the subject. Some stalwart guides have been in circulation for over fifty years, even though the contents have needed extreme revision. Several of the composers' works listed in these catalogues have therefore become out of print and out-of-concert circulation. With the exception of some collections which have been donated to specific higher institutions and can only be viewed on location, the bulk of these works can be found only at places such as the Library of Congress or the British Museum.

As the only printed material to my disposal was a small number of reference books, it became inevitable that my research would follow non-traditional methods. Although the publishing companies generally send their catalogues upon request, these were only requested after exhausting individual websites. Thus most of the investigation was done through the internet and followed four stages: consultation of publishers catalogues, consultation of the member countries of the International Federation of Composers, a general search, as well as direct contact with composers through e-mail (some also by fax). A discussion of the relevance of these stages will follow the discussion of the layout of the catalogue.

1.2 Catalogue Sections

The catalogue is divided into three main sections:

1. Original works

2. Arrangements and Transcriptions

3. Concertos

Other than concertos, I have disregarded the formation of two pianos with other instruments. Transcriptions and arrangements had to be grouped in two ways: those executed, produced and completed by the composers themselves were listed with original works, and versions done by others fell into a separate category. The reasons are simple: often the transcriptions or arrangements by the composer were intended not for the stage, but rather for rehearsal (as in the case of opera, symphony or ballet transcriptions), even though these later gained prominence within the repertoire. The works arranged or transcribed by others are usually intended for the stage and are often done by duo performers themselves. As part of the repertoire of the particular arranger, they often remain unpublished. It should be noted that the difference between transcriptions and arrangements is often muddled in catalogues. Whereas transcriptions profess accurately to follow the original text of a work, more artistic licence is expected with the process of arrangement.

1.3 Criteria for selection

This thesis strives not only to provide a thorough listing of the standard repertoire for two pianos, but also to include the most up-to-date listing of living composers' works. Given that the majority of works for two pianos were written in the last century, it is therefore only natural that most of the listed works are by living composers. As the focus is also to determine the classification of two pianos in its stage form, only works of a suitable degree of difficulty were included. Some works were difficult to categorize, particularly as all could not be examined. However, a certain level of

deduction can be made when one considers other works written by the same composer. Therefore, if the majority of a composers' output is composed for beginners or intermediary stages, the listing was omitted entirely. The inclusion of unpublished works follows the current trend of composers to maintain control over the promotion and use of their own works. Many internationally recognized composers do so through their own publishing companies. Therefore any notion to doubt the merit of unpublished works should be dispelled. Web-based research is obviously not infallible as a number of variables can come into play: the access and promotion of a composer on the internet (particularly in less developed countries), the composer's willingness to answer queries, and the information made available by a country's federation of composers. It is therefore understood that a certain number of personal criteria was employed during the discovery and selection of works.

1.4 Order of Listing

The individual listings of works follow this order:

1. Composer, dates of birth and death
2. Nationality
3. Composer's website
4. Title and composition date
5. First Performance
6. Movements
7. Publisher
8. Average duration

Composer and dates: Composers are listed alphabetically and not according to nationality. The latter becomes problematic when one considers the vast exodus of, in particular, eastern-bloc composers from their home countries. Where necessary, the complete first names of composers are given in order to avoid confusion with others.

Nationality: Nationality is listed as the country of birth and the country of residence at the time of death. Nationalities are also given in the relevant geographical period of time. Therefore, a composer who was born in a part of Russia which has since gained independence is listed as Russian. Composers from Scotland, Wales or Northern Ireland are listed as from the U.K.

Composer's website: Where available, the personal website of the composer is listed, unless an official website has more relevant information. Some composers offered their e-mail as reference.

Name of work and composition dates: The name of the work is given in the language of its original title, where this is a Western European language or, where applicable, in the language of the publication. Others are given in English. When further information is included on the title page, it is given in English. The composition date includes dates of revisions.

First performance: Information permitting, first performances detail the date, the venue and city, and the names of performers.

Movements: Movements are listed in the language of its original indication, where these are a Western European language. Where the work has no division of movements, this listing is omitted.

Publisher: Publishers are given in its publicized form, hence a listing of 'Red House Editions' (where the word 'Editions' is included) as opposed to Peters (where 'Editions' is generally excluded). The catalogue numbers are provided where available. If the work is not published by a company, the listing indicates whether it is published by the composer himself, or where and in which format the manuscript is housed.

Average duration: Average durations are given. However, details provided by living composers could not always be verified.

In the case of transcriptions or arrangements, the transcriber/arranger and the date are added.

1.5 Web-based Research

Music Publishers: Music Publishers are still the most traditional promoters of scores and therefore a natural starting point in catalogue research. The prominence of the Web has however brought smaller enterprises into the advertising fray and thus their products and listings are easily accessed. Information provided on publishing websites is of varying thoroughness and problems occurred when classification of

piano duos are not in standardized form. Two-piano works were therefore often found under solo piano works, four-hand works, ensemble or chamber music listings.

Centres for Contemporary Music: Although slightly outdated in its listing, the most thorough database of contemporary composers and their works can be found on the websites of the International Association of Music Information Centres. Forty-one countries and their individual websites are listed. However, several of the websites are non-functioning or outdated. The International Society for Contemporary Music and the website of the Gaudeamus Foundation are also extremely thorough, often providing links to composers' individual websites.

General search: A general search of the Web through search engines can be exhausting, but provide information on composers who are not listed in publishing catalogues or music centres. Besides ensuring that the search word should be entered in a variety of languages, for best results one should take care to enter 'duo piano', 'two pianos', 'piano four-hands', etc. Often results would show individual piano duo websites, where a repertoire list is included. One prominent duo, the Lafitte Duo, has listed a catalogue of duo piano works, which included works written specifically for the duo.

Individual Composer websites: Due to the advertising nature of the Web, a great number of composers has their own websites with thorough information and programme notes on their works. In general, I found composers to be extremely forthcoming in providing relevant information. Often they offer to send scores free of

charge, even though they self-publish. Those composers who did not have their own websites were contacted by e-mail or fax.

1.6 Omission of Information

Though great care was taken to find missing information, some works are listed without birthdates, publishing details, or average durations. Rather than delete the entry altogether, it remains as proof of the composer's output for two pianos.

1.7 List of Abbreviations

ABBREVIATIONS FOR NATIONALITIES

ARG	- Argentina	ISR	- Israel
ARM	- Armenia	IT	- Italy
AUSTRI	- Austria	JAM	- Jamaica
AUSTRA	- Australia	JAP	- Japan
BELG	- Belgium	LAT	- Latvia
BRAZ	- Brazil	LIECH	- Liechtenstein
BULG	- Bulgaria	LIT	- Lithuania
CAN	- Canada	LUX	- Luxembourg
CHI	- China	MAC	- Macedonia
CHIL	- Chile	MALT	- Malta
COL	- Colombia	MARO	- Marocco
CROA	- Croatia	MEX	- Mexico
CUB	- Cuba	MOLDA	- Moldavia
CY	- Cyprus	NETH	- Netherlands
CZECH	- Czechoslovakia	NOR	- Norway
DEN	- Denmark	NZ	- New Zealand
EGY	- Egypt	PAN	- Panama
EST	- Estonia	PHI	- Philippines
FIN	- Finland	POL	- Poland
FR	- France	POR	- Portugal
GER	- Germany	PR	- Puerto Rico
GR	- Greece	ROM	- Romania
HUN	- Hungary	RSA	- Republic of South Africa
ICE	- Iceland	RUS	- Russia
IND	- India	SLOVA	- Slovakia
IRA	- Iran	SLOVE	- Slovenia

SPA	- Spain	USA	- United States of America
SWE	- Sweden	UZB	- Uzbekistan
SWIT	- Switzerland	VEN	- Venezuela
TRANS	- Transylvania	YUG	- Yugoslavia

ABBREVIATIONS FOR PUBLISHERS

ACA	- American Composers Association
AMC	- American Music Center
AMIC	- Archivi della Musica Italiana Contemporanea
BMIC	- British Music Information Centre
CeBeDeM	- Centre Belge de Documentation Musicale
CMC	- Canadian Music Centre, Toronto
EMIK	- Estonian Music Information Centre
NMIC	- Norway Music Information Centre
MICA	- Music Information Center Austria
SMIC	- Swedish Music Information Centre

2.1 ORIGINAL WORKS

A**ABBATE, Luigi (1958-) IT**Lembi I e III (1984)

First performance: 23 April 1986, Centro Culturale S. Fedele

Publisher: Ricordi

Average duration: 10'00

ABOULKER, Isabelle (1938-) FRwww.isabelle-aboulker.comArabesque, Rondo for Two Pianos

Publisher: Billaudot GBILL01666

Average duration: 15'00

ABSIL, Jean (1893-1974) BELGAsymétries, Op. 136 (1968)Movements: 1. Andante misterioso et allegro scherzando
2. Andantino
3. Allegro vivo

Publisher: CeBeDeM

Average duration: 11'00

Rhapsodie no. 5, Op. 102 (1959)

Publisher: CeBeDeM

Average duration: 8'00

ADAM, Stephan (1954-) GERwww.stephanadam.deDrei Ekstasen (1993)Movements: 1. Extroversion
2. Fugatissimo
3. Gigue de l'extase

Publisher: H. H. Musikverlag, SA011

Average duration: 12'00

ADAMS, John (1947-) USAwww.earbox.comHallelujah Junction for Two Pianos (1996)

First Performance: 3 April 1998, Gloria Cheng and Grant Gershon

Publisher: Boosey & Hawkes MO51277643

Average duration: 17'00

ADASKIN, Murray (1906-2002) CANPas de deux and fugue (from the Ballet Symphony) (1950-1951)

Arranged: Composer in 1993

Publisher: unpublished, photocopy in CMC

Average duration: 5'00

AHO, Kalevi (1949-) FINSonatina for Two Pianos (1998)

First performance: 1998, Espoo, Competition for Duo Pianists

Publisher: Modus Music

Average duration: 6'00

AKERWALL, Martin (1965-) DENPetite suite pour deux pianos (1985)

Publisher: Composer

Average duration: 13'00

ALAIN, Jehan-Artiste (1911-1940) FRwww.jehanalain.comCanons à Sept (1931)

First performance: 26 January 1990, Mémorial de Caen

Publisher: Editions Alphonse Leduc

Des Nuages Gris (1930)

First performance: 26 January 1990, Mémorial de Caen

Publisher: Editions Alphonse Leduc

Postscriptum (undated)

First performance: 26 January 1990, Mémorial de Caen

Publisher: Editions Alphonse Leduc

ALBÉNIZ, Isaac (1869-1909) SPARapsodia Española, Op. 70 (1887)

Movements: 1. Prélude à la Nuit
2. Malagueña
3. Habanera
4. Feria

Publisher: International Music Company 84
Average duration: 18'00

ALBERGA, Eleanor (1949-) JAM

www.eleanoralberga.com

Two-Piano Suite (1986)

First performance: 1986, Royal Albert Hall
with Wayne Marshall and Eleanor Alberga
Publisher: Composer
Average duration: 12'00

ALBERT, Thomas (1948-) USADevil's Rain (1977)

Publisher: AMC

ALEXANDER, Elizabeth (1962-) USA

www.elizabethalexander.com

Three Inventions for Two Pianos (1991)

Movements: 1. Synchromesh (Gear-
Shifter)
2. Prism (Light-Splitter)
3. Synchroton (Atom-
Smasher)

Publisher: Seafarer Press SEA04500
Average duration: 10'00

ALEXANDER, Haim (1915-) ISRSix Israeli Dances (1951)

Movements: 1. Pastorale
2. Shepherds' Dance
3. Spring Dance
4. Peasants' Dance
5. Reapers' Dance
6. Dance of the Sabres

Publisher: Israel Music Institute
Average duration: 10'00

Sonata Brevis (1959)

Publisher: Israel Music Institute IMI 6018
Average duration: 11'00

ALEXANDER, Lemi (1924-) FRAdras (1969)

Publisher: Inédit
Average duration: 15'50

ALNAES, Eyvind (1872-1932) DENMarche symphonique, Op. 16

Publisher: Edition Wilhelm Hansen

ALOIZ, Ladislav F.Nine Variations, Finale and Fugue, Op. 28

Publisher: Jürgenson 1894

ALSTED, Birgitte (1942-) BELGGentagne Gange II (1981)

Publisher: Composer
Average duration: 12'00

**ALTMANN, Peter Christian (1940-)
AUSTRI**Sonata for Two Pianos (1961)

Movements: 1. Mässig schnell
2. Andante con moto
3. Allegro vivace

Publisher: Composer
Average duration: 12'00

AMANN, Michael (1964-) AUSTRI

www.michaelamann.gmxhome.de

...für zwei Klaviere (1998)

First performance: 29 October 1998,
Bösendorfersaal, Vienna
Publisher: Composer
Average duration: 10'00

Transformationen (1989)

First performance: 27 March 1990,
Musikhochschule Vienna
Publisher: Composer
Average duration: 10'00

AMENGUAL, René (1911-1954) CHILIntroducción y Allegro (1939)

Publisher: Casa Amarilla

ANDRIESEN, Jurriaan (1925-1991)
NETH

12 Canons uit 'Eldorian inventions' (1993)

Publisher: Aldus Manus
 Average duration: 18'00

Concerto for Two Pianos without Orchestra
 (1944)

Movements: 1. Allegro molto
 2. Adagio
 3. Allegro

Publisher: Donemus
 Average duration: 11'00

ANDRIESEN, Louis (1939-) NETH

De Staat (1972-76)

Arranged: Composer for Gerard Bouwhuis and
 Cees van Zeeland
 Publisher: Boosey & Hawkes
 Average duration: 35'00

Ittrospezione I (1961)

Publisher: Boosey & Hawkes custom print
 Average duration: 6'00

Séries for Two Pianos (1958)

Publisher: Boosey & Hawkes, Donemus
 Average duration: 9'00

The Memory of Roses (1992)

Publisher: Boosey Hawkes
 Average duration: 5'00

ANICHINI, Antonio (1962-) IT

Drei geometrische Etüden (1993-1994)

First performance: 5 November 1994,
 Castelfiorentino

Movements: 1. Punti linee (omaggio a
 Kandinskij)
 2. Metamorfose (omaggio a
 M. Escher)
 3. Keimend (omaggio a P.
 Klee)

Publisher: Logisma Editore
 Average duration: 35'00

Studi su l'orizzonte per 2 pianoforte (still in
 process)

ANTUNES, Jorge (1942-) BRAZ

Reflex per due pianoforti (1971)

Publisher: Suvini Zerboni
 Average duration: 6'00

AOKI, Shozo JAP

Arc III for two pianos (1981)

Publisher: Japan Federation of Composers
 Average duration: 12'00

Arc VIIIb for two pianos (1993)

Publisher: Japan Federation of Composers

ARCA, Paolo (1953-) IT

Isole (1987)

First performance: 23 November 1987,
 Auditorium RAI del foro Italiano, Rome
 Publisher: Edizione Suvini Zerboni, Milan
 Average duration: 7'00

ARCHER, Violet (1913-2000) CAN

Three Sketches for Two Pianos (1947)

Movements: 1. Little prelude
 2. Impromptu - Slow dance
 3. Gigue scherzo

Publisher: Waterloo Music
 Average duration: 7'00

ARGENTO, Dominick (1927-) USA

Valentino Dances (1994)

First Performance: 5 January 1995, Rockwall,
 Texas by Susan Flaskerud and Michele
 MacDonald
 Publisher: Boosey & Hawkes custom print
 Average duration: 12'00

ARENSKY, Anton (1861-1906) RUS

Suite no.1 for Two Pianos, Op. 15 (1889)

Movements: 1. Romance
 2. Valse
 3. Polonaise

Publisher: Schirmer 50258540, International
 Music Company 2416, Boosey & Hawkes
 Average Duration: 13'46

Suite no. 2 for Two Pianos, 'Silhouettes', Op. 23 (1892)

- Movements: 1. Silhouettes
2. Le Savant
3. La coquette
4. Polichinelle
5. Le rêveur

Publisher: Forberg 17674, Zen On 00042
Average Duration: 15'30

Suite no. 3 for Two Pianos, 'Variations', Op. 33 (1894)

- Movements: 1. Theme
2. Dialogue
3. Valse
4. Marche triomphale
5. Menuet
6. Gavotte
7. Scherzo
8. Marche funèbre
9. Nocturne
10. Polonaise

Publisher: International Music Company,
Jürgenson
Average Duration: 25'36

Suite no. 4, Op. 62 (1901)

- Movements: 1. Prélude
2. Romance
3. Le rêve
4. Finale

Publisher: International Music Company,
Schirmer, Jürgenson
Average Duration: 18'13

Suite no. 5, Op. 65 (1904)

Transcribed: Composer from four-hand
version

- Movements: 1. Praeludium: Allegro
moderato
2. Aria: Andante sostenuto
3. Scherzino: Allegro
4. Gavotte: Andantino
5. Elegia: Andantino
6. Romance: Andantino
7. Intermezzo: Allegro
capriccioso
8. Alla polacca: Allegro
moderato

Publisher: International Music Company
1770, Jürgenson
Average duration: 20'00

ARMA, Paul (1904-1987) HUN

Entre Silences III (1967)

Publisher: LEM
Average duration: 15'00

Lumières et ombres (1976)

Average duration: 11'00

Sept Transparencies (1967)

Publisher: Lemoine LEMOI00141
Average duration: 14'00

ARNAOUDOV, Georgi (1957-) BULG

Le temple du silence (1996)

Publisher: Musica Publishing House

ARNELL, Richard (1917-) UK

Suite in D, Op. 73

- Movements: 1. Prelude
2. Invention
3. Pas de Deux
4. Allegro Transformation
5. Finale
6. Epilogue

Publisher: Hinrichsen
Average duration: 15'00

ARUTUNIAN, Alexander (1920-) ARM

Armenian Rhapsody (1950)

Publisher: ZEN ON 00038
Average duration: 20'00

ASANTSHEWSKY, Michael von (1838-1881) RUS

Festival Polonaise, Op. 12

Publisher: Kistner & Siegel

AURIC, Georges (1899-1983) FR

Double Jeux, nos.1-3 (1970)

First performance: 1970 with Geneviève Joy
and Jacqueline Robin
Publisher: Salabert SALAB02282
SALAB01568
SALAB1569
Average duration: 12'00

Partita (1953-1955)

Movements: 1. Vif
2. Lent
3. Vif

Publisher: Max Eschig ESCHG00109

Average duration: 10'00

ASANTSHEWSKY, Michael von (1838-1881) RUS**Festival Polonaise, Op. 12**

Publisher: Kistner & Siegel

Average duration: 10'00

ASHTON, Algernon (1859-1937) UK**Suite, Op. 50**

Movements: 1. Praeludium
2. Pastorale
3. Scherzo
4. March triomphante
5. Finale

Publisher: Hinrichsen, Ries & Erler

Toccata Brillante, Op. 144

Publisher: Leuckart

ASIA, Daniel (1953-) USA

www.danielasia.com

Piano set II: or, Popsicle upside down on the pavement (1976)

First performance: 27 September 1979,

Gaudemos Festival, Netherlands

Publisher: Merion Music

Average duration: 19'00

AUBERT, Louis (1877-1968) FRA**Fantaisie, Op. 8**

Publisher: Durand

Suite Brève, Op. 6 (1901)

Movements: 1. Menuet
2. Berceuse
3. Air de Ballet

Publisher: Durand, Salem, Oregon 97301

AURIC, Georges (1899-1983) FRA**Double-Jeux I (1970)**

Publisher: Salabert

Double-Jeux II (1971)

Publisher: Salabert

Double-Jeux III (1971)

Publisher: Salabert

Partita (1953-55)

Publisher: Max Eschig 6944

Une Valse pour deux pianos (1949)

Publisher: Max Eschig 1955

AYRES, Richard (1965-) UK**Private Collection (1996)**

First performance: 2001, Netherlands with
Post and Mulder Duo

Publisher: Red House Editions

Average duration: 4'00

B

BABIN, Victor (1908-1972) USA/RUS

6 Études

- Movements: 1. Tempo giusto con fuoco
2. Adagietto cantabile
3. Veloce
4. Vivace
5. Quasi una Siciliana
6. Vivace

Publisher: Universal Music Company, Boosey & Hawkes

Average duration: 12'00

3 Fantasies on Old Themes (1943-1948)

- Movements: 1. Hebrew Slumber Song
2. The Piper of Polmood
3. Russian Village

Publisher: Augener

Average duration: 6'00

Fantasy on themes by Georg Philip Telemann (1950)

Publisher: Elkan Vogel, Boosey & Hawkes

Average duration: 6'30

March Rhythms (1941)

- Movements: 1. Militaire
2. Funéraire
3. Processionelle

Publisher: Boosey & Hawkes

Average duration: 8'00

BACH, Johann Christian (1735-1782) UK

Sonata in G major, Op. 15, No. 5 (1778)

- Movements: 1. Allegro
2. Tempo di Menuetto

Publisher: International Music Company
1252, Schott 2445, Steingraber

Average duration: 12'08

Sonata in C major, Op. 15, no. 6 (1778)

Publisher: International Music Company
Average duration: 13'33

Sonata in A major, Op. 18, no. 5 (1880)

Publisher: International Music Company
Average duration: 12'36

Sonata in F major, Op. 18, no. 6 (1780)

Publisher: International Music Company

Average duration: 11'28

BACH, Johann Sebastian (1685-1750) GER

14 Canons on the first eight notes from the Goldberg-Variations Aria (for 2 cembali or 2 violins and piano), BWV 1087 (1747, discovered in 1974)

- Movements: 1. Canon simplex
2. all'rovescio
3. Beide vorigen Canones zugleich, motu recto e contrario
4. motu contrario e recto
5. Canon duplex
6. Canon simplex über besagtes Fundament à 3-7
7. Idem à 3-8
8. Canon simplex à 3, il soggetto in Alto
9. Canon in unisono post semifusam à 3-10
10. Alio modo, per syncopationes et per ligatures à 2/Evolutio
11. Canon duplex über Fundament à 5-12
12. Canon duplex über besagte Fundament-Noten à 5-12
13. Canon triplex à 6-14
14. Canon à 4 per Augmentationem et Diminutionem

Publisher: Bärenreiter BA5153

Average duration: 7'40

Contrapunctus XIII from 'The Art of the Fugue', BWV 1080

Publisher: Peters

Average duration: 4'00

BACH, Wilhelm Friedemann Bach (1710-1784) GER

Sonata in F major, F. 10

- Movements: 1. Allegro moderato
2. Andante
3. Presto

Publisher: International Music Company,
Schott ED 10159, Peters, Durand

Average duration: 7'00

BÄCK, Sven-Erik (1919-1994) SWEMusik till Dans (1951)

Publisher: SMIC 9715
Average duration: 5'00

Tollo (for two pianos and electronic transformations ad lib) (1975)

First performance: 30 October 1975,
Radiohuset, Stockholm with Bella Horn and
José Ribera
Publisher: SMIC 14694
Average duration: 8'00

BACON, Ernst (1898-1990) USAThe Battle of Jericho (1962)

Publisher: American Music Edition
Average duration: 3'50

Burr Frolic (1944)

Publisher: Schirmer
Average duration: 4'20

The Coal-Scuttle Blues (1944)

Publisher: Schirmer, Associated Music
Publishers
Average duration: 6'55

Kankakee River (1935)

Publisher: Wesley Webster, California
Average duration: 4'00

The River Queen (1962)

Publisher: American Music Edition
Average duration: 3'35

BADINGS, Henk (1907-1987) NETHBalletto Grottesco (1939)

Movements: 1. Intrada
2. Marcia Funebre
3. Ballo
4. Intermezzo
5. Rondo popolare

Publisher: Donemus, Universal Edition
Average duration: 10'00

Balletto Notturmo (1975)

Movements: 1. Giuoco delle campane
lontane

2. Giuoco degli arabeschi
sinuosi

Publisher: Donemus
Average duration: 12'00

Balletto serio (1956)

Movements: 1. Introduzione
2. Valzer
3. Tema con variazioni
4. Romanza
5. Sarabanda
6. Marcia
7. Air
8. Epilogo

Publisher: Donemus
Average duration: 25'00

Foxtrot (1953)

Publisher: Donemus
Average duration: 3'00

BAERVOETS, Raymond (1930-1989) BELGRiverberi (1980)

Publisher: CeBeDeM
Average duration: 13'30

Scherzo (1957)

Publisher: CeBeDeM
Average duration: 4'00

BAGGIANI, Guido (1932-) ITSpecchi (1986)

First performance: 20 June 1987, Amici della
Musica, Perugia
Publisher: Edi Pan, Rome
Average duration: 8'00

BAGINSKI, Zbigniew (1949-) POLRefrain for Two Pianos (1975)

Publisher: Authors Agency of the Polish
Music
Average duration: 12'00

BAKER, Michael Conway (1941-) CANCapriccio for Two Pianos, Op. 3 (1964)

First performance: 18 May 1971, with Robert
Rodgers and Dale Reubart
Publisher: Southern Music

Average duration: 8'00

BAKSA, Robert (1938-) USA

www.rbaksa.com

Autumn Tapestries for Two Pianos (2001)

First performance: Pleshakov Music Centre,
Hudson, New York with Pleshakov Duo
Publisher: Composers Library Editions
Average duration: 17'00

Hudson Festival Overture (2000)

First performance: Pleshakov Music Centre,
Hudson, New York with Pleshakov Duo
Publisher: Composers Library Editions,
Presser CLE112
Average duration: 3'00

Spring Games (2000)

First performance: Pleshakov Music Centre,
Hudson, New York with Pleshakov Duo
Movements: 1. Moderately slow
2. Allegro
3. Smoothly, gracefully, not
too fast
Publisher: Composers Library Editions
Average duration: 14'00

Summer Rituals (2001)

First performance: Pleshakov Music Centre,
Hudson, New York with Pleshakov Duo
Movements: 1. Ceremonies
2. Confrontations
3. Elegy
4. Celebrations
Publisher: Composers Library Editions
Average duration: 20'00

Winter Pleasures (2001)

First performance: Pleshakov Music Centre,
Hudson, New York with Pleshakov Duo
Movements: 1. Moderately fast
2. Tenderly
3. Lively
Publisher: Composers Library Editions
Average duration: 19'00

BALAKIREV, Mily (1837-1910) RUS

Symphony no. 2 in D minor (1908)

Arranged: Composer
Movements: 1. Allegro ma non troppo

2. Scherzo alla cosacca: Allegro ma non
troppo, ma con fuoco e energico
3. Romanza: Andante
4. Finale: Polonaise

Publisher: Zimmermann
Average duration: 36'34

BALLANTINE, Edward (1886-1971) USA

Three Variations on 'Mary Had a Little Lamb'

Publisher: A. P. Schmidt

**BALLOU, Esther Williamson (1915-1973)
USA**

Sonata for Two Pianos, no. 1 (1943)

Publisher: Merrymount Music Press
Average duration: 10'00

Sonata for Two Pianos, no. 2 (1958)

Movements: 1. Allegro rhythmico
2. Teneremente
3. Allegro

Publisher: ACA
Average duration: 14'00

BALUTET, M. (-) FR

Suite Caractéristique, Op. 26

Publisher: A. Noël,

BALYOZOV, Rumén (1949-) BULG

Izmeniya (1972)

BANASIK, Christian (1963-) POL

Along these lines (1990)

First performance: 12 June 1990, Academy of
Fine Arts, Düsseldorf with Fasil Say and
Tobias Koch
Publisher: Composer
Average duration: 10'10

BANCQUART, Alain (1934-) FR

Sonate pour deux pianos (1987)

Publisher: Ricordi
Average duration: 16'00

BARGIELSKI, Zbigniew (1937-) POLHistoires viennoises (1981)

Average duration: 11'00

Panopticum (1987)

Average duration: 20'00

BARKL, Michael (1958-) AUSTRALIAJazz Music for Two Pianos (1979)

Publisher: Facsimile score at Australian Music Centre

Average duration: 6'00

BARNES, Milton (1931-2001) CANCapriccio for two pianos (1980)

First performance: Stratford City Hall with Elyakim Taussig and Kathryn Root

Average duration: 12'00

BARREAU, Gisèle (1948-) FRSubmarines (1977)

Publisher: Inédit

Average duration: 16'30

BARTA, Jiri (1935-) CZECHIlluminations (1977)

Average duration: 8'00

BARTÓK, Béla (1881-1945) HUNSeven Pieces from Mikrokosmos for Two Pianos, Sz. 108 (1929, 1932-1936)

Arranged: Composer from Mikrokosmos for solo piano, nos. 69, 113, 123, 127, 135, 145 and 146

First performance: 29 January 1940, Budapest by Ditta Pásztory and Béla Bartók

Movements:

1. Rhythm bulgare
2. Étude d'accords et de trilles
3. Perpetuum nobile
4. Petit canon et inversion
5. Nouvelle chanson populaire hongrois
6. Invention chromatique
7. Ostinato

Publisher: Boosey & Hawkes MO60012464

Average Duration: 10'00

Mikrokosmos

Nos. 431, 44, 145a and 145b of the original Mikrokosmos are written for two pianos

Suite Op. 4b, Sz. 115a for small orchestra, (1905 - first three movements, 1907 - last movement)

Arranged: Composer in 1941 from Sz. 34

Movements:

1. Serenata - Comodo
2. Allegro diabolico
3. Scena della Puszta – Andante
4. Per finire - Comodo

Publisher: Boosey & Hawkes MO60012365

Average duration: 29'22

BATE, Stanley (1912- 1959) UKOverture to a Russian War Relief Concert, Op. 37 (1944)

Publisher: Associated Music Press

Average duration: 6'00

Three Pieces, Op. 38 (1944)

First performance: Ethel Bartlett and Rae Robertson

Movements:

1. Prelude
2. Pastoral
3. Presto

Publisher: Associated Music Press

Average duration: 9'00

BAUER, Jerzy (1936-) POLA picture-postcard from the mountains (1988)

Average duration: 7'00

BAWDEN, Rupert (1958-) UKSouvenirs de Fauvel (1987)

First Performance: Commissioned by the South Bank Board

Publisher: Novello

Average duration: 12'00

BAX, Arnold (1882-1953) UKwww.musicweb.uk.net/bax/The Devil that Tempted St. Anthony (1928)

Movements:

1. Lento languido
2. Allegro

Publisher: Murdoch, Warner Chappell Music

Average duration: 7'00

Fantasia in A-flat major for Two Pianos (1900)

Publisher: Murdoch
Average duration: 6'00

Hardanger (1927)

Publisher: Murdoch, Warner Chappell Music
Average duration: 4'00

Moy Mell - The Pleasant Plain: An Irish Tone Poem (1916)

Publisher: J.W.Chester, Warner Chappell Music
Average duration: 9'00

The Poisoned Fountain (1928)

Publisher: Murdoch, Warner Chappell Music
Average duration: 5'00

Red Autumn (1931)

Publisher: Warner Chappell Music
Average duration: 5'00

Sonata for Two Pianos in E (1929)

Movements: 1. Molto moderato –
Allegretto scherzando
2. Lento espressivo
3. Vivace e feroce

Publisher: Murdoch
Average duration: 20'00

BAYFORD, Frank (1941-) UK

Lachrymae – Fantasia on an old Pavane, Op. 92 (2000)

Publisher: Modus Music
Average duration: 6'00

BAZELON, Irwin (1922-1995) USA

Re-percussions (1982)

First performance: 9 February 1983,
University of Akron, Ohio with Richard
Rodney Bennett and John Phillips
Publisher: Novello
Average duration: 10'00

BEACH, Mrs. H. H. A. (1867-1944) USA

<http://www.library.unh.edu>

Suite for two pianos on Irish melodies, Op. 104 (1924)

Movements: 1. Prelude
2. Old-Time Peasant Dance
3. The Ancient Cabin
4. Finale

Publisher: Hildegard Publishing Company
02012
Average duration: 24'20

Variations on Balkan Themes, Op. 60 (1906)

Publisher: Arthur P. Schmidt, Hildegard
Publishing Company 09711
Average duration: 28'25

BEAT, Janet (1937-) UK

Dynamism (2000)

Movements: 1. Scherzo
2. Toccata

Publisher: BMIC
Average duration: 9'00

Vibrancy: Harmonies from Sight to Sound (2000-2004)

Movements: 1. At the Circus
2. Sunsets & Lakes
3. Dynamism

Publisher: BMIC

BECK, Conrad Arthur (1901-1989) SWIT

Sonatine (1955)

Movements: 1. Allegro
2. Andante sostenute
3. Rondo

Publisher: Schott 4909
Average duration: 10'00

BECK, Jeremy (1960-) USA

Narziss und Goldmund (1983)

First performance: 19 April 1983, Mannes
College of Music, New York with Deborah
Jamini and Ellen Moncrief
Publisher: Ashmere Music
Average duration: 6'30

BEDFORD, David (1937-) UK

www.impulse-music.co.uk/bedford.htm

Hoquetus David (1987)

Publisher: Universal Music Edition
Average duration: 5'00

BEERMAN, Burton (1943-) USASounds and wails of the past (1981)

Publisher: ACA
Average duration: 10'00

B EGLARIAN, Eve (1958-) USA

www.evbvd.com

Making Hay (1980)

First performance: 3 March 1980, Princeton University with J. K. Randall and Frank Brickle
Publisher: EVBVD Music
Average duration: 6'00

BEHR, Stefan (1919-1974) POL5 Pièces (1966)

Average duration: 20'00

BEHRENS, Jack (1935-) CANMusic for Two Pianos (1979)

Publisher: Unpublished, commissioned by the Ontario Arts Council
Average duration: 12'00

Pianos (two) for Music (1983)

Publisher: Commissioned by the Ontario Arts Council for the Yanchus-Hobbarb duo
Average duration: 19'00

BEIL, Michael (1963-) GER

www.michaelbeil.de

Nexus (for Two Pianos and CD) (1995)

First performance: 1995, Crailsheim with Duo Schumacher/Grau
Publisher: Composer
Average duration: 13'00

BELCASTRO, Luca (1964-) ITDi mar ombre o d'azzurro II (2002)

Publisher: Composer
Average duration: 10'00

BELKIN, ALAN (1951-) CANSuite for Two Pianos (1996)

First performance: 1997, Université de Montréal with Josée and Martin Caron
Movements: 1. Prelude
2. Scherzino
3. Intermezzo
4. Dance

Publisher: CMC Montreal
Average duration: 7'20

BELL, Elizabeth (1928-) USADuovarios (1987)

First Performance: 24 January 1988, Alice Tully Hall, Lincoln Center, New York with David Bradshaw and Cosmo Buono
Publisher: ACA
Average duration: 13'00

BELL, Larry Thomas (1952-) USA

www.larrybellmusic.com

Blues Themes with Variations, Op. 37 (1992)

Publisher: Larry Bell Music
Average duration: 7'00

The Evangelical, Op. 26 (1986)

Publisher: Casa Rustica Publications
Average duration: 5'00

BENES, Juraj (1940-) SLOVAMatrimonial Music (1976)

Average duration: 12'00

Intermezzo no.3 (1987)

Average duration: 17'00

BEN-HAIM, Paul (1897-1984) ISRCapriccio (1960)

Publisher: Israel Music Institute
Average duration: 12'00

BENJAMIN, Arthur (1893-1960) UKCaribbean Dance on Two Jamaican Folk-Songs (1946)

Movements: 1. Linstead Market
2. Hold'im Joe

Publisher: Boosey & Hawkes
Average duration: 3'00

From San Domingo (1946)

Publisher: Boosey & Hawkes M100001410
Average duration: 3'03

Jamaicalypso (1957)

Publisher: Boosey & Hawkes custom print
Average duration: 3'30

Jamaican Rumba (1945)

First performance: written for Joan and Valerie Trimble

Publisher: Boosey & Hawkes MO60012884
Average duration: 2'00

Two Jamaican Street Songs (1944)

Movements: 1. Mattie Rag
2. Cookie

Publisher: Boosey & Hawkes

BENNETT, Richard Rodney (1936-) UKFanfare on a 16th Century Tune (1999)

Publisher: Novello
Average duration: 4'00

Four Piece Suite (1974)

First Performance: Great Hall, Dartington with Simon Young and Leigh O'Hara

Movements: 1. Samba triste (gentle and rhythmic)
2. Country blues (slow and lazy)
3. Ragtime waltz (moderate waltz time)
4. Finale (tempo di hard rock)

Publisher: Novello NOV100258
Average duration: 15'00

Kandinsky Variations (1977)

Publisher: Novello
Average duration: 16'00

Over the Hills and Far Away (1991)

Publisher: Novello
Average duration: 12'00

BENTSON, Niels Viggo (1919-2000) DENBones and Flesh, concerto for two pianos, Op. 334 (1973-74)

Movements: 1. Alman
2. Atavistic Parenthesis
3. Dry Book
4. Presto

Publisher: Edition Wilhelm Hansen
Average duration: 18'00

Propostae Novae, Op. 129 (1960)

Publisher: Edition Wilhelm Hansen, KP00793
Average duration: 19'00

Sonata no. 1, Op. 51 (1948)

Movements: 1. Fluente, ma non troppo presto
2. Tempo quasi passacaglia
3. Rondo - Allegro

Publisher: Edition Wilhelm Hansen, WH27367
Average duration: 18'00

Sonata no. 2, Op. 446 (1981)

Publisher: Edition Wilhelm Hansen
Average duration: 12'00

Theme with Variations, Op. 449 (1981)

Publisher: Edition Wilhelm Hansen, KP00791
Average duration: 16'00

BEREZOVSKY, Nicolai (1900-1953) RUSFantasy, Op. 9 (1931)

Arranged: Composer from version for two pianos and orchestra

Publisher: Associated Music
Average duration: 8'00

BERG, Gunnar (1909-1989) DEN

www.gunnarberg.dk

Cosmogonie I-II (1951)

Publisher: manuscript at Arbejdsgruppe Gunnar Berg
Average duration: 24'00

Choral figur et Marche solennelle (1940)

Publisher: manuscript at Arbejdsgruppe
Gunnar Berg
Average duration: 12'00

BERG, Josef (1927-1971) CZECHPartita (1938)

Average duration: 15'00

BERGER, Arthur (1912-2003) USA

www.arthurberger.com

Three pieces for Two Pianos (1961)

Publisher: Boelke-Bomart
Average duration: 8'00

BERGER, Wilhelm (1861-1911) USAVariations in E minor, Op. 61 (1895)

Publisher: Breitkopf & Härtel

BERGT, Adolphe (1822-1862) GERSonata, Op. 1

Publisher: Peters

BERIO, Luciano (1925-2003) ITWasserklavier for Piano – Six Encores III (1965)

Publisher: Universal Edition UE31413
Average duration: 2'00

BÉRIOT DE, Charles-Wilfrid (1822-1914) FRSonata, Op. 61

Movements: 1. Allegro moderato
2. Sérénade
3. Finale

Publisher: Hamelle, University of Colorado

BERKELEY, Lennox (1903-1989) UK

<http://members.aol.com/lbsociety/>

Bagatelle, Op. 101, no. 1 (1982)

Publisher: Novello
Average duration: 2'00

Capriccio, Nocturne and Polka, Op. 5 (1938)

Publisher: Novello
Average duration: 8'00

Palm Court Waltz, Op. 81, no. 2a (1971)

First Performance: 12 July 2003, St Michaels
and all Angels London with David
Wordsworth and Matthew Hough
Publisher: Novello
Average duration: 4'00

Sonatina, Op. 52 no. 2 (1959)

Movements: 1. Moderato
2. Andante
3. Allegro con brio

Publisher: Novello
Average duration: 12'00

BERKELEY, Michael (1948-) UKPassacaglia (1978)

Publisher: Oxford University Press
Average duration: 6'00

BERNERS, Lord Gerald (1883-1950) UKTrois Morceaux (1916)

Publisher: Chester Music
Average duration: 8'00

BERNIER, René (1905-1984) BELGDanses Parodiques (1978)

Publisher: CeBeDeM
Average duration: 10'00

Epitaph sonore (1976)

Publisher: CeBeDeM
Average duration: 6'30

BERNSTEIN, Leonard (1918-1990) USAAge of Anxiety (Symphony no. 2) (1949)

Arranged: Composer in 1965 from orchestral
version

Movements: 1. Prologue – the seven ages
– the seven stages
2. The dirge – the masque –
the epilogue

Publisher: Boosey & Hawkes MO51271535
Average duration: 30'00

Music for Two Pianos (1937)

Publisher: Boosey & Hawkes
Average duration: 6'00

BERTONCINI, Mario (1932-) ITCifre (1964-67)

Publisher: Composer

BERTOUILLE, Gérard (1898-1981) BELGPassacaille et Fugue (1959)

Publisher: CeBeDeM
Average duration: 10'00

Variations (1977)

Publisher: CeBeDeM
Average duration: 7'00

BETTINELLI, Bruno (1913-) ITRicercare

Publisher: Carish 21986
Average duration: 9'00

Sonatina (1955)

Publisher: Zanibon 1971
Average duration: 9'00

**BEYER, Johanna Magdalena (1880-1944)
GER**Movement for Two Pianos

Publisher: AMC

BIALAS, Günter (1907-1995) CZECHSix Pieces and a March (1987)

Movements: 1. Anklänge-Nachklänge
 2. Ruhig fließend
 3. Flüchtig
 4. Heiter-Nachdenklich
 5. Mythos Zeit
 6. Von nah-von fern
 7. Marsch

Publisher: Bärenreiter BA7110
Average duration: 13'00

BIALES, Albert (1929-) USAPassacaglia (1963)

Publisher: UCLA

BIANCHINI, Laura (1954-) ITOpposti polari (for two pianos and computer
realtime Fly 30) (1993)

First performance: 1993, Goethe Institute,
Rome
Publisher: Composer
Average duration: 10'30

**BIBERGAN, Vadim Davidovich (1937-)
RUS**Russian Old-Time Love Laments (1993)**BIEL, Michael von (1937-) GER**Für 2 Klaviere I, II, III (1960-1961)

First performance: Japan with John Cage and
David Tudor
Publisher: Feedback Studio Verlag
Average duration: 20'00

BIONDOLILLO, Marcello (1958-) ITSonata per due pianoforte (1985)

First performance: 11 February 1985, Palermo
Publisher: Kelidon Edizione
Average duration: 17'30

BLACHER, Boris (1903-1975) GERSonatina for Piano Four Hands (or piano duo)
(1942)

Publisher: Boosey & Hawkes custom print
Average duration: 6'00

BLAIMSCHEIN, Franz (1944-) AUSTRIDéveloppements I/II (1970)

Publisher: Oesterreichisches Musiklexicon
Online
Average duration: 10'00

Toccata für zwei Klaviere (1983)

Publisher: Oesterreichisches Musiklexicon
Online
Average duration: 6'00

BLANC, Adolphe (1828-1885) FRSonatine Concertante, Op. 64

Movements: 1. Allegro non troppo
2. Andante
3. Scherzo
4. Finale

Publisher: Lemoine

BLAKE, Howard (1938-) UKDances for Two Pianos (1976)

Publisher: Novello
Average duration: 13'00

Sonata (1994)

Publisher: Novello
Average duration: 13'00

BLANCHET, Émile-Robert (1877-1943) SWITBallade Op. 57

Publisher: Max Eschig,

BLANK, Allan (1925-) USAInterplay (1964)

Publisher: ACA
Average duration: 6'00

BLATNÝ, Pavel (1931-) CZECHBalette (1956)

Publisher: Český Hudebni Fond
Average duration: 15'00

Prologue et scherzo (1966)

Publisher: Český Hudebni Fond

BLISS, ARTHUR (1891-1975) UKBaraza: Concert Piece from 'Men of Two Worlds' (1945)

Publisher: Novello
Average duration: 8'00

Fun and Games (1970)

Publisher: Novello
Average duration: 5'00

BLOCH, Ernest (1880-1959) SWIT/USAEvocations (1937)

Transcribed: composer from Symphonic Suite
Publisher: G. Schirmer

BLOHM, Sven (1907-1956) SWEGatan: Koreagrafisk studie i kaleidoskopiska bilder (1936)

Publisher: SMIC 12039
Average duration: 9'00

BLOMBERG, Erik (1922-) SWEEnvisa (1980)

Publisher: SMIC 19986
Average duration: 5'00

Obstinato (1980)

Publisher: SMIC 20015
Average duration: 7'00

Strängklang (1980)

Publisher: SMIC 20016
Average duration: 9'00

Svensk bolero (1989)

Publisher: SMIC 19943
Average duration: 3'30

BLUMENFELD, Félix (1863-1931) RUSCapriccio, Op. 4**BLUMENTHALER, Volker (1951-) GER**

www.volker-blumenthaler.de

Katechu (1998)

First performance: 12 December 1998, Leiden
with Cees van Zeeland and Gerard Bouwhuis
Publisher: Composer
Average duration: 3'30

BLÜTHNER, Friedemann (1949-) GEROpera 14 – extracts (1972)

Arranged: Composer from operatic version
Publisher: Zanibon
Average duration: 10'00

BLYTON, Carey (1932-2002) UK

www.careyblyton.co.uk

Cinque Port (1958)

Transcribed: Composer from the orchestral version in 1997

Publisher: Modus Music

Average duration: 15'00

BODNÁR, Norbert (1956-) SLOVAKVariations on a Beethoven Theme (1995)**BOKES, Vladimir (1946-) SLOVAK**Danses pour deux pianos, Op. 15a (1973)

Average duration: 4'00

Sonate, Op. 41 (1982)**BOLCOM, William (1938-) USA**Interlude for Two Pianos (1963)

Publisher: Edward B. Marks

Average duration: 8'00

Serpent's Kiss & Through Eden's Gates (1994)

First performance: Richard and John Contiguglia

Publisher: Edward B. Marks

Average duration: 12'00

BOLLEY, Richard NZDivertissement (1968)

Publisher: SOUNZ Editions

Average duration: 9'00

Improvisation for Nadia Boulanger (1975)

Publisher: SOUNZ Editions

Average duration: 7'30

BOLZ, Harriett (1909-1995) USACapitol Trilogy for Two Pianos (1980)

Publisher: Hildegard Publishing Company
09712

Average duration: 15'00

BON, Maarten (1933-) NETHBoréal (1980-81)

Publisher: Donemus

Average duration: 5'00

Song without words, no. 4

Arranged: Composer from solo piano version

Publisher: Donemus

Average duration: 4'00

BONIS, Melanie (1858-1937) FRScherzo-Valse

Publisher: Editions Alphonso Leduc

BONNELLI, Rainer (1956-) AUSTRIStreiflichter (1996)

Publisher: www.komponistenbund.at

Average duration: 12'00

BOOGMAN, Wim (1955-) NETHMuziek voor 2 piano's – de vriendschap (1981)

Publisher: Donemus

Average duration: 9'00

BORENSTEIN, Nimrod (1969-) ISR

www.borenstein.org.uk

Citrons, Op. 6 (1995)

First performance: 22 February 1996, Royal Academy of Music, London with Sam

Haywood and Julietta Demetrides

Publisher: Composer

Average duration: 7'00

Scenes of Ballet, Op. 23 (2000)

First Performance: 24 April 2001, Purcell Room, Royal Festival Hall, London with The

London Piano Quartet

Publisher: Composer

BORKOVSKI, Marian (1934-) POLDialoghi (1977)

Average duration: 7'00

BORMIOLI, Enrico (1895-1944) ITCanzone Sivigliana

Publisher: Suvini Zerboni
Average duration: 5'00

Gitana (1940)

Publisher: Suvini Zerboni

Sincopati

Publisher: Suvini Zerboni

BORODIN, Alexander (1833-1887) RUSSymphony no.2 in B minor (1869-1876)

Arranged: Composer
Movements: 1. Allegro
2. Scherzo
3. Andante
4. Allegro

Publisher: W. Bessell
Average duration: 25'39

BORROFF, Edith (1925-) USAFantasy for Two Pianos (1985)

Publisher: ACA
Average duration: 15'00

BÖRTZ, Daniel (1943-) SWECento battute extra (1980)

Publisher: SMIC
Average duration: 3'00

Dialogo 3 (1978)

First performance: 16 November 1978,
Radiohuset, Stockholm with Mats Persson and
Kristine Scholtz
Publisher: SMIC 18851
Average duration: 7'00

BOSCO, Gilberto (1946-) ITQuaderno (1985)

First performance: 28 May 1985, Castel S.
Angelo, Rome
Publisher: Publication Suvini Zerboni
Average duration: 10'00

BOSCOVICH, Alexander Uriah (1907-1964) ISRSemitic Suite (1960)

Movements : 1. Allegretto
2. Andantino - rubato
teneramente
3. Folk Dance
4. Andantino
5. Pastorale
6. Dance

Publisher : Israel Music Publications
Average duration : 16'00

BOSELLI, Guido (1960-) ITSuite (1984)

Movements: 1. Andante semplice
2. Allegro con fuoco
3. Presto

Publisher: Composer
Average duration: 8'00

BOUCHARD, Linda (1957-) CANPulsing flight (1985)

Publisher: Composer
Average duration: 11'00

BOULANGER, Lili (1893-1918) FRD'un matin de printemps par 2 pianos (1918)

Publisher: G. Schirmer

BOULEZ, Pierre (1925-) FRSonata for Two Pianos (1948)

Revised: Composer from 'Quatour pour quatre
ondes Martenot'
Publisher: Retired from the Catalogue

Structures pour deux pianos, premier livre (1951-52)

First performance: 4 May 1952, Paris (partial)
with Pierre Boulez and Olivier Messiaen 13
November 1953, Cologne (complete) with
Yvette Grimaud and Yvonne Loriod

Movements: 1. 1a
2. 1b
3. 1c

Publisher: Universal Music Edition UE12267
Average duration: 12'00

Structures pour deux pianos, deuxième livre
(1956/1961)

First performance: 21 October 1961, Festival de Donaueschingen (GER) with Pierre Boulez and Yvonne Loriod
Publisher: Universal Music Edition UE13833
Average duration: 20'00

BOURGEOIS, Derek (1941-) UK

Sonata for Two Pianos (1971)

Publisher: BMIC
Average duration: 17'00

BOULIANE, Denys (1955-) CAN

Neuf résidus pour deux claviers (semi-improvised) (1986-87)

First performance: 10 April 1987
Publisher: Associated Music Publishers
Average duration: 15-20 min.

BOUTRY, Roger (1932-) FR

Třásné (1966)

Movements: 1. Allegro moderato
2. Allegretto
3. Vivace
Publisher: Salabert MC274/E3
Average duration: 5'00

BOVY-LYSBERG, Charles Samuel (1821-1873) SWIT

Fantasia on themes of Mozart's 'Magic Flute', Op. 121

Publisher: Hofmeister

Fantasia on 'Don Giovanni', Op. 79

Publisher: Hofmeister

BOWEN, York (1884-1961) UK

Arabesque, Op. 119

Publisher: Oxford University Press

Suite, Op. 111

Movements: 1. Prelude
2. Rigadoon
3. Intermezzo
4. Tarantella
Publisher: Oxford University Press

Average duration: 16'30

BOWLES, Paul (1911-1999) USA

www.paulbowles.org

Cross Country (1976)

Publisher: Irene Hermann

Night Waltz (1949)

Publisher: American Music Edition

Nocturne (1935)

Publisher: Irene Hermann

Small Suite for Two Pianos (1939)

Publisher: Irene Hermann

Sonata for Two Pianos (1947)

Publisher: G. Schirmer

BOZZA, Eugène (1905-1991) FR

Sonata for Two Pianos (1963)

Movements: 1. Andante maestoso
2. Andante molto moderato
3. Allegro
Publisher: Editions Alphonso Leduc AL 23215

BRAGGIOTTI, Mario (1909-1996) USA

Variations on Yankee Doodle

Publisher: G. Schirmer

BRAHMS, Johannes (1833-1897) GER

Sonata Op. 34b (1864)

Movements: 1. Allegro non troppo
2. Andante, un poco Adagio
3. Scherzo: Allegro – Trio
4. Finale: Poco sostenuto – Allegro non troppo
Publisher: International Music Company 836, Peters EP3552
Average duration: 40'36

Symphony no. 3 in F major, Op. 90

Arranged: Composer

Movements: 1. Allegro con brio
2. Andante
3. Poco allegretto
4. Allegro

Publisher: Simrock

Average duration: 32'21

Symphony no. 4 in E minor, Op. 98

Arranged: Composer

Movements: 1. Allegro non troppo
2. Andante Moderato
3. Allegro giocoso – Poco
meno presto – Tempo I
4. Allegro Energico e
Passionato – Piu Allegro

Publisher: Boosey & Hawkes MO60802362

Average duration: 37'54

Variations on a Theme by Haydn, Op. 56b
(1873)

First Performance: 10 February 1874

Publisher: Boosey & Hawkes, International
Music Company 2556, Peters

Average duration: 16'20

Waltzes, Op. 39 (1867)

Arranged: Composer

Movements: No.1 in B major: Tempo
giusto
No.2 in E major
No.3 in B minor
No.4 in G sharp minor
No.5 in A flat major

Publisher: First published in four-hand form in
1866. Offered to publisher in 1867 but
declined. Five waltzes (nos.1, 2, 11, 14, 15)
published posthumously in 1897. Boosey &
Hawkes, Peters EP3667

Average duration: 7'04

BRANDMÜLLER, Theo (1948-) GER

Verdi-Korrepetitionsstunde (1988)

First performance: 15 October 1988,
Saarbrücken with Jörg Nonnweiler and Theo
Brandmüller

Publisher: Composer

BRANDSE, Wim (1933-) NETH

Bagatelle

Publisher: G. Schirmer

Burlesca

Publisher: G. Schirmer

Carnival

Publisher: G. Schirmer

Humoresque

Publisher: G. Schirmer

Impromptu

Publisher: G. Schirmer

Nocturne

Publisher: G. Schirmer

Overture

Publisher: G. Schirmer

Rondino

Publisher: G. Schirmer

BRANDT, Henry (1913-) USA

www.jaffe.com/brant.html

Double Crank Hand Organ for Two Pianos
(1933)

Publisher: ACA

Four Chorale Preludes (1932)

Publisher: Carl Fischer

Average duration: 7'00

Jazz Toccata on Bach's 'Wachet Auf' (1940)

Publisher: Carl Fischer

Average duration: 2'00

Sonata for Two Pianos (1930)

Publisher: ACA

Average duration: 21'00

BRASS, Nikolaus (1949-) GER

Passatempi (1978-1980)

First performance: 23 March 1983, Cologne

Publisher: Ricordi

Average duration: 28'00

BRENTA, Gaston (1902-1969) BELGCharleston – caprice (1927)

Publisher: CeBeDeM
Average duration: 3'00

BREGEN, Cesar (1913-1988) IT/AUSTRIKonzert für zwei Klaviere, Op. 13 (1934-35)

Movements: 1. Allegro vivace, energico
2. Adagio
3. Molto vivace

Publisher: Müller SM 1008A

BRIGGS, Jeffrey Lynn (1957-) USAAurora (1982)

Publisher: AMC
Average duration: 9'00

BRIGHT, Dora Estella (1863-1952) UKVariations for Two Pianofortes on an Original Theme by Sir G. A. Macfarren

Publisher: Ashdown

BRINDUS, Nicolae (1935-) ROMSonate pour 2 pianos (1963)

Publisher: Editura Muzicale
Average duration: 14'00

BRINKMANN, Bernd Erich (1945-) GEREncore for Two Pianos (1996)

Publisher: Verlag Dohr
Average duration: 4'00

BRITTEN, Benjamin (1912-1976) UK

www.musicweb.uk.net/britten/

Introduction and Rondo alla Burlesca, op. 23, no. 1 (1940)

Publisher: Boosey & Hawkes MO60014567
Average duration: 9'00

Mazurka Elegiaca, Op. 23, no. 2 (1941)

Publisher: Boosey & Hawkes
Average duration: 7'00

Soirées Musicales, Op. 9 (1936)

Arranged: Composer from the orchestral version
Publisher: Boosey & Hawkes custom print
Average duration: 8'00

Two Lullabies (1936)

Publisher: Faber Music
Average duration: 6'00

BROADSTOCK, Brenton (1952-) AUSTRABoolee (1984)

Publisher: Australian Music Center
Average duration: 7'00

BRODSGAARD, Anders (1955-) DEN2 Fragmenter (1978)

Publisher: Edition Wilhelm Hansen
Average duration: 10'00

Straight (1992)

Publisher: Edition Wilhelm Hansen
Average duration: 5'00

BROGGER, Reidar (1886-1956) NORÉtude de Concert, Op. 20 (1946)

Publisher: Norsk Musikforlag

BROOKS, Jeffrey (1957-) USAChaconne for Two Pianos (1984)

Publisher: Davidge Publishers
Average duration: 7'15

Composition for Two Pianos (1992)

Publisher: Davidge Publishers
Average duration: 8'55

BROOKS, Roger (1952-) USA

www.rogerbrooks.com

In the Midst of Calms (1982)

First performance: St. Mary's College, Illinois, USA with Roger Brooks and Jeffrey Jacob
Publisher: Roger Brooks
Average duration: 10'00

BROPHY, Gerard (1953-) AUSTRALIATrès doux tremblement de terre (1983)

Publisher: Australian Music Centre
Average duration: 8'00

BROWN, Earle (1926-) USACorroboree for three or two pianos (1964)

Publisher: Universal Edition 50 15308
Average duration: 12'00

BROZEN, Michael (-1971) USASarabande and Variations for Two Pianos (1951)

Publisher: AMC

BRUBECK, Dave (1920-) USADave 'N Darius (1993)

Publisher: Composer
Average duration: 6'45

Four by Four (1946)

Movements: 1. Allegro
2. Largo
3. Moderato

Publisher: Associated Music Publishers
Average duration: 4'30

Points on Jazz: Jazz Ballet (1962)

First performance: 8 October 2000, National Gallery of Art, Washington
Publisher: CPP/Belwin, Charles Hanson Editions

They all sang Yankee Doodle

Publisher: Musicroom.com, Associated Music Publishers

BRUBECK, Howard (1916-1993) USATamale

Publisher: Associated Music Publishers

BRUCH, Max (1838-1920) GERDanses Suédoises, Op. 63 (1892)

Arranged: Composer from the orchestral version

Publisher: Simrock, Breitkopf & Härtel
Average duration: 16'00

Fantasia in D minor, Op. 11 (1860)

Movements: 1. Allegro molto energico (attacca)
2. Adagio (attacca)
3. Vivace assai ma energico

Publisher: Breitkopf & Härtel 2543, Hamelle
Average duration: 10'00

BRÜLL, Ignaz (1846-1907) AUSTRIADuo, Op. 64

Movements: 1. Theme with Variations
2. Andantino pastorale

Publisher: Döbbling

Sonata in D minor, Op. 21

Movements: 1. Allegro
2. Scherzo
3. Andante ma non troppo
4. Finale – Allegro ma non troppo

Publisher: Brockhaus

Tarantelle, Op. 6

Publisher: Associated Music Publishers

BRUST, Paul (1961-) USASonate (1988)

First performance: Duo Lafitte
Publisher: Composer
Average duration: 12'00

BRUZDOWICZ, Joanna (1943-) POL/FRAn der Schönen Blauen Donau (two pianos and magnetics) (1974)

Publisher: Choudens Editions
Average duration: 10'00

BRYARS, Gavin (1943-) UKMy First Homage (1978)

Publisher: Schott
Average duration: 15'00

BUCCHI, Valentino (1916-1976) ITRacconto Siciliano

Publisher: Carisch 21789

BUCHHOLZ, Thomas (1961-) GERDomino per due pianoforti (1992)

First performance: 1992, Halle with Rigaer Klavierduo

Movements: 1. scala
2. suono
3. quadro
4. vano

Publisher: EMV92045 (facsimile)
Average duration: 20'00

Phantome (Homage à R. W.) (1993)

First performance: 1993, St. Petersburg with Rigaer Klavierduo

Publisher: EMV93045
Average duration: 10'00

BUCK, Ole (1945-) DENFlos Forum (1985)

Publisher: Edition Wilhelm Hansen
Average duration: 11'00

BUKOWSKI, Miroslaw (1936-) POLEspressioni per duo (1970)

Movements: 1. Presto
2. Moderato
3. Allegro con fuoco

BULL, Stephen (1964-) AUSTRALIADuotone (1987)

Publisher: Australian Music Centre
Average duration: 8'00

BULLOCK, Ernest (1890-1979) UKIntroduction and Fugue in E minor (1932)

Publisher: J. Williams
Average duration: 6'00

BURGAN, Patrick (1960-) FRSix études (1988)

First performance: 26 April 1989 – studio 106
Radio France with Emmanuel Strosser and
Nicholas Angelich

Movements: 1. Trilles
2. Quartes
3. Résonances
4. Agilité
5. Mélodie
6. Accords

Publisher: Billaudot
Average duration: 21'00

BURGHAEUSER, Jarmil (1921-1997) CZECHPartita for Two Instruments (1938, rev. 1983)

Publisher: Editio Bärenreiter Praha
Average duration: 15'00

BURIAN, Emil F. (1904-1959) CZECHAmerican Suite (1926)

Publisher: Supraphon

BURKE, John (1951-) USAFire wind (1978)

Publisher: CMC
Average duration: 11'00

BURLEIGH, Cecil (1885-1980) USAMountain Pictures Suite, Op. 42

Movements: 1. Crags and Cascades
2. Shepherd's Song
3. Distant Haze
4. Avalanche

Publisher: Carl Fischer

BURNELL, Paul (1960-) UKTitania and Bottom (1996)

Publisher: Composer
Average duration: 3'00

BURRITT, Lloyd (1940-) CANSymphony in one movement (1996)

Arranged: Composer from the orchestral version

Publisher: transparency of score at CMC

Average duration: 5'00

BURT, Francis (1926-) UK

www.francis-burt.at

Musik für zwei Klaviere, Op. 4 (1952)

Publisher: Verlag Bote & Bock

Average duration: 10'00

BURT, Warren (1949-) USAFor two acoustic or electronic microtonal pianos (1992)

Publisher: Frog Peak Music

Average duration: 28'00

Non-aligned misreading of the constructivists: for two pianos (1985)

Publisher: Frog Peak Music

Average duration: 30'00

BURY, Frank (1910-1944) UKPrelude and Fugue in E-flat for Two Pianos (1938)

Publisher: Robertson

Average duration: 5'30

BUSH, Alan (1900-1995) UKSuite for Two Pianos, Op. 65 (1967)

First performance: John Ogdon (piano) and Brenda Lucas (piano) at an Anniversary Concert on the 50th Birthday of the Soviet Union, Queen Elizabeth Hall, London, 23 September 1967

Movements: 1. Prologue
2. Volga Harvest
3. Kinloch Iorram
4. Samarkand Dugokh
5. Pennine Round

Publisher: Composer

Average duration: 20'00

Three Pieces for Two Pianos, Op. 1 (1921)

First performance: Alan Bush & Reginald Paul, Royal Academy of Music, London, 2 March 1921

Movements: 1. On the Warpath
2. Pastoral Scene
3. At the cinema

Publisher: Chappell (1921)

Average duration: 11'00

BUSH, Geoffrey (1920-1998) UKAn Oxford Scherzo (1949)

Publisher: Galliard

Sonata on Themes by Arne

Publisher: Galliard

Average duration: 5'00

Whydah Variations – on a theme of Balfour Gardiner (1961)

Publisher: Novello

Average duration: 11'00

BUSONI, Ferruccio (1866-1924) ITDuetto Concerto after the finale in Mozart's Concerto K.459 in F

Publisher: Breitkopf & Härtel

Average duration: 7'11

Bach: 'Fantasia contrappuntistica' (1912)

Movements: A. Introduction, Choral, 3 Variations and Transition

B. Fuga I

C. Fuga II

D. Fuga III

E. Intermezzo

F. Variatio I with three variations

G. Variatio II

H. Variatio III

I. Cadenza

J. Fuga IV

K. Choral

L. Stretta

Publisher: Breitkopf & Härtel

Average duration: 41'00

Fugue in G from J. S. Bach's Fugue S. 884/2

Transcribed: Composer

Improvisation on the Bach chorale 'Wie wohl ist mir, O Freund der Seele', S. 517 (1916)

- Movements:
1. Molto sostenuto
 2. Presto, piano sempre
 3. Lo stesso
 4. Sostenuto, non forte
 5. Theme. Chorale. Andante con moto.
 6. Theme interrupted by Var.1
 7. Andante, ma molto tranquillo
 8. Tranquillo assai
 9. Con dignità
 10. Allegro con fuoco, ma fermamente
 11. Molto meno, calmato

Publisher: Breitkopf & Härtel 4941
Average duration: 14'13

Indianische Fantasie, Op. 44

Publisher: Breitkopf & Härtel

Mozart: Fantasia for musical clock (or mechanical organ) in F minor, K. 608, B. 91

Average duration: 10'18

Chorale variation on 'Allein Gott in der Höh'

BUSSOTTI, Sylvano (1931-) IT

Tableaux Vivants Avant La Passion selon Sade (1964)

First performance: 21 December 1966, Festival Scatola Sonora with Bruno Canino and Antonio Ballista

- Movements: 1. Mistico
2. Libertino
3. Demoniac
4. Mortale

Publisher: Ricordi NRI30962
Average duration: 17'00

BUTLER, Martin (1960-) UK

Piano Piano (2 Pianos and Tape) (1988)

First performance: 18 April 1988, Tate Gallery, London with Andrew Ball and Julian Jacobson

Publisher: Oxford University Press
Average duration: 19'00

Spells and Chants (1985)

First performance: 18 June 1996, Princeton University, USA

Publisher: Oxford University Press
Average duration: 10'00

BUTSKO, Yury Markovich (1938-) RUS

Sonatas nos. 1 and 2 (1974)

Publisher: Boosey & Hawkes

BUZAROVSKI, Dimitrije (1952-) MAC

All that Dance Variations (1995)

BYRNE, Andrew (1968-) AUSTRALIA

www.andrewbyrne.com

Vanishing point: for two pianos (2001)

Publisher: Australian Music Centre
Average duration: 20'00

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CAAMAÑO, Roberto (1923-) ARG

Dialogos, Op. 26 (1965)

Publisher: Indiana University School of Music
Library
Average duration: 14'00

CABUS, Peter (1923-2000) BELG

Concertino in variatievorm (1954)

Publisher: CeBeDeM
Average duration: 13'30

Concertino (1953)

Publisher: CeBeDeM
Average duration: 19'00

Drie Concertstudies (1990)

Publisher: CeBeDeM
Average duration: 9'00

Sonata voor twee piano's (1977)

Publisher: CeBeDeM
Average duration: 17'15

CACIOPPO, George (1926-1984) USA

Cassiopeia (1926)

Publisher: G. Schirmer

**CADMAN, Charles Wakefield (1881-1946)
USA**

Dancers of the Mardi Gras

Arranged: Composer from orchestral version
Publisher: Fitzsimons

CAGE, John (1912-1992) USA

A Book of Music for Two Prepared Pianos
(1944)

Publisher: Peters EP6702
Average duration: 30'00

Experiences I: Duo (1945-1948)

Publisher: Peters EP6708a
Average duration: 6'00

Music for Two (1984/87)

Publisher: Peters
Average duration: 29'42

Three Dances for Two Prepared Pianos (1945)

Publisher: Peters EP6760
Average duration: 20'00

Two 2 (1989)

Publisher: Peters EP67302
Average duration: 46'23

CALABRO, Louis (1926-) USA

Three Dances for Two Pianos (1986)

Publisher: Composer
Average duration: 7'00

CALLIGARIS, Sergio (1941-) IT

www.calligaris.carisch.it

Due danze concertanti, Guerriera-Ideale, Op.
22 (1986)

First performance: 28 April 1987, Italian
Association, USSR
Movements: 1. Guerriera
2. Ideale

Publisher: Carisch
Average duration: 14'00

Scene Coreografiche, Op. 12 (1979)

Publisher: Carisch

Vivaldiana, Op. 23 (1986)

First performance: 25 October 1987
Publisher: Carisch 22514
Average duration: 17'00

CAMILLERI, Charles (1931-) MALT

Taqsim (1967)

Publisher: Novello, Fairfield
Average duration: 16'00

CANNON, Philip (1929-) UK

Galop Parisien, Op. 4 (1950)

Publisher: Novello, Kronos
Average duration: 4'00

Sonata per Ballo

Publisher: Kronos

CAPELLETTI, Daniel (1958-) BELGMouvement, Op. 1 (1973)Publisher: CeBeDeM
Average duration: 8'20Valse-bis, Op. 1 (1977)Publisher: CeBeDeM
Average duration: 3'10**CAPODAGLIO, Leonello (1945-) IT**Pavaniglia (for 2 harps or 2 pianos) (1996)Publisher: Bèrben E.4012 B.
Average duration: 3'15**CAPRO, Charles (1954-) USA**Crabcar Phase for Two Pianos (1975)

Publisher: G. Schirmer

CARDEW, Cornelius (1936-1981) UKBoolavogue (1981)Publisher: Composer
Average duration: 14'15Two Books of Study for Pianists (1958)Publisher: Peters
Average duration: 16'00**CAREY, Ross (1969-) NZ**Suite No. 1 (1993)Publisher: Sounz Licence
Average duration: 12'00**CARMICHAEL, John Russell (1930-)
AUSTRA**www.johncarmichael.comBahama Rumba for Two Pianos (1960)Publisher: Augener
Average duration: 2'30Tourbillon – Valse brillante

Publisher: Steiner & Bell

CÂRNECI, Carmen Maria (1957-) ROMALichtung – Giacometti-Szene für zwei
Klaviere (1995)Publisher: Ricordi
Average duration: 6'00**CARNEVALE, Roberto (1966-) IT**Duepersi (1997)

Publisher: Publication Neopoiesis

CARR, Edwin (1926-2003) NZSuite no. 1 – cacciati dal Paradiso (1953)Publisher: Australian Music Centre
Average duration: 10'00Suite no. 3 (1971)Publisher: Australian Music Centre
Average duration: 7'00The Four Elements (1989)Publisher: Sounz Licence
Average duration: 12'00**CARY, Tristram (1925-) AUSTRA**www.tristramcary.comStrands (for Two Pianos and Tape) (1980)Publisher: Composer
Average duration: 19'00**CASADESUS, Robert (1899-1972) FR**www.robertcasadesus.comChant pour la Libération de Paris, Op. 38
(1944)

Publisher: Opus Millésime

Dances Méditerranées, Op. 36 (1947)Movements: 1. Sardana
2. Sarabande
3. TarentellePublisher: Carl Fischer, Durand
Average duration: 12'10

Six pièces pour 2 pianos, Op. 2 (1920)

First Performance: 1920

Movements: 1. Algérienne
2. Russe
3. Sicilienne
4. Française
5. Espagnole
6. Anglaise

Publisher: Durand

Sonate, Op. 62 (1960)

Movements: 1. Maestoso
2. (3/8)

Publisher: Opus Millésime

Average duration: 15'00

CASELLA, Alfredo (1883-1947) ITPupazzetti (1916)

Movements: 1. Marcietta
2. Berceuse
3. Serenata
4. Nocturne
5. Polka

Publisher: Ricordi, J. W. Chester

CASKEN, John (1949-) UKSalamandra (1986)

First performance: 20 November 1986,
Huddersfield Festival with Julian Jacobson and
Andrew Ball

Publisher: Schott

Average duration: 16'00

CASTAGNOLI, Giulio (1958-) ITDue moti d'acqua (1998)

Publisher: Composer

Average duration: 15'00

CASTALDI, Paolo (1930-) ITAnfrage for Two Pianos (1963)

Publisher: Ricordi NR131792

Average duration: 21'00

CASTELLANO, Mauro (1962-) ITSpargens sonum – microsonata per due pianoforti (1997)

First performance: 27 July 1997, Chiostrì di
San Vivaldo, Firenze

Movements: 1. Campana a cori battenti

2. Corali figurati
sull'accordo di
Tristano (Intermezzo)
3. Passacaglia modulare

Publisher: Edipan

Average duration: 12'00

CASTELNUOVO-TEDESCO, Mario (1895-1968) ITAlt Wein (1923)

Transcribed: Composer from solo version

Movements: 1. Alt Wien (Walzer)
2. Nachtmusik (Notturmo)
3. Memento mori (Fox-trot
tragico)

Publisher: Forlivesi

Duo-Pianism – Impromptu for Two Pianos on
the Names of Hans and Rosaleen
Moldenhauer, Op. 170, no. 9

Publisher: Forlivesi

CASTÉRÈDE, Jacques (1926-) FRFeux Croisés (1963)

First performance: 4 May 1971

Publisher: Salabert Edition

Average duration: 28'00

CASTIGLIONI, Niccolò (1932-1996) ITOmaggio a Edvard Grieg (1981)

First Performance: Festival di Brescia-
Bergamo with Bruno Canino and Antonio
Ballista

Publisher: Ricordi NR133212

Average duration: 20'00

CAVANNA, Bernard (1951-) FRJodi III (1983)

Publisher: Salabert EAS17835/C4

Average duration: 3'00

CAZDEN, Norman (1914-1980) USAStony Hollow, Op. 47a (1944)Arranged: Composer from the orchestral
version

Publisher: J. Spratt Music Co.

Average duration: 5'15

CESA, Mario (1940-) ITRitualità Antica (1982)

First performance: 25 May 1985, Auditorium
Francescano

Publisher: Composer

Average duration: 35'00

CHABRIER, Emmanuel (1841-1894) FRTrois Valses Romantiques (1883)

Movements: 1. Presto impetuoso
2. Moderato
3. Animato

Publisher: International Music Company 0671,
Bèrben

Average duration: 15'00

España Rhapsody (1883)

Arranged: Composer from orchestral version

Publisher: Enoch ECNOCH00201, Maecenas,
Boosey & Hawkes

Average duration: 7'00

Souvenirs de Munich (1887)

Movements: 1. Pantalon
2. Ete
3. Poule
4. Pastourelle
5. Galop

Publisher: International Music Co., Enoch,
Ashdown, Bèrben

CHADABE, Joel (1938-) USADiversions

Publisher : AMC

CHAGAS, Paulo C. (1953-) BRAZPrélude V (1991)

First performance: 10 March 1991, Amsterdam
with Klaas Baker and Gerard Bouwhuis

Publisher: Composer

Average duration: 4'45

CHAGRIN, Francis (1905-1972) FRConcert Rumba (1948)

Publisher: Alfred Lengnick

Average duration: 8'00

CHAILLY, Luciano (1920-2002) ITSonata Tritematica, No. 11, Op. 259 (1961)

Publisher: Edizioni Curci

CHALLULAU, Tristan-Patrice (1959-) FRAziyadé – hommage à Darius Milhaud (1999)

First performance: Duo Lafitte

Publisher: Composer

Average duration: 6'00

CHAMINADE, Cécile (1857-1944) FRAndante and Scherzettino, Op. 59, nos. 1, 2

Publisher: Enoch, G. Schirmer

Cortège, Op. 143

Publisher: Ashdown

Duo Symphonique, Op. 117

Publisher: Enoch

Intermezzo, Op. 36, no. 1

Publisher: Enoch, Edward B. Marks

Le Matin, Op. 79, no.1; Le Soir, Op. 79, no. 2

Arranged: Composer from orchestral version

Publisher: Enoch, Boosey & Hawkes,
Ashdown

Sevillane Overture

Transcribed: Composer from orchestral
version

Publisher: Masters Music Publication, reprint
of 1898 Enoch

Valse Carnavalesque, Op. 73

Publisher: Enoch

CHANCE, John Barnes (1932-1972) USAIntroduction and Capriccio

Arranged: Composer from version for piano
and 24 winds

Publisher: Boosey & Hawkes

CHANLER, Theodore (1902-1961) USAThe Second Joyful Mystery (1942)

First Performance: 1942

Movements: 1. Prelude
2. Fugue
3. MagnificatPublisher: Associated Music Publishers, AMC
Average duration: 5'20**CHASINS, Abram (1903-1987) USA**

www.catalog.umd.edu

Artist's Life (Strauss)Publisher: J. Fischer
Average duration: 8'33Blue Danube (Strauss-Schultz-Evler)Publisher: International Archives at Maryland
Average duration: 6'56Carmen Fantasy (Bizet) (1937)Publisher: International Archives at Maryland,
J. Fischer
Average duration: 8'03Dance of the Buffoons (Rimsky-Korsakov)Publisher: International Archives at Maryland
Average duration: 4'02Fledermaus Fantasy (Strauss) (1948)Publisher: International Archives at Maryland,
Oliver Ditson
Average duration: 8'32Melody (Gluck)Publisher: International Archives at Maryland
Average duration: 3'53ParadeTranscribed: Composer from orchestral
versionPublisher: International Archives at Maryland
Average duration: 4'56Period SuiteMovements: 1. Prelude
2. Bourrée
3. Pavane
4. Rigaudon

5. Sarabande

6. Fugue

Publisher: International Archives at Maryland
Average duration: 14'48Rush Hour in Hong KongTranscribed: Composer from solo version
Publisher: International Archives at Maryland
Average duration: 1'42**CHAUSSON, Ernest (1855-1899) FR**Symphony in B-flat, Op. 20 (1890)Arranged: Composer
Publisher: Salabert RL09831
Average duration: 31'00**CHAYNES, Charles (1925-) FR**Et Si C'Était une Valse (1977)First performance: 16 December 1977
Publisher: Inédit
Average duration: 19'30**CHERIPNIN, Aleksandr (1899-1977) RUS**Sonatines (2)

Publisher: Leduc

Rondo for two pianos, Op. 87a (1957)Publisher: Peters
Average duration: 8'00**CHEVILLARD, Camille (1859-1922) FR**Ballade Symphonique, Op. 6Transcribed: Composer
Publisher: Durand**CHILDS, Mary Ellen USA**

www.maryellenchilds.com

Kilter (1992)Publisher: Places, Please Publishing
Average duration: 10'00**CHISHOLM, Erik (1904-1971) UK/RSA**The Forsaken Maid (1940)Movements: 1. Prologue: A garden under
the sea

2. Scene I: The harbour of a fishing village in Skyre
3. Scene II: The same, on the night of Hallowe'en, a few months later
4. Scene III: The same, during a storm, several months later
5. Epilogue: A garden under the sea

Publisher: Dunedin Publications

The Hoodie

Publisher: Unpublished, manuscript in Scottish Music Centre

CHITI, Gianpaolo IT

Ground (1985)

First performance: 1986, Auditorium del Foro Italiceo, Rome

Publisher: Edi Pan 7383

Average duration: 7'00

CHOLONIEWSKI, Marek (1953-) POL

...a due tempi (1975)

Publisher: Composer

CHOPIN, Frédéric (1810-1849) POL

Rondeau in C major, Op. 73 (1825-1826)

First Performance: 1828

Publisher: Published 1855, 1954, Peters EP1914

Average duration: 9'00

CHRISTENSEN, Mogens (1955-) DEN

The Tale of Adam Ruhani (1991)

Publisher: DMIC

Average duration: 11'00

CHRISTIANSEN, Larry (1941-) USA

Contrasts for Two Pianos

Publisher: Composers' Autograph Publications

CHUMBLEY, Robert (1954-) USA

Homage to Wordsworth (1985)

Publisher: Composer

Average duration: 12'00

CIENCIALA, Wieslaw (1961-) POL

Piano Music (1991)

Average duration: 6'00

CIKKER, Ján (1911-1989) SLOVA

Suite slovaque, Op. 22

CIOBANU, Ghenadie (1957-) MOLDA

<http://www.iatp.md/moldcomposers/en/ciobanu.html>

Kishinevskoy filarmonicheskoy publike – to the public of the Chisinau Philharmonic (1996)

First performance: 11 October 1997, Organ Hall, Chisinau with Anatol Lapicus and Iurii Mahovici

Movements: 1. For you
2. For me

Publisher: Composer

Average duration: 10'00

CLAISE, Tristan (1929-) FR

Cygnus x 5 (1988)

Publisher: Inédit

Average duration: 15'00

CLAPPERTON, James (1968-) UK

The Ressoning betuir Aige an Yowth (1992)

Publisher: Composer

Average duration: 10'00

CLARKE, Henry Leland (1907-1992) USA

Give and take (1977)

Publisher: ACA

Average duration: 4'00

Give and take three (1979)

Publisher: ACA

Average duration: 6'30

Terza rima: Give and take II (1978)

Publisher: ACA

Average duration: 7'00

CLEARY, David (1954-) USA

www.abcsofstreams.com/dcleary/

Numbat Picnic (1985)

Publisher: Composer
Average duration: 14'00

CLEMENTI, Muzio (1752-1832) ITSonata in B-flat, Op. 12

Movements: 1. Allegro assai
2. Larghetto espressivo
3. Presto

Publisher: Peters, G. Schirmer, Bèrben

Sonata in B-flat, Op. 46

Movements: 1. Allegro di molto –
Allegretto
2. Tempo di Minuetto

Publisher: Peters, G. Schirmer, Bèrben

CLOKEY, Joseph W. (1890-1960) USAThe Hill Country (1950)

Movements: 1. My Old Home Town
2. The River Hills
3. Summer Evenings

Publisher: Flammer, AMC

COLAZZO, Cosimo (1964-) IT

www.cosimocolazzo.it

Formes II (1998)

First performance: 11 June 1999, Sala
Filharmonica, Trento with Antonella Costa and
Marino Nicolini

Publisher: Composer
Average duration: 22'00

COLE, Frances Ulric (1905-1992) USADivertimento (1971)

Transcribed: Composer from string orchestra
version (1932)

Movements: 1. Toccata
2. Intermezzo
3. Finale: Fantasia

Publisher: J. Fischer, AMC

Man-about-town (1947)

Publisher: G. Schirmer

Average duration: 2'40

Prelude and fugue in C minor for two pianos
(1924)

Publisher: G. Schirmer
Average duration: 6'00

COLLIER, GILMAN (1929-) USAOverture, Variations and Epilogue (1980)

Publisher: Composer

Prelude and Fugue in G minor

Publisher: Composer

**COLIN, Jeanne and Georges (Georges:
1921-2000, Jeanne: 1924-1996) BELG**Le Tombeau d'André Jolivet, Op. 1 (1975)

Publisher: CeBeDeM
Average duration: 11'40

COLLIS, John NZVicissitudes (1987)

Publisher: Sounz Licence
Average duration: 5'00

**COMBES-DAMIENS, Jean-René (1957-)
FR**D'une plage sous la mer: pour deux pianos
(1990)

Publisher: Inédit
Average duration: 25'00

CONNOLLY, Justin (1933-) UK

www.justinconnolly.demon.co.uk

Garden of Forking Paths – Fourfold, Op. 11b
(1983)

Publisher: Novello
Average duration: 11'00

CONSTANT, Franz (1910-1996) BELGArlequinade, Op. 75 (1975)

Publisher: CeBeDeM
Average duration: 8'40

Sonatine Française, Op. 32 (1960)

Publisher: CeBeDeM
Average duration: 13'15

CONYNGHAM, Barry (1944-) UK

Antipods (2000-01)

Publisher: Boosey & Hawkes custom print
Average duration: 13'00

COOKE, Arnold (1906-) UK

Sonata for Two Pianos in C (1936-1937)

Publisher: Anglo-American, Oxford University Press
Average duration: 19'00

COOPER, Constance (1945-) USA

Where the River Turns like an Elbow into Dusk, Op. 1 (for two pianos tuned a tone apart) (1987)

Commissioned by Opus One Records
Publisher: Composer
Average duration: 9'00

COPLAND, Aaron (1900-1990) USA

Billy the Kid (1938)

Arranged: Composer from ballet version
Movements: 1. Billy & His Sweetheart
2. Billy's Demise
3. Celebration after Billy's Capture
4. In a Frontier Town (Cowboys with Lassos, Mexican Dance and Finale)
5. The Open Prairie
6. Open Prairie Again
Publisher: Boosey and Hawkes MO51271078
Average duration: 41'37

Dance of the Adolescent (1968)

Arranged: Composer from orchestral version
Publisher: Boosey & Hawkes MO51271351
Average duration: 6'00

Danza de Jalisco (1959/67)

Arranged: Composer from chamber-orchestra version
Publisher: Boosey & Hawkes MO51271368
Average duration: 4'00

Danzon Cubano (1942)

First performance: 17 December 1942, New York Town Hall with Copland and Leonard Bernstein
Publisher: Boosey & Hawkes MO51271054
Average duration: 7'00

Hoe Down/Saturday Night Waltz

Arranged: Gold & Fizdale
Publisher: Boosey & Hawkes MO51271092
Average duration: 5'00

CORBETT, Sidney (1960-) USA

Pianos' Dreams (1987-1989)

Movements: 1. An everywhere of silver
2. Hart Crane's Skybridge to Brooklyn
3. Passacaglia
4. Canción para la señorita muerte
Publisher: Edition Moeck 5493
Average duration: 20'00

CORDERO, Roque (1917-) PAN

Duo 1954 (1954)

First performance: 23 November 1954, Panama with Nelly Hirsh and Jaime Ingram
Publisher: Peer International Corp.
Average duration: 11'00

Rhapsody for Two Pianos (1945)

First performance: 1946, St Paul, Minnesota with Ernst Krenek and Marjorie Brigs
Publisher: Unpublished
Average duration: 8'00

CORIGLIANO, John (1938-) USA

Chiaroscuro (two pianos ¼ -tone apart) (1997)

First performance: 21 December 1997, Murray Dranoff International Two-Piano Competition, Miami, Florida
Publisher: G. Schirmer
Average duration: 12'00

Gazebo Dances (1972)

Arranged: Composer from four-hand version
Movements: 1. Overture (dedicated to Rose Corigliano and Etta Feinberg)
2. Waltz (dedicated to John

- Ardoin)
 3. Adagio (dedicated to
 Heida Hertnanns)
 4. Tarantella (dedicated to
 Jack Romann and Christian
 Steiner)

Publisher: G. Schirmer 50336630
 Average duration: 16'00

Kaleidoscope: Two Pianos (1959)

First Performance: 1961 – Spoleto Festival
 (Italy) by Stanley Hollingsworth and Morey
 Ritt
 Publisher: G. Schirmer
 Average duration: 5'30

**CORRÊA, Sérgio Oliveira de Vasconcellos
 (1921-) POR**

Dobrado (1963)

Publisher: Ricordi, Bärenreiter

CORTICELLI, Gaetano (1804-1840) IT

Gran Sonata Brillante, Op. 12

Publisher: Ricordi

CORYN, Roland (1938-) BELG

Sonata, Op. 25 (1981)

Publisher: CeBeDeM
 Average duration: 14'00

COTEL, Morris (1943-) USA

Yetzirah (1979)

Publisher: Midbar Music Press
 Average duration: 15'00

COULTHARD, Jean (1908-2000) CAN

Requiem piece for Two Pianos (1974)

Publisher: CMC
 Average duration: 6'00

Sonata for Two Pianos (1978)

First performance: 8 February 1998, UBC
 Recital Hall with Libby Yu and Miranda
 Wilkins Wong
 Publisher: unpublished, transparency of score
 at CMC
 Average duration: 5'00

Sonata for Two Pianos - Of the Universe
 (1979)

First performance: 10 December 1998, Phillip
 T. Young Recital Hall, University of Victoria
 with Ya-Lin Hung and Erika Crino
 Publisher: CMC
 Average duration: 15'30

COUPER, Mildred (1887-1974) USA

Dirge (1937)

Publisher: New Music Edition, AMC
 Average duration: 6'00

COUPERIN, François (1668-1733) FR

Pièces de Clavecin (1713)

Movements: 1. Allemande in A major
 from the ninth 'Ordre'
 2. 'La Julliet' from the
 fourteenth 'Ordre'
 3. 'Musette de Choisi',
 'Musette de Taverni' from
 the fifteenth 'Ordre'
 4. 'La Létivelle' from the
 sixteenth 'Ordre'
 Publisher: Augener, Heugel

COVELL, Grant Chu (1967-) USA

Six Obvious Pieces (1991)

Publisher: Composer
 Average duration: 12'00

COWELL, Henry (1897-1965) USA

Celtic Set (1941)

Movements: 1. Reel
 2. Caoine (a lament)
 3. Hornpipe

Publisher: G. Schirmer
 Average duration: 10'00

COWIE, Edward (1943-) UK

www.edward-cowie.com

The Falls of Clyde (1978)

First performance: 2 November 1978,
 Wigmore Hall, London with Lindsay/Young
 Duo
 Publisher: Schott
 Average duration: 26'00

CRAMER, Johann Baptist (1771-1858)
GERGrand Duo, Op. 25

Movements: 1. Allegro
2. Larghetto
3. Rondo
4. Allegretto

Publisher: Naderman

CRAWFORD, Robert (1925-) UKVariations (1993)

Publisher: BMIC/Composer

Average duration: 20'00

CREE BROWN, Chris (1953-) NZ3 Movements for 2 Pianos (1990-1991)

Publisher: Composer

Average duration: 8'00

CRESTON, PAUL (1906-1985) USAPrelude and Dance

First performance: 1983, Convention of the
National Federation of Music Clubs
Publisher: International Music Company 3427
Average duration: 7'00

Rumba – Tarantella**CROFT, John (1971-) NZ**Music for Two Pianos (1993)

Publisher: Souz Licence

Average duration: 6'00

CROSSMAN, Bruce (1961-) NZA Piece in Time (1989)

First performance: June 1990, CANZ Concert
Series, Auckland with R. de Latour and K.
Marshall
Average duration: 10'00

CRUMB, George (1929-) USAZeitgeist (Six Tableaux for Two Amplified
Pianos, Book I) (1988)

Publisher: Peters EP67251

Average duration: 35'00

CRUZ, Ivo (1901-1986) PORPastoral

Movements : 1. Ritornello
2. Minuete
3. Ritornello e evocação de
Sarabanda
4. Rigaudon e evocação de
Siciliano
5. Ritornello final

Publisher: Sasetti

CUI, César (1835-1918) RUS3 Morceaux, Op. 69 (1906)

Movements: 1. Intermezzo
2. Notturmo
3. Alla Marcia

Publisher: Jürgenson

CUNNINGHAM, Michael (1937-) USADialogue, Op. 11a (1959)

Publisher: Seesaw

Theater Music, Op. 58b (1974)

Publisher: Seesaw

CWOJDZiNSKI, Andrzej (1928-) POLDouble fugue (1950)

Average duration: 2'00

CZERNY, Carl (1791-1857) AUSTRIDuo Concertant pour deux pianofortes, Op.
358

Publisher: Cocks

Grand Potpourri Concertant pour deux
pianofortes, Op. 294

Publisher: New York Public Library

10 Grandes Fantaisies Concertantes, op. 798

Publisher: Cocks

Grandes Variations Concertants pour deux
pianofortes, sur un Thème de l'Opera,
Montechi e Capuletti, Op. 285

Publisher: Cocks

**CZERNY/Carl, PARISH-ALVARS/Elias
(AUSTRI)**

Grand duo concertant for harp and piano or
two pianos, on motives from Donizetti's opera
'Linda de Chamounix', Op. 719

Publisher: T. Boosey

D

DADSON, Phillip (1946-) NZCrossings (1975)

Publisher: Composer
Average duration: 10'00

DAHL, Ingolf (1912-1970) GERQuodlibet on American Folk Tunes (1965)

Transcribed by: composer from orchestral version, also for two pianos, eight hands
Publisher: Peters EP6004
Average duration: 6'00

DAKIN, Charles (1930-) UKPartita (1972)

Movements: 1. Prelude
2. Toccata on the name
Arthur Honegger
3. Litany
4. Homage to Béla Bartók

Publisher: Composer
Average duration: 12'00

DALLINGER, Fridolin (1933-) AUSTRIKleine Suite (1996)

Publisher: Döbbling
Average duration: 7'00

DAMASE, Jean-Michel (1928-) FRComplément d'anniversaire (1964)

Publisher: Editions Musical Transatlantiques
Average duration: 8'00

Sonatine (1966)

Publisher: Editions Salabert

Toccata, Passacaille et Final (1989)

Publisher: Editions Musical Transatlantiques

D'ANGIOLINI, Giuliano (1960-) ITIta vita zita rita (1997)

Publisher: Edizione Una Corda UC97088
Average duration: 10'00

DANDELLOT, Georges (1895-1964) FRATrois Valses

Movements: 1. Valse Fantasque
2. Valse Rococo
3. Valse Romantique

Publisher: Max Eschig

DANIELI, Irlando (1944-) ITRobot Lunaire E Canto notturno di un astrofisico (1981)

First performance: 31 May 1999, Teatro Litta, Milan

Publisher: Composer
Average duration: 5'30

DAVERNE, Gary (1939-) NZ

www.garydaverne.gen.nz

Duo Caprice (1988)

Publisher: REBA Productions
Average duration: 9'00

DAVIDOVSKY, Mario (1934-) ARG/USACapriccio

Publisher: Peters EP67086

DAVIES, Peter Maxwell (1934-) UKFour lessons for Two Keyboards (1978)

Movements: 1. Lento
2. Moderato
3. Allegro
4. Adagio

Publisher: Boosey & Hawkes
Average duration: 10'00

DEASON, David (1945-) USAVariations for Two Pianos (1971)

Publisher: Tenuto Publications
Average duration: 12'00

DEBSKI, Krzesimir (1953-) POLPassacaglia-Improvisazioni (1992)

Average duration: 12'00

DEBUSSY, Claude (1862-1918) FRDanses

Arranged: Composer from version for harp or piano and string orchestra

Movements: 1. Danse Sacrée
2. Danse Profane

Average duration: 8'25

En Blanc et Noir, L.134 (1915)

Movements: 1. Avec emportement, dedicated to Serge Koussewitsky
2. Lent-Sombre, dedicated to Jacques Charlot
4. Scherzando, dedicated to Stravinsky

Publisher: International Music Company, Peters EP7286

Average duration: 15'00

La Mer (1903-05)

Arranged: Composer from orchestral version

Movements: 1. De l'aube à midi sur le mer
2. Jeux de vagues
3. Dialogue du vent et de la mer

Publisher: Durand

Average duration: 24'51

Lindaraja (1901)

Publisher: Jobert M2308 03212

Average duration: 5'00

Prélude à l'après-midi d'un faune (1895)

Transcribed: Composer from orchestral version

Publisher: Jobert M.30860918

Average duration: 9'00

DEFOSSEZ, René (1905-1988) BELGLes caprices de ma poupée (1950)

Publisher: CeBeDeM

Average duration: 9'00

DEJONGHE, Koen (1957-) BELGSuite voor 2 piano's (1990)

Publisher: CeBeDeM

Average duration: 11'00

DELACHI, Paolo (1874-1957) ITPrelude and Fugue in G minor

Publisher: Carisch

DELLEN, Lex van (1919-) NETHBallet 'Tij en Ontij', Op. 52 (1956)

Publisher: Donemus

DELIUS, Frederick (1862-1934) UKBrigg Fair (1907)

Arranged: Composer from the orchestral score in 1911

Average duration: 16'20

La Calinda (1895-97)

Publisher: Boosey & Hawkes custom print

Average duration: 4'00

DELLO JOIO, Norman (1913-) USAAria and Toccata (1952)

Movements: 1. Adagio – poco più movimento
2. Allegro con ritmico

Publisher: C. Fischer

Average duration: 10'00

Fantasy and Variations (1961)

Arranged: Composer from piano and orchestra version

Publisher: C. Fischer

Average duration: 24'00

Sinfonietta

Arranged: Composer

Movements: 1. Slow but moving
2. Very fast
3. Slow
4. Fast

Average duration: 22'00

Suite from the Ballet 'On Stage'

Arranged: Composer from ballet

Movements: 1. Overture
2. Pas de deux
3. Polka

Publisher: G. Schirmer

DELPLACE, Stéphane (1953-) FRMarche antique, ou Tombeau de Ravel (2001)

First performance: 17 March 2002, Paris with
Isabella & Florence Lafitte

Publisher: Max Eschig

Average duration: 10'00

DEL TREDICI, David (1937-) USAScherzo (1960)

Publisher: Boosey & Hawkes custom print

Average duration: 6'00

DELVINCOURT, Claude (1888-1954) FRBal vénitien

Transcribed: Composer from orchestral
version

Movements: 1. Forlane
 2. Passamezzo
 3. Burlesca
 4. Moresca
 5. Tarentella

Publisher: Durand

DEMILLAC, Francis-Paul (1917-) FRL'Horloger Poète (1957)

Publisher: Inédit

Average duration: 15'00

DEMUTH, Norman F. (1898-1968) UKBolero

Publisher: Oxford University Press

Habanera

Publisher: Oxford University Press

Notturmo

Publisher: Augener

Portrait of a Dancer

Publisher: Elkin

Rhapsody

Publisher: Oxford University Press

Rumba

Publisher: Elkin

Tango

Publisher: Augener

DENCH, Chris (1953-) AUSTRARushes (1979/1996)

Publisher: Red House Editions

Average duration: 7'00

DENCKER, Helmut (1944-) GER

www.dencker.at

Patchwork (2002)

First performance: 12 November 2002, Graz
with Claudia Micheletti and Ruriko Tanaka-
Kern

Publisher: Composer

Average duration: 11'00

DENHOFF, Michael (1955-) GERContrappunto invasato (1988)

Publisher: Edition Moeck

Average duration: 10'00

Specchio, Op. 53 (1988)

Publisher: UA Detmold

Average duration: 7'00

Yin-Yang, Op. 90 (2000)

Publisher: Edition Graves EG775

Average duration: 20'00

DENISOV, Edison (1929-1996) RUSPoints et lignes (1988)

First performance: 2 October 1988,
Amsterdam

Publisher: Sikorski

Average duration: 12'00

DE PABLO, Luis (1930-) SPAAmable sombre (1989)

Publisher: Suvini Zerboni

Average duration: 17'00

Móvil I (1957)

First performance: 1961, Neue Musik
Konzerte, Conservatoire d'Heidelberg (GER)
with Alfons and Aloys Kontarsky
Publisher: Tonos
Average duration: 6'00

DE STEFANO, Mirco (1959-) ITCantique de joie (1984)

Publisher: Composer
Average duration: 11'00

Vertigine (1986)

Publisher: Composer
Average duration: 7'30

DESYATNIKOV, Leonid (1955-) RUSConcert Pieces for Two Pianos

Publisher: Boosey & Hawkes

Du côté de chez Swann (1995)

Publisher: Composer

DETLEFSON, Hans Christian Détélfson (1951-) NETHKembar (1994)

First Performance: 1999
Publisher: Donemus
Average duration: 17'00

DETONI, Dubravko (1937-) CROAPhonomorphia for 2 Pianos and Tape (1970)

Publisher: Ars Croatica – Croatian Composers' Society

DE VITO, Albert (1919-) USAContrasts

Publisher: Kenyon, AMC

DIAMOND, Arline (1928-) USAFor two pianos (1984)

Publisher: AMC

DIAMOND, David (1915-) USAConcerto for Two Solo Pianos (1942)

Movements: 1. Allegro
2. Adagio
3. Allegro vivace
Publisher: Peer International

DIBÁK, Igor (1947-) SLOVAToccata, Op. 27 (1982)

Average duration: 4'00

DIEMER, Emma Lou (1927-) USAHomage to Cowell, Cage, Crumb and Czerny (1981)

Publisher: Plymouth Music Company
Average duration: 11'00

DIERCKS, John (1927-) USAA Little JSB Suite (1983)

Publisher: Crystal Spring Music Publishers
Average duration: 5'30

From the Magic Circle

Publisher: Crystal Spring Music Publishers

Misterioso (for two prepared pianos) (1986)

Publisher: Crystal Spring Music Publishers
Average duration: 4'00

Night Vision (1962)

Publisher: Crystal Spring Music Publishers
Average duration: 3'45

Of mountain and valley (1985)

Publisher: Crystal Spring Music Publishers
Average duration: 8'25

Reminiscences I (two ¼-tone pianos) (1971)

Publisher: Crystal Spring Music Publishers
Average duration: 5'00

Reminiscences II (two ¼-tone pianos) (1986)

Publisher: Crystal Spring Music Publishers
Average duration: 2'45

Toward the Summer Land (1958)

Publisher: Crystal Spring Music Publishers
Average duration: 7'10

Variations on a flower drum song (1969)

Publisher: Crystal Spring Music Publishers
Average duration: 4'10

DIJK, Jan van (1918-) NETHSomething (1962)

Publisher: Donemus

Trois Danses (1958)

Movements: 1. Monte Carlo
2. Alicante
3. Biarritz

Publisher: Donemus

DILLON, Henry (1912-1954) FRConcerto for Two Pianos Alone (1952)

Publisher: Heugel

DIMITRESCU, Iancu (1944-) ROMLe jeu de la genèse (1976)**DINICU, Grigoras (1889-1949) ROM**Hora Staccato

Publisher: C. Fischer

DISTLER, Hugo (1908-1942) GERKonzertstück für 2 Klaviere nach dem Streichquartett Op. 20/1 (1940)

Transcribed: Composer from string quartet version. However, the first performance took place in Stuttgart on two pianos

Movements: 1. Larghetto-Allegro
2. Molto tranquillo
3. Adagio non troppo, poco andante – Allegro vivace

Publisher: Bärenreiter BA1807

Sonata Concertante in f minor, Op. 1

Publisher: Breitkopf & Härtel

DIX, Robert (1917-) USANostalgia (1984)

Publisher: Composer
Average duration: 10'00

DMITRIYEV, Georgy Petrovich (1942-) RUSConcert Pieces (1980)

Publisher: Muzyka

DOBROWOLSKI, Andrzej (1921-1990) POLKleine Suite für zwei Klaviere (1954)

Publisher: MICA

DOHNÁNYI, Ernst von (1877-1960) HUNSuite and Valse, Op. 39a

Movements: 1. Valse Symphonique
2. Valse Sentimentale
3. Valse Boiteuse
4. Valse de Fête

Publisher: Lengnick
Average duration: 22'30

DONATONI, Franco (1927-2000) ITBlack and White no. 2 (1968)

First performance: 27 December 1968, Sesta Settimana International, Palermo (IT) with Bruno Canino and Antonio Ballista
Publisher: Suvini Zerboni

Cinque Pezzi (1954)

Movements: 1. Tranquillo
2. Scherzoso
3. Notturmo
4. Presto
5. Grave funebre

Publisher: Zanibon

Cloches (1990)

First performance: 1 October 1990, Galleria d'Arte Banchi Nuovi, Rome
Publisher: Ricordi 135294
Average duration: 9'00

Jeux pour Deux (1973)

Publisher: Suvini Zerboni

DONORA, Luigi (1935-) ITMusica per due pianoforte

Publisher: Pizzicato Edizioni 083

DOUGHERTY, Celius (1902-1986) USA

www.celiUSDougherty.org

Music from Seas and Ships (1941)

Publisher: G. Schirmer
Average duration: 14'00

DOUW, André (1951-) NETHGo (1977)

Publisher: Donemus
Average duration: 15'00

DOWNEY, John (1927- USAAdagio for the Dead (1944)

Publisher: AMC

Adagio lirico (1953)

First performance: 1953, Chicago, USA with
Rudolph and Felix Ganz
Publisher: Presser
Average duration: 10'00

Sonata for Two Pianos, Op. 40 (1987)

Publisher: Lynwood/BMIC
Average duration: 17'00

DRESDEN, Sem (1881-1957) NETHDansflitsen (1953)

Arranged: Composer from orchestral version

Movements: 1. Intrada Alla Polacca
2. Siciliano
3. Tempo di valse
4. Passamezzo
5. Menuetto
6. Marcia funebre
7. Alla Tarantella

Publisher: Donemus
Average duration: 14'00

DRESHER, Paul (1951-) USA

www.dresherensemble.org

This same temple: elastic music #1 (1976-1977)

Publisher: Minmax Music
Average duration: 32'00

DRING, Madeleine (1923-1977) UK

www.josef-weinberger.com

Danza Gaya

Publisher: Weinberger
Average duration: 2'00

Italian Dance

Publisher: Arcadia
Average duration: 2'30

Nostalgic Waltz

Publisher: Oxford University Press
Average duration: 3'30

Sonata (1951)

Movements: 1. Drammatico e maestoso
2. Élégie
3. Allegro vigoroso

Publisher: Lengnick
Average duration: 15'00

Tarantelle (1948)

Publisher: Oxford University Press
Average duration: 3'30

Three Fantastic Variations on Lilliburlero (1948)

Publisher: Lengnick
Average duration: 9'00

West Indian Dance (1961)

Publisher: Arcadia
Average duration: 3'00

DRUDE, Matthias (1960-) GERPuppenspiele (1993)

First performance: 1993, Cologne
Arranged: Composer from the orchestral
version
Publisher: Composer
Average duration: 7'00

DRUMMOND, John (1944-) NZHappy Birthday Scherzo (1967)

Publisher: Composer
Average duration: 8'00

DUBAJ, Mariusz (1959-) POLTrzy wizje (1988)

Movements: 1. Pour la jeunesse: comodo
2. Allegretto
3. Allegro
Average duration: 4'00

DUBLANC, Emilio A. (1911-) ARGNortefa

Publisher: Carlos S. Lottermose

DUBOIS, Pierre-Max (1930-1995) FRADivertimento for two pianos (1958)

Movements: 1. Ouverture
2. Sérénade
3. Villanelle
4. Carnaval
Publisher : Editions Alphonso Leduc
Average duration : 17'00

Impressions foraines (1965)

Arranged: Composer
Movements: 1. La Marchande de
Berlingots
2. La diseuse de bonne
aventure
3. Les puces savantes
Publisher: Billaudot EFM1201

DUCKWORTH, William (1943-) USABinary images (1977)

First performance: 30 September 1977,
Bucknell University, Lewisburg, PA with
Thomas Albert and William Duckworth
Publisher: Monroe Street Music
Average duration: 15'00

Forty Changes (1977)

First performance: 30 September 1977,
Bucknell University, Lewisburg, PA with
Thomas Albert and William Duckworth
Publisher: Monroe Street Music
Average duration: 13'00

DUKAS, Paul (1865-1935) FRDivertimento (1958)

Movements: 1. Ouverture
2. Serenade
3. Villanelle
4. Carnival
Publisher: Editions Alphonso Leduc
Average duration: 17'00

Symphony in C major (1896)

Arranged: Composer from orchestral version
Movements: 1. Allegro non troppo vivace,
ma con fuoco
2. Andante espressivo e
sostenuto
3. Allegro spiritoso
Publisher: Salabert RL09997/S1
Average duration: 38'00

DU PLESSIS, Hubert (1922-) RSAFantasia on an Eleventh-Century Organum,
Op. 19 (1956)

First performance: November 1956, Hiddingh
Hall, Cape Town with Frances Hurly and
Monica du Toit
Publisher: Composer

Prelude, Fugue and Postlude, Op. 17

Movements: 1. Prelude (Andante con
moto)
2. Fugue (Allegretto
moderato)
3. Postlude (Allegro)
Publisher: Novello

DURAND, Auguste (1830-1909) FRAGrand Duo, Op. 23

Movements: 1. Allegro moderato
2. Thème
3. Variation
4. Andante
5. Finale
Publisher: Durand 7544

**DUSSEK, Jan Ladislav (1760-1812)
CZECH**Sonate in E-flat major, Op. 38

Publisher: Haslinger

Sonate in F, Op. 26

First performance: 1790, London. Two pianofortes are stated as an alternative to harp and piano

Movements: 1. Allegro
2. Larghetto
3. Rondo

Publisher: Rees, Schott 10507

DUTILLEUX, Henri (1916-) FRFigures de Résonances (1970-1976)

Publisher: Heugel HE 32611
Average duration: 9'00

DUTKIEWICZ, Andrzej (1942-) POLMusic for Two (1975)

Publisher: Authors Agency of the Polish Music Publishers
Average duration: 13'00

DUVERNOY, Jean Baptiste (1802-1880) FRFantasia sur le Sérénade du Don Juan de Mozart, Op. 284Feu Roulant, Op. 256**DVŮRÁK, Antónin (1841-1904) CZECH**Humoresque in G flat Op. 101/7 (1894)

Publisher: Simrock M221113986
Average duration: 2'30

Legends Op. 59 (1880-1881)

Movements: 1. Allegro non troppo, quasi andantino
2. Molto moderato
3. Allegro giusto
4. Molto maestoso
5. Allegro giusto
6. Allegro con moto
7. Allegretto grazioso
8. Un poco allegretto e grazioso, quasi andantino

Publisher: Simrock M221104359
Average duration: 40'00

Polonaise in E-flat major (1879)

Average duration: 5'49

Slavonic Dances Op. 46 (1886)

Arranged: Composer from orchestral version

Movements: 1. Presto
2. Allegretto scherzando
3. Poco allegro
4. Tempo di minuetto
5. Allegro vivace
6. Allegro scherzando
7. Allegro assai
8. Presto

Publisher: Simrock M221102997
Average duration: 34'30

Slavonic Dances Op. 72 (1872)

Arranged: Composer from orchestral version

Movements: 1. Molto vivace
2. Allegretto grazioso
3. Allegro
4. Allegretto grazioso
5. Poco adagio
6. Moderato quasi minuetto
7. Allegro vivace
8. Grazioso e lento ma non troppo

Publisher: Simrock M221103000
Average duration: 34'00

E

EBERL, Anton (1766-1807) AUSTRI

Prelude and eight variations, Op. 31 (1984)

Publisher: Hamelle, Gesellschaft der Musikfreunde Q12702, Vienna

EBERT, Wolfgang-Heinrich (1950-) GER

Fünf Meditationen über Modi von Bertold Hummel, Op. 3a (1975)

Publisher: Arends Musikverlag
Average duration: 9'00

ECKART, Friedrich (1919-) GER

Kontrapunktische Variationen, Op. 7

Publisher: Hain Verlag

ECKHARDT-GRAMATTÉ, Sophie Carmen (1899-1974) CAN

Markantes Stück

Publisher: Unpublished, master of score at CMC

Passacaglia und fuge (1937)

Publisher: Unpublished, master of score at CMC

EDWARDS, George (1943-) USA

Double Play (1970)

Publisher: Association for the Promotion of New Music
Average duration: 15'00

EDWARDS, Ross (1943-) AUSTRALIA

www.rossedwards.com

Pond light mantras (1991)

Publisher: Australian Music Center
Average duration: 20'00

EILENBERG, Robert Braun (1873-) USA

Andante und Variationen – Quasi Fantasia, Op. 24

Publisher: B. F. Wood

EIGES, Konstantin Romanovich (1875-1950) RUS

Suite Pastorale Op. 20

EINAUDI, Ludovico (1955-) IT

Salgari: Metamorfosi (1993)

First performance: 10 March 1993, Teatro Filarmonica, Verona
Publisher: Ricordi
Average duration: 5'00

ELIAS, Bryan (1948-) UK

L'Eylah (1987)

First performance: Commissioned by Susan Bradshaw and Richard Rodney Bennett
Publisher: Chester Music Ltd
Average duration: 22'00

ELMORE, Robert (1913-) USA

Swing Rhapsody

Publisher: J. Fischer

ELMSLY, John (1952-) NZ

Two Studies (1987)

Publisher: SOUNZ Licence
Average duration: 3'00

ELTON, Antony (1935-) UK

Sonata for Two Pianos (1977)

First performance: 30 January 1980, Durham with Antony Elton and B. MacDermott
Publisher: BMIC/Composer
Average duration: 30'00

ENESCU, Georges (1881-1955) ROM/FR

Variations on an original theme, Op. 5 (1899)

First performance: Eouard Risler and Alfred Cortot
Publisher: Enoch, Breitkopf & Härtel

ENGELMANN, Hans Ulrich (1921-) GERDuplum, Op. 29 (1965)

Publisher: Tonos
 Average duration: 16'00

ENRÍQUEZ, Manuel (1926-) MEXModulas para dos pianos

Publisher: Ediciones Mexicanas de Músicas,
 Indiana School of Music Library

EÖTVÖS, Peter (1944-) TRANSwww.eotvospeter.comKosmos (1961, rev.1999)

First performance: June 1961, Budapest
 Publisher: Salabert Paris
 Average duration: 15'00

ERBACHER, Walther (1940-) GERRetro, Op. 24b (1975-1976)

Arranged: Composer from solo piano version,
 Op. 24a
 Publisher: Ditzingen – Erbacher

ERBER, James (1951-) UKwww.erber.pwp.blueyonder.co.ukExploring the Poll River (1995)

Publisher: BMIC/Composer
 Average duration: 7'00

ERBSE, Heimo (1924-) AUSTRIAScherzo für zwei Klaviere (1996)

Publisher: Bote & Bock
 Average duration: 6'00

Sonate für zwei Klaviere, Op. 3 (1951)

Movements: 1. Allegro energico
 2. Vivace
 3. Larghetto sostenuto
 4. Poco allegro

Publisher: Döblinger
 Average duration: 25'00

ERLER, Hermann (1844-1918) GERMenuett, op. 33

Publisher: Ries & Erler

Prelude and Gavotte, Op. 32

Publisher: Ries & Erler

ERNEST, David (1945-) USA"P-2" (1971)

Publisher: Composer

ESCAICH, Thierry (1965-) FRFantaisie Concertante (1995)

Publisher: Billaudot
 Average duration: 15'00

EVANS, Edwin (1844-1923) UKGrand Sonata, Op. 26

Publisher: Lafleur

EVETT, Robert (1922-1975) USARicercare (1961)

Publisher: ACA
 Average duration: 20'00

Toccata and Two Fugues (1951)

Publisher: ACA
 Average duration: 13'00

EWAZEN, Eric (1954-) USAwww.ericewazen.comA Suite from the Cloud Forest (1995)

Publisher: Composer
 Average duration: 18'00

Sonata for Two Pianos (1985)

Publisher: Composer
 Average duration: 22'00

F

FACCHINETTI, Mario (1898-) ITFantaisies (1952)

- Movements: 1. Première Mouvement
 2. Romance
 3. Marche
 4. Allegretto
 5. Chanson Truculente

Publisher: Hamelle

Average duration: 12'00

FAITH, Richard (1926-) USAConcerto for Two Pianos

- Movements: 1. Allegro deciso
 2. Andante
 3. Vivace

Publisher: Shawnee Press

Variations and Presto (1976)

Publisher: Composer

FALLA, Manuel de (1876-1946) SPAPantomime (1915)

Publisher: Novello

Average duration: 3'04

FALTUS, Leoš (1937-) CZECHProlog, Nenie and Paean (1968)

Publisher: Český Hudební Fond

Average duration: 12'00

FANO, Michel (1929-) FRASonate (1952)

Publisher: Southern Baptist Theological
 Seminary Music Library

FARGION, Matteo (1961-) ITPiece for Two Pianos (1984)

Publisher: Newer Works Edition

Average duration: 5'00

FARJEON, Harry (1878-1948) UKRhapsody, Op. 70

Publisher: Goodwin & Tabb

Vignettes, Op. 72

Publisher: Paxton

FARNABY, Giles (c. 1560-c. 1640) UKFor Two Virginals in the Hypo-Phrygian Mode (1609-1619)

Publisher: Oxford University Press, Dover

Average duration: 1'09

FARR, Gareth (1968-) NZFields I (1988)

Publisher: SOUNZ Licence

Average duration: 13'00

FAURÉ, Gabriel (1845-1924) FRPelléas et Mélisande, Op. 80 (1898)

Arranged: Composer

Publisher: Hamelle

FAVERMAN, John Steven (1957-) USADodecaphonic concertante (1986)

Publisher: Composer

Average duration: 21'15

FEATHERSTONE, Gary (1950-) AUSTRALIARhapsody on an Original Theme (1982)

Arranged: Composer from the orchestral
 version

Publisher: Australian Music Centre

Average duration: 20'00

FEBEL, Reinhard (1952-) GERRegionen (1979)

Publisher: Edition Modern EM 2094

Average duration: 20'00

FEILER, Dror (1951-) ISR/SWE

Barang - for two electrified pianos (1981-1982)

Publisher: Tons, Manuscrit
Average duration: 12'00

Barrikad - for two amplified pianos (1984)

Publisher: Manuscrit

Huvudet hjulet rullar - The head, the wheel are rolling (1989)

FELD, Jindřich (1925-) CZECH

Prelude and Toccata for Two Pianos (1960)

Publisher: Český Hudební Fond
Average duration: 6'00

FELDMAN, Morton (1926-1987) USA

Intermission VI for Two Pianos (1953)

Publisher: Peters EP6928
Average duration: 7'27

Ixion (Summerspace) (1958)

Arranged: Composer from ballet version
Publisher: Peters EP6926a
Average duration: 11'10

Projection III (1951)

Publisher: Peters EP6961

Two Pianos (1954)

Publisher: Peters EP6939

Two Pieces for Two Pianos (1954)

Publisher: Peters EP6916
Average duration: 2'28

Vertical Thoughts I (1963)

Publisher: Peters EP6952
Average duration: 5'15

Work for Two Pianists (1958)

Publisher: Unpublished

FÉNELON, Philippe (1952-) FR

Sonate (1977)

First performance: 20 May 1977, Jeunesses Français Musiciens
Publisher: Inédit
Average duration: 13'00

FERGUSON, Howard (1908-1999) UK

Partita, Op. 5b (1932-52)

Movements: 1. Grave – Allegretto pesante
2. Allegro un poco agitato
3. Andante un poco mosso
4. Allegro con spirito

Publisher: Boosey & Hawkes M060084720
Average duration: 21'00

FERNEYHOUGH, Brian (1943-) AUSTRALIA

www.elision.org.au/composers/ferneyhough.html

Sonata for Two Pianos (1966)

First performance: October 1967, Wigmore Hall, London with Philipp Pilkington and Roger Smalley
Publisher: Peters EP7120
Average duration: 14'00

FÉRON, Alain (1954-) FR

Le Miroir et le masque, Op. 4 (1985)

Publisher: Durand
Average duration: 9'00

FERRARI, Luc (1929-) FR

Comme une fantaisie dite des réminiscences (1991)

First performance: 16 April 1994
Publisher: Salabert
Average duration: 21'00

FIALA, George (1922-) RUS/CAN

Fragmenty (1977)

Movements: 1. Allegro maestoso
2. Allegro scherzando
3. Lento
4. Allegro e brillante
Average duration: 10'00

Rondo-Konzert (1986)

Movements: 1. Presto, molto ritmico
 2. Largo
 3. Presto, molto ritmico
 4. Presto, molto ritmico
 Average duration: 15'00

Sonate pour deux pianos (1970)

Movements: 1. Allegro non troppo
 2. Berceuse
 3. Arietta
 4. Finale
 Publisher: Unpublished, transparency at CMC
 Average duration: 19'00

FICHER, Jacobo (1896-1978) ARG/RUS**Hebrew Dances, Op. 64 (1964)**

Movements: 1. Wedding Dance
 2. Mystic Dance
 3. Hora
 Publisher: Peer International, Southern Music Publishers

FILC, Jerzy (1933-) POL**Dwa kotki musical story**

Movements: 1. Moderato
 2. Andante
 3. Lento
 4. Adagio
 5. Andantino
 6. Allegretto scherzando

FINNISSY, Michael (1946-) UK**Wild Flowers (1971)**

First performance: 26 October 1975, Festival d'Automne
 Publisher: Edition Modern
 Average duration: 12'00

FINZI, Gerald (1901-1956) UK**Grand Fantasia and Toccata, Op. 38 (1928, rev. 1953)**

Publisher: Boosey & Hawkes
 Average duration: 14'00

FISCHER, Ernst (1900-) GER**Zwei Klavier Plaudern**

Movements : 1. Glatteis... (Skidding Along)
 2. Perpetuum Mobile (Foxtrot)
 Publisher: Schott 2443

FISCHER, Irwin (1904-1977) USA**Ariadne Abandoned**

Publisher: ACA

Burlesque

Publisher: ACA

Rhapsody on French folk tunes (1930)

Arranged: Composer from the orchestral version
 Publisher: ACA
 Average duration: 6'30

FISCHHOF, Robert (1856-1918) AUSTRI**Trois Scenes Aragonaises**

Publisher: Döblinger

Variations and Fugue on an Original Theme

Publisher: Heugel

FITELBERG, Jerzy (1903-1951) POL**4 Études (1932)**

Musique pour deux pianos (1939)

FLEM, Kjell (1943-) NOR**Metal Structures: Titanium (1972)**

Publisher: Oslo MIC
 Average duration: 12'00

FLENDER, Reinhard David (1953-) GER

www.davidflender.de

Bäumlein, Bäumlein wechsel dich (1976)

Publisher: Composer
 Average duration: 25'00

FLIGG, David (1959-) UK

www.impulse-music.co.uk/fligg.html

Flight (1990)

First performance: Barbican Centre Concert Hall, London with Sara Richards and Lindsey Berwin

Publisher: BMIC/Composer

Average duration: 10'00

FLOOD, Philip (1964-) UKDecember Study (1985)

Publisher: Composer

Average duration: 5'00

FLOTHUIS, Marius (1914-) NETHDivertimento on a theme of Kees Stokvis, Op. 28 (1946)

Movements: 1. Preludio
 2. Tempo di Valzer
 3. Intermezzo alla marcia
 4. Rondo

Publisher: Donemus

Average duration: 11'00

**FOERSTER, Josef Bohuslav (1859-1951)
CZECH**Notturmo Fantastico

Publisher: Artia

**FOLPRECHT, Zdenek (1900-1961)
CZECH**Rondo Brillante, Op. 34

Publisher: Český Hudební Fond

FONTYN, Jacqueline (1930-) BELGSpirales (1974)

Publisher: Peer International

FORD, Clifford (1947-) CANMovement for Two Pianos (1973)

Publisher: Composer

Average duration: 6'00

Movements for Two Pianos (1975)

First performance: 14 November 1975, Array XII concert, Walter Hall, Toronto with Karen Kieser and Jane Carney

Publisher: Composer

Average duration: 12'00

FORD, Ronald (1959-) USATema

Publisher: Red House Editions

FOSS, Lukas (1922-) USASet of Three Pieces (1938)

Movements: 1. March
 2. Andante
 3. Concertino

Publisher: Schirmer

FOTEK, Jan (1928-) POL7 Preludes (1973)

Average duration: 13'00

FOURNIER, Paul (-) FRAToccata

Arranged: Composer from orchestral version

Publisher: Durand

FOWLER, Jennifer (1939-) AUSTRALIAPiece for an Opera House (1973)

Publisher: Universal Edition

Average duration: 8'00

FOX, Erika (1936-) AUSTRIAExercise (1974)

First performance: Peter Hill and Douglas Young

Publisher: Composer

Average duration: 10'00

FOX, Jim (1953-) USAMaybe Once or Twice (1974)

Publisher: G. Schirmer

Average duration: 15'00

FRANÇAIX, Jean (1912-1997) FRHuit Danses Exotiques (1957)

First performance: 15 November 1957, Ecole Normale, Paris with Jacqueline Bonneau and Geneviève Joy

Movements :
 1. Pambiche
 2. Baiao
 3. Nube gris
 4. Merengue
 5. Mambo
 6. Samba lente
 7. Malambeando
 8. Rock 'n Roll

Publisher: Schott 4984
 Average duration: 9'00

Scuola di ballo (on themes by Boccherini) (1933)

Arranged: Composer in 1966
 Publisher: Schott

FRANCK, César (1822-1890) FRLes Éolides (1876)

Arranged: Composer from symphonic poem
 Publisher: Litolf 1489, Enoch, Indiana School of Music Library
 Average duration: 10'50

Prélude, Fugue et Variation, Op. 18 (1860-1862)

Transcribed: Composer
 Movements:
 1. Prélude. Andantino piacevole
 2. Fugue. Allegretto ma non troppo
 3. Variation. Tempo di Prélude

Publisher: Boosey & Hawkes, Durand
 Average duration: 11'08

FRANCK, Eduard (1817-1893) GERDuo in E minor, Op. 46

Publisher: Lienau

FRANK, Andrew (1946-) USAPoints of Departure I (1986)

Publisher: Composer
 Average duration: 16'00

FREED, Isadore (1900-1960) RUS/USACarnival

Publisher: Theodore Presser
 Average duration: 5'00

Hard Times (paraphrase on a folk theme) (1957)

Publisher: Theodore Presser

FRICKER, Peter Racine (1920-) UKFour Fughettas, Op. 2 (1946)

Movements:
 1. Moderato e pomposo
 2. Capriccio
 3. Lento
 4. Vivo

Publisher: Schott 10124
 Average duration: 5'00

FRID (Fried), Grigory Samuilovich (1915-) RUSSonata for Two Pianos, Op. 76 (1984)

Publisher: Sikorski, Donemus

FRID, GEZA (1904-1989) NETHDimensions, Op. 74 (1967)

Movements:
 1. Monologue
 2. Dialogue
 3. Le Fâcheux Troisième

Publisher: Donemus
 Average duration: 10'00

Foxtrot (1975)

Publisher: Donemus
 Average duration: 2'00

Muziek voor S.D., Op. 67 (1963)

Publisher: Donemus

Prelude and Fugue, Op. 23 (1946)

Publisher: Southern Music Publishing
 Average duration: 9'00

Ritmische Studies, Op. 58a

Publisher: Donemus

Toccatà, Op. 84a (1973)

Publisher: Donemus
Average duration: 10'00

FRIEDMAN, Ignaz (1882-1948) POLSuite in E, Op. 70

Movements: 1. Tema con Variazioni
2. Choral
3. Finale

Publisher: Edition Wilhelm Hansen

FRIEMANN, Witold (1889-1977) POLConcerto for two pianos solo (1962)Concertino for two pianos solo (1963)**FRITSCH, Johannes (1941-) GER**Klavierstück 2 (1990)

Publisher: UA Berlin
Average duration: 15'00

FROUNBERG, Ivar (1950-) DENHenri Michaux Preludes III (1991)

Publisher: DMIC
Average duration: 18'00

FRUMERIE, Gunnar de (1908-1987) SWEBallad Op. 61c – Variations on a Swedish Folk Theme (1977)

First performance: 2 October 1978, Göteborg
with Ingemar Bergfelt and Elisif Lundén
Publisher: SMIC
Average duration: 15'00

Suite no. 1, Op. 5a (1930, rev. in 1977)

Publisher: SMIC
Average duration: 13'30

FULEIHAN, Anis (1900-1970) USAThe Bailiff's Daughter

Arranged: Composer from solo piano version
Publisher: C. Fisher

Toccatà

Movements: 1. Introduction
2. Variations
3. Interlude
4. Fugue

Publisher: Peer International

FUMAGALLI, Disma (1826-1893) ITSonata, Op. 26

Publisher: Ricordi

FUMAGALLI, Polibio (1830-1901) ITDivertimento, Op. 6

Publisher: Ricordi

FURRER, Beat (1954-) AUSTRIIrgendwo Fern (1984)

Publisher: Universal Edition
Average duration: 11'00

FÜRST, Paul Walter (1926-) AUSTRIHermann & Dorothea, Op. 86 (1996)

Publisher: Döblinger

G

GABAYE, Pierre (1930-) FR

Récital Express

Movements: 1. Mise en Doigts
2. Valse Familiale
3. Toccata pour un 'Bis'

Publisher: Editions Alphonso Leduc, AL23944
Average duration: 9'00

**GADENSTÄTTER, Clemens (1966-)
AUSTRI**

Studie II für zwei Klaviere (1992, rev. 1993-1994)

First performance: 11 June 1994, Akademie der Künste, Berlin with Yukiko Sugawara and Tomoko Hemmi

Publisher: Composer
Average duration: 22'00

GAGNEUX, Renaud (1947-) FR

Clock-Work (1987)

Publisher: Durand
Average duration: 7'30

GAHÉR, Jozef (1934-) SLOVA

Rhapsody quasi una fantasia (1954)

GALAN, Natalio (1919-) CUB

Intermedio Variado (1958)

Arranged: Composer from second scene of the opera 'El Paseo', composed in 1955

Publisher: Ediciones del Departamento de la Biblioteca Nacional Jose Martí

**GALLIENNE, Dorian Lê (1915-1963)
AUSTRA**

Contes héraldiques (1946, composed as two piano music for ballet)

Publisher: Unpublished, now housed in National Library of Australia

Average duration: 28'00

Legend

Publisher: Unpublished, now housed in National Library of Australia

GARAI, Josef (1923-1990) AUSTRIA

Suite in vier Sätzen für zwei Klaviere (1944)

Publisher: Composer

GARBAL, Aleksandra (1970-) POL

Music for two pianos (1994)

GARŚCIA, Janina (1920-) POL

Mala Suite, Op. 18 (1960)

Movements: 1. Moderato
2. Allegro
3. Tempo di Marcia
4. Scherzando
5. Cantabile
6. Scherzo (vivo)

Publisher: Polskie Wydawnictwo Muzyczne

**GATTERMEYER, Heinrich (1923-)
AUSTRI**

Intrada 'Old America' (2000)

Millenniums-Duo (1996)

First performance: Duo Theiner-Breitner
Publisher: Döbbling

**GEBHARD, Heinrich (1878-1963)
GER/USA**

Waltz-Suite

Publisher: AMC, E. C. Schirmer

GEBHARDT, Rlo (1907-) GER

Artistique

Publisher: Zimmermann

GEERT, Octaaf A. van (1949-) BELG

Processus geologici (1987)

Publisher: CeBeDeM
Average duration: 14'00

GEHLHAAR, Rolf (1943-) POL

Klavierstück 2-2 Boundaries (1970)

First performance: 1970, Lucerne with Alfons and Aloys Kontarsky

Publisher: Feedback Studio Verlag FB7103

Average duration: 17'00

GENZMER, Harald (1909-) GER

Sonata (1950)

Movements: 1. Allegro
2. Tranquillo
3. Scherzando prestissimo
4. Moderato

Publisher: Schott 4332

GEORGE, Earl (1924-) USA

Prelude, Aria and Burlesca for Two Pianos (1950)

Publisher: Sewickley Press

Average duration: 10'00

GERHARD, Roberto (1896-1970) SPA

Allegrias – Divertissement Flamenco in one act to a scenario by the composer (1942)

Publisher: Boosey & Hawkes custom print

Average duration: 20'00

GERSCHEFSKI, Edwin (1909-1992) USA

Streamline, Op. 17 (1935)

Publisher: AMC

Average duration: 3'00

GERSHWIN, George (1898-1937) USA

Concerto in F (1925)

Arranged: Known primarily in the version for piano and orchestra although original version was written for two pianos.

Movements: 1. Allegro
2. Andante con moto
3. Allegro con brio

Publisher: Warner Brothers

'I Got Rhythm' Variations (1934)

Arranged: Known primarily in the version for piano and orchestra although original version was written for two pianos.

Publisher: CPP/Belwin

Average duration: 8'30

Rhapsody in Blue for Two Pianos and Orchestra (1924)

Arranged: Warner Brothers

Average duration: 16'03

Second Rhapsody for Two Pianos (1931)

Arranged: Warner Brothers

Average duration: 15'11

GETHEN, Felix (1916-) AUSTRALIA

Toccata (1960)

Arranged: Composer from the orchestral version

Publisher: Australian Music Centre

GIBSON, John (1951-) UK

Two Pieces for Two Pianos (1969)

First performance: 1969, Royal Academy of Music, Dublin with Celine Staveley and John Gibson

Publisher: MS

Average duration: 4'00

GIDEON, Miriam (1906-1990) USA

Hommage à ma jeunesse (1935)

Movements: 1. Allegretto
2. Pastoral
3. Allegro

Publisher: Merrymount Music Press

Average duration: 10'00

GIPPS, Ruth MBE (1921-1999) UK

Conversation (1950)

First performance: 3 January 1951, Wigmore Hall, London

Publisher: Composer

Average duration: 7'00

GLANDIEN, Lutz (1954-) GER

Aus Angst, es könnte regnen (1997)

First performance: 11 November 1997, Kreuzberg Sound Workshop, Berlin with Ortrun Grahe and Philip Mayers

Publisher: Composer

Average duration: 7'00

GLANERT, Detlev (1960-) GER

Enigmatic Landscape (2001)

First performance: 15 June 2001, Carl-Orff-Saal, Munich with Siegfried Mauser and Martin Zehn

Publisher: Boosey & Hawkes custom print

Average duration: 6'00

GLANZBERG, Norbert (1910-2001) GER

Suite Yiddish (1985)

Arranged: Composer from the orchestral version

Publisher: Salabert EAS19070/R2

Average duration: 26'00

GLASER, Werner Wolf (1910-) SWE

Sonatine (1939)

Publisher: SMIC

Average duration: 15'00

GLASS, Philip (1937-) USA

In Again Out Again (1968)

Publisher: Dunvagen Music Publishers Ltd.

Average duration: 1'00

**GLAZOUNOV, Alexandre (1865-1936)
RUS**

Fantasy in F minor, Op. 104 (1919-1920)

Movements: 1. Molto tranquillo
2. Scherzo (Allegro)
3. Moderato

Publisher: Peters EP6190, Belaieff 459

Average duration: 28'00

**GLIÈRE, Reinhold Moritzevich (1875-1956)
RUS/BELG**

Pièces, Op. 41 (1910)

Movements: 1. Prélude
2. Valse triste
3. Chanson
4. Basso ostinato
5. Air de ballet
6. Mazurka

Publisher: Jürgenson, Peer International 603

Average duration: 10'00

24 Morceaux, Op. 61 (1912)

Movements: 1. Prélude
2. Six variations on an original theme
3. Ostinato
4. Summer evening
5. Folk song
6. Folk dance
7. In the woods

8. The nymph
9. Nocturne
10. At the creek
11. Woods ghost
12. The hunt
13. Oriental prelude
14. Dream dance
15. The Muezzin
16. Oriental dance
17. Surna
18. At the mosque
19. In the fields
20. The rye rocks in the wind
21. Cornflowers
22. The Lark
23. Song of the reapers
24. The Wind

Publisher: Jürgenson, Sikorski

GLOBOKAR, Vinko (1934-) SLOVE

Discours IX (1993)

Average duration: 20'00

GNIOT, Walerian Józef (1902-1977) POL

Reflessi I (1970)

Average duration: 16'00

Reflessi II (1971)

Average duration; 16'00

GODARD, Benjamin (1849-1895) FRA

Fantaisie Persane, op. 152

Transcribed: Composer from piano and orchestra version

Publisher: Hamelle

GODÓY, Rolf Inge (1952-) NOR

Transfiguration for two pianos (1975)

Publisher: Oslo NMO 9215

Average duration: 10'00

GODOWSKY, Leopold (1870-1938) POL

Alt Wien (1936)

Transcribed: Composer from piano solo

Publisher: Schirmer

Average duration: 3'00

Cadenzas (2) for the concerto in E-flat by Mozart

Publisher: Carl Fischer

Contrapuntal Paraphrases on Weber's 'Invitation to the Dance'

Publisher: C. Fischer

GODRON, Hugo (1900-1971) NETH

Pastorale (1953)

Movements: 1. Fête: Tempo di Rumba
2. Nocturne: Andante doloroso
3. Rigaudon Latus: Allegro grazioso, ben vivo

Publisher: Donemus

Average duration: 16'00

Sonate (1945)

Movements: 1. Alla Marcia vivo
2. Andante
3. Allegro ritmico

Publisher: Donemus

Average duration: 23'00

Suite moderne (1941)

Movements: 1. Andante
2. Intermezzo
3. Canzone
4. Rondo

Publisher: Donemus

Average duration: 17'00

GOEDICKE, Alexander (1877-1957) RUS

Concertstlick, Op. 11

GOEYVAERTS, Karel (1923-) BELG

Sonata (1951)

Publisher: Swets & Zeitlinger

GOLDMAN, Richard Franko (1910-1980) USA

Le Bobino: burlesque in three scenes

Arranged: Composer from the orchestral version

Movements: 1. Overture
2. Entr'acte
3. Le Jazz Cold

Publisher: Southern Music Publications

Average duration: 11'00

GOLDSCHMIDT, Otto (1829-1907) GER

Duet, Op. 24

Arranged: Composer from version for harp, flute, clarinet and double bass
Publisher: Chappell

Duet for Two Pianofortes, Op. 22

First performance: June 1871, Floral Hall, Covent Garden Theatre
Publisher: Chappell

Grand Duo, Op. 21

Publisher: Fritz Schubert

GOLEMBIOWSKI, Jaroslaw (1958-) POL

Space-Time Vibrations, Op. 35 (1990)

Average duration: 10'00

GOOSENS, Eugene (1893-1962) UK

Rhythmic Dance, Op. 30 (1920)

Publisher: Curwin/Elkin

Average duration: 4'00

GOOSSEN, Frederic (1927-) USA

Double Concerto for Solo Pianos (1975)

Movements: 1. Non troppo allegro
2. Adagio
3. Allegro animato

Publisher: Composer

Average duration: 21'00

For Roy – Suite for Two Pianos (1980)

Movements: 1. Waltzes
2. Elegy
3. Invention

Publisher: Composer

Average duration: 17'00

GORDON, Michael Zev (1963-) UK

Changing Lights (1990)

Publisher: Composer

GÓRECKI, Henryk Mikolaj (1933-) POLFive Pieces, Op. 13 (1959)

Publisher: Boosey & Hawkes custom print
Average duration: 7'00

Toccatà for two pianos, Op. 2 (1955)

Publisher: Boosey & Hawkes 8520
Average duration: 3'00

Toccatà (1996)**GORIA, Alexandre Edouard (1823-1860)
FRA**Duo de Concert sur Belisario, Op. 27b

Publisher: Schott

March Triomphale, Op. 91

Publisher: C. Fischer, Schott

**GOTTSCHALK, Louis Moreau (1829-1869)
USA**Grand Tarantelle, Op. 67 (1868)

Publisher: Boosey & Hawkes
Average duration: 7'00

Ses Yeux, Op. 66 (1865)

Publisher: Arno Press

GOULD, Morton (1913-) USABolero Modern

Publisher: Edward B. Marks

Boogie-Woogie Etude

Transcribed: Composer from the solo piano
version
Publisher: Belwin-Mills

Dark Eyes

Publisher: H. Flammer
Average duration: 3'30

Dialogues

Movements: 1. Recitative and Chorale
2. Embellishments and
Rondo
3. Dirge and Meditation

4. Variations and Coda

Transcribed: Composer from version for piano
and string orchestra
Publisher: Chappell
Average duration: 22'00

Hoodah-Day

Publisher: H. Flammer
Average duration: 3'00

Interplay (1943)

Arranged: Composer from version for piano
and orchestra

Movements: 1. Gavotte
2. Blues
3. Very fast

Publisher: Belwin-Mills
Average duration: 13'00

La Cucaracha

Publisher: H. Flammer
Average duration: 4'30

Pavanne

Transcribed: Composer
Publisher: Belwin-Mills

Rumbalero

Publisher: C. Fischer

Two Pianos (1987)

First performance: Murray Dranoff
International Two Piano Competition, Miami,
USA
Publisher: G. Schirmer
Average duration: 16'00

GOUVY, Théodore (1819-1896) FRADivertissement, Op. 78

Movements: 1. Andante con moto
2. Lento – Allegro vivace
Publisher: Kistner & Siegel

Lilli Billéro, Variations sur un air Anglaise,
Op. 62

Publisher: Simrock

Marche in E-flat, Op. 63

Publisher: Richault

Scherzo in B-flat, Op. 60

Publisher: Costallat

Sonata, Op. 66

Movements: 1. Largo maestoso
2. Adagio cantabile
3. Allegro vivo

Publisher: Costallat

Phantasie in G, Op. 69

Movements: 1. Grave – Allegro molto moderato
2. Adagio (attacca)
3. Alla Breve

Publisher: Breitkopf & Härtel

GRAEBNER, Ric (1943-) UKThalia (1975)

First performance: 1975, Southampton with Bowman and Graebner

Publisher: Composer

Average duration: 27'00

GRAEDENER (1878-) GERSonata, Op. 18

Movements: 1. Allegro moderato
2. Non troppo lento
3. Finale – Allegro molto

Publisher: M. Brockhaus

GRAESVOLD, Hans Magne (1936-) NORProspekt fra klaveret

Movements: 1. Skoddever
2. Eit flyktig bilete
3. Dans
4. Svartstilla pa vatnet
5. Eit utkast
6. Uro
7. Langs gamle vegar

Publisher: Oslo NMO

GRAHN, Ulf (1942-) SWEOn the Silver Pond (1994)

Publisher: SMIC

Average duration: 16'00

GRAINGER, Percy (1882-1961)
AUSTRA/USA

www.bardic-music.com/grainger.html

Blithe Bells

Publisher: G. Schirmer

Children's March: Over the Hill and Far Away

Average duration: 7'10

Country Gardens, BFMS 22 (1908)

Publisher: Published in 1932 by Schott, G. Schirmer

Average duration: 2'10

Eastern Intermezzo (1922)Arranged: Composer from orchestral version
Composer: G. SchirmerEnglish Waltz

Arranged: Composer from last movement of 'Youthful Suite' for orchestra

Publisher: Schott 5336

Handel in the Strand

Publisher: Schott 5230

Hill Song nos. 1 and 2

Publisher: G. Schirmer

In a Nutshell

Movements: 1. Arrival Platform Humlet
2. Gay but Wistful
3. Pastoral
4. 'The Gum-suckers' March
5. Spoon River

Lincolnshire Posy

Arranged: Composer from military band version

Publisher: Schott 5085

Molly on the Shore

Publisher: Schott 5334

Random Round

Average duration: 5'32

Shepherd's Hey

Publisher: Schott 5235

Spoon River – American Folk Dance

Average duration: 4'57

The Keel-Row

Average duration: 1'13

The Warriors – Music to An Imaginary Ballet

Average duration: 20'03

Two Musical Relics of My Mother

Publisher: G. Schirmer

GRANADOS, Enrique (1867-1916) SPALover & Nightingale, from 'Goyescas', no. 4 (1916)

Arranged: Composer from solo piano version

Publisher: Novello

Average duration: 6'00

GRANDIS, Renata de (1927-) ITToccata a Doppio Coro Figurato (1964)

Publisher: Gerig

GRAUER, Victor A. USAWhite River, Op. 11 (1967)**GREED, Arthur de (1862-1940) BELG**Menuet Varié

Arranged: Composer from string orchestra version

Publisher: Heugel

Sonata (1928)

Publisher: Schott

GREENBAUM, Stuart (1966-) AUSTRALIA

www.stuartgreenbaum.com

For Ever: for two pianos (2000)

Publisher: Composer

Average duration: 4'00

GREGOR, Cestmir (1926-) CZECHIntrodukce a Toccata (1976)

Publisher: Český Hudební Fond

GRETCHANINOV, Alexandre (1864-1956) RUSDeux Morceaux, Op. 18 (1925)

Movements: 1. Poème

2. Cortège

Publisher: Russian State Music Publishers

GREY, Geoffrey (1934-) UKThree Pieces (1964-67)

Publisher: Lopes Edition

Average duration: 12'00

GRIEG, Edvard (1843-1907) NORTriumphal March for Two Pianos (from 'Sigurd Jarsalfar', Op. 56) (1872)

Arranged: Composer in 1892

Publisher: Warner

Average duration: 9'41

Variations on an ancient Norwegian Melody, Op. 51 (1891)

Publisher: Peters 2494

Average duration: 24'24

GRIER, Jon Jeffrey (1953-) USATwo by Four (1983)

Publisher: Composer

Average duration: 12'00

GRIFFIN, Charles B. (1968-) USA

www.charlesgriffin.net

Do not go gentle sonata (1993)

First performance: University of Minnesota with Amy and Sara Hamann

Publisher: Composer

Average duration: 13'30

GRIPPE, Ragnar (1951-) SWELa distraction fut sentie par plusieurs personnes (1994)

Movements: 1. La distraction fut sentie
par plusieurs personnes
2. L'arbitre n'est plus ici
3. Le matin à l'aube

Publisher: SMIC
Average duration: 10'00

Music from the past of today (1975)

Publisher: Tons
Average duration: 15'30

Musique pour deux pianos (1990)

Publisher: SMIC
Average duration: 10'00

GROOCK, Joseph (1913-1997) UK

Two Duets for Two Pianos (1932)

Publisher: MS
Average duration: 8'00

**GROOT, Cornelis Wilhelmus de (1914-)
NETH**

Apparition (1960)

Publisher: Donemus
Average duration: 5'00

Cloches dans le matin (1972)

Publisher: Donemus

Fantaisie sur deux études de Fr. Chopin

Publisher: Donemus

La patineuse. 'Sioukje Dijkstra-wals' (1963)

Publisher: Donemus
Average duration: 3'00

GROSSKOPF, Erhard (1934-) GER

www.erhardgrosskopf.de

Harmonien – Duo für zwei Klaviere, Op. 27
(1981)

Publisher: Composer
Average duration: 34'00

GROSSNER, Sonja (1942-) UK

Cat Walk - for Leo (1996)

Publisher: BMIC/Composer

Average duration: 7'00

GROVEN, Eivind (1901-1977) NOR

Lensel og dåd: Double-ballade (1935)

Publisher: NMIC
Average duration: 8'00

Historiske syner (1936)

Publisher: NMIC
Average duration: 17'00

GRUDZINSKI, Czeslaw (1911-1992) POL

Sonate no. 9

GRUEN, Rudolph (1900-1966) USA

Humoresque, Op. 14, no. 2 (1935)

Publisher: AMC

Scherzo in A minor, Op. 4a, no. 2 (1936)

Publisher: AMC

GUASTAVINO, Carlos (1914-) ARG

Se Equivocó La Paloma

Publisher: Ricordi BA10993

Tres Romances

Movements: 1. Las Niñas
2. Muchacho Jujeño
3. Baile

Publisher: Editorial Argentina de Música

**GUDMUNDSEN-HOLMGREEN, Pelle
(1932-) DEN**

Antiphony Rag (1993)

Publisher: Edition Wilhelm Hansen, KP00779
Average duration: 4'00

GUINJOÁN, Joan (1931-) SPA

Flamenco – 3 Pieces (1994-95)

Publisher: ME9241

GUION, David Wendell (1892-1975) USA

The Harmonica-player: from Alley tunes – three scenes (1926)

Arranged: Composer from the solo piano-version
 Publisher: G. Schirmer

Sheep and Goat Walkin' to the Pasture

Publisher: G. Schirmer
 Average duration: 2'30

Shingandi (Ballet Primitif) (1930)

Publisher: G. Schirmer, AMC

GUTIERREZ, Carlos Sanchez (1964-)
MEX

www.carlossg.com

Calacas y palomas (1991)

First performance: 12 May 1991, Sprague
 Hall, New Haven with Lori Sims and
 Genevieve Lee
 Publisher: APNM
 Average duration: 11'00

GUYONNET, Jacques (1934-) FR

Polyphonie II (1961)

Publisher: Universal Edition UE13549
 Average duration: 5'00

GUY-ROPARTZ, Joseph (1864-1955) FRA

Piece in B minor (1898)

Publisher: Durand

GYRING, Elizabeth (1887-1970) USA

Theme and variations for 2 pianos (1950)

Publisher: ACA
 Average duration: 15'00

H

HABERT, Johannes E. (1833-1896) GER

Sonata, Op. 90

Publisher: Breitkopf & Härtel

HAHN, Reynaldo (1875-1947) FRA

Caprice Mélancolique (1897)

Publisher: Heugel

Le Bal de Béatrice d'Este

Arranged: Composer from suite for wind instruments, two harps and piano
 Publisher: Heugel

Le Ruban Dénoué

Publisher: Heugel

Pour Berceur un Convalescent (1915)

Movements: 1. Andantino sans lenteur
 2. Andantino non lento
 3. Andantino espressivo

Publisher: Heugel

HAIEFF, Alexei (1914-1994) RUS/USA

Sonata (1945)

Publisher: Chappell
 Average duration: 15'00

HAJDU, Mihaly (1909-) HUN

Tre Pezzi (1971)

Movements: 1. Preludio: Allegro, ben ritmico
 2. Intermezzo: Andante moderato, poco rubato
 3. Rondo: Vivace

Publisher: Editio Musica Budapest

HÁJEK, Alec (1937-) CZECH

Sonate (1966)

Publisher: Český Hudebni Fond

HAKOLA, Kimmo (1958-) FIN

Chiffres et constellations (1998)

First performance: 14 June 1998, Riihiäki with Kimmo Hakola and Jaana Kärkkäinen
 Publisher: Composer

Ristiposto (2000)

First performance: March 2001, Espoo, Juvenalia Chamber Music Competition
 Publisher: Warner/Chappell Finland

HALFFTER, Christobal (1930-) SPA

Espacios no simultaneos (1997-1997)

Publisher: Universal Edition UE30379
 Average duration: 22'00

Formantes, Op. 26 (Movil para dos pianos) (1961)

Publisher: Universal Edition UE19335
 Average duration: 7'00

HALFFTER, Rodolfo (1900-) SPA/MEX

Música para dos pianos, Op. 29 (1965)

Publisher: Ediciones Mexicanas de Música

HALLNÄS, Lars (1950-) SWE

Spår (1974)

First performance: 10 January 1975, Stockholm with Kristine Scholtz and Mats Persson
 Publisher: SMIC

HAMBRAEUS, Grengt (1928-2000) SWE

Carillon (Le récital oublié) (1972-1974)

First performance: 7 December 1974, Toronto with Pierrette and Bruce Mather
 Publisher: Warner/Chappell
 Average duration: 12'00

Vortex (1986)

First performance: 22 March 1987, Pollack Hall, Montreal with Ireneus and Luba Zuk
 Publisher: NMC, Warner/Chappell
 Average duration: 18'00

HAMMOND, Philip (1951-) UKSonata for Two Pianos (1978)

First performance: November 1978, Belfast
 Festival at Queen's, with Roy Holmes and
 Philip Hammond
 Publisher: MS
 Average duration: 15'00

HANDEL, George Frideric (1685-1759) UKSonata in G, HWV 579

Publisher: Breitkopf & Härtel BR8067

Suite for Two Harpsichords in C minor,
HWV1062

Edited: Thurston Dart
 Movements: 1. Allemande
 2. Courante
 3. Sarabande
 4. Gigue

Publisher: Breitkopf & Härtel

HANNAY, Roger (1930-) USAFarewell to Leonard Bernstein (1990)

Arranged: Composer from the choir version
 Publisher: Hrothgar Music Publications

HANSEN, Peter (1958-) SWECoulée verte, Op. 14 (1989, rev.1994)

Publisher: SMIC
 Average duration: 7'00

Modeskral (1999)

First performance: 21 March 2001, Boras with
 Mats Persson and Kristine Scholtz
 Publisher: Tons
 Average duration: 2'00

Sonatin (1999)

First performance: 21 March 2001, Boras with
 Mats Persson and Kristine Scholtz
 Publisher: Tons
 Average duration: 6'00

HARRIS, Ross (1945-) NZYou Must Remember This? (1999)

Publisher: SOUNZ Licence
 Average duration: 8'00

HARSÁNYI, Tibor (1898-1954) HUN/FRAPièce

Publisher: Salabert

Prière (1929)

Publisher: Salabert

HARTWAY, James J. (1945-) USAFour piano rags (1995)

Publisher: Hard Wall Publications
 Average duration: 6'30

HARTY, Hamilton Sir (1879-1941) UKFantasy for Two Pianos, Op. 6 (1902)

Average duration: 8'35

HASSE, Karl (1883-1960) GERVariations, Op. 1

Publisher: J. M. Reiter-Biedermann

HATT, David USAOnyx, a Tripartita for Two Pianos (1992)**HAUBENSTOCK-RAMATI, Roman (1919-
1994) POL**Catch 2 for Two Pianos (1969)

Publisher: Universal Edition UE14881
 Average duration: 8'00

HAUBIEL, Charles (1916-1978) USASuite passacaille (1932)

Movements: 1. Allemande
 2. Sarabande in the Phrygian
 mode

Publisher: Composers Press
 Average duration: 12'45

HAUFRECHT, Herbert (1909-) USASquare Set

Transcribed: Composer from string orchestra
 version

Movements: 1. Reel
 2. Clog Dance
 3. Jig Time

Publisher: Associated Music Publishers

HAUSSERMANN, John William Jr. (1909-1986) USA

Arabesque for two pianos, Op. 13a, no. 2

Publisher: University of Illinois at Urbana-Champaign Special Collections
Average duration: 4'00

Pastoral fantasia, Op. 5 (1934)

Publisher: M. Senart

Prelude and fugue for two pianos, Op. 4

Publisher: M. Senart

3 Waltzes for 2 pianos, Op. 33 (1947)

Average duration: 9'00

HAWEL, Jan Wincenty (1936-) POL

Capriccio-Fantasia no.2 (1975)

Movements: 1. Preludium
2. A fresco
3. Chorale
4. Finale-improvvisando

Average duration: 15'00

HAWES, Jack (1916-) UK

Three Novelettes (1992)

First performance: 30 June 1996, Ipswich with F. and S. Davies

Movements: 1. Capriccio
2. Serenade
3. Humoresque

Publisher: Brunton

Average duration: 12'00

HAWKINS, John (1944-) CAN

Etudes for Two Pianos (1974)

First performance: 8 June 1977, Walter Hall, Toronto with Bruce Mather and Pierette le Page

Publisher: CMC

Average duration: 12'00

HAWLEY, William (1950-) USA

Seven Steps (1976)

Publisher: Composer

Average duration: 7'40

HAYNES, W. Battison (1859-1900) UK

Prelude and Fugue, Op. 6

Publisher: Kistner & Siegel

HAZELDINE, Ross (1961-) AUSTRALIA

Soft Tissue (1997)

Publisher: Red House Editions

Average duration: 5'00

HEDAS, Kim (1965-) SWE

Twins (1996)

Publisher: Tons

Average duration: 15'00

HEGDAL, Magne (1944-) NOR

Piece for two pianos (1970)

Publisher: NMIC

Average duration: 7'00

HEIDRICH, Maximilian (1864-1909) GER

Suite, Op. 58

Publisher: Leuckart

HEILLER, Anton (1923-1979) AUSTRIA

Toccata (1946)

Publisher: Universal Edition UE11644, Döbbling

Average duration: 5'30

HEININEN, Paavo (1938-) FIN

Waltz from 'The Knife', Op. 66 (1988, rev. 1991)

First performance: 8 July 1994, Time of Music Festival, Viitasaari with Jouko Laivuori and Jukka Tiensuu

Publisher: Warner/Chappell Finland

Average duration: 3'00

HELANDER, Torbjörn (1970-) SWE

Stycke för 2 pianon (1985-1986)

Publisher: Tons

Average duration: 6'00

HELLAWELL, Piers (1956-) UKVictory Boogie-Woogie (1993)

First performance: 23 November 1993, Riga
New Music Centre, Latvia with Riga Duo
Publisher: Maecenas Music
Average duration: 8'30

HELM, Everett Burton (1913-1999) USAEight Minutes

Publisher: Indiana University Bloomington,
Manuscripts Department, AMC
Average duration: 8'00

HELLER, Richard (1954-) AUSTRIEssay für zwei Klaviere, Op. 40 (1995)

First performance: Vienna, Duo Theiner-
Breitner
Publisher: Composer

Rondo, Op. 15 (1978)

Publisher: Composer

HELPS, Robert (1928-2001) USAEventually the Carousel Begins (1987)

Publisher: Peters EP67209
Average duration: 10'00

HELWEG, Kim (1956-) DENBlue Edge, Op. 22Variations on Chick Corea's 'La Fiesta', Op. 6**HEMMER, Eugene (1929-1977) USA**Dance Sonata (1953)

Publisher: American Music Edition

Introduction and dance for two pianos (1949)

Publisher: American Music Edition
Average duration: 5'00

HENGEVELD, Gerard (1910-2001) NETHSuite for Two Pianos (1971)

Movements: 1. Allegro ma non troppo
2. Tempo di blues
3. Lento - Allegro

Publisher: Elkin Music 61340-506, Southern
Music Publishing, Peer International

HENKEMANS, Hans (1913-) NETHSonata (1943)

Publisher: Donemus
Average duration: 23'30

HENSELT, Adolph von (1814-1889) GerDuo, Op. 14

Arranged: Composer from duo for piano and
cello
Publisher: Cranz

Romance in B minor, Op. 10

Publisher: Breitkopf & Härtel

HENZE, Hans Werner (1926-) GERDivertimenti per due pianoforte (1964)

Arranged: Composer from overture to the
opera 'Der Junge Lord'
Publisher: Schott ED5444
Average duration: 12'00

Duo du Couronnement, Op. 104

Publisher: Schott

HERZOGENBERG, Heinrich von (1843-1900) GERTheme and Variations for Two Pianos in D-flat, Op. 13

Publisher: Edition Kunzelmann WW137,
Döblinger

HESPOS, Hans Joachim (1938-) GERTja: Für Zwei Pianisten (1981)

Publisher: Harrassowitz C2HES0000017

HESSENBERG, Kurt (1908-) GERFantasie, Op. 19 (1938)

Publisher: Müller 1263
Average duration: 13'00

HÉTU, Jacques (1938-) CANSonate, Op. 6 (1962)

Movements: 1. Allegro
2. Adagio
3. Vivace

Publisher: Berandol

Average duration: 13'00

HIDEAKI, Suzuki (1938-) JAPParody (1977)

Average duration: 19'25

HIDEKAZU, Sahara (1949-) JAPEtude 'Thought' (1987)

Publisher: Japan Federation of Composers

Average duration: 8'30

HIER, Ethel Glenn (1889-1971) USABadinage (1933)

Publisher: ACA

Average duration: 2'00

Theme and variations for two pianos

Publisher: ACA

Average duration: 10'00

**HILL, Edward Burlingame (1872-1960)
USA**Jazz Studies (1922-38)

Publisher: G. Schirmer

HILL, Jackson (1941-) USAToro Nagashi = Lanterns of Hiroshima (1977)

Publisher: Seesaw Music Corp.

Average duration: 10'00

HILLER, Ferdinand (1811-1885) GERDuett über 'Luetzows Wilde Jagd' von Carl M.
von Weber, Op. 108

Publisher: Schott 20450

Grand Duet, Op. 135

Publisher: Novello

HILLER, Lejaren (1924-1994) USAA Cenotaph for Two Pianos (1971)

Publisher: Hiller

Average duration: 9'00

HINDEMITH, Paul (1895-1963) GERQuartet (1938)

Transcribed: Composer from version for
clarinet, violin, cello and piano

Movements: 1. Mässig bewegt
2. Sehr langsam
3. Mässig bewegt – Lebhaft

Publisher: Schott

Average duration: 24'00

Sonata in C (1942)

Movements: 1. Chimes
2. Allegro
3. Canon
4. Fugue

Publisher: Schott 3970

Average duration: 16'00

HLAVAC, Vořech J. (1849-1911) CZECHSuite in F minor (1882)

Movements: 1. Prélude
2. Scherzino
3. Nocturne
4. Valse
5. Eglogue
6. Finale zu Chopin

Publisher: Simrock, Breitkopf & Härtel

HLOBIL, Emil (1901-1987) CZECHSonate, Op. 55 (1958)

Movements: 1. Allegro vivace
2. Grave
3. Allegro con brio

Publisher: Český Hudební Fond

Average duration: 19'00

HO, Alice Ping Yee (1958-) CANAn Eastern Apparition for Two Pianos (1992)

First performance: 11 December 1992, Music
Gallery, Toronto with Alice Ho and Dong
Dong-Dong

Publisher: Composer

Average duration: 10'40

HOBSON, Bruce R. (1943-) USASonata for Two Pianos (1971)

Publisher: Phorminx Music Co., AMC
Average duration: 20'00

HOCHE, Hubert (1966-) GERTodesfuge (1994)

Publisher: H.H. Musikverlag HH040
Average duration: 14'00

HOCHER, Stanislav (1950-) SLOVAAli Baba and Forty Fingers (1985)

Average duration: 7'00

Stereo-Variations (1971)

Average duration: 9'00

HODDINOTT, Alun (1929-) UK

www.oup.com/uk/music/repprom

Sonatina for Two Pianos (1978)

First performance: 4 October 1978, Wigmore Hall, London with A. Lindsay and S. Young
Publisher: Lengnick
Average duration: 10'00

HOFFMAN, Joel (1953-) USAFive pieces for two pianos (1983)

Publisher: Composer
Average duration: 13'00

HOFMEYR, Hendrik (1957-) RSA

mushhh@protem.uct.ac.za

Alice (1997)

Transcribed: Composer from orchestral version
First performance: 23 March 1997, Endler Hall, Stellenbosch with Ian Smith and Hendrik Hofmeyr

Movements: 1. Polka and Waltz
2. Tango
3. Gavotte
4. March

Publisher: Composer
Average duration: 12'00

The Four-Note Waltz (2000)

First performance: 26 September 2000, Baxter Concert Hall, Cape Town with François du Toit and Franklin Larey
Publisher: Composer
Average duration: 3'00

Sonata per due pianoforte (2005)

Commissioned by SAMRO for Ixopo Duo
First performance: scheduled for 2006

Movements: 1. Maestoso – Allegretto
melancolico
2. Scherzo (Canone a specchio) Vorticoso
3. Notturmo Incantato –
Irrequieto
4. Allegro energico

Publisher: Composer
Average duration: 20'00

HOLEWA, Hans (1905-1991) SWEMusik für zwei Klaviere (1949)

First performance: 12 January 1952, Fylkingen with Greta Erikson and Hans Leygraf
Publisher: NMS
Average duration: 25'00

HOLLAENDER, Alexis (1840-1924) GERLändler, Op. 64

Publisher: Stahl

Theme and Variations, Op. 15

Publisher: Lienau

Variations on a Theme of Schubert, Op. 61

Publisher: C. F. Kahnt

HÖLLER, York (1944-) GERDiaphonie – Homage to Béla Bartók for Two Pianos (1965/1974)

Publisher: Boosey & Hawkes MO60065316
Average duration: 12'00

Partita for Two Pianos – Homage to Bernd Alois Zimmermann (1996)

Publisher: Boosey & Hawkes MO60113659
Average duration: 16'15

J

JABÓR, Najla (-) BRAZBranca de Nive (1973)

Transcribed: Composer
 Publisher: Ordem dos Músicos do Brazil

Fantasia Oriental (1957)

Publisher: Ordem dos Músicos do Brazil
 Average duration: 6'00

Pandemônio (1952)

Transcribed: Composer from solo piano version
 Publisher: Ordem dos Músicos do Brazil
 Average duration: 5'00

Somente...saudate: valsa no. 2 (1973)

Publisher: Ordem dos Músicos do Brazil

Um Burrinho vendedor de agua (1972)

Transcribed: Composer from solo piano version
 Publisher: Ordem dos Músicos do Brazil
 Average duration: 2'00

JACK, Adrian (1943-) UKFling (1997)

First performance: 9 May 1998, St. Gregory's Church, Canterbury with Infyrd Thomson and Julian Thurber
 Publisher: BMIC/Composer
 Average duration: 4'00

JACOBI, Frederick (1891-1952) USAFour Dances from 'The Prodigal Son' (1946)

Movements: 1. Polka
 2. Polonaise
 3. Waltz
 4. Tarantella

Publisher: AMC

JACOBI, Wolfgang (1894-1972) GER

www.wolfgang-jacobe.de

Musik für zwei Klaviere (1951)

Publisher: Manuscript

JADASSOHN, Solomon (1831-1902) GERChaconne, op. 82

Publisher: Kistner & Siegel

JAËLL, Marie (1846-1925) FRFantaisie sur 'Don Juan' (1876)**JANSSENS, Robert (1939-) BELG**Les chemins de la liberté (1988)

Publisher: CeBeDeM
 Average duration: 14'00

JÁRÁDNYI, Pal (1920-1966) HUNDesert Plants

Publisher: Editio Musica Budapest Z8310

JARVINEN, Arthur (1956-) USASeven golden vampires (1987)

Publisher: Leisure Planet Music
 Average duration: 8'00

JENEY, Zoltán (1943-) HUNMovements of the Eye II (1973)

Publisher: HMIC

JENKS, Alden Ferriss (1940-) USAAnsichtskarte an Johann (1984/1989)

Publisher: Composer

Marrying music (1984)

Publisher: Composer
 Average duration: 19'00

JERSILD, Jorgen (1913-) DENDuo Concertante (1956)

Publisher: Edition Wilhelm Hansen, WH27491
Average duration: 14'00

JETTER, Richard (1954-1987) USAMirage**JEVERUND, Johan (1962-) SWE**Rosses Point (1987-1988)

First performance: 10 March 1990, Malmö
with Love Derwinger and Olle Sjöberg
Publisher: SMIC
Average duration: 10'00

JIRÁČKOVÁ, Marta (1932-) CZECHVariations sur la politique de la reine
Hatchepsout, Op. 37, 1989

Average duration: 15'00

JOHANSEN, Bertil Palmar (1954-) NORMärchenbilder für zwei Pianos (1992)

First performance: 24 April 1994, Trondheim
with Turid Bakke Braut and Signe Bakke
Publisher: Oslo MIC
Average duration: 15'00

JOHNSEN, Hallvard (1916-2003) NORSuite til mine barnebarn, Op. 108 (1991)

Publisher: Oslo MIC

JOHNSON, Roger (1941-) USAEcho II (1979-80)Improvisation IV (1982)

Arranged: Composer from solo piano version

Layers (1979-80)**JOHNSON, Roy (1933-) USA**Variations (1972)

Publisher: Composer

JOLIVET, André (1905-1974) FRChoral et Fugato (1932)

Arranged: Composer from the orchestral
version
Publisher: Billaudot
Average duration: 5'05

Hopi Snake Dance (1948)

First performance: 10 August 1948,
Tanglewood, USA
Publisher: Noël, Billaudot PN6170
Average duration: 8'00

Patchinko (1970)

First performance: 17 December 1970, Salle
Gaveau, Paris with Genevieve Joy and
Jacqueline Robin
Publisher: Billaudot GB5066
Average duration: 3'00

JONES, Anthony Linden (1959-) AUSTRALIADue: two pieces for two pianos (1994)

First performance: June 1994, Sydney
Conservatorium of Music
Publisher: Australian Music Center
Average duration: 5'00

JONG, Marinus de (1891-1984) BELGHabanera, Op. 62 (1949)

Publisher: CeBeDeM
Average duration: 6'00

Indiaanse Tafereelen (1947)

Publisher: CeBeDeM
Average duration: 14'00

Slow Fox-trot, Op. 43 (1940)

Publisher: CeBeDeM
Average duration: 5'00

Variaties op een Oud-Nederlandse Volkslied
(1957)

Publisher: CeBeDeM
Average duration: 10'00

Vlaamse Rhapsodie no. 3, Op. 161 (1972)

Publisher: CeBeDeM
Average duration: 18'00

JONGEN, Joseph (1873-1953) BELGImpressions d'Ardenne, Op. 44 (1913)

Publisher: CeBeDeM
Average duration: 19'00

Tableaux pittoresque, Op. 56 (1917)

Publisher: CeBeDeM
Average duration: 30'00

Trois pièces symphoniques, Op. 137 (1951)

Publisher: CeBeDeM
Average duration: 25'00

JONGEN, Léon (1884-1969) BELGCampeador (1932)

Publisher: CeBeDeM
Average duration: 9'00

Divertissement en forme de variations sur un thème de Joseph Haydn (1958)

Publisher: CeBeDeM
Average duration: 14'00

Fantasia (1955)

Publisher: CeBeDeM
Average duration: 12'00

JOSEFFY, Rafael (1852-1915) HUNMärchen – Scherzo fantastique

Publisher: Prochazka 1884

JOSEPH, Wilfred (1927-1997) UK

www.josefweinberger.co.uk/weinberger/mpubs/mpbiogrsfrm.htm

Doubles, Op. 85 – Twice 22 Doubles on 2 Themes by 2 Composers for 2 Pianos (1970-1973)

First performance: 23 March 1977, Turnhout (Belgian Radio) with Heidi Hendrickx and Levente Kende
Publisher: Mornington
Average duration: 26'00

JOSTEN, Werner (1888-1963) GER/USAJungle (1928)

Arranged: Composer from orchestral version
Publisher: AMC

JUON, Paul (1872-1940) RUSJotunheimen (Tondichtung), Op. 71 (1924)

Publisher: Robert Lienau Verlag

Sonata in C minor, Op. 2

Arranged: Composer from the sextet
Movements: 1. Moderato; Tema
2. Andantino quasi Allegretto
3. Menuetto
4. Intermezzo
5. Coda

Publisher: Robert Lienau Verlag

JURDZINSKI, Kazimierz (1894-1960) POLSonate (1958)

K

KÄCK, Max (1951-) SWE

Sonatkrans (2002)

First performance: 21 March 2003, Borås with Mats Persson and Kristine Scholtz

Publisher: SMIC

Average duration: 15'00

KACZINSKY, Adam (1933-) POL

Shape (1989)

- Movements:
1. Lekcja pierwsza
 2. Jak Per do Her
 3. Abd-al Fan
 4. Mały wybór
 5. Ksiezniczka
 6. Sala 201
 7. Dziwny przypadek
 8. Dwóch dzentelmenów
 9. Wstęp do modlitwy
 10. Królowa

KACZOROWSKI, Sławomir (1956-) POL

Direction (1986)

Average duration: 9'00

Pezzo alla tango (1996)

Average duration: 5'00

Pezzo concertante (1979)

Average duration: 7'00

KADOSA, Pál (1903-) HUN

Sonata, Op. 37 (1946)

- Movements:
1. Allegro impetuoso
 2. Andante
 3. Vivace

Publisher: Editio Musica Budapest Z3665

KAIPAINEN, Jouni (1956-) DEN

Ladders to Fire (1979)

First performance: 1 March 1980, Helsinki with Magnus Lindberg and Risto Väisänen

Publisher: Edition Wilhelm Hansen, KP00122

Average duration: 25'00

KAISER, Hermann Josef (1938-) GER

Pas de Deux (1961)

Publisher: Edition Modern 1124

Average duration: 15'00

KANACH, Sharon E. (1957-) USA

Spontaneous Dialogue (1979)

- Movements:
1. Staccato sempre
 2. Slow
 3. Rather fast

Publisher: Composer

Average duration: 19'30

KANDOV, Aleksandar (1949-) BULG

Concerto (1983)

KANGRO, Raimo (1949-2001) EST

Drei Stücke, Op. 20 (1976, 1984, 1985)

- Movements:
1. Musik im Beat-Stil
 2. La nostalgia notturno
 3. O sancta simplicitas

Publisher: Sikorski 1907

Average duration: 22'00

KANN, Hans (1927-) AUSTRI

Concertino für zwei Klaviere (1969)

Publisher: Döbbling

KAPR, Jan (1914-1988) CZECH

Chess Sonata (for two pianos or piano and magnetic tape) (1972)

Publisher: CZMIC

Average duration: 18'00

KARDOS, Dezider (1914-1991) SLOVA

3 Pièces (1947)

Publisher: SHF

Average duration: 9'00

KARKOFF, Maurice (1927-) SWE

Tre espressioni per due pianoforte, Op. 108 (1971)

- Movements:
1. Invocazione
 2. Toccata
 3. Fantasia

Publisher: SMIC

Average duration: 8'00

KARKOSCHKA, Erhard (1923-) CZECH

Bewegungs-Struktur (1960)

Publisher: Tonos, Darmstadt
Average duration: 16'00

KASZYCKI, Lucjan Marian (1932-) POL

Expositions (1964)

Movements: 1. Tempo ad libitum, ma
maestoso
2. Lento
3. Allegro
4. Possible presto

Publisher: Polskie Wydawnictwo Muzyczne

**KATS-CHERNIN, Elena (1957-)
UZB/AUSTRIA**

Coco's Last Collection for Two Pianos and a
Dancer (1994)

Publisher: Boosey & Hawkes custom print
Average duration: 24'00

KAUN, Hugo (1863-1932) GER

Suite im alten Stil, Op. 81

Publisher: Heinrichshofen

Suite, Op. 92

Movements: 1. Märkische Heide
2. Abendstimmung
3. Menuett
4. Nachtgesang
5. Aus grosser Zeit

Publisher: Zimmermann 1913

KAY, Don (1933-) AUSTRIA

Scherzando for two pianos (1979)

KAYN, Roland (1933-) GER

Divertimento (1955)

Publisher: Suvini Zerboni

KEANE, David (1943-) CAN

Fantasy for Two Pianos (1982)

First performance: April 1982, McGill
University with Iraneus and Luba Zuk

Publisher: Unpublished, original at CMC
Average duration: 13'00

KEENEY, Wendell (1903-) USA

Mountain Tune

Publisher: G. Schirmer, AMC

Spanish Capriccio

Publisher: J. Fischer

KELL, Richard (1927-) UK

The Red Death (1976)

Arranged: Composer from the ballet
Publisher: BMIC/Composer
Average duration: 36'00

KELLER, Hermann (1945-) GER

Suite für 2 Pianisten (1977)

Publisher: Edition Juliane Klein

KELLY, Frederick S. (1881-1916) AUSTRIA

Theme, Variations and Fugue, Op. 5

Publisher: Schott

KELTERBORN, Rudolf (1931-) SWIT

Sonata for Two Pianos (1955)

Movements: 1. Toccata I
2. Ritornell
3. Toccata II

Publisher: Bärenreiter BA278390
Average duration: 22'00

KENINS, Talivaldis (1919-) LAT/CAN

Concertino for Two Pianos Alone (1956)

First performance: Ingrid and Karen Gutberg

Movements: 1. Allegro non troppo
2. Adagio espressivo
3. Molto animato e
scherzando

Publisher: VOGT

Average duration: 14'00

Sonata for Two Pianos (1988)

First performance: 4 May 1989, Richard
Wagner Hall, Latvia
Average duration: 20'22

KERRY, Gordon (1961-) AUSTRALIA

www.gordonkerry.com

Vigil: for two pianos (1999)

- Movements: 1. Passing Bells
2. K.
3. Nocturne
4. Rain
5. Commendatio

Publisher: Australian Music Center
Average duration: 12'00

KESSLER, Minuetta (1914-) CAN/ RUSBoston Red Sox, Op. 58 (1981)

Publisher: Musical Resources
Average duration: 4'00

KETTING, Piet (1904-) NETHPrædium, Interludium e Postludium (1969-71)

Publisher: Donemus
Average duration: 18'00

KHATCHATURIAN, Aram Iljitsch (1903-1978) ARMENIASuite (1948)

- Movements: 1. Ostinato
2. Romance
3. Fantastic Waltz

Publisher: C. F. Peters 4738, Music Corporation of America

Waltz from 'Masquerade'

Arranged: Composer from the orchestral version
Publisher: Boosey & Hawkes MO60803055
Average duration: 5'20

KIECKBUSH, Uli Johannes (1954-) GER

www.uli-johannes-kieckbush.de

Auf ein Neues! (1998-2002)

First performance: 23 May 2003, Hechingen with Ulrike Schaper and Uli Johannes Kieckbush
Publisher: Eyach-Verlag
Average duration: 3'00

Etude no. 7b (2001)

Publisher: Eyach-Verlag
Average duration: 2'00

Kanon für zwei Klaviere (1981)

First performance: 12 February 1982, Trossingen with Markus Klauser and Uli Johannes Kieckbush
Publisher: Composer
Average duration: 15'00

Lichtblick (2000)

First performance: 12 June 2000, Hechingen with Elvira Plenar and Uli Johannes Kieckbush
Publisher: Eyach-Verlag
Average duration: 5'00

Nan-In (1993)

First performance: 14 July 1994, Trossingen with Goetz Mursch and Uli Johannes Kieckbush
Publisher: Composer
Average duration: 10'00

Zustand für zwei Klaviere (1983)

Publisher: Composer
Average duration: 5'00

KIEFER, Bruno (1923-) GER/BRAZVendavais: Prenúncios (1971)

Publisher: Ordem dos Músicos do Brazil
Average duration: 9'00

KING, Alastair (1967-) UKIrpy (1998)

Publisher: Novello
Average duration: 5'00

Straight on Till Morning (1999)

Publisher: Novello
Average duration: 12'00

KING, Geoffrey (1949-) UKSonata for Two Pianos, Op. 29 (1979)

Publisher: Composer
Average duration: 29'00

KING, John (1953-) USANotes from Underground

Publisher: Pembroke

KINGMAN, Daniel C. (1924-) USADances and ghost dances (1985)

Publisher: Composer

Average duration: 14'30

KIRCHNER, Volker David (1942-) GERVariations on an Original Theme, Op. 85

Publisher: Hofmeister

7 Waltzes, Op. 68

Publisher: Edition Kunzelmann WW205

KITAZUME, Yayoi (1945-) JAPInner Space for two pianos (1978)

Publisher: Japan Federation of Composers

Average duration: 12'00

KIYOSE, Yasuji (1900-1981) JAPScherzo for two pianos (1937)

Publisher: ONT Contemporary Japanese Music Series

Average duration: 6'00

KJELDAAS, Arnljot (1916-1997) NORCapriccio brillante (1958)

Publisher: NMIC

Average duration: 2'00

Chaconne: J. S. Bach (1958)

Publisher: NMIC

Average duration: 13'00

Tarantella with double-fugue for two pianos, Op. 76 (1990)

Publisher: Oslo MIC

Average duration: 8'30

KLATZOW, Peter (1945-) RSALe Tombeau de Messiaen for Two Pianos and Electronic Sounds (2000)

First performance: 2000, Baxter Concert Hall, Cape Town with Ixopo Piano Duo

Publisher: Composer

Mobile I (1970)

Publisher: Composer

Multiplay (1972)

Publisher: Composer, Manuscript with Yonty Solomon

KLAVERDAL, Stefan (1975-) SWEShuffle your Parts (2000)

Publisher: SMIC

Average duration: 10'00

KLEBE, Giselher (1925-) GERGlockentürme, Op. 103 (1990)

Publisher: Bärenreiter

Average duration: 10'00

Sonata for Two Pianos, Op. 4 (1952)

Movement: 1. Con moto
2. Andante con grazia
3. Vivo

Publisher: Schott ED4292

Nachklang (1992-1993)

Publisher: Bärenreiter BA7281

KLEIBERG, Stale (1958-) NORVandring ved havet (1983)

Publisher: Oslo MIC

Average duration: 7'00

KLEIN, Juliane (1966-) GEREsI (1991)

Publisher: Edition Juliane Klein

Average duration: 11'00

KLOS, Jerzy (1930-) POLTriptyque (1968)

Movements: 1. Allegro moderato
2. Andante sostenuto
3. Allegro maestoso

Average duration: 5'00

KNIGHT, Edward (1961-) USAStrike a match

Arranged: Composer from musical
Publisher: Subito Music Publishing

KNORR, Iwan (1853-1916) GerVariations and Fugue on a Russian Folk Song, Op. 8

Publisher: Breitkopf & Härtel

KOCH, Erland von (1910-) SWEValse, Op. 24

Arranged: Composer in 1975 from the ballet 'Cinderella'
Publisher: SMIC
Average duration: 4'00

KOCH, Frederick (1921-) USA12/12 – 12 Variants on 12 notes for 2 pianos (1974)

Publisher: Seesaw Music Corp.

Jubilation

First performance: Graves Piano Auditorium, North Olmsted, USA with Pauline Bushman and Salina Nystrom
Publisher: Seesaw Music Corp.

Two Impressions, Op. 27 (1965)

Publisher: Seesaw Music Corp.

KOECHLIN, Charles (1876-1950) FRASuite, Op. 6

Publisher: Leduc

KOEPER, Andreas (1958-) GERMovies 1-3 (1995)

Publisher: Z.o.o. Verlag
Average duration: 15'00

KOFRON, Petr (1955-) CZECHRose Chamber (1978)

Average duration: 25'00

KOHEI, Fujita (1945-) JAPMusic for the Stage of 'Yaoya Oshichi' (1980)

Average duration: 13'00

KOHLBERG, Oliver (1957-) FINGrosse Sonata für Zwei Klaviere, Op. 44 (1995)

First performance: 1996, Tulindberg Festival, Oulu with Riito and Jouko Tötterstrom
Publisher: FIMIC
Average duration: 29'30

KOHN, Karl (1926-) USAAdagio for Dancing for Two Pianos (1995)

First performance: Karl and Margaret Kohn
Publisher: Karl Kohn Music
Average duration: 4'30

Allegro for Dancing for Two Pianos (1996)

First performance: Karl and Margaret Kohn
Publisher: Karl Kohn Music
Average duration: 6'00

Dream pieces (1983)

First performance: Karl and Margaret Kohn
Publisher: Karl Kohn Music
Average duration: 16'00

Number Play for Two Pianos (1999)

First performance: Karl and Margaret Kohn
Publisher: Karl Kohn Music
Average duration: 7'45

Shadow Play (1981)

First performance: Karl and Margaret Kohn
Publisher: Karl Kohn Music
Average duration: 4'00

KOKAI, Rezső (1906-1962) HUNSonata (1949)

Movements: 1. Allegro ostinato
2. Andante variato
3. Presto finale
Publisher: Editio Musica Budapest Z6546

KOLB, Barbara (1939-) USASpring River Flowers Moon Night – for Two Pianos and Pre-recorded Tape (1974-1975)

Publisher: Boosey & Hawkes custom print
Average duration: 19'00

KOLLERT, Jiří (1943-) CZECHKaleidoscope II (1992)

Average duration: 9'00

KOLYADA, Mykola Terentiyevich (1907-1935) UKROuverture (1925)**KOMULAINEN, Juhani (1953-) FIN**Impressioni per due pianoforte (1989)

Publisher: FIMIC
Average duration: 5'30

KONDO, Jo (1947-) JAPThe Shape Follows Its Shadow (1975)

Publisher: Peters EP66973

KONIETZNY, Heinrich (1910-) GERToccatina (1969)

Publisher: Simrock 2940

KONT, Paul (1920-2000) AUSTRIKleines Konzert – Hommage à Brahms (1996)

Kleines Konzert – Hommage à Prokofiev (1996)

KOPOLENT, Marek (1932-) CZECH

Romanze (one piano tuned a ¼-tone lower) (1991)

Publisher: Bärenreiter Praha H7776

Average duration: 12'00

KORN, Peter Jona (1922-1998) USADeborah Suite, Op. 32 (1956)

Movements: 1. Air
2. Presto Ostinato
3. Largo Ostinato

Publisher: Nymphenburg
Average duration: 6'00

KORNDORF, Nikolai (1947-) RUS/CANBerceuse (1984)

Publisher: Manuscrit
Average duration: 15'00

KOROLYOV, Anatoly Aleksandrovich (1949-) RUSAllegro (1991)

Transcribed: Composer from orchestral version

Sonata (1984)**KORUNOVSKI, Gorjan (1961-) MAC**Sonate (1984)**KÓSA, György (1897-1984) HUN**Dance for Gabi (1964)

Publisher: HMIC

Duo for Two Pianos (1939)

Publisher: HMIC

KOŚCIÓW, Aleksander (1974-) POLAuquisagin ermialmu (1999)

Average duration: 14'00

Liber figurarum aquae (2002)**KOSTRZEWA, Krzysztof (1961-) POL**Passacaille (1988)**KOTYCZKA, Stanislaw (1935-) POL**Solo (1973)

KOUGHELL, Arkadie (1896- ?) USA/RUS

Slavonic Rhapsody (1957)

Publisher: Barger & Barclay

KOUKL, Giorgio (1953-) IT

Imaginer (1971)

First performance: 15 December 1987, Ferrara

Publisher: Composer

Average duration: 9'35

KOUTZEN, Boris (1901-1966) RUS/USA

Sonatina for two pianos (1944)

Publisher: General Music Publishing

Average duration: 8'00

KOWALSKI, Henri (1841-1916) FRA

Salute à Pesth, Marche Hongroise de Concert

Publisher: Schott, G. Schirmer

KOX, Hans (1930-) NETH

Diabolus Feriatus (1956)

Movements: 1. Homo Scientia Furiosus
2. Intermezzo
3. Homo Lubidinosus
4. Intermezzo
5. Homo Narcissus
6. Epilogo

Publisher: Donemus

**KOŽELUH, Leopold Antonin (1748-1818)
CZECH**

Sonate, Op. 19

Publisher: Lemoine

KRAJEWSKI, Sebastian (1975-) POL

Rondo (1992)

KRÁK, Egon (1953-) SLOVA

Corale e fuga con epilogo (1993)

Average duration: 14'00

KRAUSE, Anton (1834-1907) GER

Sonata in E, Op. 17

Publisher: Breitkopf & Härtel

KRAUZE, Zygmunt (1938-) POL

Duo (1964-66)

KREBS, Johann Ludwig (1713-1780) GER

Konzert für zwei Cembali

Movements: 1. Allegro
2. Affettuoso
3. Allegro

Publisher: B. Klein – Deutscher Verlag für
Muzik

KRENEK, Ernst (1900-1991) AUSTRI

Basler Massarbeit für Zwei Klaviere, Op. 173
(1960)

Publisher: Bärenreiter BA3510

Average duration: 6'00

KRONKE, Emil (1865-1938) GER

Concert Variations, Op. 80

Publisher: Leuckart

Little Suite, Op. 73

Movements: 1. Melodie
2. Gavotte
3. Valse noble
4. Gondoliera
5. Scherzo-Caprice

Publisher: Kistner & Siegel

Lyric Pieces, Op. 94

Movements: 1. Hymne
2. Menuett
3. Albumblatt
4. Walzer
5. Scherzo

Publisher: Kistner & Siegel

Suite, Op. 42

Movements: 1. Festivo
2. Vivo leggiero, con
delicatezza
3. Romanza
4. Carnaval

Publisher: Schott

Symphonic Variations on a Nordic Theme, Op. 14

Publisher: Steingraber

KRUMPELMAN, Erasmus Bernardus van Dulmen (1978-) NETH

Two Pieces (2002)

Publisher: Composer
Average duration: 13'00

KUBIK, Gail (1914-) USA

Song and Scherzo

Publisher: Peer International

Symphony for Two Pianos (1949-79)

Movements: 1. Moderately slow; moderately fast, gracefully
2. Slowly, sadly
3. With vigor

Publisher: Peer International

KUBIZEK, Augustin (1918-) AUSTRI

Pro und Contra, Op. 60/3 (1996)

First performance: Vienna, Duo Theiner-Breitner
Publisher: Döblinger

KUCHARZYK, Henry (1953-) CAN

Seven Ways

First performance: 13 May 1990, Premier Dance Theatre, Toronto with Barbara Pritchard and Henry Kucharzyk
Average duration: 13'01

KÜHNL, Claus (1957-) GER

Lichtklang (1992)

First performance: 11 September 1992, Frankfurt
Publisher: Edition Gravis, Bad Schwalbach
Average duration: 3'00

KÜHR, Gerd (1952-) AUSTRIA

Dreiklangspiel für zwei Klaviere (1978)

KULENOVIC, Vuk (1946-) YUGO

Stara vizantijska muzika

KULENTY, Hanna (1961-) POL

Quinto (1986)

Publisher: Polskie Wydawnictwo Muzyczne
Average duration: 10'00

KULESHA, Gary (1954-) CAN

Sonata for Two Pianos, Op. 5 (1972)

Movements: 1. Nervous
2. Expressive but without rubato
3. Lunatic

Publisher: Unpublished, holograph at CMC
Average duration: 11'00

KUNST, Jos (1936-) NETH

Stenen Eten (1965)

Publisher: Donemus
Average duration: 5'00

KUPKOVIC, Ladislav (1936-) SLOVAK

Polka (1981)

Average duration: 14'00

Polka and Valse (1981)

Average duration: 20'00

Requiem für meine Selbstmörder (1978)

Average duration: 20'00

Theme, Variation and Fugue in E-flat (1984)

Average duration: 16'00

KURTÁG, György (1926-) HUN

Suite (1951)

Publisher: Editio Musica Budapest Z2210
Average duration: 4'00

KURTZ, Arthur D. (1929-) USA

2 Concert pieces and tutti, Op. 43

Average duration: 9'30

KUTAVICIUS, Bronius (1932-) LITCollage (1970)

Publisher: Vaga

Average duration: 5'00

KUULBERG, Mati (1947-1991) ESTSonata no. 1 for Two Pianos (1976)

Publisher: Edition 49

Average duration: 17'00

KVANDAL, David Johan (1919-2002) NORwww.johankvandal.comDuo Concertante, Op. 41 (1974)First performance: 9 April 1974, Oslo with
Kjell Baekkelund and Robert Levin

Publisher: Oslo NMO

Average duration: 11'00

KVERNDOKK, Gisle (1967-) NORwww.kverndokk.comRed Shift: Music for a Dance for Two Pianos
(1992)

Publisher: Oslo MIC

Average duration: 20'00

**KWIATKOWSKI, Ryszard (1931-1993)
POL**Sonate (1979)

Average duration: 11'00

KYLLÖNEN, Timo-Juhani (1955-) FINTrilogy for Two Pianos, Op. 4 - Reflections
(1984)First performance: 18 January 1985, Lima with
Maritza Núñez and Alvaro Manzano

Publisher: Warner/Chappell Finland

Average duration: 14'00

L

LABOR, Josef (1842-1924) AUSTRI

Capriccio Beg Ben

Publisher: Universal Edition

Fantasy on an Original Theme, Op. 1

Publisher: Universal Edition

Scherzo in the Form of a Canon, Op. 2

Publisher: Universal Edition

LABURDA, Jiri (1931-) CZECH

Sonata no. 1 (1988)

Publisher: KS
Average duration: 18'00

Sonata no. 2 (1988)

Publisher: Max Eschig Me9154
Average duration: 10'00

LACHENMANN, Helmut (1935-) GER

Rondo (1957)

First performance: 12 March 1958, Stuttgart
Musikhochschule with Gunilde Cramer and
Helmut Lachenmann
Publisher: Inédit

LACHERT, Piotr (1938-) BELG

Dix pièces (1981)

Publisher: CeBeDeM
Average duration: 30'00

LACK, Theodore (1846-1921) FRA

Cabaletta, Op. 83

Publisher: G. Schirmer, Durand

Duo Symphonique, Op. 65

Publisher: Peer International

Marquise, Menuet, Op. 271

Publisher: Schmidt

Saltarelle Caprice, Op. 35

Publisher: Durand

Sonatine, Op. 129

Publisher: K. F. Heckel

LADD, Jonathan (1949-) NZ

Diversions for Two Pianos (1974)

Publisher: SOUNZ Licence
Average duration: 12'00

LADMIRAULT, Paul Emile (1877-1944) FR

Brocéliande au matin (1908)

Publisher: Salabert AR4752/E3

Danse de l'Épée (1908)

Publisher: Salabert AR4610/D4

Valse triste (1901, orchestrated in 1933 for
piano and orchestra)

LAFAVE, Kenneth USA

Polyhymnia: Muse of Hymns to the Gods (1991)

First performance: orchestral version – 1997,
Russia, Saratov Philharmonia
Average duration: 10'15

LAFITTE, Isabel (1961-) FR

Snoopy Waltz (1987)

Publisher: Composer
Average duration: 5'00

Nega/c/tive B.D. (1997)

Publisher: Composer
Average duration: 25'00

LAHEE, Henry (1826-1912) UK

Duo sur Stabat Mater de Rossini

Publisher : Schott

LAM, Bun-Ching (1954-) USAAfter spring (1983)

Publisher: Subito Music 91250010
 Average duration: 15'00

LAMBERT, Cecily (1915-) USAThe Fisher's Hornpipe

Publisher: Boston Music Co.
 Average duration: 4'00

LAMPE, Walther (1872-1964) GERTema und Variationen, Op. 2

Publisher: Simrock

LAMPERSBERG, Gerhard (1928-) AUSTRIAFamily in Grief and Might (1987)Fünf Happenings (1968)**LANDRY, Albert (-) FR**Échos d'Alsace

Movements: 1. Allegretto grazioso
 2. Allegretto grazioso

Publisher: Lemoine

Faneuses et francheurs

Publisher: Lemoine

Le petit moulin, Op. 75

Publisher: Lemoine

LANG, Bernhard (1957-) AUSTRIStele (for two pianos a ¼-tone apart) (1988)

Publisher: Universal Edition
 Average duration: 12'00

LANG, David A. (1957-) USAOrpheus Over and Under (1989)

Publisher: Novello
 Average duration: 18'00

LANGS, John Pierce (1882-1967) USAInland Water Suite (1943)

Publisher: University at Colorado, Boulder,
 Special Collection
 Average duration: 9'00

LANZA, Alcides (1929-) ARGPlectros I (1962)

Publisher: Boosey & Hawkes
 Average duration: 6'00

LARSON, Martin (1967-) SWEBizarre Birds (1987-1990)

Publisher: Tons, SMIC
 Average duration: 5'00

LA ROCCA, Frank (1951-) USADivertimento for two pianos (1990)

Publisher: Fallen Leaf Press
 Average duration: 5'30

LASALA, Angel E. (1914-) ARGDanza de la China Querendona

Publisher: Ricordi Argentina

Payada

Publisher: Ricordi Argentina

LAURICELLA, Massimo (1961-) ITImpressions of an American Sparrow (1986)

First performance: 1986, Teatro Regio, Parma
 Publisher: Ed. Ass. Mus. V. Bucchi
 Average duration: 12'00

LAURISCHKUS, Max (1876-1929) GERThree Duos, Op. 7b

Publisher: Simrock, Boosey & Hawkes

LAURSEN, Lasse (1969-) DENDon't go – stay (1995)

Publisher: DMIC
 Average duration: 8'00

Removed (1995)

Publisher: DMIC
Average duration: 5'00

LAVAGNINO, Angelo (1909-) ITSonatina (1949)

Movements: 1. Entrata
2. Inno vesperale
3. Parodia in Boogie-Woogie

Publisher: Carisch
Average duration: 16'00

LAVISTA, Mario (1943-) MEXPiece for Two Pianists

Publisher: Ediciones Mexicanas de Músicas

LAZAROF, Henri (1932-) BULG/USAIntonazione (1972)

Publisher: Associated Music Publishers
Average duration: 12'00

LAZARUS, Gustav (1861-1920) FRAThree Pieces, Op. 39

Movements: 1. Ländler
2. Scherzo
3. Valse Lente

Publisher: Simon

LEDUC, Jacques (1932-) BELGImpressions, Op. 51 (1975)

Publisher: CeBeDeM
Average duration: 10'00

LEE, E. Markham (1874-1956) UK/USAFive Sketches

Publisher: Galaxy

LEE, Noël (1924-) FR/USA

Fantasia for two pianos around C (1952, rev. 1974)

Movements: 1. Adagio
2. Allegro molto

Publisher: AMC
Average duration: 10'00

Le Tombeau d'Aaron Copland (1992)

Movements: 1. Moderato
2. Andante
3. Allegretto e leggero
4. Interlude I
5. Poco lento, declamando
6. Adagio
7. Interlude II
8. Allegro frenetico
9. Moderato
10. Andante sostenuto

Publisher: AMC
Average duration: 19'00

LEE, Thomas Oboe (1945-) CHI/USA

www.thomasoboelee.com

He Loves and She Loves, Op. 88 – arrangement from G. and I. Gershwin (1999)

Publisher: Departed Feathers Music
Average duration: 5'00

Visconti Sforza tarot cards, Op. 66 – 22 salon pieces (1996)

Publisher: Departed Feathers Music
Average duration: 45'00

LEES, Benjamin (1924-) USASonata for Two Pianos (1951)

Movements: 1. Allegro giocoso
2. Adagio semplice
3. Allegro

Publisher: Boosey & Hawkes custom print
Average duration: 16'00

Tableau (2002)

Publisher: Boosey & Hawkes
Average duration: 12'00

LEEUW, Ton de (1926-) NETHSonata (1950)

Movements: 1. Moderato appassionato
2. Minuet
3. Lento
4. Allegro non troppo

Publisher: Donemus
Average duration: 21'00

LEIGH, Walter (1905-1942) UK3 Valses

Average duration: 5'00

LEIGHTON, Kenneth (1929-1988) UKPrelude, Hymn & Toccata, Op. 96 (1987)

Publisher: Novello

Average duration: 20'00

Scherzo (1950)

Publisher: Lengnick

Average duration: 4'00

LEJSEK, Vlastimil (1927-) CZECHDanses brésiliennes (1961)Movements: 1. Allegro
2. Andante
3. Allegro

Publisher: PAN – ViVo Brno

Average duration: 8'00

Invence (1962)

Publisher: Český Hudebni Fond

Tanecky mistru (1976)Movements: 1. Pana Schumann Galop s
Tarantuli
2. Pan Ravel tanci vals a
notuje si
3. Pan Rachmaninov ve
Spanelsku

Publisher: ViVo Brno

Average duration: 11'00

Toccata (1977)

Publisher: Český Hudebni Fond

LEGLEY, Vic (1915-1994) BELGMusique pour deux pianos, Op. 68 (1966)

Publisher: CeBeDeM

Average duration: 12'00

LEGRANDGÉRARD, Philippe (1957-) FRL'Albatros for Two Pianos

Publisher: Durand

LENK, T. Timothy (1952-) USASonata for two pianos (1991)

Publisher: Composer

Average duration: 11'55

Theme and Variations (1981)

Publisher: Composer

Average duration: 11'00

LENOT, Jacques (1945-) FRFuge Dilecte mi (1975)

Publisher: Salabert EAS17450

Average duration: 10'00

Sphinx (Belvédères IV) (1982)

Publisher: Salabert EAS17658/D4

Average duration: 5'00

Tombeau de Szymanowski (1987)

Publisher: Salabert EAS18605/E3

Average duration: 19'00

LERSTAD, Terje Björn (1955-) NOR4 for 2: Suite for 2 Pianos (1997)First performance: 29 April 1998, Bergen with
Tine Kolbjunsen and Ellen Kristine Ugelvik

Publisher: MIC Oslo

Average duration: 19'00

LESER, Daniel-Jean-Yves (1908-2000) FRContre-Fugue (1970)First performance: 17 December 1970, 20th
Anniversary Duo Joy-Robin

Publisher: Choudens Edition

Average duration: 3'35

Fantaisie (1962)

Publisher: Ricordi 2201

Average duration: 7'00

Passacaille

Publisher: Billaudot

LEUNING, Otto (1900-1996) USAThe Bells of Belgio (1973)

Movements: 1. Hail
2. Farewell

Publisher: Peters

Average duration: 5'30

LEVIN, Rami Y. (1954-) USADoubletake (1976)

Publisher: Composer

Average duration: 17'00

LEVINSON, Gerald (1951-) USABronze Music

Publisher: Theodore Presser

Average duration: 6'28

LEVITZKI, Mischa (1898- 1941) USA/RUSValse tzigane, Op. 7 (1936)

Publisher: Flammer

Average duration: 5'00

LEWIS, Peter Tod (1932-1982) USACapriccio concertante (1962)

Publisher: AMC

Average duration: 6'00

LEYENDECKER, Ulrich (1946-) GER

www.ulrich-leyendecker.de

Ricercar (1989)

Transcribed: Composer from the String Quartet no. 3

Publisher: Sikorski

Average duration: 10'00

Sonata for Two Pianos (1985)

First performance: 9 October 1987, Alte Oper Frankfurt with Duo Havenith

Publisher: Sikorski

Average duration: 14'00

LIAPOUNOV, Serguei (1859-1924) RUSBallade, Op. 2

Transcribed: Composer from orchestral version

Publisher: Bote & Bock

Prélude Pastoral, Op. 54b (1914)

Publisher: Zimmermann

LIGETI, Györgi (1923-) TRANSMonument.Selbsportrait.Bewegung (1976)

First performance: 15 May 1976, Radio de Cologne with Alfons and Aloys Kontarsky

Movements: 1. Monument
2. Selbsportrait mit Reich und Riley (und Chopin ist auch dabei)
3. In zart fließender Bewegung

Publisher: Schott 6687

Average duration: 15'00

LINDBERG, Magnus (1958-) FINMusic for Two Pianos (1976)

Publisher: Inédit

Average duration: 10'00

Play 1 (1979)

First performance: 9 September 1980, Helsinki with Magnus Lindberg and Risto Väisänen

Average duration: 20'00

LINDBORG, Per Magnus (1968-) NORKhreiae: for 2 Pianists (2001)

Publisher: Oslo MIC

Average duration: 3'00

LINDE, Bo (1933-1970) SWEChildrens' Vacation (1949)

First performance: 1 Dember 1951, Stockholm with Bo Linde and Lars Sellergren

Publisher: SMIC

Average duration: 12'00

LINDEMANN, Stefan (1969-) GER

info@lindemusic.de

Zwei Nachbetrachtungen (1993)

Commissioned by Landesmusikrat Bremen for Mozart-Bremen 1991

Movements: 1. Requiem für zwei Klaviere
2. Epilog 91

Publisher: Composer

Average duration: 10'00

LINDGREN, Pär (1952-) SWEMimesis (for two prepared pianos and tape) (1986-1987)

First performance: 9 March 1987,
Berwaldhallen with Mats Persson and Kristine Scholtz
Publisher: SMIC

LINDHEIM, Trond (1964-) NORA Stampless Stoptime for Two Pianos (1991)

First performance: 12 May 1991, Oslo with
Gunnar Flagstad and Kristin Fyrand Mikkelsen
Publisher: Oslo MIC
Average duration: 5'40

Solgenser: En Kantilén Raytimes for two pianos (1991)

First performance: 12 May 1991, Oslo with
Gunnar Flagstad and Kristin Fyrand Mikkelsen
Publisher: Oslo MIC
Average duration: 7'40

LINDSTRÖM, Mats (1960-) SWEDu Liebst mich nicht (two pianos and electronic) (2003)

First performance: 21 March 2003, Borås with
Mats Persson and Kristine Scholtz
Publisher: Tons
Average duration: 17'00

LINGK, Marc (1964-) GER9 Stücke für 2 Klaviere (for two pianos a ¼-tone apart) (1994)

First performance: 1994, Klangwerkstatt,
Berlin with Elizabeth Collins and Sayali Dadas
Publisher: Composer
Average duration: 20'00

LINKOLA, Jukka (1955-) FINCircles (1994)

Publisher: FIMIC

Average duration: 12'00

LINTINEN, Kirmo (1967-) FINPlaytime (1993)

First performance: 20 January 1994, Helsinki
with Tero Tavailla and Kirmo Lintinen

Publisher: FIMIC

Average duration: 10'00

LIPATTI, Dinu (1913-1950) ROM3 Danses Roumaines (1943-45)

Publisher: Salabert

Average duration: 18'00

LIPPE, Cort (1953-) USADuo Piano Music (1984)

Publisher: Composer

Average duration: 15'00

LISZT, Franz (1811-1886) HUNBeethoven's 9th Symphony, S.657 (1857)

Publisher: Schott

Ce qu'on entend sur la montagne, Symphonic Poem no.1, S.635 (1854-57)

Arranged: Composer from orchestral version

Concerto Pathétique, S.258 (1855)

Arranged: Composer from solo piano version

Publisher: Hardie Press, Liszt Society

Publication

Average duration: 18'40

Die Hunnenschlacht, Symphonic Poem no. 11, S.645 (1857)

Arranged: Composer from orchestral version

Average duration: 17'00

Einzug der Gäste auf der Wartburg (1852)

Transcribed: Composer from Wagner's

Tannhäuser, S.445/1 (1852)

Average duration: 10'40

Fantasy on themes of Beethoven's 'The Ruins of Athens', S.649 (1848-52)

Arranged: Composer
 Publisher: Salabert, G. Schirmer 1915
 Average duration: 11'00

Faust Symphony, S.647 (1856)

Arranged: Composer from orchestral version in 1860

Movements: 1. Faust
 2. Gretchen
 3. Mephistopheles

Publisher: Schuberth
 Average duration: 71'00

Festklänge, Symphonic Poem no. 7, S.641 (1853-56)

Arranged: Composer from symphonic version

Grand Konzertstück on the 'Songs without Words' by Mendelssohn (1834)

Publisher: Manuscrit (Weimar), Hardie Press, Liszt Society Publications - previously unpublished

Hamlet, Symphonic Poem no. 10, S.644 (1858-61)

Arranged: Composer from symphonic version

Héroïde funèbre, Symphonic Poem no. 8, S.642 (1854-56)

Arranged: Composer from orchestral version

Hexaméron, Grand variations on 'Puritains' by Bellini, S.654 (1837)

Arranged: Composer from solo piano version, written in conjunction with Herz and Thalberg
 Publisher: Schuberth
 Average duration: 20'00

Hungaria, Symphonic Poem no. 9, S.640 (1854-61)

Arranged: Composer from orchestral version

Les Idéaux, Symphonic Poem no. 12

Arranged: Composer from orchestral version
 Average duration: 30'00

Les Préludes, Symphonic Poem no. 3, S.637 (1854-56)

Arranged: Composer from orchestral version
 Publisher: Schirmer L 783 - 50256320
 Average duration: 17'00

Mazeppa, Symphonic Poem no. 6, S.640 (1855)

Arranged: Composer from orchestral version
 Average duration: 16'00

Orphée, Symphonic Poem no. 4, S.638 (1854-56)

Arranged: Composer from orchestral version
 Average duration: 10'50

Prométhée, Symphonic Poem no. 5, S.639 (1855-56)

Arranged: Composer from orchestral version

Réminiscences de Mozart's 'Don Juan', S.656 (1841)

Arranged: Composer from solo piano version
 Publisher: EMB, Breitkopf & Härtel
 Average duration: 16'00

Réminiscences de Bellini's 'Norma', S.655 (1841)

Arranged: Composer from solo piano version
 Publisher: Salabert
 Average duration: 13'00

Symphony after Dante's 'Divine Comedy', S.648 (1856-59)

Arranged: Composer from orchestral version
 Movements: 1. Inferno
 2. Purgatorio
 3. Magnificat
 Publisher: Breitkopf & Härtel

Tasso, Symphonic Poem no. 2, S.636 (1854-56)

Transcribed: Composer from symphonic version

Transcriptions on Schubert's 'Wanderer Fantasy', S.653 (1850)

Movements: 1. Allegro con fuoco
 2. Adagio
 3. Presto
 4. Allegro

Publisher: Universal, Schirmer
Average duration: 22'00

Two Episodes from Lenau's 'Faust'

Movements: 1. The Procession in the Night
2. The dance in the Village inn (Mephisto-Waltz)

LITHANDER, Fredrik (1777-1823) FIN

Romance de l'opéra 'Le secret variée'

LLOYD, George (1913-1998) UK

www.georgelloyd.com

Aubade (1986)

Publisher: United Music Publishers
Average duration: 38'00

Eventide (1989)

Publisher: Composer
Average duration: 11'00

LOCKETT, Mark (1956-) UK

Heavy Set (1983)

Publisher: Composer

LOCKWOOD, Norman (1906-) USA

Sonata

Publisher: ACA

LOEVENDIE, Theo (1930-) NETH

Voor Jan, Piet en Klaas (1979)

Movements: 1. Lento
2. Allegro molto
3. Tranquillo

Publisher: Donemus
Average duration: 5'00

LOEWE, Josef (1832-1886) GER

Allegro brilliant, Op. 325

Publisher: G. Schirmer

Serenade, Op. 489

Publisher: Breitkopf & Härtel

LOMBARDI, Luca (1945-) IT

Klavierduo (1978-1979)

First performance: 12 September 1979, Athens
Publisher: Suvini Zerboni 9070
Average duration: 14'00

Tre Pezzi (1987)

First performance: 25 October 1987, Köln Philharmonie
Publisher: Ricordi 134457
Average duration: 15'00

LOMON, Ruth (1930-) CAN/USA

Triptych (1978)

First performance: 17 June 1979, National Museum of Our Cultural Heritage, Lexington, USA with Iris Graffman Wenglin and Ruth Lomon

Movements: 1. Dark as the dawn
2. Aria
3. Aura

Publisher: Composer
Average duration: 7'00

LONGAS, Federico (1895-) SPA/USA

Jota Aragonesa (1957)

Publisher: Ricordi Argentina 9723

LONGO, Alessandro (1864-1945) IT

Six Piccole Suite, Op. 38

Publisher: Ricordi

Theme with Variations, Op. 30

Publisher: Rahter

6 Unterhaltungen, Op. 39

Movements: 1. Variations on 'Ah, vous dirais je, Maman'
2. Gavotte
3. Easy Suite
4. Etude
5. Idyll
6. Theme with Variations

Publisher: Ricordi

LOPATNIKOFF, Nikolai (1903-1976) RUSArabesque (1941)

Transcribed: Composer from Russian
Nocturne no. 2, Op. 25 for orchestra
Publisher: Associated Music Publisher
Average duration: 4'00

LÓPEZ-LÓPEZ, José Manuel (1956-) SPALo fijo y lo Volatil (1994)

First performance: November 1995, Théâtre
Dunois, Paris with François Matringe and
Sylvia Drouin
Publisher: Peters
Average duration: 9'00

LOTHAR, Mark (1902-) GERDanza della palle, Op. 79/3 (1973)

Publisher: Bote & Bock

LOTICHIUS, Erik (1929-) NETHSonata (1981)

Publisher: Donemus
Average duration: 12'00

LOUVIER, Alain (1945-) FRAnneaux de lumière (for two pianos ¼ tone apart) (1983)

Publisher: Editions Alphonso Leduc
Average duration: 22'15

Etudes pour Agresseurs, Livre 4, Tome 1 (for two pianos ¼ tone apart) (1972)

Publisher: Editions Alphonso Leduc
Average duration: 40'00

Etudes pour Agresseurs, Livre 4, Tome 2 (for two pianos ¼ tone apart) (1972)

Publisher: Editions Alphonso Leduc
Average duration: 24'30

Preludes pour cordes nos. 1, 3, 4 (1970)

Publisher: Editions Alphonso Leduc
Average duration: 4'30

**LUBOSCHUTZ, Pierre (1891-1971)
USA/RUS**Fantasy on themes from 'Die Fledermaus', J. Strauss (1951)

Publisher: Fischer
Average duration: 10'00

LUCIUK, Juliusz (1927-) POLArabesque no. 2 (1987)

Average duration: 10'00

LUKÁŠ, Zdenek (1928-) CZECHChorale (1991-92)**LUMSDAINE, David (1931-) UK**Flights (1967)

First performance: 1967, London with Roger
Smalley and Stephen Savage
Publisher: Universal Edition
Average duration: 22'00

LUND, Signe (1868-1950) NORValse de concert, Op. 40

Publisher: Edition Wilhelm Hansen

LUSTERMAN, Don-David (1932-) USASonata for Two Pianos (1953)

First performance: 1953, University of
Michigan
Publisher: Composer
Average duration: 15'00

LUTOSLAWSKI, Witold (1913-1994) POLAn Overheard Tune (1957)

Publisher: Chester Music
Average duration: 5'00

Miniature (1979)

Publisher: Chester Music, Ars Polona
Average duration: 3'00

Variations on a Theme of Paganini (1941)

First performance: 1941, Warsaw with Witold Lutoslawski and Andrzej Panufnik
 Publisher: Chester Music CH55044, Polskie Wydawnictwo Muzyczne
 Average duration: 6'00

LYSBERG, Charles Samuel (1821-1873)
SWITZFantasy on 'Don Juan', Op. 79

Publisher: Hofmeister

Fantasy on Motives from the 'Magic Flute', Op. 121

Publisher: Hofmeister

La Baladine Caprice, Op. 51

Publisher: C. Fischer

Les Bruits des champs, Idylle Symphonique, Op. 134

Publisher: Hofmeister

LYSIGHT, Michel (1958-) BELGMétaphores (1992)

Publisher: CeBeDeM
 Average duration: 15'00

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MÂCHE, François-Bernard (1935-) FR

Lethe (1985)

First performance: 1985, Warsaw, Poland
 Publisher: Durand
 Average duration: 12'00

Mésarthim (1987)

First performance: 1988, Le Blanc-Mesnil, France
 Publisher: Durand
 Average duration: 4'00

Styx (1984)

First performance: 1984, Aix-en-Provence, France
 Publisher: Durand
 Average duration: 11'00

MACHL, Tadeusz (1922-) POL

Concertino (1937)

MACK, Dieter (1954-) GER

www.mh-luebeck.de

Erüchte (1983)

First performance: 11 July 1983, Stadthalle Speyer, Germany with Yuko Hayashida and Dieter Mack
 Publisher: Composer
 Average duration: 4'50

MACIEJEWSKI, Roman (1910-1998) POL

Allegro concertante

Concerto pour deux pianos sans orchestre (1936)

Average duration: 26'00

Kolysanka

Average duration: 5'00

Mazurka (1951)

Average duration: 3'00

Negro Spirituals (1946)

Average duration: 13'00

Oberek (1943)

Average duration: 9'00

Tance szwedzkie (1943)

Tarentelle and Berceuse (1938)

Average duration: 3'00

MACPHEE, Colin (1901-1964) UK

Balinese Ceremonial Music (1940)

Movements: 1. Pemoengkah
 2. Gangangan
 3. Taboeh Teloe

Publisher: G. Schirmer
 Average duration: 15'00

MADDOX, Richard Peter (1936-) AUSTRALIA

Suite for two pianos (1997)

Movements: 1. March
 2. Booralong dreaming
 3. Nightstar dance

Publisher: Australian Music Center
 Average duration: 14'00

MAEGAARD, Jan (1926-) DEN

3 Choral Preludes, Op. 51 (1969)

Arranged: Composer in 1974 from organ version
 Publisher: DMIC

MAES, Jef (1905-1996) BELG

Fantasia en wals (1961)

Publisher: CeBeDeM
 Average duration: 7'30

MAGIN, Milosz (1929-1999) POL

Divertimento (1982)

Average duration: 12'00

MAJOR, Jakad (1858-1925) HUN

Concert Fantasies, Op. 67

Publisher: Béla Mery

MAKINO, Katori (1940-) JAP

Confluences

Publisher: Jobert M2308.10470

MALAWSKY, Artur (1904-1957) POL

Toccata and Fugue in the form of variations (1949)

Publisher: Polskie Wydawnictwo Muzyczne

MALIPIERO, Gian Francesco (1882-1973) IT

Dialoghi no. 1 (1956)

Transcribed: Composer from chamber orchestra version

Publisher: Ricordi 129401

Average duration: 11'00

Dialoghi no. 2 for Two Pianos (1956-1957)

Publisher: Ricordi 129402

Average duration: 7'00

MAMIYA, Michio (1929-) JAP

Three Movements for Two Pianos, Op. 2 (1952)

Movements: 1. Vivace
2. Andante
3. Allegro

Publisher: Japan Federation of Composers

Average duration: 13'00

MANCUSO, Giovanni (1970-) IT

Interludio ondosso (1990)

MANENTI, Luigi (1899-) IT

Fantasia (1962)

Publisher: Edizioni Curci

Moto Perpetuo (1959)

Publisher: Edizioni Curci

MANNINO, Franco (1924-) IT

Serie (1964)

Publisher: Ricordi 130904

Average duration: 6'30

Serie for Two Pianos (1991)

First performance: 1992, Iscemia

Average duration: 15'00

MANOURY, Philippe (1952-) FR

Sonata for Two Pianos (1973/94)

First performance: June 1973, Paris with France Penner and Jean Koerner

Publisher: Durand

Average duration: 25'00

MARCEL, Luc-André (1919-) FRA

Concert pour deux pianos (1964)

Movements: 1. Allegro
2. Andante
3. Presto

Publisher: Editions Musicales Transatlantiques

Average duration: 24'00

MAREZ, Tera de Oyens (1932-) NETH

Sonatine (1961)

Movements: 1. Allegro
2. Andante
3. Allegro deciso

Publisher: Donemus

MARGOLA, Franco (1908-) IT

La Ginevrina; fantasia in tre tempi per due pianoforte (1951)

Movements: 1. Andante svero
2. Adagio assai
3. Allegro

Publisher: Bongiovanni

Average duration: 16'30

MARIE, Jean-Etienne (1917-1989) FR

Le Tombeau de Carrillo (one piano a 1/3-tone apart) (1966)

Publisher: Jobert Edition

Average duration: 13'50

MARIKO, Kabe (1950-) JAPFantasy I (1982)

Publisher: Japan Federation of Composers
Average duration: 18'00

MARINUZZI, Gino (1920-) ITPartita in A minor

Publisher: Carisch

MARKEVITCH, Igor (1912-1983) RUSLe Nouvel Âge (1937)

Transcribed: Composer from symphonia concertante version

Movements: 1. Ouverture
2. Adagio
3. Hymne

Publisher: Boosey & Hawkes
Average duration: 23'00

Partita (1931)

Transcribed: Composer from piano and string orchestra version

Movements: 1. Ouverture
2. Choral
3. Rondo

Publisher: Boosey & Hawkes 3684
Average duration: 17'00

MARKIEWICZÓWNA, Władysława (1900-1982) POLSonata (1954)

Average duration: 14'00

Suite (1937)

Movements: 1. Toccata
2. Intermezzo
3. Rondo rustico

Publisher: Polskie Wydawnictwo Muzyczne
Average duration: 14'00

MARTELLI, Henri (1895-1980) FRSonata Op. 64 (1946)

Publisher: Schott ME6569

MARTIN, Frank (1890-1974) SWIT

www.frankmartin.org

Études for Two Pianos (1956)

Arranged: Composer from string orchestral version

Movements: 1. Ouverture
2. Étude I – pour l'enchantment des traits
3. Étude II – pour le rythme
4. Étude III – pour l'expression
5. Étude IV – pour le jeu fugue ou 'chacun et chaque chose à sa place'

Publisher: Universal Edition UE18576
Average duration: 20'00

Overture and Foxtrot (1924)

Publisher: Schirmer
Average duration: 10'00

MARTIN, Vernon (1929-) USASoundpiece no. 3 (1974)

Publisher: Composer
Average duration: 8'15

MARTINET, Jean-Louis (1912-) FRAPrélude et Fugue

Publisher: Heugel
Average duration: 10'30

MARTINŮ, Bohuslav (1890-1959) CZECH3 Danses tchèques, H.324 (1949)

Movements: 1. Allegro
2. Andante moderato
3. Allegro non troppo

Publisher: Max Eschig ME7564
Average duration: 9'21

Fantaisie, H.180 (1929)

Publisher: Max Eschig ME7641
Average duration: 8'00

Impromptu, H.359 (1956)

MARTLAND, Steve (1959-) UKDance Works (1993)

First performance: 9 December 1993, Bristol
with C. van Zeeland and G. Bouwhuis
Publisher: Schott
Average duration: 25'00

Drill (1987)

First performance: 14 January 1988, Rotterdam,
Netherlands with C. van Zeeland and G.
Bouwhuis
Publisher: Schott
Average duration: 25'00

MARTTINEN, Tauno (1912-) FINKukon Askel, Op. 100 (1975)

Publisher: FMIC

MARTUCCI, Giuseppe (1856-1909) ITFantasy in D minor, Op. 32 (1889)

Publisher: Ricordi

Theme and Variations in E-flat (1902)

Publisher: Ricordi

MARX, Joseph (1882-1964) AUSTRICastelli Romani

Transcribed: Composer from piano concerto
version

Movements: 1. Villa Hadriani
2. Tusculum
3. Frascati

Publisher: Universal Edition 8233
Average duration: 30'00

MASAOKI, Okajima (1945-) JAPHoshizukiyo (A Starry Night) (1982)

Publisher: Japan Federation of Composers
Average duration: 11'15

MASON, Daniel Gregory (1873-1953) USABirthday Waltzes, Op. 2

Publisher: Boston Music Co.

Divertimento, Op. 26a

Movements: 1. March
2. Fugue

Publisher: C. Fischer

Prelude and Fugue, Op. 20

Arranged: Composer from piano concerto
version

Publisher: J. Fischer 0292
Average duration: 11'00

Scherzo, Op. 22b (1931)

Publisher: C. Fischer

MASSÉUS, Jan (1913-) NETHBalletto Piccolo, Op. 27 (1955)

Arranged: Composer from solo piano version

Movements: 1. Tango
2. Wals
3. Blues
4. Etudietta
5. Barcarolle
6. Rumba

Publisher: Donemus

Average duration: 8'00

Schubert-variatics, Op. 2 (1950)

Publisher: Donemus

Average duration: 12'00

Symphonische fantasie, Op. 7 (1947)

Publisher: Donemus

Average duration: 5'00

Variatics op een tema van Brahms, Op. 1 (1948)

Publisher: Donemus

Average duration: 12'00

MASSON, Gérard (1936-) FRRenseignements sur Apollon

Publisher: Salabert

Average duration: 20'05

Renseignements sur Apollon 2 (1982)

Publisher: Salabert

Average duration: 15'05

MATEJ, Daniel (1963-) SLOVAAlways for two pianos (1988)

Average duration: 9'00

Tocivadlo – Twister (1995)**MATHER, Bruce (1939-) CAN**Regime 11, Type A (for two pianos ¼-tone apart) (1987)

Publisher: CMC

Average duration: 11'00

Sonata for Two Pianos (1970)

First performance: 14 May 1974, Rebecca Cohn Auditorium, Halifax with Garth Beckett and Boyd McDonald

Publisher: Unpublished, original in CMC Montréal

Average duration: 13'00

MATHIAS, Georges (1826-1910) FRAAllegro Symphonique

Publisher: Heugel

MATIČIČ, Janez (1926-) SLOVEGemini (1972-72)

Publisher: Manuscrit

MATSUDAIRA, Akira JAPPreludes, Passacaglia and Fugue for Two Pianos (1989)

Publisher: Ongaku no tomo sha

MATSUDAIRA, Yoritsune (1907-) JAPPortrait (1968)

Publisher: Suvini Zerboni

MATTHESON, Johann (1681-1764) GERSonata in g

Publisher: Hinrichsen 311a (1960)

Suite in g (1704-5)Movements: 1. Allemande
2. Courante

3. Sarabande

4. Gigue

Publisher: Hinrichsen 311b (1960)

MATTHEWS, William (1950-) USAFerns - for two prepared pianos (1974)

First performance: Germany, 1975 with Jim Franks

Publisher: ACA

Average duration: 10'00

MATTIN, Roger (1929-) CANDanse Brésilienne (1946)

Publisher: Saint-Nicholas – Yppan

Average duration: 5'00

MAURY, Lowndes (1911-1975) USASix Changes**MAVES, David (1937-) USA**Concerto for 2 pianos (1984)

Publisher: Composer

Average duration: 14'00

MAWET, Lucien (1875-1947) BELGFête villageoise (1916)

Publisher: CeBeDeM

MAXWELL DAVIES, Peter (1934-) UKFour Lessons for Two Keyboards (1978)

Publisher: Boosey & Hawkes MO60037894

Average duration: 10'00

MAYER, John (1929-) IND/UK

www.indojazzfusions.com

Salam Alamkara

First performance: A. Goldstone and C. Clemmow

Publisher: Composer

Average duration: 15'00

MAZUREK, Bohdan (1937-) POLMaia fantzja (1971)

Average duration: 6'00

McBRIDE, Robert (1911-) USAPunch and the Judy

Publisher: ACA
Average duration: 8'00

McCABE, John (1939-) UKBasse Danse (1970)

Publisher: Novello
Average duration: 12'00

I Have a Bonnet Trimmed with Blue (1992)

Publisher: Novello

Two Scenes from 'Edward II' (1995)

Publisher: Novello
Average duration: 11'00

McCINTOSH, DianaThrough Ancient Caverns (1988)

First performance: 11 December 1988, Frick Museum, New York with Piano Duo Schnabel
Publisher: Unpublished, original at CMC
Average duration: 6'00

McDONALD, Ian (1948-2003) NZPiano Duo (1967)

Publisher: SOUNZ Licence

McGREGOR, Richard (1953-) UKTableaux (1978)

Publisher: Composer

McGUIRE, Edward (1948-) UKReflections (1979)

Publisher: Composer
Average duration: 13'00

McGUIRE, John (1942-) USA48 Variations for Two Pianos (1976-1980)

First performance: 2 October 1982, Deutschlandfunk, Cologne with Herbert Henck and Deborah Richards
Publisher: Breitkopf & Härtel
Average duration: 60'00

McKAY, George Frederick (1899-1970) USA

www.georgefrederickmckay.com

Dancing in a Dream (1945)

Publisher: Delkas Music, G. F. McKay Publishing
Average duration: 8'00

McLEAN, Barton (1938-) USAIxtlan (1973)

First performance: 1983, Buffalo North American Music Festival, USA with Yvar Mikhashoff and Anthony Spina
Publisher: MLC Publications
Average duration: 15'00

McLEAN, Priscilla (1942-) USAInterplanes (1970)

Publisher: A. Broude, AMC

McLEOD, Jenny (1941-) NZRing Around The Sun (1980)

Publisher: SOUNZ Licence
Average duration: 25'00

MEDEK, Tilo (1940-) GERLesarten (1967)

Publisher: Deutscher Verlag für Musik

MEDTNER, Nikolai (1880-1951) RUSRussian Round Dance, Knight Errant, Op. 58/nos. 1, 2 (1940)

Publisher: Stainer & Bell, Augener
Average duration: 17'00

MEESTER, Louis de (1904-1987) BELGVariations (1947)

Publisher: CeBeDeM
Average duration: 15'00

MEIER, Daniel (1934-) FRAuseths (1993)

First performance: 23 April 1993, Musiques d'Aujourd'hui with Duo Clermont-Ferrand
 Publisher: Inédit
 Average duration: 9'30

MEIER, Margaret S. (1936-) USAKartonyal Procession (1991)

Publisher: Abingdon Press
 Average duration: 3'00

Praise: Processional from Ratagm Suite (1974)

Publisher: Abingdon Press
 Average duration: 3'00

MEIJERING, Chiel (1954-) NETHAce (1978)

Publisher: Donemus
 Average duration: 5'00

MELLNÄS, Arne (1933-) SWEFragile (1973)

Publisher: Edition Reimers

MENASCE, Jacques de (1905-1960) USADivertissement on a Children's Song

Publisher: Carl Fischer

MENDELSSOHN-BARTHOLDY, Felix (1809-1847)Zwei Stücke für Zwei Klaviere

Movements: 1. Sonata in D, Op. 58
 2. Sonatensatz in G minor
 Publisher: Edition Breitkopf & Härtel 8165

MENU, Pierre (1896-1919) FRAFantaisie dans l'ambiance espagnole

Publisher: Durand

MERILÄINEN, Usko (1930-) FINPapillons (1969)

Movements: 1. Mutatio mascula
 2. Mutation feminea
 Publisher: FMIC
 Average duration: 17'00

MERLET, Michel (1939-) FRMusique pour deux Pianos (1964)

First performance: 9 March 1965
 Movements: 1. Prelude
 2. Andante
 3. Scherzo
 Publisher: Editions Alphonso Leduc AL23540
 Average duration: 14'15

MERTL, Gregory (1969-) USAHungarian Sketches (1986)

Average duration: 8'00

MESSIAEN, Olivier (1908-1992) FRVisions de l'Amen (1943)

Movements: 1. Amen de la création
 2. Amen des étoiles, de la planète à l'anneau
 3. Amen de l'agonie de Jésus
 4. Amen du désir
 5. Amen des anges, des saints, du chant des oiseaux
 6. Amen du jugement
 7. Amen de la consommation

Publisher: Durand
 Average duration: 46'10

MEŠTROVIĆ, Matej (1969-) CROAZa dva klavira (1999)

Average duration: 5'00

METIANU, Lucian (1937-) ROMSonate (1992)**MEWS, Douglas (1918-1993) NZ**Four Pieces for Two Pianos (1990)

Publisher: SOUNZ Licence
 Average duration: 12'00

MEYER, Krzystof (1943-) POLNew York**MEYER, Leopold de (1816-1883) AUSTRI**Grand Duo sur le Désert de Fel. David, Op. 44

Publisher: Schott

MEYEROWITZ, Jan (1913-) GER/USAHomage to Hieronymus Bosch (1944)Movements: 1. Saint John of Patmos
2. Prodigal Son
3. Ecce homo

Publisher: Rongwen 2032

Average duration: 23'30

MEYERS, Emerson USAAlarna variations (1967)

Average duration: 5'10

Barn dance (1941)

Average duration: 5'00

MICHALSKY, Donal R. (1928-1976) USASonata for Two Pianos (1957)

Publisher: AMC

Average duration: 12'00

MICHEL, Paul-Baudouin (1930-) BELGConcerto (1986)

Publisher: CeBeDeM

Average duration: 18'00

Musicoïde (for two prepared pianos) (1971)

Publisher: CeBeDeM

Average duration: 19'30

MIEREANU, Costan (1943-) FRCadenza (1966)

Publisher: Salabert EAS17932/C2

Average duration: 15'00

MIGNONE, Francisco (1897-1986) BRAZCongada (1921)Arranged: Composer from opera 'O
Contratador de Diamantes'

Publisher: Ordem dos Músicos do Brazil

Average duration: 4'00

Cucumbizinho (1931)

Publisher: Ordem dos Músicos do Brazil

Average duration: 2'30

No Fundo do Meu Quintal (In the Depth of My
Garden) (1945)Transcribed: Composer from piano solo
version

Publisher: Ricordi Argentina

Average duration: 1'00

Paulistana I (1968)

Publisher: Composer

Average duration: 8'00

Sai-Sai (Go Away, Go Away) (1956)

Publisher: Composer

Average duration: 2'30

Samba-Ritmico (1953)

Publisher: Composer

Average duration: 5'00

Valsa de esquina, No. 2 (Waltz of the Street
Corner) (1938)

Publisher: Ordem dos Músicos do Brazil

Average duration: 3'00

Valsas-Choro, Nos. 8, 10, 11, 12

Publisher: Ordem dos Músicos do Brazil

Average duration: 12'00

MIHALOVICI, Marcel (1898-1985) FRCantus Firmus, Op. 97 (1974)

Publisher: Heugel HE32224

Average duration: 4'32

MILFORD, Robin (1903-1957) UKFishing by Moonlight

Publisher: Hinrichsen 303

Average duration: 6'30

MILHAUD, Darius (1892-1974) FRBallade for two pianos, Op. 61 (1920)

Arranged: Composer from piano and orchestra version

Publisher: Universal Edition

Average duration: 7'57

Carnaval à la Nouvelle-Orléans, Op. 275 (1945)

- Movements:
1. Mardi gras
 2. Domino noir de cajan
 3. On danse chez monsieur Degas
 4. Les mille cents coups

Publisher: MCA Music

Average duration: 8'57

Fantaisie Pastorale, Op. 188 (also for piano and orchestra) (1938)

Publisher: Durand

Average duration: 10'00

Kentuckiana, Op. 287 – Divertissements on 20 Kentucky Airs (1948)

Publisher: Durand

Average duration: 6'56

L'Homme et son désir (poème plastique) - ballet, Op. 48 (1918)

Arranged: Composer from version for 4 voices, 12 instruments and 15 percussion

Average duration: 19'20

La Bœuf sur le Toit, Op. 58a (1940)

Arranged: Composer from the four-hand version

Publisher: Dover Publications, Durand

Average duration: 16'49

La Libertadora, Op. 236a (1943)

- Movements:
1. Vif
 2. Animato
 3. Moderato
 4. Vif
 5. Animato

Publisher: Durand

Average duration: 7'00

Le Bal Martiniquais, Op. 249 (1944)

- Movements:
1. Chanson Créole
 2. Biguine (Vif)

Average duration: 7'40

Le Carnival d'Aix, Op. 83a (1926)

Transcribed: Composer from piano and orchestra version

- Movements:
1. Le Corso
 2. Tartaglia
 3. Isabelle
 4. Rosetta
 5. Le bon et le mauvais tuteur
 6. Coviello
 7. Le Capitaine
 8. Polichinelle
 9. Polka
 10. Cinzio
 11. Souvenir de Rio (Tango)
 12. Final

Average duration: 19'00

Les Songes, Op. 237b – suite for two pianos (1943)

- Movements:
1. Scherzo
 2. Valse
 3. Polka

Publisher: Salabert EAS17557r/E5

Average duration: 6'15

Six danses en Trois Mouvements, Op. 433 (1969-1970)

- Movements:
1. Tarantelle - Bourrée
 2. Sarabande - Pavane
 3. Rumba - Gigue

Publisher: Durand

Scaramouche Op. 165b (1937)

- Movements:
1. Vif
 2. Modéré
 3. Brazileira

Publisher: Salabert EAS14914/H2, BMG

Average duration: 8'00

Suite provençale, Op. 152b (1965)**MILLER, Jacques (1900-) RUS/USA**South of the Rio Grande (1933)

Publisher: J. Fischer

Average duration: 3'30

MILLER, Lewis M. (1941) USACapriccio for Two Pianos (1978)

Publisher: Shawnee Press
Average duration: 7'00

MILLS-COCKRELL, John L. (1943-) CANFragments (1966)

Publisher: Broadcast Music Inc., Canada

MITSUHIRO, Hanamura (1936-) JAPMusic for Two Pianos, No. 2 (1990)

First performance: July 1990 with Iwao Kuwabara and Kazuhiro Yamawaki
Publisher: Japan Federation of Composers
Average duration: 8'00

MIYOSHI, Akira (1933-) JAPSeasons with Songs

Movements: 1. A Misty Moonlit Night
 2. Tea Picking
 3. Red Leaves in the Autumn
 Time
 4. Snowing
 5. Red Sunset / An Evening
 Glow

MOEVS, Robert (1920-) USALudi praeteriti (Games of the Past) (1976)

Publisher: Belwin Mills, AMC
Average duration: 8'00

MOHR, Herman (1830-1896) GERRondo Brillante in A-flat, Op. 31

Publisher: Carl Simon

MONK, Meredith (1942-) USA

www.meredithmonk.org

Ellis Island (1981)

Publisher: Boosey & Hawkes custom print
Average duration: 5'00

Parlour Games (1988)

Publisher: Composer
Average duration: 5'30

Phantom Waltz (1989)

Publisher: Boosey & Hawkes custom print
Average duration: 5'00

MONTAGUE, Stephen (1943-) UKParamell V (1981)

First performance: 1981 with Mats Persson and Kristine Scholtz
Publisher: United Music Publishers
Average duration: 7'30

Paramell Va (1981)

First performance: 8 December 1981, The Mumford Theatre, Cambridge, UK with Philip Mead (solo piano version)
Publisher: United Music Publishers
Average duration: 8'00

MOORE, Timothy (1922-2003) UKPartita in A (1985)

Publisher: BMIC/Composer
Average duration: 5'00

Reciprocal Rumbas (1966)

Publisher: Galliard
Average duration: 3'30

Sonata for Two Pianos (1951)

Publisher: Peters
Average duration: 14'00

Three Pieces for Two Pianos (1965)

Publisher: BMIC/Composer
Average duration: 9'00

MORRISON, Donald N. (1917-) USASonata for Two Pianos (1981)

Movements: 1. Passacaglia
 2. Intermezzo: Adagio
 3. Rondo: Allegro
Publisher: Composer

MORTENSEN, Finn (1922-1983) NORImpressions, Op. 32 (1971)

Publisher: Oslo MIC
Average duration: 10'00

Sonata for Two Pianos (1964)

First performance: 11 January 1965, Oslo with Erika Haase and Collette Zérah
 Publisher: Oslo MIC
 Average duration: 16'30

MORTHENSON, Jan W. (1940-) SWEStereos (1979)

First performance: 6 March 1980, Berwaldhallen, Stockholm with Mats Persson and Kristine Scholtz
 Publisher: Edition Reimers
 Average duration: 19'30

MOSCHELES, Ignaz (1794-1870) GERGrand Duo Concertant Les Contrastes, Op. 115

Movements: 1. Andante con moto – Allegro maestoso fuga
 2. Andante religioso
 3. Allegretto Siciliano

Publisher: Artia, Kistner & Siegel

Hommage à Haendel – Grand Duo for Two Pianos (1822-1833)

Movements: 1. Andante patetico
 2. Allegro con fuoco

Publisher: Augener

MOSSENMARK, Staffan (1961-) SWE

www.mossenmark.com

En kunnig och en okunnig (1998)

First performance: 19 June 1998, San Francisco with Staffan Mossenmark and Jörgen Svensson
 Publisher: SMIC
 Average duration: 20'00

MOSZKOWSKI, Moritz (1854-1925) POLAus aller Herren Ländern, Op. 23 (From Foreign Lands)

Arranged: Composer from the orchestral version
 Publisher: Stainer & Bell

Caprice in G (1905)

Publisher: Ries & Erler

Deux Morceaux (1906)

Publisher: Ries & Erler

Étude

Publisher: Ries & Erler

Five Spanish Dances, Op. 12

Publisher: G. Schirmer L1777

Mazurka in D

Publisher: Ries & Erler

Minuet, Op. 56/6

Publisher: Ries & Erler

MOYZES, Alexander (1906-1984) SLOVABrigand Rhapsody, Op. 52Jazz Sonata, Op. 14 (1932)**MOZART, Wolfgang Amadeus (1756-1791) AUSTRI**Andante and Variations in G, K. 501 (1786)

Although written for four-hands, Mozart originally initially inscribed the manuscript with 'cembalo I mo' and 'cembalo II do'.
 Publisher: Henle, G. Schirmer, Ricordi, Peters

Larghetto and Allegro in E-flat major, no K. number (1781)

Mozart completed the Larghetto and the exposition of the Allegro.
 Publisher: Peters EP8721, G. Schirmer (completed by Paul Badura-Skoda), Bärenreiter (completed by G. Croll)
 Average duration: 9'00

Sonata in C, K. 521 (1787)

Another work intended for two instruments. Mozart originally inscribed the manuscript with 'cembalo I mo' and 'cembalo II do'.

Movements: 1. Allegro
 2. Andante
 3. Allegretto

Publisher: Bärenreiter

Sonata in D, K. 448 and Fugue in C minor, K. 426 (with Adagio) (1781, 1783)

First performance: 23 November 1781, Vienna with W.A. Mozart and Josephine von Auernhammer

Arranged: Fugue was written for two pianos. Arrangement for string orchestra followed with added Adagio.

Movements (Sonata): 1. Allegro con spirito
 2. Andante
 3. Allegro molto

Publisher: Peters EP1327, G. Schirmer (Adagio arranged by Paul Badura-Skora), Breitkopf & Härtel (Adagio arranged by Krause)

Average duration: 22'00

Movement for Two Pianos in B-flat major – fragment, K. 375b

Average duration: 2'00

MUL, Jan (1911-) NETH

Sonate (1953)

Movements: 1. Allegro
 2. Poco allegretto
 3. Allegro

Publisher: Donemus

Suite (1944)

Movements: 1. Arietta
 2. Fuga
 3. Intermezzo (Fuga II)
 4. Pastorale

Publisher: Donemus

Average duration: 7'30

MULLENBACH, Alexander (1949-) LUX

Karma (1987)

Publisher: CD Editions LGNM vol. 9

Average duration: 16'00

**MÜLLER, Sigfrid Walther (1905-1946)
DEN**

Variations und Fuge über ein lustiges Thema, Op. 4 (1927)

Publisher: Breitkopf & Härtel 5410,

MURRILL, Herbert (1909-1952) UK

Dance on Portuguese Folk Tunes

Publisher: J. Williams

Average duration: 4'00

MÜTHEL, Johann (1729-ca. 1790) GER

Sonata in E-flat

Movements: 1. Untitled
 2. Adagio mesto e sostenuto, con affetto
 3. Allegretto

Publisher: A. Kreutz, Nagel's Musik-Archive

N

NAKADO, Yoshinao (1923-) JAP

Songs in Praise of Beauty

Publisher: Zen-On 168220

NANCARROW, Conlon (1912-) USA

Study No. 40 for Two Player Pianos

Publisher: *Soundings*, Fall 1977

Study No. 41 for Two Player Pianos

Publisher: *Soundings*, Fall 1980

NAPOLITANO, Emilio A. (1887-) IT

Huella

Publisher: Ricordi Argentina 10898

NATHOW, Dieter (1937-) GER

Sonate für zwei Klaviere (1998)

Publisher: Born & Bellmann, Halle ED980302
Average duration: 19'00

NAYLOR, Peter (1933-) UK

Air and Variations (1985)

Publisher: Brunton
Average duration: 7'00

NEWLAND, PAUL (1966-) UK

Readymade I (1997)

Publisher: BMIC
Average duration: 10'00

NICHOLLS, Frederick C. (1871-) UK

Sonata. In Homage to Brahms

Publisher: Oxford University Press

NICOLAIEV, Leonid Vladimirovich RUS

Suite in B minor, Op. 13

Publisher: Jürgenson

Variations on a Theme of Four Notes, Op. 14

Publisher: Jürgenson

NICOLAS, François (1947-) FR

Pourtant si proche from 'La Hantise des causes I' (1994)

First performance: 19 November 1994, Maison de Radio-France, Paris, with M. Benhaim and Fuminori Tanada
Publisher: Inédit, Jobert M2308.13594
Average duration: 14'00

NICOLI, Andrea (1960-) IT

http://www.arspublica.it/link_nicola/index.htm
1

Trois Resonances (1989-1990)

Publisher: Ars Publica AP00011M
Average duration: 15'00

NIELSEN, Riccardo (1908-) IT

Musica a due pianoforti

Publisher: Suvini Zerboni
Average duration: 18'00

Sonata

Movements: 1. Allegretto pastorale
2. Theme and three variations in cancrizans, inversus and inversus cancrizans
3. Giga

Publisher: Bongiovanni 2376

NIELSEN, Tage (1929-) DEN

Paesaggi (1985)

NIKODEMOWICZ, Andrezej (1925-) POL

5 Expressions (1960)

7 Expressions (1960)

8 Expressions (1960)

NIKOLOV, Lazar (1922-) BULG

Sonata for Two Pianos (1952)

Publisher: Peters EP9572

Sonata no. 2 (1991)

Sone (1952)

Publisher: Peters

NILSSON, Ivo (1966-) SWE

Lo mismo? (1996)

First performance: 31 March 1999, Leipzig
with Mats Persson and Kristine Schulz

Publisher: SMIC

Average duration: 11'00

NÓRGÁRD, Per (1932-) DEN

Unendlicher Empfang (1997)

Publisher: Edition Wilhelm Hansen

Average duration: 12'00

NORRE, Dorcas (1911-1985) SWE

Concerto per due pianoforte (1980-1981)

First performance: 11 September 1984,
Stockholm with Ulf and Lefki Lindahl

Publisher: SMIC

Average duration: 22'00

NOVÁK, Jan (1921-1984) CZECH

Aesopia (1981)

Arranged: Composer from choir and small
orchestra version

Publisher: Panton International Praha

Average duration: 45'00

Variations on a theme by Bohuslav Martinů
(1949)

Average duration: 15'00

NOWAK, Lionel (1911-) USA

Arabesque on Two Folk Tunes (1944)

Publisher: ACA

NYVANG, Michael (1963-) DEN

Model Study I (1995)

Publisher: Edition Wilhelm Hansen KP00780

Average duration: 9'00

Model Study II (1995)

Publisher: William Hansen KP00781

Average duration: 10'00

HOLLOWAY, Robin (1943-) UK

Gilded Goldberg, Op. 86 – freely re-composed after J. S. Bach (1992-1997)

First performance: 1 February 1998, Finella, Cambridge with various pianists in relay
 Publisher: Boosey & Hawkes custom print
 Average duration: 100'00

Souvenirs de Monsalvat, Op. 60a – Waltz-synthesis on themes from Wagner's 'Parsifal' (1984)

Publisher: Boosey & Hawkes custom print
 Average duration: 25'00

HOLM, Kristin (1965-) NOR

Natt-er-gal: for two amplified pianos (1989)

First performance: 29 October 1989, Hovikudden kunstsenter with Elisabeth Klein and Kristin Holm
 Publisher: Oslo MIC
 Average duration: 10'12

HOLMAN, Derek (1931-) CAN

Variations on a melody by Doctor Arne (1999)

First performance: 25 April 1999, Ontario
 Publisher: Unpublished, master of score in CMC
 Average duration: 14'00

HOLST, Gustav (1874-1934) UK

The Cotswold Symphony in F (1900)

Arranged: Composer to orchestral version
 Movements: 1. Allegro con brio
 2. Elegy (In Memoriam William Morris)
 3. Scherzo
 4. Finale
 Average duration: 40'00

The Planets, Op. 32, H125 (1914-1916)

Arranged: Composer to orchestral version
 Movements: 1. Mars (The Bringer of War)
 2. Venus (The Bringer of Peace)
 3. Mercury (The Winged Messenger)
 4. Jupiter (The Bringer of Jollity)

5. Saturn (The Bringer of Old Age)

6. Uranus (The Magician)

7. Neptune (The Mystic)

Publisher: Novello, Curwen/Faber C99200
 Average duration: 45'00

HONEGGER, Arthur (1892-1955) SWITZ

Partita for two pianos (1940)

Movements: 1. Largo
 2. Vivace Allegretto
 3. Largo
 4. Allegro moderato

Publisher: Salabert EAS17617/G4
 Average duration: 11'00

Suite (1930)

Transcribed: Composer from Trois Contrepoints for flute, oboe, violin and cello

Movements: 1. Prelude
 2. Choral
 3. Basse obstinée

Publisher: Salabert

HOOSE, Alfred (1918-) USA

Seven inventions for two pianos (1991)

Average duration: 17'43

HORST, Anthon van der (1899-1965) NETH

Sonata in modo congiuncto, Op. 51c (1951)

Movements: 1. Poco andante
 2. Poco adagio, possibile
 3. Finale (doppio movimento)

Publisher: Donemus
 Average duration: 14'00

HORUSITZKY, Zoltán (1903-) HUN

Sonata (1973)

Movements: 1. Andante con moto
 2. Adagio
 3. Allegro vivace

Publisher: Editio Musica Budapest

HOSKINS, William Barnes (1917-) USA

Elegy, Nadir (1961)

Publisher: ACA

Queensboro Suite (1964)

Publisher: ACA

Scherzo: Social whirl

Publisher: ACA

HOULIHAN, Patrick (1953-) USAContrasts (1977)Publisher: Composer
Average duration: 7'00**HOVE, Luc van (1957-) BELG**Dansen voor vier handen, Op. 23 (1988)Publisher: CeBeDeM
Average duration: 7'00**HOVHANESS, Alan (1919-2000) USA**Ko-ola-u, Op. 136 (1962)Publisher: Peters EP6530
Average duration: 3'00Mihr, Op. 60, no.1 (1945)Publisher: New Music Edition
Average duration: 7'00O Lord, Bless Thy Mountains, Op. 276

Publisher: ACA

Vijag, Op. 37 (1946)Publisher: Peters EP6559
Average duration: 4'00**HOVLAND, Egil (1924-) NOR**Variations for two pianos, Op. 47 (1964)First performance: 15 August 1964, Stockholm
with Hanna Marie Weydahl and Egil Hovland
Publisher: Oslo MIC
Average duration: 15'00**HOWE, Mary Carlisle (1882-1964) USA**Berceuse

Publisher: Boston Music Co.

Castellana (Romansca on Spanish Themes)Arranged: Composer from two-piano concerto
version
Publisher: AMCSand, StarsArranged: Composer from orchestral version
Publisher: Hildegard Publishing CompanyThree Spanish folk-tunesMovements: 1. Habanera de cinna
2. Spanish Folk-Dance
3. Petenera (Folk Song)Publisher: Boston Music Co.
Average duration: 4'30**HOWELLS, Herbert (1892-1983) UK**Polka (1951)Publisher: Novello
Average duration: 4'00**HRABOVSKY, Leonid Oleksandrovych
(1935-) UKR**Homoeomorphia III (1969)Publisher: Sikorski
Average duration: 50'00**HRUŠOVSKY, Ivan (1927-2001) SLOVA**Suite (1986)**HUBER, Hans (1852-1921) SWITZ**Improvisations, Op. 64 (Etudes on an Original
Theme)

Publisher: Rieter-Biedermann

Sonata in B-flat, Op. 31

Publisher: Breitkopf & Härtel

Sonata II in E-flat, Op. 121

Publisher: Breitkopf & Härtel

Sonata giocosa, Op. 126 (1908)

Publisher: Steingraber

HUEBER, Kurt Anton (1928-) AUSTRI

Die Spiegelwelt des linken Weges, Op. 41
(1994)

Publisher: IG Komponisten Salzburg

Die Spiegelwelt des linken Weges II, Op. 42
(1994)

Publisher: IG Komponisten Salzburg

**HUMMEL, Johann Nepomuk (1778-1837)
AUSTRI**

Introduction and Rondo in E-flat, Op.
Posthumous No. 5

Publisher: Edition Kunzelmann WW139,
Breitkopf & Härtel

HÜNINGEN, Ellen (1965-) GER

Duo für zwei Klaviere (1987)

Publisher: Ortus Musikverlag

HUNT, Richard (1930-) UK/CAN

Merkabah (1973)

Publisher: CMC
Average duration: 12'00

HURNIK, Ilja (1922-) CZECH

Fantasy for Two Pianos (1979)

Movements: 1. Impetuoso
2. Grazioso
3. Marcia

Publisher: Český Hudební Fond
Average duration: 11'00

Innocenza (1992)

Publisher: SU
Average duration: 12'00

Stravinskiana (1969)

Movements: 1. Marcia
2. Allegretto

Publisher: Český Hudební Fond

HUSE, Peter (1963-) CAN

Sonata for Two Pianos (1962)

Movements: 1. Adagio
2. Andante
3. Allegro
4. Largo

Publisher: Composer
Average duration: 16'00

HUTCHENS, Frank (1892-1965) NZ

Christmas bells (1947)

Publisher: Chappell

HUYSEN, Hans (1964-) RSA

Amadinda – Prelude and Fugue (1997)

First performance: 2 March 1998, Würzburg,
Germany

Publisher: Composer
Average duration: 10'00

HYDE, Miriam (1913-) AUSTRALIA

Waltz – fantasia, Op. 42 (1936)

Publisher: AMC

I

IANNACCONI, Anthony (1943-) USA

www.iannacconetworks.com

Two-Piano Inventions: Shadows and Reflections, Currents (1990)

Publisher: Peters EP67305, Henmar Press
Average duration: 20'00

IBERT, Jacques (1890-1962) FRA

La Licorne ou The Triumph of Chastity

Publisher: Editions Françaises de Musique

ICHIYANGI, Toshi (1933-) JAP

Two Existences (1980)

Publisher: Schott SJ1004

IKONOMOV, Stefan (1937-1994) BULG

Sonate (1985)

INCE, Deniz (1965-) USA

Mixdown

Publisher: Composer

INFANTE, Manuel (1883-1958) SPA

Dances andalouses (1921)

Movements: 1. Ritmico
2. Sentimiento
3. Gracia, El vito

Publisher: Salabert SECA0195/F4
SECA0196/H3
SECA0197/G1

Average duration: 14'00

Musiques d'Espagne (1940)

Movements: 1. Farruca
2. Montagnarde
3. Tirana et Seguedille

Publisher: Salabert EAS13377/M1

IORGULESCU, Adrian (1951-) ROM

Sonate (1973)

IRELAND, John (1879-1962) UK

The Forgotten Rite (1913)

Arranged: Composer from the orchestral version

Publisher: Stainer & Bell

Average duration: 10'00

IRINO, Yoshiro (1921-1980) RUS

Music for Two Pianos (1963)

First performance: August 1963, Institute of 20th Century Music, Kyoto with H. Hayashi and Y. Fujisawa

Publisher: Ongaku no tomo

Average duration: 7'14

IŠTVAN, Miloslav (1928-1990) CZECH

Variations on the key of D minor for Two Pianos (1972)

Publisher: Composer
Average duration: 6'00

IVES, Charles (1874-1954) USA

Quarter-Tone Pieces, S. 128, K.3C3 (1923)

Movements: 1. Largo
2. Allegro
3. Chorale

Publisher: Peters EP66285

Average duration: 11'30

O

OBOUHOW, Nicolas (1892-1954) RUS

Intronisation – Couronnement (1931-1934)

OBST, Michael (1955-) GER

Traumlandschaften (1981, ver. 1988)

First performance: 1982, Cologne
 Publisher: Breitkopf & Härtel EB9050
 Average duration: 13'00

OGERMANN, Claus (1930-) GER

Musica per due pianoforte

Publisher: Ebony Musikverlag

OGURA, Roh (1916-) JAP

Dance Suite for Two Pianos (1953)

Movements: 1. Allegro
 2. Allegro ritmico
 3. Andante
 4. Allegro leggiero

Publisher: Ongaku No Tomo Sha

OHANA, Maurice (1914-1992) MARO/FRA

Sorôn-Ngô (1969-70)

First performance: 17 December 1970, Gaveau Hall, Paris (partial) and 22 July 1971, Festival d'Aux-de-Provence (complete) with Geneviève Joy and Jacqueline Robin
 Publisher: Inédit, Jobert M2308.10876
 Average duration: 18'00

OKAJIMA, Masaoki (1945-) JAP

Hoshizukuyo (A Starry Night) (1982)

First performance: 13 December 1982
 Publisher: Ongaku No Tomo Sha
 Average duration: 11'15

OLCZAK, Krzysztof (1956-) POL

Toccatina (1988)

OMIZZOLLO, Silvio (-) IT

Fantasia-Ouverture da Concerto (1946)

Publisher: Ricordi 128696

ONDERDONK, Henry (1928-2001) USA

Sonata for Two Pianos

O'NEILL, Norman (1875-1934) UK

Variations and Fugue on an Irish Theme, Op. 17

Publisher: Schott

ORBECK, Anne-Marie (1962-) SWE

Cadence du concerto de Mozart en mi bémol (1933)

Publisher: Musik-Huset Forlag

ORLAND, Henry (1918-) GER/USA

Morphine Metamorphoses (1978)

Publisher: Composer
 Average duration: 5'00

ORTIZ, Pablo (1956-) ARG

Fear of Tango (1993)

First performance: 24 July 1993, Museum of Modern Art, New York with Stephen Gosling and Jennifer Hayghe
 Publisher: Composer
 Average duration: 11'00

OSBORNE, William (1951-) USA

The Mescalito Sonata (1974)

First performance: April 1974, Albuquerque, New México, USA
 Publisher: Composer
 Average duration: 10'00

OSIECK, Hans (1910-) NETH

Berceuse Sentimentale et Marche Joyeuse sur quatre notes (1960)

Publisher: Donemus

Chant Anglais (1967)

Publisher: Donemus

Rondo sur une danse russe (1948)

Publisher: Donemus

Average duration: 12'00

OTAKA, Hisatada (1911-1951) JAPMidare - Capriccio für zwei Klaviere, Op. 11
(1939)

Publisher: Ongaku No Tomo Sha

Average duration: 10'00

OTT, Joseph (1929-1990) USAEvents (1969)

Publisher: AMC

Average duration: 4'00

Matrix 2 (1968)

Publisher: AMC

Average duration: 4'00

OTTOSON, David (1892-1970) SWERapsodisk jazzkarikatyr

Publisher: SMIC

OVCHARENKO, Halyna (1963-) UKRCharivniy svit u skalkakh l'odu – The Wizard
World in Pieces of Ice (1994)Gopak (1994)**OVERMAN, Meta (1907-1993) NETH**Pegasus Dance (1956)**OWENS, Terry Winter (1956-) USA**www.terrywinterowens.comAriadne's Crown (1996)First performance: Rye Festival, East Sussex,
England with Claire and Antoinette Cann

Publisher: Composer

Average duration: 14'00

Homage to Corelli (1978)First performance: Isle of Wight with Claire
and Antoinette Cann

Publisher: Composer

Average duration: 15'00

Intimations of Celestial Events (2005)

Publisher: Composer

Pianophoria, no. 3 (1995)First performance: Fairfield Hall, Cambridge,
England with Claire and Antoinette Cann

Publisher: Composer

Average duration: 12'00

P

PACCIONE, Paul (1952-) USAClockwork Music (1997-98)

First performance: 9 March 1998, Western Illinois University New Music Festival with Michael and Cynthia Benson
 Publisher: Frog Press
 Average duration: 8'00

Continuum (1985)

First performance: 5 March, 1986, Center for New Music, University of Illinois with Barbara Farley and Mary Neal
 Publisher: American Composers Alliance
 Average duration: 18'00

**PADEREWSKI, Ignacy Jan (1860-1941)
POL**Fantasia polonaise, Op. 19 (1893)

Transcription: Composer from piano concerto version
 Publisher: Bote & Bock
 Average duration: 21'00

PAGLIUCA, Carmine (-) ITVariazioni su un tema di Domenico Scarlatti

Publisher: Edizioni Curci (1974)

PALESTER, Roman (1907-1989) POLVariati (1963)

Movements: 1. Theme
 2. Interlude
 3. Coda
 4. Variations

Publisher: Suvini Zerboni 6643
 Average duration: 11'00

PALLASZ, Edward (1936-) POLQuodlibet (1994)**PALMER, Robert (1915-) USA**Sonata (1944)

Movements: 1. Allegro energico
 2. Andante sostenuto
 3. Allegro giusto

Publisher: Peer International, AMC
 Average duration: 15'00

PALMGREN, Selim (1878-1951) FINUn bal masque, Op. 36 (1913)

Movements: 1. Extempore
 2. Dancing-Girl
 3. The Black Mask
 4. Funny Suite

Publisher: Lienau

**PALS, Leopold van der Gilse (1884-)
SWITZ**Sonata in E minor

Publisher: Breitkopf & Härtel

PANCOAST, Howard (1943-) USADuo

Publisher: Myklas

Two Piano Rondo, Op. 7

Publisher: Myklas (1981)

Variations for Two Pianos

Publisher: Myklas (1981)
 Average duration: 6'00

PANHUYSEN, Paul (1934-) NETHTom & Jerry - Number Made Audible (1997)

Publisher: Red House Editions

PANIZZA, Héctor (1875-1967) ARGTema con Variaciones

Publisher: Ricordi

PANZER, Sabine (1960-) AUSTRIKlavierstück I und II (1987)

Publisher: MICA
 Average duration: 9'00

PAPE, Andy (1955-) DENAs Time Goes By (1981-1982)

Publisher: Edition Wilhelm Hansen
 Average duration: 20'00

Piece of Mind (1983-1984)

Publisher: Edition Wilhelm Hansen

Average duration: 25'00

PARCHMAN, Gen (1929-) USAElegy (1963)

Publisher: Seesaw Music Corp.

Average duration: 3'30

PARIK, Ivan (1936-) SLOVANight (1955)

Average duration: 2'00

PARLOW, Edmund (1855-)Three Pieces, Op. 84Movements: 1. Bolero
2. Notturmo
3. Waltz

Publisher: Kistner & Siegel

PARRIS, Robert (1924-) USAToccata

Publisher: ACA

PARRISH, Carl (1904-1965) USAValse Viennoise

Publisher: J. Fischer

PARROTT, Ian (1916-) UKFantasy and Allegro (1946)

Publisher: Lengnick

Average duration: 11'00

PARSONS, Michael (1938-) UKRhythm Studies I and II

Publisher: G. Schirmer (1981)

PÄRT, Arvo (1935-) ESTHymn to a Great City (1984, rev. 2000)First performance: 15 July 2000, Kirche
Lockenhaus with Johannes and Eduard
Kutrowatz

Publisher: Universal Edition UE30439

Average duration: 6'00

PASQUINI, Bernardo (1637-1710) ITSonatas a due cembali (1703-1704)Publisher: Manuscript in Berlin, Deutsche
Staatsbibliothek, L. 215, vol. vii and London,
British Library, Add.31501, vol. viii**PASSANI, Émile (1905-) FR**Rapsodie Provençale

Publisher: Jobert

PATTISON, Lee (1890-1966) USAThe Arkansas Traveler

Arranged: Composer from old fiddlers' tune

Publisher: G. Schirmer (1925)

PELEMANS, Willem (1901-1991) BELGPianoduet no. 1 (1929)

Publisher: CeBeDeM

Average duration: 15'00

Pianoduet no. 2 (1930)

Publisher: CeBeDeM

Average duration: 15'00

Sonata no. 1 (1947)

Publisher: CeBeDeM

Average duration: 20'00

Sonata no. 2 (1954)

Publisher: CeBeDeM

Average duration: 13'00

PELOSI, Louis (1947-) USAFive Movements for Two Pianos (1992)

Publisher: Composer

Average duration: 24'00

PENDER, Nicholas Schott (1959-) USAVariations for Two Pianos (1985)

Publisher: Composer

Average duration: 18'00

PENDERECKI, Krzysztof (1933-) POLMensura sortis (1963)**PENTLAND, Barbara (1912-) CAN**Two-Piano Sonata (1953)

Movements: 1. Allegro con moto
2. Andante
3. Allegro giocoso

Publisher: CMC

Average duration: 11'00

PERERA, Ronald (1941-) USATolling (1979)

Publisher: Composer

PERNAIACHI, Gianfranco (1951-) ITLast time rag II (1985)

First performance: 27 November 1986, Rome

Publisher: Composer

Average duration: 5'30

PERSICETTI, Vincent (1915-1987) USASonata for Two Pianos, Op. 13 (1940)

Movements: 1. Lento
2. Allegretto
3. Largo
4. Vivace

Publisher: Elkan-Vogel

Average duration: 14'00

PERSSON, Mats (1943-) SWEAgonia (1985-1987)

Publisher: SMIC

Average duration: 16'00

Azulaizouras II (1986)

Publisher: SMIC

Average duration: 10'00

Azulaizouras: Musik till Carl Jonas Love (1985)

First performance: 20 February 1986,
Radiohuset, Stockholm with Mats Persson and
Kristine Scholz

Publisher: Tons

Average duration: 17'00

Paesaggi BACH (1999)

First performance: 30 November 1999,
Stockholm with Mats Persson and Kristine
Scholz

Publisher: Tons

Refractions (1976-1978)

First performance: Kulturhuset, Stockholm
with Mats Persson and Kristine Scholz

Publisher: SMIC

Average duration: 10'00

Stilleben mit Sweelinck (1998)

Publisher: Tons

Average duration: 17'00

PESSARD, Émile (1843-1917) FRASuite Pittoresque

Publisher: Lemoine

PESSINA, Marino ITAlef Duo

First performance: 23 April 1984, Auditorium
S. Fedele, Milan

Average duration: 10'00

PESSON, Gérard (1958-) FRDispositions furtives (for two amplified pianos) (1988)

Publisher: Inédit, Edition Una Corde

Average duration: 17'00

PETERS, Rudolf (1902-) GER15 Variations on an Original Theme, Op. 10

Publisher: Simrock

PETIT, Pierre (1922-2000) FRLe Diable à deux (1970)

Publisher: Max Eschig ME7977

Average duration: 8'00

PETYREK, Felix (1892-1951) CZECH6 Études de concert (1934)

Publisher: Universal Edition, Bèrben

Toccata and Fugue in the Mixolydian Mode (1934)

Movements: 1. Toccata
2. Fugue
3. Arioso
4. Fugue

Publisher: Universal Edition

PHILIPP, Isidor (1863-1958) FRACaprice en doubles notes

Publisher: G. Schirmer, Hamelle
Average duration : 1'30

Choral de Bach

Publisher: Salabert

Feux-Follets, Op. 24, no. 3

Publisher: G. Schirmer (1953)

Menuet de Haendel

Publisher: Salabert

Menuet de Mozart

Publisher: Salabert

Variations de Beethoven

Publisher: Salabert

PHILLIPS, Robert (-) USAChaconne and Toccata (1964)

Publisher: Seesaw Music Corp. (1976)

Sonatina (1970)

Movements: 1. Allegro
2. Interlude
3. Vivace

Publisher: Seesaw Music Corp. (1973)

PICK-MANGIAGALLI, Riccardo (1882-1949) ITHumoresque, Op. 35

Publisher: Carisch
Average duration: 14'00

PIECZYKOLAN, Michal POLWariacje alpinistyczne na temat ludowy (1991)

Average duration: 5'00

PIEPER, Andreas (1958-) GERVom entfernen Inneren, Op. 31 (1993)

Publisher: copy-us Internet Music Publishing
Average duration: 13'00

PIERNÉ, Gabriel (1863-1937) FRAFantaisie-Ballet, Op. 6

Arranged: Composer from piano concerto version

Publisher: Editions Alphonso Leduc

Poème Symphonique, Op. 37

Publisher: Lemoine

Scherzo-Caprice, Op. 25

Publisher: Editions Alphonso Leduc

Tarantelle

Publisher: Editions Alphonso Leduc

PIJPER, Willem (1894-1947) NETHSonata (1935)

Movements: 1. Allegro aperto, ma pesante
2. Grave
3. Moderato assai

Publisher: Donemus

Average duration: 12'30

PINKHAM, Daniel (1923-) USA

www.danielpinkham.net

Four Short Pieces (1946)

Publisher: American Composers Alliance
Average duration: 7'00

Holland Waltzes

Publisher: Ione Press Inc. IONE4450
Average duration: 8'00

PIRANI, Eugenio (1852-1939) ITÉtude de Concert, Op. 51

Publisher: Schlesinger

Fantasia in D minor, Op. 87

Publisher: Lienau

Gavotte, Op. 34

Publisher: C. Fischer

PLAGGE, Wolfgang (1960-) NORMusic for Two Pianos, Op. 17 (1982-1989)

First performance: July 1989, BRD, Hitzacker
Publisher: Oslo MIC
Average duration: 10'00

PLATZ, Robert HP (1951-) GERSteine (1993)

First performance: 5 December 1993, Cologne
Publisher: Ricordi Sy3205
Average duration: 5'00

PLESKOW, Raoul (1931-) AUSTRI/USAMusic for Two Pianos (1965)

Publisher: American Composers Alliance,
Seesaw
Average duration: 9'00

Suite for Two Pianos (1977)

Publisher: American Composers Alliance
Average duration: 8'00

PLUISTER, Simon (1913-) NETHDivertimento (1977)

Movements: 1. Entrata
2. Rondo
3. Scène de Ballet
4. Farmer's Hornpipe
5. Intermezzo
6. Hornpipe II

Publisher: Donemus
Average duration: 17'00

**PODGAITS, Yefrem Iosifovich (1949-)
RUS**Detskiye istorii (Stories of Children), Op. 100
(1993)Bakhchivev-kontsert, Op. 115 (1995)**PODGÓRSKA, Ewa (1956-) POL**Akord zawieszony (2001)

Average duration: 17'00

POLACH, Igor CZECHAttitude 2**POLDINI, Edouard (1869-1957) HUN**Au Château de Cartes (House of Cards Suite)

Movements: 1. Le Roi (The King)
2. Sérénade à la Dame de
Coeur (Serenade to the
Queen of Hearts)
3. Danse des Valets (Dance
of the Jacks)

Publisher: C. Fischer

Study on the Impromptu Op. 90, no. 2 by
Schubert

Publisher: Hainauer

POLGLASE, John (1959-) AUSTRAThis mean season (1990)

Publisher: AMC
Average duration: 9'00

POLLOCK, Robert (1946-) USAIntroduction and Dance (1967)

Publisher: Association for the Promotion of
New Music
Average duration: 6'00

POLOVINKIN, Leonid (1894-1949) RUSSuite for Two Pianos**PONCE, Manuel (1882-1948) MEX**Mexican Idyll

Publisher: Peer International (1952)

PONCHIELLI, Amilcare (1834-1886) ITLa Joconde, danse des heuresArranged: Composer from opera version
Average duration: 9'00**PONSE, Luctor (1914-) NETH**Feestgericht, Op. 26 (1957)Movements: 1. Allegro molto ritmico
2. Andante
3. Vivace tumultuoso
4. Allegro molto

Publisher: Donemus

Musique pour ballet, No. 2, Op. 28 (1959)Movements: 1. Allegro moderato
2. Andante misterioso

Publisher: Donemus

POOLE, Geoffrey (1949-) UKThe Impersonal Touch (1995)Publisher: Maecenas Music
Average duration: 10'00**POOT, Marcel (1901-1988) BELG**Rhapsodie (1947)Publisher: CeBeDeM
Average duration: 9'00**POTTER, Archibald James (1918-) IRE**Finnegan's Wake (1961)Publisher: Association of Irish Composers
Average duration: 10'00Phantasmagoria (1960)Publisher: Association of Irish Composers
Average duration: 20'00**POTURLYAN, Artin (1943-) BULG**Strannikat – The Foreigner (1983)Svetove – Worlds (1986)**POULENC, Francis (1899-1963) FR**Aubade (1929)Arranged: Composer from version for piano
and 18 instruments
Publisher: Salabert RL11760/O2
Average duration: 21'00Capriccio for Two Pianos – after 'Le bal
Masqué', FP 155 (1952)Publisher: Salabert RL12547/H3
Average duration: 4'50Élégie, FP 175 (1952)Publisher: Max Eschig ME7112
Average duration: 6'00L'Embarquement pour Cythère, FP 150 (1951)Arranged: Composer from music for the film
'Le voyage en Amérique'
Publisher: Max Eschig ME6651, United Music
Publishers
Average duration: 2'10Sonata (1952-1953)Movements: 1. Prologue
2. Allegro molto
3. Andante lyrico
4. EpiloguePublisher: Max Eschig ME6713
Average duration: 23'00Sonata for Piano, Four Hands or Two Pianos
(1918, rev. 1939)Movements: 1. Prélude
2. Rustique
3. Final

Publisher: J. W. Chester

POUSSEUR, Henri (1929-) BELGMobile (1957)Publisher: CeBeDeM
Average duration: 12'00**POWELL, John (1882-1963) USA**Natches-on-the-hill: Three Virginian
CountrydancesArranged: Composer from the orchestral
version
Publisher: G. Schirmer

Average duration: 7'00

POWELL, Mel (1923-) USA

A Setting for Two Pianos (1987-1990)

Publisher: G. Schirmer

Average duration: 23'00

POWERS, Anthony (1953-) UK

www.oup.com/uk/music/repprom

Presseau (1975, rev. 1979)

Publisher: Composer

Average duration: 11'00

POZZOLI, Ettore (1873-1957) IT

Allegro di Concerto

Publisher: Colombo 129804

Tarantella

Publisher: Colombo 120087

PROKOFIEFF, Sergei (1891-1953) RUS

Schubert Waltzes Suite (1923)

Publisher: Boosey & Hawkes

Average duration: 9'00

PROŠEV, Toma (1931-1996) MACEDO

Sonate (1987)

PRZYBYLSKI, Bronisław Kazimierz (1941-) POL

Bachanalie (1986)

Average duration: 12'00

Królewski turniej (1977)

Average duration: 10'00

PSATHAS, John (1966-) NZ

www.johnpsathas.com

Zeal (1992)

Publisher: Waiteata Press

Average duration: 15'00

PTASZYŚSKA, Marta (1943-) POL

Alphabet musical (1986)

Publisher: Polskie Wydawnictwo Muzyczne

3 Interludia per due pianoforte (1969)

Publisher: Polskie Wydawnictwo Muzyczne

Average duration: 9'00

PUETTER, Hugo (1913-) GER

Duo Concertante in C# minor

Publisher: Müller

PUUMALA, Veli-Matti (1965-) FIN

Graces (1988-1989)

First performance: 24 October 1989, Ung Nordisk Musik, Stockholm with Heini and Jaana Kärkkäinen

Publisher: Warner/Chappell Music Finland

Average duration: 14'00

Sanni und der Wolf (1997)

First performance: 10 March 1997, Helsinki Biennale with Jovanka Trbojevic and Veli-Matti Puumala

Publisher: Warner/Chappell Music Finland

Average duration: 14'00

Q

QUARATINO, Pascual (1904-) ARG

Canto de la Llanura

Publisher: Ricordi Argentina 11858

Malambo (1960)

Publisher: Ricordi Argentina 11859

QUINET, Marcel (1915-1986) BELG

Novelettes, Op. 74 (1973)

Publisher: CeBeDeM

Average duration: 8'00

QUINT, Johannes (1963-) GER

Flickwerk (1990)

Publisher: Composer

Average duration: 15'00

R

RAASTED, Niels Otto (1999-1966) DEN

5 Variations and fugue on a theme by D. Buxtehude, Op. 14

Publisher: Leuckart

RÄÄTS, Jaan (1932-) EST

24 Marginalia for Two Pianos, Op. 68 (1982)

Publisher: Edition 49
Average duration: 32'10

Sonata for Two Pianos, Op. 82 (1990)

Publisher: Edition 49
Average duration: 16'02

RABAUD, Henri (1873-1949) FRA

Divertissement sur des Chansons Russes, Op. 2

Publisher: Enoch (1899)

RACHMANINOFF, Sergei (1873-1943) RUS

Caprice Bohemian, Op. 12 (1892)

Arranged: Composer
Publisher: Boosey & Hawkes MO60111624
Average duration: 20'00

Fantasia (Tableaux) Suite No. 1, Op. 5 (1893)

First performance: 30 November 1893 with Rachmaninoff and Pavel Pabst
Movements: 1. Barcarolle (Allegretto)
2. Night for Love (Adagio sostenuto)
3. Tears (Largo di molto)
4. Russian Easter (Allegro maestoso)

Publisher: Boosey & Hawkes MO60022050, International Music Company
Average duration: 23'00

Italian Polka

Publisher: Boosey & Hawkes, Belwin Mills (1938)
Average duration: 5'00

Prelude in C# minor, Op. 3/2 (1892)

Arranged: Composer in 1938
Publisher: Boosey & Hawkes MO60111655
Average duration: 4'00

Russian Rhapsody in E minor (1891)

First performance: 17 October 1891, Moscow with Rachmaninoff and Lhévinne
Publisher: Sikorski, Leeds, Peters WW0210
Average duration: 8'00

Suite no.2, Op. 17 (1900-1901)

First performance: 24 November 1901, Moscow with Rachmaninoff and Siloti
Movements: 1. Introduction (Alla marcia)
2. Valse (Presto)
3. Romance (Andantino)
4. Tarantelle (Presto)
Publisher: Boosey & Hawkes MO60022227
Average duration: 24'00

Symphonic Dances, Op. 45 (1940)

Arranged: Composer in 1942 from orchestral version
Movements: 1. Non allegro
2. Andante con moto
3. Lento assai, allegro vivace
Publisher: Boosey & Hawkes
Average duration: 35'00

RAČIŪNAS, Antanas (1905-1984) LIT

Legenda

Average duration: 4'00

RADICA, Ruben (1931-) CROA

Dialogue for Two Pianos (1958)

Publisher: Ruben Radica Publishing
Average duration: 6'00

RADOVANOVIC, Vladan (1932-) YUGO

Sonate (1955)

Publisher: Udruzenje Kompozitora
Average duration: 15'00

RADULESCU, Horatiu (1942-) ROM

The Outer Time (1989)

RADVILOVICH, Aleksandr Yur'yevich
(1955-) RUS

De Profundis (1991-1992)

Publisher: Composer
Average duration: 22'00

RAFF, Josef Joachim (1822-1882) SWITZ

Chaconne in A minor, Op. 150 (1870)

Publisher: Peters, Costallat

Fantaisie in G minor, Op. 207a

Publisher: Kistner & Siegel

Ode au Printemps, Op. 76

Publisher: Schott

Valse Impromptu

Publisher: Schott

RAKOV, Nikolai P. (1908-1990) RUS

Humoresque, Waltz and Polka (1948)

Publisher: USSR (1948)

RANDS, Bernard (1935-) UK/USA

www.bernardrands.com

Espressione IV (1964)

Publisher: Universal Edition
Average duration: 12'00

Espressione V-B

Publisher: Universal Edition
Average duration: 15'00

RANGENIER, Peter Richter de (1930-)
CZECH

Sonata Liturgica (1995)

Publisher: MICA
Average duration: 9'00

RAMEAU, Jean-Philippe (1683-1764) FR

Gavotte with Variations in A minor, Book 1,
no. 9 from Pièces de Clavecin (1706)

Publisher: International Music Company 1459

Average duration: 3'00

RAMMO, Peeter (1942-) NOR

Capriccio Estonien, Op. 5A (1976, rev. 1978)

First performance: 13 March 1980, NRK
Radio with Wolfgang Plagge and Jens Harald
Bratlie

Publisher: Oslo MIC
Average duration: 10'00

RAPHAEL, Gunter (1903-1960) GER

Jabonah, Op. 66 (1948)

Arranged: Composer from ballet suite for
orchestra

Movements: 1. Allegro molto
2. Lento
3. Allegro moderato
4. Allegro feroce

Publisher: Breitkopf & Härtel (1951)
Average duration: 10'00

Toccata, Op. 45 (1937)

Publisher: Süddeutscher Musikverlag 1613

RAPHLING, Sam (1910-) USA

Bagatelle Cubana

Publisher: Peer International

Israel Rhapsody

Publisher: Peer International

Square Dance

Publisher: Edition Musicus (1946)

RAPOPORT, Eda Rothstein (1890-1968)
USA

Suite for Two Pianos (1941)

Movements: 1. Out for a Stroll
2. By the Sea
3. Sunset
4. Dance of the Fireflies

Publisher: Independent Music Publisher
Average duration: 12'00

RAVEL, Maurice (1875-1937) FRBoléro (1928)

Transcribed: Composer from orchestral version
 Publisher: Durand
 Average duration: 14'50

Introduction et allegro (1906)

Transcribed: Composer from version for harp, string quartet, flute and clarinet
 Publisher: Durand, Universal Music Publishers
 Average duration: 16'00

La Valse (1920)

Transcribed: Composer from orchestral version
 Publisher: Durand, Editio Musica Budapest
 Average duration: 11'00

Rapsodie Espagnole (1907)

Movements: 1. Prélude à la Nuit
 2. Malagueña
 3. Habanera
 4. Feria

Publisher: Durand
 Average duration: 16'00

Shéhérazade (1898)

Arranged: Originally written in two-piano form. The orchestral version, 'Ouverture de Féerie', is dated November 1898.
 Publisher: Salabert EAS17239B/U1
 Average duration: 14'00

Sites auriculaires (1897)

First performance: 5 March 1989, Pleyel Hall, Paris, with Marthe Dron and Ricardo Viñes
 Movements: 1. Habanera
 2. Entre Cloches
 Publisher: Salabert EAS17225/E2
 Average duration: 5'50

RAVINA, Jean Henri (1818-1906) FRAGrand Duo sur l'Opéra 'Euryanthe' de C. M. von Weber, Op. 9

Publisher: Schott

Souvenirs de Russie, Fantasia, Grand Duo, Op. 64

Publisher: Schott

RAWSTHORNE, Alan (1905-1971) UKThe Creel, Suite after Isaak Walton (1940)

Movements: 1. Pike
 2. Sprat
 3. Carp
 4. Leap

Publisher: Oxford 3735687
 Average duration: 3'00

READ, Gardner (1913-) USASonata da Chiesa, Op. 61a

Transcribed: Composer
 Movements: 1. Intrada
 2. Canzona
 3. Ricercare
 Publisher: Seesaw Music Corp. (1971)

REBIKOV, Vladimir Ivanovich (1866-1920) RUSCauchemar, Op. 26

Publisher: Jürgenson

RECHBERGER, Herman (1947-) FINOrient (1989)

Publisher: FMC
 Average duration: 10'00

RÉE, Louis (1861-1939) UKScherzo, Op. 32

Publisher: Forberg (1908)

Suite Champêtre, Op. 21

Publisher: Robitschek

Variations and Fugue on an Original Theme, Op. 14

Publisher: Forberg

REEDER, Haydn (1944-) AUSTRIASonage 2 (1978)

Publisher: Australian Music Center
 Average duration: 6'00

REGER, Max (1873-1916) GER

Introduction, Passacaglia and Fugue, Op. 96
(1906)

Movements: 1. Introduction (Grave assai)
2. Passacaglia (Andante sostenuto)
3. Fugue (Allegro moderato, ma con spirito)

Publisher: Bote & Bock
Average duration: 24'00

Variations and Fugue on a Theme by Beethoven, Op. 86 (1904)

Publisher: Bote & Bock
Average duration: 29'00

Variations and Fugue on a Theme by Mozart, Op. 132

Transcribed: Composer from orchestral version
Publisher: Peters EP3976
Average duration: 35'00

REICH, Steve (1936-) USA

Piano Phase for 2 Pianos (or two marimbas)
(1967)

Publisher: Universal Edition UE16156
Average duration: 16'20

REINECKE, Carl (1824-1910) GER

Andante and Variations, Op. 6

Publisher: Hofmeister (1843)

Festival Overture, Op. 148

Transcribed: Composer from orchestral version
Publisher: Breitkopf & Härtel

Four Pieces, Op. 241

Movements: 1. Etude
2. Minuet
3. Scherzo in canon form
4. Allegretto Giojoso

Impromptu on a Motif from Schumann's 'Manfred' in A, Op. 66

Publisher: Breitkopf & Härtel (1860)

Improvisations on a French Folk Song 'La Belle Grisélidis', Op. 94

Publisher: Breitkopf & Härtel (1870)

Improvisations on a Gavotte by Gluck, Op. 125

Publisher: Peters (1879)

Ouverture to Klein's drama 'Zenobia', Op. 193

Transcribed: Composer from orchestral version
Publisher: Breitkopf & Härtel

Pictures from the South, Op. 86

Transcribed: Composer from solo piano version
Publisher: C. Fischer

Prologus solemnis in Form einer Ouverture für grosse Orchester, Op. 223

Transcribed: Composer from orchestral version

Sonata in F, Op. 240 (1898)

Publisher: Peters, Hofmeister

Sonata in G, Op. 275, no. 1 (1906)

Publisher: Peters, Hofmeister

Sonata in C, Op. 275, no. 2

Publisher: Peters, Hofmeister

Variations on a Sarabande by Bach, Op. 24b

Publisher: Schubert (1874)

REINER, Karel (1910-1979) CZECH

Předehra a Tanec (Ouverture and Dance)

Publisher: Český Hudební Fond

REINHARD, August (1831-1912) GER

Waltz Suite, Op. 94

Publisher: Breitkopf & Härtel, Simon

RENDANO, Alfonso (1853-1931) ITAllegro in A Minor

Publisher: Edizioni Curci 10103 (1978)

RENZI, Armando (1915-) ITAdagio e Rondo variato

Publisher: Zanibon 4238

Average duration: 18'00

Viaggio d'Orfeo, nomos citaredico

Publisher: Zanibon 4264

Average duration: 22'00

RESPIGHI, Ottorino (1870-1936) ITToccata for Piano and Orchestra (1928)

Transcribed: Composer

Publisher: Ricordi

Average duration: 21'20

REUSS, August (1871-1935) CZECHFantaisie, Op. 42

Publisher: Tischer & Jangenberg

REX, Charles Gordon (1909-1973) USASuite for Two Pianos**RHEINBERGER, Josef (1839-1901) LIECH**Duo in A minor, Op. 15

Movements: 1. Allegro alla breve
2. Canon a due
3. Finale - Molto vivo e brusco

Publisher: Hamelle, Fritsch (1868)

Duo, Op. 149a

Transcribed: Composer from Suite for organ, violin, cello and string orchestra

Publisher: Kistner & Siegel

RHENÉ-BATON (1879-1940) FRAMenuet pour Monsieur, frère du Roy, Op. 5 (1901)

Arranged: Composer from orchestral version

Publisher: Durand

RICHARDSON, Alan (1904-1978) UKDebutante

Average duration: 2'37

Grandmother's waltz

Average duration: 3'46

On Heathers Hill

Average duration: 5'06

RICHER, Jeannine (1924-) FRImprovisation (1973)

Publisher: Gemeaux Editions

Average duration: 5'00

RICHTER, Marga (1926-) USAMelodrama - Suite for Two Pianos (1956)

Movements: 1. Andante – Allegro
2. Allegretto
3. Theme and Variations
4. Andantino
5. Presto

Publisher: Carl Fischer

Average duration: 18'00

RIEGGER, Wallingford (1885-1961) USACanon and Fugue, Op. 33 (1954)

Publisher: Associated Music Publishers

Dance Suite (1933-35)

Movements: 1. Evocation
2. The Cry
3. New Dance

Publisher: Peer International

Average duration: 11'00

Scherzo, Op. 13a (1932)

Publisher: Peer International, Associated Music Publishers

Average duration: 7'00

New Dance for Two Pianos (1938)Variations, Op. 54a (1954)

Publisher: Associated Music Publishers

RIES, Ferdinand (1775-1846) GERSonata in B-flat, Op. 32 (1816)

Publisher: Brockhaus

RIETI, Vittorio (1898-1994) ITChess Serenade (1945)

- Movements: 1. Prelude
 2. Gavotte
 3. Serenade
 4. Valse
 5. Clown March

Publisher: Associated Music Publishers

Chorale Variations and Finale (1961)

Publisher: General Music Publishing

New Waltzes for Two Pianos (1956-57)

- Movements: 1. Belinda Waltz
 2. Valse Caprice
 3. Valse Champêtre
 4. Valse Légère
 5. Valse Lente
 6. Rondo Waltz

Publisher: Associated Music Publishers

Second Avenue Waltzes (1942)

Publisher: Associated Music Publishers

Scherzo-March (1976)

Publisher: General Music Publishing

Suite Champêtre (1948)

- Movements: 1. Bourrée
 2. Aria et Ecosaise
 3. Gigue

Publisher: Associated Music Publishers

Three Vaudeville Marches (1969)

Publisher: General Music Publishing

Two Pieces for Two Piano

- Movements: 1. Introduction and Bagatelle
 2. Moonlight Dance

Publisher: General Music Publishing (1980)

Valse Fugitive (1970)

Publisher: General Music Publishing

RIETSCH, Heinrich (1860-1927) GERFantasy in F minor

Publisher: Forberg

RILEY, Dennis (1943-1999) USANoon Dances (1983)

Publisher: Peters EP67061a

Average duration: 14'00

**RIMSKI-KORSAKOV, Nikolai (1844-1908)
RUS**Shéhérazade, Op. 35 (1988)

Transcribed: Composer from orchestral version

Average duration: 42'00

RISSET, Jean-Claude (1938-) FRFiltres (1984)

Publisher: Salabert EAS18261/E4

Average duration: 21'00

RIVIER, Jean (1896-) FRAQuatre sequences dialoguées pour deux pianos

- Movements: 1. Allegretto piacevole
 2. Presto giocando
 3. Quasi notturno
 4. Allegro ruvido

Publisher: Billaudot (1973)

Average duration: 19'00

RIVOLTA, Renato (1956-) ITEcolalie delle Sofonisbe (1995)

- Movements: 1. Ecolalie I
 2. Ecolalie II

Publisher: Composer

Average duration: 12'00

ROBERTS, Mervyn (1906-1990) UKElegy in E-flat Minor (1958)

Publisher: Unpublished

Average duration: 6'11

Two Chorales (1936)

- Movements: 1. Andante sostenuto
 2. Allegro tranquillo

Publisher: Novello
Average duration: 3'40

Variations on an Original Theme (1950)

Publisher: Novello

ROBERTSON, Edwin (1938-) USA

Three Movements for Two Pianos (1978)

Movements: 1. Allegro
2. Adagio
3. Allegro energico

Publisher: Composer

ROBINSON, Paul (1949-) UK

Dark Song of the Night (1993)

Publisher: Composer

ROCHBERG, George (1918-) USA

Circles of Fire for Two Pianos (1997)

First performance: Evan Hirsch and Sally Pinkas Duo
Publisher: Presser
Average duration: 73'00

RODGER, Dan USA

Psycholia (1990)

Publisher: Composer
Average duration: 10'00

RODRIGO, Joaquín (1901-1999) SPA

www.joaquin-rodrigo.com

Cinco Piezas infantiles (1924)

Arranged: Composer in 1938 from orchestral version
First performance: 27 November 1946, Centro Cultural Medina, Madrid
Movements: 1. Son chicos que pasan
2. Después de un cuento
3. Mazurka
4. Plegaria
5. Gritería final

Publisher: Schott
Average duration: 12'00

ROGER-DUCASSE, Jean (1873-1954) FRA

Au jardin de Marguerite

Transcribed: Composer (extracts) from symphonic poem for double chorus and orchestra

Movements: 1. Choeur de la dispute des fleurs
2. Interlude
3. Prélude et chœurs

Publisher: Durand (1912)

Le joli Jeu de furet

Transcribed: Composer (extracts) from version for children's choir and orchestra
Publisher: Durand (1911)

Orphée

Transcribed: Composer (extracts)

Movements: 1. Prélude et noces d'Orphée et Eurydice (Act I)
2. Évocation et course du flambeau (Act II)
3. Prélude to Act II
4. Prélude et scène du sacrifice (Act III)
5. Bacchanale (Act III)
6. Scène finale et chœur

Publisher: Durand

Quatuor à cordes, in D minor

Transcribed: Composer
Publisher: Durand

Suite Française in D (1907)

Transcribed: Composer from orchestral version

Movements: 1. Ouverture-Bourrée-Récitatif et Air
2. Menuet vif
3. En recueil

Publisher: Durand 7740,

Variations plaisantes sur un thème grave (1907)

Transcribed: Composer from version for harp and orchestra

Publisher: Durand

RÖNTGEN, Julius (1855-1932) NETH

Ballade, Op. 36b

Publisher: Carl Simon

Scherzo, Op. 33

Publisher: Alsbach

ROOSENSCHOON, Hans (1952-) RSALandskap (2005)

Arranged: Composer from string orchestra version entitled Clouds Clearing
 First performance: 7 May 2005, Endler Hall, Stellenbosch with Nina Schumann and Luis Magalhães
 Publisher: HaRP
 Average duration: 5'00

ROPARTZ, Joseph-Guy (1864-1955) FRFantaisie in D major for orchestra (1897)

Arranged: Composer from orchestral version
 Publisher: Salabert EB0595/N1
 Average duration: 15'00

Piece in B minor

Publisher: Durand (1899)

Symphony no. 2 in F minor (1901)

Arranged: Composer from orchestral version
 Publisher: Salabert EB0676/11
 Average duration: 35'00

ROREM, Ned (1923-) USA

www.nedrorem.com

Dance Suite (1949)

First Performance: Recording on Phoenix USA (JDT 138) with Arianna Goldina and Remy Loubrozo

Sicilienne (1950)

First Performance: commissioned by Gold&Fizdale, performed by Whittemore&Lowe
 Publisher: Southern Music Publishing, Peer International, AMC

Six Variations (1995)

First Performance: Murray Dranoff International Two Piano Competition, Miami
 Publisher: Boosey & Hawkes MO51261659
 Average duration: 14'00

ROSENBLOOM, Sydney (1889-1967) UKVariations and Fugue, Op. 16

Publisher: Stainer & Bell, Augener (1915), Ashdown

ROSENBOOM, David (1947-) USAMovement for Two Pianos (1965)

First performance: 1965, University of Illinois, Champaign-Urbana
 Publisher: Frog Peak Music and David Rosenboom Publishing
 Average duration: 7'00

ROSENHAIN, Jacques (1813-1894) GERFantasia Appassionata, Op. 40

Publisher: Hofmeister

ROSENMAN, Leonard (1924-) USADuo

Publisher: Peer International

ROSENTHAL, Manuel (1904-2003) FRLa Belle Zélie – Suite Romantique (1948)

Movements: 1. Pastorale en Rondeau
 2. Le valet malicieux et la soubrette mélancoliques
 3. Minuet burlesque
 4. Ballabile
 5. L'Escarpolette
 6. Final (Can-Can)

Publisher: Jobert M2308.06411
 Average duration: 18'00

ROSSÉ, François (1945-) FRStalactites/Echos (1980)

Publisher: Inédit
 Average duration: 10'40

RÓSZA, Pál HUNConcertino Op. 182 (1991)

Publisher: CMIC
 Average duration: 20'00

ROUSSEL, Albert (1869-1937)Évocations, Op. 15 (1910-11)

Transcribed: Composer from orchestral version

Movements: 1. Les Dieux dans l'ombre
des Cavernes
2. La Ville rose
3. Aux bords du fleuve sacré

Publisher: Durand 8143

Average duration: 42'00

Pour une fête de printemps, Op. 22 (1920)

Transcribed: Composer from symphonic poem

Publisher: Durand 9939

Average duration: 12'00

ROUX, Gaspard le (ca. 1660-1707) FRA

Pièces pour deux clavecins (1705)

Movements: 1. Allemande La Vaunert
2. Gavotte en rondeau
3. Menuet
4. Menuet
5. Courante
6. Gigue

Publisher: A. Fuller – Alpege (1959)

ROVICS, Howard (1936-) USA

Ives Surprise

Publisher: ACA

ROWLEY, Alec (1892-1958) UK

Badinage

Publisher: Novello

Figurines

Publisher: J. Williams

Average duration: 4'00

Prelude and Toccata (1945)

Publisher: J. W. Chester

Average duration: 5'00

Suite (1952)

Movements: 1. Allegro risoluto
2. Moderato
3. Allegretto
4. Allegro moderato

Publisher: South Croydon, Lengnick 3729

Average duration: 9'00

RUBINSTEIN, Anton (1829-1894) RUS

Bal costumé, Op. 103 (1879)

Fantasia, Op. 73 (1865)

Movements: 1. Lento – Allegro con fuoco
2. Moderato assai
3. Andante con moto

Publisher: Hamelle, C. Simon

Polka (1906)

Publisher: Ries & Esler

RUBINSTEIN, Beryl (1898-1952) USA

Suite for Two Pianos (1939)

Movements: 1. Prelude
2. Canzonetta
3. Irish Jig
4. Masks

Publisher: G. Schirmer

RUDERS, Poul (1949-) DEN

Manhattan Abstraction (1982)

Publisher: Edition Wilhelm Hansen KP00013

Average duration: 20'00

RUDORFF, Ernst (1840-1916) GER

Variations in E, Op. 1

Publisher: Breitkopf & Härtel

RUDZIŃSKI, Witold (1913-) POL

Suite (1937)

RUGGLES, Carl (1876-1971) USA

Organum (1947)

Publisher: Theodore Presser

Average duration: 6'30

RUITER, Wim de (1943-) NETH

Relations (1978)

Publisher: Donemus

Average duration: 10'00

**RUNCHAK, Volodymyr Petrovych (1960-)
UKR**

Rozmova z chasom – Conversation with the
time (1993)

RUNNSTRÖM, William (1951-) SWE

Spegling, Op. 4 (1980)

Publisher: SMIC

Average duration: 4'00

RUTHARDT, Adolf (1849-1934) GER

Sonata quasi una Fantasia, Op. 31

Publisher: Kistner & Siegel

RUZICKA, Rudolf (1941-) CZECH

www.musica.cz/ruzicka/index.html

Suite no. 8 for Two Pianos (1991)

Publisher: Composer

Average duration: 6'00

S

SAHARA, Hidekazu (1949-) JAPEtude 'Thought' for two pianos (1987)

Publisher: Japan Federation of Composers
Average duration: 8'30

SAINT-SAËNS, Camille (1835-1921) FRBerceuse, Op. 105

Publisher: Durand
Average duration: 3'21

Caprice Arabe Op. 96 (1894)

Publisher: Durand
Average duration: 7'33

Caprice Héroïque, Op. 106 (1897)

Publisher: Durand

Cyprès et lauriers, Op. 156 (1919)

Transcribed: Composer from version for organ
and orchestra
Publisher: Durand

Danse Macabre, Op. 40 (1874)

Transcribed: Composer from orchestral version
Publisher: Durand
Average duration: 7'14

König Harald Harfager – ballad (after Heine),
Op. 59

Average duration: 4'23

Hymne à Victor Hugo, Op. 69

Transcribed: Composer
Publisher: Durand

La Jeunesse d'Hercule, Op. 50 (1877)

Transcribed: Composer from symphonic poem
Publisher: Durand 2330,

Le Rouet d'Omphale, Op. 31 (1871)

Transcribed: Composer from orchestral version
Publisher: Durand 2033
Average duration: 8'32

Marche Héroïque, Op. 34 (1871)

Transcribed: Composer from orchestral
version
Publisher: Durand 1304

Minuet and Gavotte, Op. 65 (1881)

Transcribed: Composer from the Septet
Publisher: International Music Company
Average duration: 7'04

Parysatis – Airs de ballet (extract)

Transcribed: Composer
Publisher: Durand

Phaëton, Op. 39 (1873)

Transcribed: Composer from orchestral
version
Publisher: Durand 1958
Average duration: 8'34

Polonaise, Op. 77 (1886)

Publisher: Durand
Average duration: 11'00

Proserpine, drama lyrique – Entr'acte (extract)

Transcribed: Composer
Publisher: Durand

Scherzo, Op. 87 (1889)

Publisher: Durand, International Music
Company

Suite Algérienne, Op. 60

Transcribed: Composer
Publisher: Durand
Average duration: 7'04

Sur les bords du Nil, Op. 125

Average duration: 4'14

Tarentelle, Op. 6 (1851)

Transcribed: Composer from version for flute,
clarinet and orchestra
Publisher: Durand 3482

Variations on a Theme of Beethoven, Op. 35
(from the Menuet Op. 31, no. 3 by Beethoven)
(1874)

Publisher: Durand, Schirmer GS25931
Average duration: 19'00

SAKAC, Branimir (1918-1979) HUN

Six Epigrams for Two Pianos

SALMON, Karel (1897-1974) ISR

Suite on Greek Themes (1943)

Arranged: Composer from the orchestral version

Movements: 1. Syrtos Thrakikos
2. Tema con variazioni
3. Intermezzo – The Lemon Tree
4. Finale – Horra Hellenica

Publisher: Israel Music Institute IMI023BB
Average duration: 18'00

SALTER, Timothy (1942-) UK

www.timothysalter.com

Echoes and Challenges (1993)

First performance: 24 March 1994, Tunbridge Wells, U.K.
Publisher: Usk Edition
Average duration: 10'00

SAMAMA, Leo (1951-) NETH

Variations and Fantasies on a Passacaglia Theme (1977-78)

Publisher: Donemus
Average duration: 15'00

SAMAZEUILH, Gustave (1877-1967) FR

Une Étude Symphonique

Transcribed: Composer
Publisher: Durand

Le Sommeil de Canope

Transcribed: Composer
Publisher: Durand

SAMUEL, Rhian (1944-) UK

www.stainer.co.uk

Ymddiddan (Dialogue) (1998)

Movements: 1. Hedfan (Flying)
2. Galar (Grief)
3. Igamogam (Zig-Zag)

Publisher: Stainer & Bell AC166
Average duration: 13'00

SÁNCHEZ-CHIONG, Jorge (1969-) VEN

Isaias 41:10 (1992)

Publisher: Edition 21 (www.edition21.at)
Average duration: 10'00

SANDBERG, Lars (1955-) SWE

(Fog – ofog) = Fug – Unfug (1989, rev. 1998)

First performance: 31 March 1999, Leipzig with Mats Persson and Kristine Scholz
Publisher: SMIC
Average duration: 14'00

Pleon (1980-1981)

First performance: 5 February 1991, Borås with Mats Persson and Kristine Scholz
Publisher: SMIC
Average duration: 20'00

SANDSTRÖM, Sven-David (1942-) SWE

Cento battute extra (1980)

Publisher: SMIC
Average duration: 3'00

Concentration 2 (1972)

First performance: 19 January 1974, Sveriges radio with Mats Persson and Kristine Scholz
Publisher: NMS Gehrmans Musikverlag
Average duration: 14'00

Introduction; Out of Memories; Finish (1983)

Publisher: NMS Gehrmans Musikverlag
Average duration: 23'00

SANTORO, Claudio (1919-) BRAZ

Duo für 2 Klaviere (1972)

Publisher: Tonos
Average duration: 6'00

SANTOS, Ramón (1941-) PHIFive Pieces for Two Pianos (1970)

- Movements: 1. Prelude
2. Game
3. Intermezzo
4. Dialogue
5. Elegia

Publisher: Sundry Music Publishing House

SAPP, Allen Dwight (1922-1999) USAFour Dialogues (1954)

Publisher: Composer
Average duration: 10'08

SARCINA, Antonia (1963-) ITJazzando (1999)

First performance: 12 April 1999, Auditorium
Diocesanum, Perugia
Publisher: Composer
Average duration: 7'00

SARGON, Simon (1938-) INDImplosions (1996)

- Movements: 1. Fast
2. Slow
3. Fast

Publisher: Manduca 10110
Average duration: 18'00

SÁRI, József (1935-) HUNAlienated Quotations (one piano is prepared,
the other normal) (1982)

- Movements: 1. Penzioso
2. Lento
3. Gioiso

Publisher: Eigenverlag
Average duration: 9'00

SÁRY, László (1940-) HUNCatacoustics (1967)

Publisher: HMIC
Average duration: 12'00

SASONKIN, Manus (1930-1992) CANSonata for Two Pianos

First performance: 28 February 1981,
University of Lethbridge with Elinor Lawson
and Elaine Debok
Publisher: Composer
Average duration: 13'30

SATTER, Gustav (1832-1879) AUSTRIIn der freien Natur, Op. 77

Publisher: Ludwig Hoffarth

L'Union, Morceau de Salon, Op. 73

Publisher: Schott

Poème, Op. 87

Publisher: Schott

Tarantelle de Concert

Publisher: J. André

Trois Morceaux Lyriques, Op. 81

- Movements: 1. Marche
2. Chanson
3. Dance

Publisher: Schott

Trois Romances sans Paroles, Op. 82

Publisher: Schott

SAUNDERS, Rebecca (1967-) UKPiano duo (2003)

First performance: November 2004,
Huddersfield Festival with Nic Hodges and
Rolf Hind
Publisher: Composer

SAUER, Emil von (1862-1942) GERDie Spieluhr

Transcribed: Composer from solo piano
version
Publisher: Schott

SAUGUET, Henri (1901-) FRALes jeux de l'amour et du hasard (1932)

Publisher: Max Eschig

Valse Brève (1949)

Publisher: Max Eschig

SAVOURET, Alain (1942-) FR2ème Cahier D'Enluminaires (1988)

Publisher: Inédit

Average duration: 24'00

SAWA, Marian (1937-) POLFuga-Bolero (1996)**SAXTON, Robert (1953-) UK**Sonatas for Two Pianos (1977)

Publisher: Novello

Average duration: 10'00

SCELSI, Giacinto (1905-1988) ITRotativa (1930)

Publisher: Salabert EAS18396

Average duration: 6'30

SCHAATHUN, Asbjorn (1961-) NORWie die Zeit die Materie Verändert for Two Amplified Pianos (1984/2001)

Publisher: Oslo MIC

Average duration: 27'00

SCHAEFER, Peter (1962-) AUSTRALIAPetal – silence: for two pianos or piano & tape (1983)

Publisher: AMC/Composer

Average duration: 30'00

SCHÄFFER, Boguslaw Julian (1929-) UKRBlues No. 1 for Two Pianos and Tape (1972)

Publisher: Authors Agency of The Polish Music Publishers

Average duration: 15'00

Blues no. 3 for Two Pianos (1978)

Average duration: 12'00

Blues no. 4 for Two Pianos and Tape (1988)Concerto (1951)

Average duration: 20'00

Dialogues (1996)

Average duration: 19'00

Disagreements (1988)15 Elemente I (1971)

Publisher: Authors Agency of the Polish Music Publishers

Average duration: 12'00

Identité/Non-identité (1991)

Average duration: 19'00

Quartet 2+2 (1965)

Publisher: Modern 1695

Average duration: 4'00

Uneinigkeiten (1988)

Average duration: 15'00

SCHARWENKA, Philipp (1847-1917) POLFrühlingswogen, Op. 87 (1892)

Transcribed: Composer from orchestral version

Publisher: C. Simon (1892)

Intermezzo Hongrois, Op. 42/2 (1881)

Publisher: Schirmer

Marche, Op. 42/1 (1881)

Publisher: Schirmer

Wedding Festival Op. 42/3 (1881)

Publisher: Schirmer

SCHARWENKA, Xaver (1850-1924) POLDanse Polonaise

Publisher: Theodoree Presser

SCHEFFER, Rickard (1971-) SWEBeyond an Image (1997-1998)

First performance: 12 December 1999,
Stockholm with Bengt Forsberg and Erik
Risberg

Publisher: Tons
Average duration: 9'00

SCHELLE, Michael (1950-) USAMusic for Two Pianos (1982)

Publisher: ACA
Average duration: 19'00

SCHERMANN, Dietmar (1957-) AUSTRIWanderung, Op. 14/3 (1989)

Transcribed: Composer from string quartet
version
Publisher: Composer

SCHIFFMAN, Harold (1928-) USAVariations (1966)

Publisher: Composer
Average duration: 9'00

**SCHMID, Heinrich Kaspar (1874-1953)
GER**Paraphrases on a Theme of Liszt, Op. 30

Publisher: Schott

**SCHMIDT, Theodore Karl (1869-1948)
GER**Prelude and Fugue

Publisher: Bärenreiter

SCHMIDT, Yves R. (1933-) BRAZÜberfall, Norder Strasse no. 46 (1959)

Publisher: Ricordi Brazil 3176
Average duration: 2'00

**SCHMIDT-MECHAU, Friedemann (1955-)
GER**Reduktion (1991)

First performance: 4 June 1991, Universität
Vechta

Publisher: Composer
Average duration: 22'00

SCHMIT, Camille (1908-1976) BELGMusique (1949)

Publisher: CeBeDeM
Average duration: 19'00

SCHMITT, Aloys (1788-1866) GERKonzertstück, Op. 23

Publisher: Schlesinger (1893)

SCHMITT, Florent (1870-1957) FRÉtude pour le Palais Hanté, d'Edgar Allan Poe,
Op. 49

Arranged: Composer from orchestral version
Publisher: Durand
Average duration: 15'00

J'entends dans le lointain, Op. 64, no.1 (1913-
1917)

Publisher: Durand
Average duration: 5'00

La Tragédie de Salomé, Op. 50

Arranged: Composer from ballet version
Publisher: Durand
Average duration: 26'00

3 Rhapsodies, Op. 53 (1903)

Movements: 1. Française
2. Polonaise
3. Viennoise

Publisher: Durand DURAN05477
Average duration: 23'00

**SCHNITTKE, Alfred (1934-1998)
RUS/AUSTRI**

www.schnittke.de

Dead Soul's Suite (1984)

Arranged: Composer from ensemble work for
3 or more pianos from the film 'Dead Souls'
Publisher: Boosey & Hawkes

Gogol Suite (five movements for two pianos),
Op. 143A (1980)

Transcription: Composer from orchestral
version
Publisher: Sikorski

SCHOEMAKER, Maurice (1893-1964)
BELG

Grafstede von Chopin (1949)

Publisher: CeBeDeM
Average duration: 13'30

SCHOENBERG, Arnold (1874-1951)
AUSTRI/USA

www.schoenberg.at

Kammersinfonie Op. 38b (Two-Piano version)
(1941-1942)

Arranged: Composer from orchestral version
First performance: 15 December 1940,
Carnegie Hall (orchestral version)
Movements: 1. Adagio
2. Con fuoco
Publisher: Universal Edition UE18384
Average duration: 20'00

SCHOLTZ, Bernhard (1835-1916) GER

Contrapuntal Variations on a Gavotte by
Handel, Op. 54

Publisher: Hainauer (1882)

SCHOLTZ, Hermann (1845-1918) GER

Variations on an Original Theme, Op. 77

Publisher: Leuckart (1898)

SCHOLZ, Robert USA

Oriental suite

Arranged: Composer from the orchestral
version
Publisher: Asian Composers' League

SCHOTT, Anthony (1911-) UK

Allegro and Ricercare (1969)

Publisher: Composer
Average duration: 8'00

SCHROEDER, Hermann (1904-) GER

Duplum (for harpsichord and organ, or two
organs, or two pianos)

Movements: 1. Allegro moderato
2. Larghetto
3. Vivace

Publisher: Schott 6233 (1970)

SCHROETER, Heinz (1907-) GER

Bagatellen, Op. 9 (1951)

Movements: 1. Toccatina
2. Walzer
3. Invention
4. Pastorale
5. Ostinato
6. Perpetuum mobile

Publisher: Schott 4290

SCHROYENS, Daniël (1961-) BELG

Parade (1982)

Publisher: CeBeDeM
Average duration: 11'00

SCHUBACK, Peter (1947-) SWE

www.sami.se/art/schuback/home.htm

Canti di Euridici (1988)

First performance: 25 February 1990, Borås
with Björn Nilsson and Lena Peiz Persson
Publisher: SMIC
Average duration: 19'00

Concrétude (1995-1996)

Publisher: SMIC
Average duration: 18'00

Serenata cello Music for . . . two pianos (1986)

Publisher: SMIC
Average duration: 17'00

SCHULTHEISS, Ulrich (1956-) GER

Faust-Paraphrasen (1987)

Publisher: Peters EP8854
Average duration: 22'00

SCHULTZ, Andrew (1960-) AUSTRALIA

www.andrewschultz.net

3 pieces for 2 pianos – Fantasia on 'Christ lag in Todesbanden' (1979)

First performance: Melba Hall, Melbourne University

Publisher: Boosey & Hawkes 1993

Average duration: 18'00

SCHUMANN, Georg Alfred (1866-1952) GER

Variations and Fugue on a theme by Beethoven (Op. 77), Op. 32

Publisher: Simrock (1903)

SCHUMANN, Robert (1810-1856) GER

Andante and Variations in B-flat major, Op. 46 (1843)

Transcribed: Composer from version for two pianos, two cellos and horn

Publisher: Durand, EP2362

Average duration: 18'37

SCHÜTT, Eduard (1856-1933) RUS

Andante and Scherzino in D minor, Op. 79, nos. 1 and 2

Publisher: Simrock

Impromptu-rococo, Op. 58, no. 2

Publisher: Simrock (1899)

Valse-Paraphrase d'après Chopin, Op. 58, no. 1

Publisher: Simrock

Average duration: 7'00

Variations on an Original Theme, Op. 9

Publisher: Cranz

SCHUYT, Nico (1922-) NETH

Ouverture 'De Varkenshoeder' (1954)

Publisher: Donemus

Average duration: 6'00

SCHWAEN, Kurt (1909-) GER

www.kurtschwaen.de

Balkantanz, KSV 636 (2002)

First performance: 18 June 2002, Sofia, Bulgaria with Angelika Genova and Ljuben Dmitrov

Publisher: Kurt Schwaen Archiv

Average duration: 6'00

3 Capriccios, KSV 15 (1947, rev.1999)

Movements: 1. Allegro vivace
2. Vivacissimo
3. Vivo

Publisher: Kurt Schwaen Archiv

Average duration: 6'00

Concertino Appollineo für zwei Klaviere, KSV 138 (1957, rev. 2000)

Movements: 1. Allegro vivo
2. Allegretto
3. Allegro von anima

Publisher: Kurt Schwaen Archiv

Average duration: 10'00

Due caraterre, KSV 601 (1997)

First performance: 26 February 1998, Berlin with Christine Reumschüssel and Natascha Osterkorn

Movements: 1. Breit – Allegro con moto
2. Andante molto – allegro vivace
3. Allegro energico (Grottesco)

Publisher: NM634

Average duration: 12'00

SCHWARTZ, Ira-Paul USA

Chamber concerto (1944)

Average duration: 12'00

SCHWERTSIK, Kurt (1935-) AUSTRIA

For the Whole Family, Op. 71 (1994)

Publisher: Boosey & Hawkes custom print

Average duration: 10'00

SCHYTTE, Ludwig (1848-1909) DENIn the Ball Room, Op. 139, no. 2

Publisher: Schott, A. P. Schmidt

Two Concerto Pieces, Op. 115

Publisher: Kistner & Siegel

SCIARRINO, Salvatore (1957-) ITSonata (1966)

First performance: June 1969, Festival Pianistico Internazionale, Brescia, Italy with Bruno Canino and Antonio Ballista

Movements: 1. Veloce
2. Menuet

Publisher: Ricordi NR131635
Average duration: 8'00

SCLATER, James S. (1943-) USASuite for Two Pianos (1976)

Movements: 1. Prologue
2. Quickstep
3. The Devil's Waltz
4. Reflections
5. Finale
6. Epilogue

Publisher: Mt. Salus Music

SCOTT, Cyril (1879-1970) UKDanse Nègre, Op. 58, no. 5

Transcribed: Composer
Publisher: Elkin

Lotus Land

Arranged: Composer
Publisher: Elkin (1948)

Russian Fair (1957)

Publisher: Elkin

Two Pieces from 'Impressions from the Jungle Book'

Movements: 1. The Jungle: Adagio
2. Dance of the Elephants:
Allegro

Publisher: Novello
Average duration: 7'00

Theme and Variations (1947)

Publisher: Novello, William Elkin
Average duration: 15'00

SCRIABIN, Alexander (1872-1915) RUSFantaisie in A minor, Op. Posthumous (1889)

Publisher: Peters EP62055, Boosey & Hawkes, Belaieff 541
Average duration: 6'40

Poem of Extacy, Op. 54 (1907)

Transcribed: Composer from orchestral version
Average duration: 19'27

SEARLE, Humphrey (1915-1982) UKParaphrase on Themes of Liszt, Op. 78 (1982)

Publisher: Composer

SEBASTIANI, Fausto ITStudio (1987)**SEGERSTAM, Leif (1944-) FIN**Zweixly...con ped (1995)

First performance: 28 February 1998 with Nikolaus Samaltanos and Christophe Sirodeau
Publisher: FIMIC
Average duration: 12'00

SELDEN-GOTH, Gisella (1884-) AUSTRIPraeludium und Fuge

Publisher: Universal Edition

SEMPER, Sebastian (1978-) GERVariationen (1994)**SERGEYEVA, Tatyana Pavlovna (1951-) RUS**Tango (1994)Two Movements for Two Pianos (1996)

First performance: December 1996, Ordway Music Theatre with the Elkina Sisters

SEYFRIT, Michael (1964-1999) USAThree Views of the Moon (1990)

Publisher: ACA

Average duration: 20'45

SHACKELFORD (1944-) USAFor Two Pianos

Publisher: Zanibon 5246

Average duration: 12'00

SHAPEY, Ralph (1921-) USADeux for Two Pianos (1967)

Publisher: Theodore Presser

SHARPE, Herbert F. (1861-1925) UKVariations on a Hungarian Air, Op. 46

Publisher: C. Woolhouse (1889)

SHAWN, Allen (1948-) USAEsercizio for Two Pianos: after Domenico Scarlatti (1995)

Publisher: Composer

Average duration: 6'00

SHCHETYNS'KY, Oleksandr Stepanovych (1960-) UKRSonata (1992)**SHOSTAKOVICH, Dimitri (1906-1975) RUS**Concertino in A minor for Two Pianos, Op. 94 (1953)

First performance: 20 January 1954, Small Hall of the Moscow Conservatoire with Anna Maloletkova and Maxime Shostakovich

Movements: 1. Adagio-Allegretto-Allegro

Publisher: Chant du Monde, Sikorski 2185,

International Music Company

Average duration: 9'20

Duos pour les enfants (1949-54)Movements: 1. Joyeuse marche
2. TarentellePrelude and Fugue in D-flat, Op. 87/15

Arranged: Composer from solo piano version

Publisher: Music Publishers of the USSR

Suite in F-sharp minor, Op. 6 (1922)

First performance: 20 March 1925, Small Hall of the Moscow Conservatoire with Lev Oborine and Maxime Shostakovich

Movements: 1. Prélude (Andantino)
2. Danse fantastique (Allegro vivo)
3. Nocturne (Andante)
4. Final (Adagio – Allegro molto)

Publisher: Chant du Monde, Boosey & Hawkes MO03018614

Average duration: 25'00

Symphony no.10 in D minor, Op. 93 (1953)

Transcribed: Composer

Movements: 1. Moderato
2. Allegro
3. Allegretto
4. Andante - Allegro

Average duration: 53'24

Tarantella (1954)

Arranged: Composer in 1963 from music to the film 'The Gadfly'

Publisher: Sikorski 2186, Boosey & Hawkes

Average duration: 1'00

Valse and Polka (1929-30)

Transcribed: Composer in 1962 from the ballet Op. 22a

Average duration: 3'00

SHOZO, Aoki (1951-) JAPArc III (1994)

Publisher: Japan Federation of Composers

Average duration: 12'00

SIEGEL, Arsène (1897-) FRA/USAThe Windy City – Four Snapshots of Metropolitan ChicagoMovements: 1. Evening Silhouettes on the Near North Side
2. Light and Shadows on the Buckingham Fountain
3. Way Down South at 47th and Parkway

4. The Municipal Airport
 Publisher: AMC

SIELICKI, Edward (1956-) POL

Variations (1976)

Average duration: 13'00

SIERRA, Roberto (1953-) P.R.

www.robertosierra.com

2 X 3

Publisher: Subito Music

Average duration: 12'00

Vestigios rituales (1984)

Publisher: Salabert EAS18367/E1, Subito Music

Average duration: 10'00

SIKORSKI, Tomasz (1939-1988) POL

Diafonia (1969)

Publisher: Authors Agency of the Polish Music

Muzyka nasluchiwania – Listening Music
 (1973)

Publisher: Authors Agency of the Polish Music

SILAS, Edward (1827-1909) NETH

Bourrée, Op. 79

Publisher: Ries & Erler

SILSBEE, Ann (1930-) USA

Letter from a Field Biologist (1979)

Publisher: ACA

Average duration: 17'00

SIMMONS, Homer (1900-) USA

Alice in Wonderland

Movements: 1. The Gryphon and the
 Mock Turtle
 2. The Cheshire Cat
 3. The Queen of Hearts
 4. The Duchess
 5. The Dormouse
 6. The Lobster Quadrille

Publisher: J. Fischer (1941)

Deep River

Publisher: Axelrod 601 (1942)

Phantasmania

Transcribed: Composer from orchestral
 version

Publisher: G. Schirmer (1929)

Scherzino

Publisher: J. Fischer

Tango at Midnight

Publisher: J. Fischer (1940)

SIMONIS, Jean-Marie (1931-) BELG

Mouvements, Op. 22 (1971)

Publisher: CeBeDeM

Average duration: 12'00

SIMONS, Netty (1913-1974) USA

Illuminations (1970)

Movements: 1. Snow Water
 2. Drops of Laughter
 3. One Flower – Two
 Gardeners
 4. Five Sprays of the Snow
 Fountain

Publisher: ACA

Average duration: 40'00

Two dot

Publisher: ACA

SIMPSON, Robert (1921-1997) UK

Sonata for Two Pianos (1979)

Publisher: Lengnick

Average duration: 27'00

SINDING, Christian (1856-1941) NOR

Variations in E-flat minor, Op. 2 (1882)

Publisher: Edition Wilhelm Hansen

SINGER, André (1907-1996) HUN/USA

Sonata for two pianos (1952)

Movements: 1. Allegro
2. Andantino
3. Allegro

Publisher: Composer, held at Sarah Lawrence College Library, USA

Average duration: 11'00

SINGER, Jeanne (1924-2000) USA

American short subjects

SINGER, Otto (1833-1893) GER

Andante with Variations, Op. 1

Publisher: Breitkopf & Härtel

SISASK, Urmas (1960-) EST

Milky Way (1990)

Publisher: Edition 49
Average duration: 15'00

SITSKY, Larry (1934-) AUSTRALIA

Concerto for two solo pianos (1967)

Publisher: Boosey & Hawkes 19953

SIVIC, Pavel (1908-1995) SLOVE

Métamorphoses (1964)

Publisher: Edicije Društva slovenskih skladateljev 199
Average duration: 7'00

SIWIŃSKI, Jaroslaw (1964-) POL

Próba formy (1987)

Average duration: 5'00

SKALKOTTAS, Nikos (1904-1949) GR

Return of Ulysses

Publisher: Margun BP7104
Average duration: 27'00

SKERJANC, Lucijan Marija (1900-1973) YUG

Fantazija

Publisher: J. W. Chester (1949)

SKJELBRED, Bjorn Bolstad NOR

Waves – Calm: for 2 Pianos (2000)

First performance: 29 November 2000, Oslo kommunikas musiekskole

Publisher: Oslo MIC

Average duration: 10'00

SKÖLD, Bengt-Göran (1936-) SWE

Duo fresco (1987-91)

Publisher: Noteria
Average duration: 10'00

SKÖLD, Yngve (1899-1992) SWE

Valses chromatique, Op. 33

Movements: 1. Adagio
2. Andante

Publisher: SMIC

Average duration: 6'00

SKRZYPCZAK, Bettina (1962-) POL

Sonate (1985)

SLONIMSKY, Nicolas (1894-1995) RUS/USA

My Toy Balloon: Variations on a Brazilian Tune (1942)

Arranged: Composer from the solo piano version

Publisher: Axelrod Music Publications

Average duration: 6'00

SLOWIK, Zbigniew (1972-) POL

Preludium i toccata (1994)

SMALL, Haskell USA

A Game of Go (for two pianos and optional computer/video) (1987)

First performance: 1987, US Go Congress

Publisher: Composer

Average duration: 10'00

SMALLEY, Roger (1943-) AUSTRALIAAccord (1974-1975)

First performance: 13 December 1975, London
with Roger Smalley and S. Savage
Publisher: Faber F0825
Average duration: 45'00

SMETANIN, Michael (1958-) AUSTRALIAAfstand (1983)

Publisher: Composer
Average duration: 9'00

SMIT, André-Jean (1926-) BELGIUMSuite (1981)

Publisher: CeBeDeM
Average duration: 12'00

SMIT, Leo (1921-) USAVirginia Sampler (1959)

Arranged: Composer from ballet version

Movements: 1. The Town
2. The Townspeople
3. The Frontiersman
4. Gigue
5. The Gentleman's
Ecosaise
6. Waltz for the Pristine
Lovers
7. The Unidentified Lady (on
Horseback)
8. March for a Beloved
General

Publisher: Carl Fischer
Average duration: 19'00

SMITH, Hale (1925-) USAMirrors: Rondo-Variations (1988)

Publisher: Merion Music
Average duration: 24'00

SMITH, Julia (1911-1989) USAAmerican Dance Suite (1935)

Movements: 1. One Morning in May
2. Lost My Partner
3. Negro Lullaby
4. Chicken Reel

Publisher: Mowbray Music Publishers,
Theodore Presser

Average duration: 10'00

SMITH, William Overton (1926-) USAFour Studies for Two Pianos (1962)

Publisher: ACA
Average duration: 9'00

SMOLKA, Jaroslav (1933-) CZECH REPUBLICCurved Mirrors – three toccatas (1986,
rev.1986)

Publisher: Composer
Average duration: 9'00

SOLER, Padre Antonio (1729-1783) SPAINConcerto I in C

Movements: 1. Andante
2. Minué

Publisher: Marchi, Bèrben
Average duration: 5'30

Concerto II

Movements: 1. Andante
2. Allegro
3. Tempo de Minué

Publisher: Schott 6230

Concerto III in G

Movements: 1. Andantino
2. Minué

Publisher: Marchi, Bèrben
Average duration: 11'30

Concerto IV in F

Movements: 1. Affettuoso – Andante non
Largo
2. Minué

Publisher: Marchi, Bèrben

Concerto V in A

Movements: 1. Cantabile
2. Minué

Publisher: Schott 6231
Average duration: 8'30

Concerto VI in D

Movements: 1. Allegro
2. Minué

Publisher: Schott 6231
Average duration : 8'00

SOLLFELNER, Bernd Hannes (1963-)
AUSTRIEmotions of Coming Home (1995)

Publisher: MICA

SOMERVELL, Arthur (1863-1937) UKVariations on an Original Theme

Publisher: Augener (1902)

SOMMER, Sylvia (1944-) AUSTRIBuenas Noches (1994)

Publisher: MICA

SONSTEVOLD, Gunnar (1912-1991) NORA la Greek: Balletsuite skrevet for Chat Noir's
hostrevy (1946)

Publisher: Oslo MIC

Halling from Osterdalen

Publisher: Oslo MIC

Hypokonderen

Publisher: Oslo MIC

PianoPussel for two (1974)Publisher: Oslo MIC
Average duration: 17'00**SONSTEVOLD, Maj (1917-1997) NOR**Fugue for two pianos (1969)

Publisher: Oslo MIC

SOUTHAM, Ann (1937-) CANIn a Measure of Time (1988)Publisher: Unpublished, original in CMC
Average duration: 12'15This Way and That – Drifting (2000)Publisher: Unpublished, master of score in
CMC
Average duration: 15'00**SOUTHGATE, Sir William (1941-) NZ**Occam's Razor (1975)Publisher: Waiteata
Average duration: 8'00**SOUTHWICK, Martha Jean (1956-) USA**A Little White Music (1977)First performance: 27 April, 1978,
Hochschule für Musik und darstellende
Kunst, Vienna with Karen Moncrieff and
Martha Jean Southwick
Publisher: Composer
Average duration: 3'00**SOUZA LIMA, João de (1898-1982) BRAZ**Introduccion y Toccata

Publisher: Vitale

SOWASH, Bradley Alan (1960-) USAAs seen on TV: Variations (1991)Publisher: Morehouse Publishing
Average duration: 9'45**SPAHLINGER, Mathias (1944-) GER**Fünf Sätze für zwei Klaviere (1969)Publisher: Peer International
Average duration: 7'30**SPASOV, Ivan (1934-1996) BULG**Izkustvoto na seriyata – The Art of Series
(1970)Satvorenie, smart I premirenje versia -
Creation and Resignation (1992)**SPEARS, Gay Holmes USA**Decagon**SPINKS, Charles (1915-) USA**Variations on a Greek Folk Song, Op. 6

Publisher: Hinrichsen (1951)

SPISAK, Michal (1914-1965) POLConcerto for Two Solo Pianos (1949)

- Movements: 1. Allegro
2. Quattro variazioni
3. Fuga doppia

Publisher: Polskie Wydawnictwo Muzyczne

SPITZMUELLER, Alexander (1896-1961) AUSTRIConcerto II, Op. 39

Publisher: Universal Edition
Average duration: 25'00

Praeludium und Fuge

Publisher: Universal Edition 12151

SROM, Karel (1904-) CZECHMerrily (1951)

- Movements: 1. Allegretto moderato
(Guten Morgen)
2. Valse Lente
(Vogelscheuche)
3. Presto (Fangenspiel)

Publisher: Český Hudební Fond
Average duration: 10'00

STAAR, René (1951-) AUSTRI

www.staar.at

Movimientos para Don José Haydn, Op. 8 (1983)

Publisher: Edition Contemp Art 71016
Average duration: 17'00

STAHMER, Klaus Hinrich (1941-) GERPeople Out of Nowhere (2000)

- Movements: 1. Umhlabá
2. Igadi
3. A Prayer

Publisher: Verlag Neue Musik
Average duration: 17'00

STAHNKE, Manfred (1951-) GER

www.manfred-stahnke.de

Stereopartota (2001)

Publisher: Composer

STARER, Robert (1924-2001) AUSTRI/USA

www.robertstarer.com

Sonata for Two Pianos (1981)

Publisher: M.M.B.Music, St. Louis, Missouri

The Fringes of a Ball (1962)

Publisher: Theodore Presser, Vivace Press
Average duration: 4'00

STEHMAN, Jacques (1912-1975) BELGColloque (1943)

Publisher: CeBeDeM
Average duration: 5'00

Montmartre (1974)

Publisher: CeBeDeM
Average duration: 2'00

Trois Rythmes (1955)

Publisher: CeBeDeM
Average duration: 10'00

STEIN, Ernest (1900- 2001) USAAmerican sonatina (1948)

Publisher: Trillium Music Co.
Average duration: 10'00

STEINER, Timo (1976-) ESTSonata for Two Pianos (1996)

Publisher: Edition 49
Average duration: 15'00

STEPALSKA-SIX, Joanna (1967-) POLLike a Ragtime (1996)**STEPNIEWSKA, Katarzyna (1960-) POL**10 Pièces courtes (1986)**STEVENS, Bernard (1916-1983) UK**Introduction and Allegro, Op. 29 (1957)

First performance: 1958, London with M. & G. Peppin
Publisher: Composer

Average duration: 9'00

STEWART, Robert (1918-) USA

Rondeau for Two Pianos (1968)

Publisher: European American Music
Average duration: 6'00

STIEBLER, Ernstalbrecht (1934-) GER

Klangmomente (1961)

Publisher: Edition Modern 1708
Average duration: 8'00

STIELER, Bernard (1951-) POL

Sonate (1977)

Average duration: 14'00

STOCKHAUSEN, Karlheinz (1921-) GER

Aus den sieben Tagen (From the Seven Days)
(1968)

Publisher: Universal Edition UE14790
Average duration: 25'00

Mantra for Two Pianos and Electronics (1970)

First performance: Alfons and Aloys
Kontarsky
Average duration: 65'20

STOCKMEIER, Wolfgang (1931-) GER

Suite nach alter Manier (1958)

Movements: 1. Praeludium
 2. Tempo di Valse
 3. Courante
 4. Aria
 5. Menuet
 6. Gigue
 7. Epilog

Publisher: Mösel (1977)

STOKER, Richard (1938-) UK

Duologue, Op. 47

Publisher: Ricordi

Portrait of a Town, Op. 52

Publisher: Ricordi

STOKKERMANS, Joop (1937-) NETH

Balletmuziek (1962)

Publisher: Donemus

STOLL, David (1948-) UK

www.davidstoll.co.uk

Sonata for Two Pianos (1990)

First performance: 7 February 1991, Antwerp
with David Ward and Marijke Smit Sibinga
Publisher: BMIC
Average duration: 11'30

STOLLERY, Peter (1960-) UK

www.petestollery.com

Piece for two pianos (1984)

First performance: 13 February 1987, Barber
Festival of Contemporary Music, Birmingham
with Peter Stollery and Paul Roberts
Publisher: Composer
Average duration: 15'00

STONE, Gregory (1900-) USA

Boogie Woogie Etude

Publisher: Chappell (1947)

Burlesque Tzigane

Publisher: Edward B. Marks (1936)

STORM, Staffan (1964-) SWE

I skuggan av en sommar (1989)

Publisher: SMIC
Average duration: 6'00

STOVER, Harold (1946-) USA

Rag. Pastorale and Carillon

Publisher: Table Eight Music Co.
Average duration: 15'00

**STRANDBERG, Newton D. (1921-2001)
USA**

Sonata for two pianos (1962)

Publisher: Composer
Average duration: 16'00

STRANZ, Ulrich (1946-) SWITConjunctio (1991)

Publisher: Bärenreiter BA 7047
Average duration: 21'00

STRAUSS, Richard (1864-1949) GERParegon zur 'Sinfonia Domestica' (1923)

Publisher: Boosey & Hawkes M060025891
Average duration: 22'00

STRAVINSKY, Igor (1882-1971) RUSAgon (1953-57)

Arranged: Composer from the ballet
Publisher: Boosey & Hawkes 310908354X
Average duration: 70'52

Concerto for Two Pianos (1931-1935)

First performance: 21 November 1935, Paris,
with Igor Stravinsky and Sviatoslav Soulima
Movements: 1. Con moto

2. Notturmo: Adagio
3. Quatro variazioni
4. Preludio e fuga

Publisher: Schott ED2520, Universal Edition
Average duration: 22'00

Dumbarton Oaks Concerto (1938)

- Movements: 1. Tempo giusto
2. Allegretto
3. Con moto

Transcribed: Composer from chamber
orchestra version
Publisher: Schott ED2791
Average duration: 15'00

Five Easy Pieces (1917)

- Movements: 1. Andante
2. Espanola
3. Balalaika
4. Napolitana
5. Galop

Publisher: Novello

Petrouchka – 3 movements (1910-1911)

- Arranged: Composer in 1946
Movements: 1. Russian Dance
2. Petrouchka
3. Fair

Publisher: Boosey & Hawkes 6069

Le Sacre du printemps – The Rite of Spring
(1913)

Transcribed: Composer in 1947 from the ballet
version

Publisher: Boosey & Hawkes, Russischer
Musik Verlag 196
Average duration: 36'00

Scherzo à la Russe (1943-44)

Transcribed: Composer from orchestral
version

Publisher: Schott ED10646
Average duration: 4'00

Septuor (1952-53)

Transcribed: Composer from chamber version

First performance: 24 January 1954,
Dumbarton Oaks, Washington D.C.

Publisher: Boosey & Hawkes
Average duration: 11'00

Sonata for Two Pianos (1943-44)

First performance: 2 August 1944 with
Richard Johnson and Nadia Boulanger

- Movements: 1. Moderato
2. Theme and Variations:
largo
3. Allegretto

Publisher: Universal Edition, Chester, Schott
Average duration: 10'00

Valse des fleurs (from The Nutcracker, Op. 71a) (1914)

Publisher: Boosey & Hawkes custom print
Average duration: 6'27

STRINDBERG, Henrik (1954-) SWE2 Pianos (1992)

First performance: 11 September 1996, Odense
with Mats Widlund and Einar Henning
Smebye

Publisher: Edition Reimers
Average duration: 10'00

Petite chronique berlinoise (1984)

Publisher: Tons
Average duration: 20'00

STROMENGER, Karol (1885-1975) POLRondo (1961)

Publisher: Polskie Wydawnictwo Muzyczne

STRONG, George Templeton (1856-1948)
USA

Choral sur un thème de Leo Hassler (1601)
'Wenn ich einmal scheiden soll' (1929)

Transcribed: Composer from string orchestra
version

Publisher: Henn (1933)

Le Roi Arthur (1916)

Transcribed: Composer from orchestral version
Publisher: Henn (1921)

STUPPNER, Hubert (1944-) UK

To Dance a Sound Up and Down

Publisher: Zanibon 5472
Average duration: 12'00

SUBEN, Joel Eric USA

Idyls (1984)

Publisher: Association for the Promotion of
New Music
Average duration: 6'00

SUBER, Stephen (1950-) USA

Captain Feckhtenburger of the Space Patrol
(1985)

SUESSE, Dana (1911-) USA

Danza a Media Noche (Dance at Midnight)

Publisher: J. Fisher (1933)

SULLIVAN, Timothy (1954-) CAN

Two pianos (1996)

Publisher: Unpublished, master copy in CMC
Average duration: 22'19

SULPIZA, Fernando (1936-) IT

Glad (1975)

Publisher: Bèrben

SULZER, Balduin (1932-) AUSTRI

Colloquim, Op. 170 (1996)

Publisher: Döblinger

SUMERA, Lepo (1950-2000) EST

In Es (1978)

Publisher: Sikorski

Kümme Kaanonit (10 Canons) (1985)

Publisher: Edition 49
Average duration: 10'00

One without Two (1993)

SURINACH, Carlos (1915-) SPA/USA

Flamenquerias (1951)

Movements: 1. Soleares
2. Romance
3. Sevillanas

Publisher: American Music Publishers
Average duration: 10'00

SUSLIN, Viktor Yevseyevich (1942-) RUS

Patience (1974)

Publisher: Sikorski
Average duration: 15'00

SWAYNE, Giles (1946-) UK

Synthesis, Op. 15 (1974)

First performance: 27 October 1976, York
with Susan Bradshaw and R. R. Bennett
Publisher: Novello
Average duration: 14'00

SWERTS, Piet (1960-) BELG

Enigma (1990)

Publisher: CeBeDeM
Average duration: 14'30

Paganini-digital (1987)

Publisher: CeBeDeM
Average duration: 17'00

Rotations (1986)

Publisher: CeBeDeM
Average duration: 13'30

ŚWIDER, Józef (1930-) POLAllegro, Moderato per due pianoforte (1953)

Publisher: Polski Wydawnictwo Muzyczne
(1970)
Average duration: 7'00

ŚWIERZYŃSKI, Adam (1914-1997) POLTrzy utwory (1961)

Average duration: 16'00

SYNOWIEC, Ewa (1942-) POLChange (1972)Piece (1966)Quasi una sonata (1978)**SZAJNA-LEWANDOWSKA, Jadwiga (1912-1994) POL**Concertino (1965)

Movements: 1. Allegro
2. Adagietto
3. Allegro

Average duration: 12'00

10 Etudes (1975)6 Etudes (1982)

Movements: 1. Andante risoluto
2. Moderato sempre
3. Scherzando e capriccioso
4. Allegretto
5. Alla valse
6. Allegro molto e giocoso

Average duration: 11'00

Funérailles (1970-72)

Movements: 1. Adagietto
2. Andante con moto
3. Allegro drammatico
4. Andante quasi marcia

Publisher: Polskie Wydawnictwo Muzyczne
Average duration: 7'00

SZELIGOWSKI, Aleksander Robert (1934-1993) POLSentencie (1978-79)**SZELIGOWSKI, Tadeusz (1896-1963) POL**Dans la prairie, suite (1955)

Movements: 1. Na łące suite: Trzniele
2. Komary
3. Zuki
4. Motyle
5. Szerszenie
6. Koniki polne
7. Pastorale

SZETO, Caroline (1956-) AUSTRALIA

www.carolineszeto.com

Toccatas for two pianos (1999)

Movements: 1. Larghetto
2. Allegro

Publisher: Red House Editions
Average duration: 10'00

SZOKOLAY, Sándor (1931-) HUNGARYBagatelles for Two Pianos (1978)

Publisher: Universal Edition UE17110

SZYMANSKA, Iwona B. (1943-) POLArabeski (1971)

Average duration: 10'00

SZYMANSKI, Paweł (1954-) POLEpitaph (1974)

Publisher: Novello
Average duration: 14'00

SZYMANSKI, Władysław (1955-) POLToccatas (1983)

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TAGLIETTI, Stefano (1965-) IT

Bicinium (2001)

First performance: July, 2001, Marino
 Publisher: Chester Music France
 Average duration: 7'00

TAILLEFERRE, Germaine (1892-1983) FR

Ballade

Publisher: Novello

Fandango (1920)

Average duration: 3'00

Intermezzo (1946)

Average duration: 3'00

Jeux de plein air (Outdoor Games) (1917)

Movements: 1. La Tirelittaine
 2. Cache-cache mitoula

Publisher: Durand

La Nouvelle Cythene

Movements: 1. Prélude lent
 2. Galop
 3. Scène
 4. Courante
 5. Pavane
 6. Nocturne
 7. Bucolique
 8. Alla marcia
 9. Menuet
 10. Presto finale

Larghetto (1946)

Average duration: 3'00

Sonate

Movements: 1. Allegretto
 2. Andantino
 3. Allegro

Suite Burlesque for Two Pianos

Movements: 1. Dolente
 2. Pimpante
 3. Melancolique

4. Barcarolle
 5. Fringante
 6. Bondissante

Toccata

2 Valses for 2 Pianos (1928)

Movements: 1. Valse lente
 2. Valse brillante

Publisher: United Music Publishers, Lemoine
 HL24021

TALLGREN, Johan (1971-) FIN

Dei sensi (2000-2003)

First performance: 22 January 2000, San Diego with Andrew Infanti and Mark Harris
 Publisher: FIMIC
 Average duration: 2'00

TALMA, Louise (1906-) USA

Four-Handed Fun for Two Pianos (1939)

Publisher: C. Fischer 2649, AMC
 Average duration: 3'30

TANENBAUM, Elias (1924-) USA

Music for Two Pianos (1968)

Publisher: ACA
 Average duration: 14'00

TANSMAN, Alexandre (1897-1986) FR

Carnival Suite (1941-1942)

Arranged: Composer from orchestral version for motion picture 'Flesh and Fantasy'

Movements: 1. Mardi Gras
 2. Streets
 3. Cakewalk

Fantaisie sur des valse de Johann Strauss (1962)

Publisher: Max Eschig ME7527

3 Fugues (1942)

Publisher: Max Eschig ME8764

Introduction et fugue (1938)

Publisher: Max Eschig ME8771

La Grande Ville (1932)

Publisher: Max Eschig ME5538

Le Train de Nuit (ballet for two pianos)Mappemonde et Papemonde (1937)Rapsodie Polonaise (1940)

Arranged: Composer from orchestral version

Sérénade no. 3, pour orchestra (1943)

Arranged: Composer from orchestral version

Publisher: Max Eschig ME8704

Sonata (1940)

Publisher: Max Eschig ME8671

Sonatine Transatlantique (1931)

Transcribed: Composer from solo piano version

Movements: 1. Fox-trot
2. Spiritual and Blues
3. Charleston

Publisher: Editions Alphonso Leduc

TARENGHI, Mario (1870-1938) ITEight Variations on the Minuet Theme of Op. 99 of Robert Schumann, Op. 40

Publisher: Carisch (1906),

Nine Variations on Prelude XX by F. Chopin, Op. 69

Publisher: Ricordi,

Prelude and fugue in G minor

Publisher: Ricordi

TARGOŚKA, Izabela POLOstinato (1969)

Average duration: 4'00

TASKOV, Krassimir (1955-) BULGDuettino (1983, rev. 1985)

Publisher: SCMB

Fantasia (1989-1990)

Publisher: SCMB

Transfiguration II (1989-1990)

Publisher: SCMB

TAUB, Bruce J. (1948-) USA

www.brucetaub.com

Passacaglia-variations (1977)

Publisher: ACA

Average duration: 20'00

TAYLOR, Colin (1881-1973) UK/RSAThree Impromptus (1938)

Movements: 1. Popinjay
2. Lyric
3. Summer is a-cumin in

Publisher: Lengnick

TCACI, Ziata (1928-) MOLDASuite (1983)**TCHAIKOVSKY, Piotr Ilyitch (1840-1893) RUS**Casse-Noisette (valse des fleurs), Op. 71/13 (1891-1892)

Arranged : Composer from ballet version

Publisher: Edition Musica Budapest 12816

Average duration: 6'00

Suite no. 3, Op. 55 in G minor

Arranged: Composer from orchestral version

Movements: 1. Elegie: Andantino molto cantabile
2. Valse melancolique: Allegro moderato
3. Scherzo: Presto
4. Tema con variazioni: Andante con moto
5. Variation I
6. Variation II: Molto piu mosso
7. Variation III: Tempo del tema
8. Variation IV: Tempo del tema
9. Variation V: Allegro risoluto

10. Variation VI: Allegro vivace
11. Variation VII: Moderato
12. Variation VIII: Largo
13. Variation IX: Allegro molto vivace
14. Variation X: Allegro vivo e un poco rubato
15. Variation XI: Moderato mosso
16. Variation XII: Finale, Polacca; Moderato assai

Publisher: Kalmus, Warner Brothers
Average duration: 34'00

Symphony no. 2, Op. 17 in C minor (1872)

Arranged: Composer from orchestral version

- Movements:
1. Andante sostenuto – allegro vivo
 2. Andantino marziale, quasi moderato
 3. Scherzo (Allegro molto vivace)
 4. Finale

Publisher: Kalmus, Warner Brothers
Average duration: 33'00

TCHEREPNINE, Alexandre (1899-1977)
RUS

Bagatelles, Op. 5 (1913-1918)

Publisher: Heugel HE28198

Rondo, Op. 87a (1952)

Publisher: Peters 6074

Three Pieces (1974)

- Movements:
1. Silent night mix
 2. Pièce sans titre
 3. Allegro

Publisher: Peters BEL405
Average duration: 8'00

TEDMAN, Keith (1947-) CAN

Parachronisms (1983)

Publisher: Unpublished, photocopy of the original in CMC Montréal
Average duration: 12'00

TELFER, Nancy (1950-) CAN

Music of the Spheres

Publisher: Master of score in CMC

TELLEFSON, Thomas (1923-1874) NOR

Sonate, Op. 41 (1870)

Publisher: Costallat

TEN HOLT, Simeon (1923-) NETH

Sekwensen (1965)

Publisher: Donemus
Average duration: 7'00

TENNEY, James (1934-) CAN

Chromatic canon (1983)

Publisher: Smith Publications, Baltimore MD

TESTONI, Giampaolo (1957-) IT

Rondo for Two Pianos (1982)

First performance: 28 August 1982, Citta d'Castello
Publisher: Ricordi NR133544
Average duration: 7'30

TGETTIS, Nicholas (1933-) USA

Night freight (1976)

Publisher: Brandon Press
Average duration: 9'00

THALBERG, Sigismond (1812-1871) GER

Grand Variations de Concert sur un thème des Puritains (Bellini)

Written in conjunction with Liszt and Herz
Publisher: Schubert

Grosse Fantaisie und Variationen für zwei Pianoforte über Themas aus der Oper 'Norma' von Bellini, Op. 12

Publisher: André 7178

THERN, Karl (1817-1886) HUN

Andantino, Op. 72

Publisher: Ries & Erler

Nocturne in D flat, Op. 66

Publisher: Ries & Erler

Romance, Op. 48

Publisher: Ries & Erler

Scherzo, Op. 58

Publisher: Ries & Erler

Tarantella, Op. 73

Publisher: Ries & Erler

Theme and Variations in the Italian Manner,
Op. 67

Publisher: Ries & Erler

THIÉRIOT, Ferdinand (1838-1919) GERTwo Pieces, Op. 36Movements: 1. Intermezzo
2. Humoreske

Publisher: C. Ruehle

Two Pieces, Op. 40

Publisher: W. Gebauer

Two Pieces, Op. 82Movements: 1. Auszug
2. Reiterstück

Publisher: J. Rieter (1904)

THIMAN, Eric H. (1900-1975) UKSuite in E (1947)Movements: 1. Alla menuetto
2. Fughetta
3. Sarabande
4. Rigadon

Publisher: Cramer

THOMAS, Andrew (1939-) USAMusic for Two Pianos (1977)

Publisher: ACA

Average duration: 10'00

THOMAS, Stefan (1968-) GERRondeau (1995)

Publisher: Copy-us Internet Music Publishing

Average duration: 11'00

**THOMAS-MIFUNE, Werner (1941-)
AUSTRI**Kurzfassung des Neujahrskonzertes der
Wiener PhilharmonikerPublisher: Edition Kunzelmann GM1335,
Frank Music CompanyLittle Locomotive

Publisher: Peters GM1660

Nations' DancesMovements: 1. Turkey-Oriental
2. Germany
3. Argentina
4. Brazil

Publisher: Peters GM1602a

Tango Peleado

Publisher: Peters GM1351

THOMÉ, François (1850-1909) FRALes Noces d'Arlequin

Publisher: Lemoine (1886)

Simple aveu

Publisher: Durand

THOMSON, Virgil (1896-1989) USASynthetic Waltzes (1925)

Publisher: Elkan Vogel, AMC

Average duration: 6'00

THORNE, Francis (1922-) USABroadway and 52nd (1955-56)Movements: 1. Opening Number
2. Blues
3. Strip-tease
4. Mambo

Publisher: Forlivesi, AMC

Rhapsodic Variations (1964)

Publisher: Edward Marks, AMC

Average duration: 13'00

TIPPETT, Michael (1905-) UKFantasia on a Theme by Handel (1942)

Arranged: Composer from piano concerto version

Publisher: Schott 10166

Average duration: 16'00

TISNÉ, Antoine (1932-1998) FRBocephal (1982)

Publisher: Billaudot

Average duration: 21'30

TITS, Mykhailo Dmytrovych (1898-1978)

UKR

Poem-Concerto, Op. 29 (1945)

Arranged: Composer in 1970 from piano concerto version

TJEKNAVORIAN, Loris (1937-) IRATanz der Jugend – from Ballet fantastique, Op. 2

Publisher: Döbbling 14.947 (1975)

TOEBOSCH, Louis (1916-) NETHSuite Polyphonica, Op. 30bMovements: 1. Intrada
2. Passacaglia
3. Ricercare
4. Fuga

Publisher: Donemus (1962)

TORKEWITZ, Dieter (1944-) GERDuo für zwei Klaviere

Publisher: Composer

TORNIEPORTH, Hans(-) GERDuo zu zwei Klavieren über den 'Frühlingsstimmen Walzer' von Johann Strauss

Publisher: Schott 3711

TORO-PÉREZ, Germán (1964-) COLArco (for two pianos a ¼-tone apart) (1995)

Publisher: Döbbling

Fantasia (1988)**TORRES-SANTOS, Raymond (1958-) P.R.**La Guaracha del macho Camacho (for piano and electric piano)

Average duration: 7'15

TORSTENSSON, Klas (1951-) SWEKoorde (1990)

First performance: 11 October 1992, Utrecht with Gerard Bouwhuis and Cees van Zeeland

Publisher: Donemus

Average duration: 20'00

TOSIC, Vladimir (1949-) YUGDif/fusion (1982)

Publisher: Manuscrit

Average duration: 10'00

TOWER, Joan (1938-) USAStepping Stones: A Ballet (1993)

Arranged: Composer from the orchestral version

Publisher: Associated Music Publishers

Average duration: 20'00

TRIGGS, Harold M. (1900-) USADanza Brasileira

Publisher: Carl Fischer

Negro Spiritual : 'Death, Ain't yuh got no Shame?'

Publisher: G. Schirmer (1937)

Six Surrealist Afterludes, no. VI (1940)

Publisher: AMC

Average duration: 2'00

Valse

Publisher: G. Schirmer

TRIMBLE, Joan (1915-2000) UKBard of Lisgoole (1938)

Publisher: Boosey & Hawkes 310901663X

Average duration: 3'00

Buttermilk Point

Publisher: Boosey & Hawkes 3109052075

Green Bough for Two Pianos (1942)

Publisher: Boosey & Hawkes 3109052083
Average duration: 4'30

Heather Glen & Gartan Mother's Lullaby

Publisher: Boosey & Hawkes 3089046873

Humours of Carrick

Publisher: Boosey & Hawkes 3109091151

Sonatina for Two Pianos (1940)

Movement: 1. Moderato, con moto
2. Minuet
3. Rondo

Publisher: Boosey & Hawkes 3109052040
Average duration: 8'30

TROJAHN, Manfred (1949-) GERLa folia (1982)

First performance: 16 September 1982,
Berliner Festwochen with Anthony and Joseph
Paratore

Publisher: Bärenreiter BA7086
Average duration: 15'00

TRUBITT, Allen (1931-) USAGuinness (1986)

**TSITOVICH, Vladimir Ivanovich (1931-)
RUS**

Suite (1960)**TUOMELA, Tapio (1858) FIN**Biennale Mosaic (1997)

First performance: 7 March 1997, Helsinki
Biennale with Kimmo Hakola and Tapio
Tumela

Average duration: 10'00

Foliant – perspectives (1991)

First performance: February 1992, Juvenalia
Chamber Music Competition

Publisher: Modus Music
Average duration: 5'15 - 6'30

TWARDOWSKI, Romuald (1930-) POLImprovvisazione e toccata (1974)

Publisher: Polskie Wydawnictwo Muzyczne
Average duration: 5'00

U

UGLAND, Johan Varen NORGregorius-variations for two pianos

Publisher: Oslo MIC

UGOLETTI, Paolo (1956-) ITImprovviso (1982)

Publisher: Suvini Zerboni 9117
Average duration: 8'00

UHL, Alfred (1909-) AUSTRICommedia Musicale für zwei Klaviere (1983)**UNGER, Anderz (1948-) SWE**Éclats: Livre I – II (1996)

Movements: Book I: I-VI
Book II: VII-XII
Publisher: SMIC
Average duration: 90'00

UNGER, Hermann (1886-1958) GERChamber Variations on an Original Theme,
Op. 8

Publisher: Fischer & Jangenberg

UNGVARY, Tamas (1936-) HUNSinus-Coitus (two pianos with tape) (1979)

First performance: 29 November 1979, Vienna
with Mats Persson and Kristine Scholz
Publisher: Edition Reimers
Average duration: 17'00

URBANNER, Erich (1936-) AUSTRIImprovisation II (1966)

Publisher: Döbbling

URSPRUCH, Anton (1850-1907) GERVariations and Fugue on a Theme by Bach,
Op. 13

Publisher: Cranz

USPENSKY, Vladislav (1937-)Tocatta (1993)

Publisher: Max Eschig ME8958

UTZ, Christian (1969-) GER

www.christianutz.net

Éloges (1992)

First performance: 16 April 1993, Vienna
Average duration: 18'00

**UYTTENHOVEN, Yolande (1925-2000)
BELG**Cendrillon, Op. 93 (1980)

Publisher: CeBeDeM
Average duration: 5'30

Sonata, Op. 157 (1990)

Publisher: CeBeDeM

V

VAAGE, Knot NORCorpo Duplo: For Duo Piano (1997)

First performance: 29 October 1998, Oslo University with Ellen Ugelvik and Tine Kolbjornsen
 Publisher: Oslo MIC
 Average duration: 13'00

VACCHI, Fabio (1949-) ITCapriccio sopra 'La Station Thermale' (1997)

First performance: 4 July 1998, Festival Pontino, Sermoneta
 Publisher: Ricordi
 Average duration: 12'00

VÁČKÁŘ, Dalibor Cyril (1906-1984) CZECHPiano duo giocoso (1958)

Average duration: 18'00

VAGGIONE, Horacio (1943-) ARGUndicit 3 (1982)

Publisher: Salabert EAS17878/D4
 Average duration: 15'00

VALINSKY, Eric USAThe Lovers

Publisher: ACA
 Average duration: 35'00

VANDEBOGAERDE, Fernand (1946-) FRMouvance de Temps et d'Espace (1974)

First performance: 17 March 1974, Semaines Musicales d'Orléans
 Publisher: Inédit
 Average duration: 14'18

VAN DER VALDEN, Renier (1910-) BELGBeweging (1965)

Publisher: CeBeDeM
 Average duration: 8'00

Les amours du torero (1948)

Publisher: CeBeDeM
 Average duration: 7'00

VAN SLYCK, Nicholas (1922-) USASix Textures (1973)

Publisher: Composer

VAN WYK, Arnold (1916-1983) RSARumba op die Vierperdewa (1956)

Publisher: Manuscript in University of Stellenbosch Library
 Duration: 6'00

VAUGHAN WILLIAMS, Ralph (1872-1958) UKIntroduction and Fugue (1946)

Publisher: Oxford University Press
 Average duration: 14'00

VEJVODOVÁ, Hana (1963-1994) CZECHSuite Don Quichotte (1984)**VERHAAR, Ary (1900-) NETH**Concertino, Op. 1 (1931)

Movements: 1. Con (5) Variazioni
 2. Intermezzo
 3. Caprice

Publisher: Donemus
 Average duration: 10'00

Intonazione, Canzone e Fuga, Op. 34 (1948)

Publisher: Donemus
 Average duration: 13'00

VERRALL, John (1908-) USAPrelude, Intermezzo and Fugue (1964)

Publisher: Carl Fischer

Suite (1966)

Publisher: AMC

VETTER, M. (1943-) GERHör-Spiele, Materialien zu freier musikalischer Verwendung:

Band 1

Movements: 1. 2 Linien
2. 3 Linien
3. Pause
Publisher: Universal Edition UE30388

Band 2

Movements: 1. Variationen
2. Zwischenräume
3. Rhythmusgruppen
Publisher: Universal Edition UE30389

VIDOVSKY, László (1944-) HUNA-Z (1989)

Movements: 1. A magyarországi
változásokra (On the
Changes in Hungary)
2. Berceuse cacnonique
3. Futaki visszhang (Futaki
Echo)
4. Gregorián
5. Intrada
6. Mit erhobener Dämpfung
7. OM
8. Régi Magyar (Old
Hungarian)
9. Toccata
10. Vivo

Publisher: HMIC

Double (1972)

Publisher: Editio Musica Budapest Z8323

Kilenc kis Kurtág-köszöntő kóral (Nine Short
Chorals Greeting Kurtág for Two Pianos)
(1998)

Movements: 1. Das alte Jahr vergangen
2. Der Tag, der ist so
freudenreich
3. Wie schön leuchtet der
Morgenstern
4. O Herzenangst
5. O wir armen Sünder
6. Wer nur den lieben Gott
lässt walten
7. Es ist genug
8. Nun ruhen alle Wälder
9. Seelen-Bräutigam

Publisher: Editio Musica Budapest Z14154

Praeludium & Walzer (1993)

Publisher: HMIC
Average duration: 8'00

VIERK, Lois V. (1951-) USASpin 2 (1994)

Average duration: 14'00

VILEC, Michal (1902-1979) SLOVABallade, Op. 31 (1963)**VINKLER, Aleksandr A. (1865-1935) RUS**Variations et Fugue sur un thème de J. S.
Bach, Op. 12

Publisher: Belaieff (1906)

VIOZZO, Giulio (1912-) ITTrenodia for Two Pianos

Publisher: Ricordi NR129137

VIR, Param (1952-) INDThe Comfort of Angels (1996)

Publisher: Novello
Average duration: 12'00

VITO-DELVAUX, Berthe di (1915-) BELGTrois mouvements, Op. 99 (1965)

Publisher: CeBeDeM
Average duration: 6'30

VLADIGEROV, Pancho (1899-1978) BULGChimmy de concert

Average duration: 4'00

Danses Bulgares, Op. 23

Movements: 1. Gilyana
2. Grande rone
3. Mar Dimitroljo

Danse Roumaine, Op. 3Danse Suédoise

Average duration: 4'00

Fox-Trot

Average duration: 3'00

La Danseuse Orientale, Op. 10/2Rhapsodie Vardar, Op. 16Romance and Cake-WalkSuite Bulgare, Op. 21

- Movements: 1. Alla Marcia
 2. Chant
 3. Chorowodna
 4. Ratschenitza

Valse fantastique, Op. 2/4**VLIJMEN, Jan Van (1935-) NETH**Construzione (1960)

Publisher: Donemus
Average duration: 8'00

VOGEL, Adolf Bernhard (1873-1961) GERAndante and Variations, Op. 14

Publisher: Khant

VOGT, Jean (1823-1961) GERPrelude and Fugue, Op. 18

Publisher: Breitkopf & Härtel

Prelude and Finale Fugato, Op. 82

Publisher: C. A. Challier

VOLANS, Kevin (1949-) RSA/UKCicada (1994)

Publisher: Novello
Average duration: 26'00

Kneeling Dance (1992)

Publisher: Novello
Average duration: 8'00

Leaping Dance (1984)

Publisher: Novello
Average duration: 6'00

Nine Beginnings (1976)

Publisher: Novello
Average duration: 10'00

VOLKMANN, Robert (1815-1883) GERVariations on a Theme by Handel, Op. 26

Publisher: Schott

VORÍŠEK, Jan Václav (1791-1825) CZECHGrande Overture in C minor, Op. 16 for Two Pianos

Publisher: Bärenreiter BA 19113 (1971)

VORLOVÁ, Sláva (1894-1973) CZECHPuzzles for Two Pianos, Op. 32 (1953)

- Movements: 1. Lento
 2. Hvězdička
 3. Tři domy
 4. Uhája
 5. Vosy

Publisher: Český Hudební Fond

W

WACHTMEISTER, Alex Raoul (1865-1947) SWE

Prelude and Fugue

Publisher: J. Church (1919)

WAGENDRISTEL, Alexander (1965-) AUSTRI

Textures, Op. 31 (1988)

Publisher: Composer

Zeichnen nach der Natur, Op. 40 (1990)

Publisher: Composer

WAGNER, Joseph (1900-1974) USA

Festival Processions (1936)

Publisher: Peer International

Sonata with Differences (1952, rev. 1963)

Publisher: Manuscript at Pepperdine University

WALACIŃSKI, Adam (1928-) POL

Moments musicaux avec Postlude en hommage (1987, rev. 2000)

Average duration: 9'00

WALENTYNOWICZ, Wladyslaw (1902-) POL

Arabeski (1963)

Average duration: 5'00

Canasta, v. II (1959)

Average duration: 6'00

Inspirations

Publisher: Authors' Agency of the Polish Music Publishers

Average duration: 10'00

La Conception (1975)

Average duration: 6'00

WALKER, Ernest (1870-1949) UK

Waltz Suite, Op. 60 (1934)

Publisher: Oxford University Press

West Africa Fantasy, Op. 53

Publisher: Oxford University Press

WALKER, George (1922-) USA

Sonata for Two Pianos (1964)

Movements: 1. Adagio non troppo
2. Presto
3. Adagio
4. Allegro tranquillo

Publisher: General Music Publishing 1162 (1981)

WALKER, Robert (1946-) UK

Passacaglia (1984)

First performance: January 1985, Wigmore Hall, London with Richard Markham and David Nettle

Publisher: Novello

Average duration: 18'00

WALKER, Robin (1953-) UK

Dadamo still believes in self-expression (for 2 Pianos, pre-recorded tape and tape-loop) (1981)

Publisher: Composer

Average duration: 15'00

WALLEN, Errollyn Belize (1958-) UK

Girl in My Alphabet Two Pianos (1990)

First performance: 1990, Purcell Room, London with Nanquiduo

Publisher: Peters

Average duration: 10'00

WALTER, Fried (1907-) GER

Concert Waltzes

Publisher: Zimmermann

WANEK, Friedrich K. (1929-1991) ROM

Musique pour deux à deux instruments à clavier (1974)

Movements: 1. Légère, avec élégance et très fluide
2. Chant cassé (sentimental, nostalgique)
3. Vif et joyeux

Publisher: Schott ED7593

Präambel, Passacaglia, Toccata (1984)

Publisher: Schott ED7608
Average duration: 12'00

WARNER, Philip (1901-) USA

Pop Goes the Weasel (1959)

Publisher: Peer International

WARRACK, Guy (1900-) UK

Prelude, Polka, Fugato and Furiant (1938)

Publisher: Boosey & Hawkes
Average duration: 5'30

WAXMAN, Donald (1925-) USA

Arabesques and Ostinato for Two Pianos

Publisher: Galaxy Music

WEBER, Carl Maria von (1786-1826)

Polonaise Brillante, Op. 72

Publisher: G. Schirmer

WEBER, Sven (1937-) GER

Variations and Fugue (1960)

Publisher: Composer
Average duration: 12'00

WEIGL, Karl (1881-1949) AUSTRI/USA

City that Was, Dances from Old Vienna

Publisher: AMC

Night Fantasies, Op. 13

Publisher: AMC

Norwegian Dance

Publisher: AMC

WEINBERGER, Jaromir (1896-1967) USA

Polka and Fugue

Transcribed : Composer from the opera 'Shwanda'
Publisher: American Music Publishers (1940)

WEINER, Leó (1885-1960) HUN

Suite, Op. 35 (1950)

Publisher: Editio Musica Budapest Z4265
Average duration: 28'00

Variations on a Hungarian Folk Song, Op. 32 (1950)

Publisher: Editio Musica Budapest Z5260
Average duration: 5'00

WEIR, Judith (1954-) UK

Ardnamurchan Point (1990)

First performance: 18 October 1990, Queen Elizabeth Hall, London
Publisher: Novello
Average duration: 10'00

WEISGALL, Hugo (1917-) USA

Fugue and Romance (1939)

Arranged: Composer from ballet 'One Thing is Certain'
Publisher: M. Weaner
Average duration: 6'00

WEISMANN, Julius (1879-1950) GER

Nine Variations on a Theme in A, Op. 63

Publisher: Steingraber

Partita, Op. 107

Publisher: Steingraber

Sonatine 'Ille terrarum', Op. 122

Publisher: Steingraber

WEISS, Adolf (1891-1971) USAConcerto for Trumpet and Orchestra

Arranged: Composer for two pianos
 Publisher: ACA

WELIN, Karl-Erik (1934-1992) SWEEssAEG (two pianos and electronics) (1988)

First performance: 21 October 1988,
 Jönköping with Karl-Erik Welin and Lars
 Olson

WERNER, Sven Erik (1937-) SWEDKodicil II (1985-1986)

Publisher: DMIC
 Average duration: 12'00

WESTERLINKC, Wilfried (1945-) BELGReview Set I-II-III (1977)

Publisher: CeBeDeM
 Average duration: 22'00

WESTLAKE, Nigel (1958-) AUSTRALIA

www.rimshot.com.au

Oscillations: For Piano Duo (2000)

Publisher: Rimshot Music
 Average duration: 10'00

WEYSE, C. E. F. (1774-1842) DENEtude, Op. 51/4

Publisher: Edition Wilhelm Hansen

Etude, Op. 60/1

Publisher: Edition Wilhelm Hansen

WHIFFIN, Lawrence (1930-) AUSTRALIACycle-2: cadenza per due pianoforte (1984)**WHITCOMB, Robert B. (-) USA**Dakotiana

Average duration: 6'00

Sonata for Two Pianos

Average duration: 20'00

WHITTENBERG, Charles (1927-) USAStructures for Two Pianos

Publisher: ACA
 Average duration: 14'00

WIDLAK, Wojciech (1971-) POLToccata and Fugue (1992)

Average duration: 6'00

WIDOR, Charles Marie (1844-1937) FRContes d'Avril

Movements: 1. Overture
 2. Sérénade illyrienne
 3. Adagio
 4. Presto
 5. Guitare
 6. Appassionato
 7. Romance
 8. Marche nuptiale

Publisher: Heugel

WIÉNER, Jean (1896-) FRCadences

Movements: 1. Jazz
 2. Java
 3. Tango Argentin
 4. Final (Paso doble)

Publisher: Salabert

WIENIAWSKI, Joseph (1837-1912) POLFantaisie, Op. 42

Publisher: Schott (1886)

WIJDEVELD, Wolfgang (1910-) NETHKermesse, Op. 17 (1935)

Publisher: Donemus
 Average duration: 7'00

WILDING-WHITE, Raymond (1922-2001)
USA

Sonata for Two Pianos in One Movement
(1953)

First performance: 24 March 1964, Cleveland
Composers Guild with Frieda Schumacher and
John D. Herr
Publisher: Unpublished

WILKENS, Caroline (1953-) AUSTRA

Piece for 17 tones (1990)

Publisher: Thürmchen Verlag, Cologne
Average duration: 3'30

WILKOMIRSKI, Józef (1926-) POL

Toccata (1969)

Average duration: 4'00

WILLIAMSON, Becket (1890-1956) UK

Impromptu and Double Fugue

Publisher: Curwen

WILLIAMSON, Esther (1915-1973) USA

Sonata for Two Pianos

Publisher: Mercury (1949)

WILLIAMSON, Malcolm (1931-2003)
AUSTRA

Sonata for Two Pianos (1967)

First performance: 16 July 1967, Cheltenham
Festival with John Ogdon and B. Lucas
Publisher: Josef Weinberger
Average duration: 6'00

WILLS, Arthur (1926-) UK

www.impulse-music.co.uk/arthurwills.html

Waltz Caprice (1986)

Publisher: Brunton
Average duration: 3'00

WILSON, Donald M. (1937-) USA

www.dmwilson.com

Sonata for Two Pianos (1962-1963)

Publisher: Composer
Average duration: 20'00

Stabile I (1965)

First performance: April 1977, Bowling Green
State University
Publisher: ACA WILSO10054
Average duration: 84'00, abridged version
21'00

WILSON, Ian (1964-) UK

www.ianwilson.org.uk

Prime (1987)

Publisher: Composer
Average duration: 9'00

WINSOR, Philip (1938-) USA

Melted Ears (1975)

First performance: University of Michigan,
Ann Arbor with William Albright and Thomas
Wharburton

WISSE, Jan (1921-) NETH

Cristalli (1959)

Publisher: Donemus, Impero Verlag 9017

WOESTIJNE, David van de (1915-1979)
BELG

Sonata (1955)

Publisher: CeBeDeM
Average duration: 15'00

WOHLFAHRT, Frank (1894-1972) GER

Marsch für zwei Klaviere aus 'Die Passion des
Prometheus'

Publisher: Bock & Bote

WOLFF, Christian (1934-) FR/USADuo for Pianists I (1957)

First performance: 1958, Darmstadt with Cage and Tudor Duo
 Publisher: Peters EP6492
 Average duration: 3'58

Duo for Pianists II (1958)

First performance: 1958, Darmstadt with Cage and Tudor Duo
 Publisher: Peters EP6493
 Average duration: 4'00

Two Pianists (1993-1994)

Publisher: Peters EP67640

WOLF-FERRARI, Ermanno (1876-1948) ITI Gioielli della madonna (The Jewels of the Madonna), Intermezzo no. 2

Publisher: Weinberger (1957)

WOLPE, Stefan (1902-1972) USA

www.wolpe.org

March and Variations for Two Pianos, Op. 21 (1933)

Publisher: Peer International

WOOD, Hugh (1932-) UKFifty Chords for David Matthews (1993)

Publisher: Novello
 Average duration: 2'00

WOOD, Kevin J. (1947-) USAHexentanz (1976)

Publisher: Composer
 Average duration: 7'00

WOOD, Ralph Walter (1902-1987) UKNocturne and Dance (1941)

Publisher: Stainer & Bell
 Average duration: 10'00

WORONOFF, Wladimir (1903-1980) BELGStrophes concertantes (1964)

Publisher: CeBeDeM
 Average duration: 16'00

WORRALL, David (1954-) AUSTRALIATwo Images for two pianos (1982)

Movements: 1. Dream stones
 2. Sand painting
 Publisher: Composer
 Average duration: 12'00

WUORINEN, Charles (1938-) USAThe Mission of Virgil (1994)

Publisher: Peters EP67545a
 Average duration: 25'00

WYSHNEGRADSKY, Ivan (1893-1979) RUSComposition II for Two Pianos ¼ Tone, Op. 46b (1960)

First performance: 21 January 1978, Radio France, Paris, with Sylvaine Billier and Martine Joste
 Publisher: Association Ivan Wyshnegradsky
 Average duration: 4'00

Two Concert Etudes for Two Pianos ¼ Tone, Op. 19 (1931)

First performance: 10 February 1977, Montreal (first etude) with Pierrette le Page and Bruce Mather; 21 January 1978, Radio France, Paris (second etude) with Sylvaine Billier and Martine Joste
 Publisher: Association Ivan Wyshnegradsky
 Average duration: 7'00

Two Fugues for Two Pianos ¼ Tone, Op. 32 (1951)

First performance: 10 February 1977, Montreal with Pierrette le Page and Bruce Mather
 Publisher: Association Ivan Wyshnegradsky
 Average duration: 9'00

Two Pieces for Two Pianos ¼ Tone (1934)

First performance: 25 January 1935, Chopin Hall, Paris with Ina Marika and Edward Staempfli
 Publisher: Association Ivan Wyshnegradsky

Dialogue for Two: Two Pianos ¼ Tone, Op. 41
(1958-1973)

First performance: 7 February 1984, Hebbel Theatre, Berlin with Sylvaine Billier and Martine Joste

Publisher: Association Ivan Wyshnegradsky
Average duration: 8'00

Dithyrambe for Two Pianos ¼ Tone, Op. 12
(1923-1924)

First performance: 9 June 1926, Concert de Musique Moderne Russe de J. Spinadel, Paris (first version) with Cliquet-Pleyel and Dominique Ieanes ; 28 February 1991, Center George Pompidou, Paris (second version) with Sylvaine Billier and Martine Joste

Publisher: Association Ivan Wyshnegradsky
Average duration: 10'00

Etude in the Form of a Scherzo for Two Pianos ¼ Tone, Op. 31 (1931)

First performance: 25 January 1937, Chopin Hall, Paris with Ina Marika and Edward Staempfli

Publisher: Association Ivan Wyshnegradsky
Average duration: 4'00

Etude for the Density and the Volume for Two Pianos ¼ Tone, Op. 39b (1956)

First performance: 7 February 1984, Hebbel Theatre, Berlin with Sylvaine Billier and Martine Joste (2nd Etude); 28 February 1991, Center George Pompidou, Paris with Sylvaine Billier and Martine Joste (1st Etude)

Publisher: Association Ivan Wyshnegradsky
Average duration: 10'00

Etudes four rotary movements Two Pianos ¼ Tone, Op. 45a (1956)

Publisher: Association Ivan Wyshnegradsky
Average duration: 7'00

Fragments, Op. 5 (for Orchestra) (1918)

Transcribed: Composer

Publisher: Association Ivan Wyshnegradsky
Average duration: 3'00

Integrations for Two Pianos ¼ Tone, Op. 49
(1962)

First performance: 2 November 1970, Stockholm

Publisher: Association Ivan Wyshnegradsky
Average duration: 9'00

Poème for Two Pianos ¼ Tone (1937)

First performance: 5 March 1938, Ecole Normale, Paris with Cliquet-Pleyel and I. Aribó

Publisher: Association Ivan Wyshnegradsky

Prelude and Dance for Two Pianos ¼ Tone, Op. 16 (1926)

First performance: 28 March 1938, l'Oranger, Paris with Cliquet-Pleyel and I. Aribó

Publisher: Association Ivan Wyshnegradsky
Average duration: 4'00

Prelude and Fugue for Two Pianos ¼ Tone, Op. 21 (1932)

First performance: 7 January 1977, Maison de Radio-France, Paris with Jean-Francois Hesser and Jean Koerner

Publisher: Association Ivan Wyshnegradsky
Average duration: 6'00

Premier fragment symphonique (for Orchestra), Op. 23 (1934-1967)

Transcribed: Composer

Publisher: Association Ivan Wyshnegradsky
Average duration: 11'00

Seven Variations on C for Two Pianos ¼ Tone, Op. 10 (1918-1920)

First performance: 10 November 1945, Chopin Hall, Paris with Yvette Grimaud and Pierre Boulez

Publisher: Association Ivan Wyshnegradsky
Average duration: 12'00

Transparences II for Two Pianos ¼ Tone, Op. 47 (1962-1962)

Publisher: Association Ivan Wyshnegradsky
Average duration: 7'00

Vingt-quatre préludes dans tous les tons de l'échelle chromatique diatonisée à 13 sons for Two Pianos ¼ Tone, Op. 22 (1934)

First performance: 25 January 1937, Chopin Hall, Paris (partial) with Ina Marika and Edward Staempfli; 11 December 1986, Studio 200, Tokyo (complete) with Henriette Puig-Roget and Kazuoki Fujii

Publisher: Association Ivan Wyshnegradsky
Average duration: 43'00

Y

YAMAYI, Atsushi (1968-) JAP

Tsuga no ki (1994)

Publisher: Japan Federation of Composers
Average duration: 8'30

YANOV-YANOVSKY, Dmitry Feliksovich (1963-) RUS

Chang-Music II (1990)

YAYOI, Kitazume (1945-) JAP

Inner Space (1978)

Average duration: 12'00

YEKIMOVSKY, Victor Alekseyevich (1947-) RUS

Composition 43 (1986)

Posidelki (Youth Gatherings) (1992)

YOSHIMATSU, Takashi, JAPAN

Random Bird Variations for Two Pianos (1985)

Publisher: Ongaku No Somo Sha

YOSSIFOV, Alexander (1940-) BULG

Prelude and Fugue no. 4 – Chromatic (2001)

Average duration: 20'00

Prelude and Fugue no. 7 (2002)

Average duration: 25'00

YOUNG, John (1962-) NZ

Fantasy for Two Pianos (1986)

Publisher: Waiteta Publishers
Average duration: 10'00

Mobiles 2 (1986)

Publisher: Waiteta Publishers
Average duration: 20'00

YSAÏE, Théophile (1865-1918) BELG

Variations in E minor, Op. 10

Publisher: Schott Frères (1917)

YU, Julian AUSTRALIA

Reclaimed Prefu: for two pianos (1989)

Publisher: Universal Edition
Average duration: 4'14

YUASA, Joji (1929-) JAP

Projection Esemplastic for Pianos (1962)

Average duration: 8'32

YUSUPOV, Benjamin (1962-) ISR

Sonate für zwei Klaviere (1983, rev. in 1988)

Publisher: Sikorski
Average duration: 24'00

Z

ZABEL, Frank (1968-) GER

www.frank-zabel.de

3 Düfte (1996)

First performance: 1997, Lüdenscheid
 Publisher: Composer
 Average duration: 12'00

Concertino (2001-2002)

First performance: January 2004, Düsseldorf
 with Andreas Grau and Götz Schumacher
 Publisher: Composer
 Average duration: 11'00

ZAIMOV, Velislav (1951-) BULGSonate (1991)**ZELJENKA, Ilja (1932-) SLOVA**Toccata**ZIMMERMANN, Bernd Alois (1918-1970)**Monologue for Two Pianos (also in concerto version) (1964)

First performance: 7 January 1965, Festival
 Muzik der Zeit, Cologne (GER) with Aloys
 and Alfonso Kontarsky
 Movements: Monologues I-V
 Publisher: Schott
 Average duration: 18'00

Perspectives for Two Pianos (1957)

First performance: Aloys and Alfonso
 Kontarsky
 Average duration: 30'00

ZINSSTAG, Gerard (1941-) SWITZIncalzando (1981)

First performance: 23 March 1983, Duo
 Sugawara-Cramer
 Publisher: Salabert EAS18212p/O1
 Average duration: 23'00

ZIPP, Friedrich (1914-1997) GERSonne der Gerechtigkeit (1966)

Publisher: Bärenreiter BA7286

ZOGRAFSKI, Tomislav (1934-) MACSonatine (1956)Sonate (1990)**ZYLAWSKI, Wawrzyniec (1916-1957) POL**Cztery koledy polskie (1947)**ZUPKO, Ramon (1932-)**Nocturnes (1977)

First performance: 1978, University of
 Chicago
 Publisher: Peters EP66866
 Average duration: 18'00

ZUR, Menachem (1942-) USA/ISRPrisma

Publisher: Seesaw Music
 Average duration: 17'00

ZWETKOFF, Peter (1925-) BULGDialog für zwei Klaviere (1952)

Publisher: MICA

2.2 ARRANGEMENTS AND TRANSCRIPTIONS

A

ALAIN, Jehan-Artiste (1911-40) FRLitanies (1937)

Transcription: Olivier Alain from two-organ version

Publisher: Editions Alphonso Leduc, AL28980

Average duration: 4'00

Trois Dances (1940)

Arranged: Marie-Claire Alain in 1944 from orchestral version

First performance: Salle des agriculteurs de France, Paris, 28 April 1944

Movements: 1. Joies
2. Deuils
3. Luttes

Publisher: Editions Alphonse Leduc AL29404

Average duration: 5'00

ALBÉNIZ, Isaac (1860-1909) SPAEspana, Tango

Arranged: Olive Dungan in 1942

Publisher: Boston Music

ALLGÉN, Claude Loyola (1920-1990) SWEDubbelfuga (1989)

Arranged: Mats Persson

First performance: 23 February 1990, Radiohuset, Stockholm with Mats Persson and Kristine Scholtz

Publisher: SMIC

Fyra liturgiska melodier (1989)

Arranged: Mats Persson

First performance: 23 February 1990, Radiohuset, Stockholm with Mats Persson and Kristine Scholtz

Publisher: SMIC

B

BACH, Johann Sebastian (1685-1750)Art of Fugue (Kunst der Fuge), BWV 1080 (1751)

Arranged: Walter Frey in 1980

Movements: 1. Contrapunctus I
2. Contrapunctus II
3. Contrapunctus III
4. Contrapunctus IV
5. Contrapunctus V
6. Contrapunctus VI, in Stile Francese
7. Contrapunctus VII, per Augmentationem et Diminutionem
8. Contrapunctus VIII a 3
9. Contrapunctus IX a 4
10. Contrapunctus X a 4
11. Contrapunctus XI a 4
12. Canon alla Ottava
12a. Contrapunctus XII a 3 – rectus
12b. Contrapunctus XII a 3 – inversus
13a. Contrapunctus XIII – rectus
13b. Contrapunctus XIII – inversus
14. Canon per Augmentationem in Contrario Motu
15. Canon alla Ottava
16. Canon alla Duodecima in Contrapuncta alla Quinta
17. Canon alla Decima. Contrapunto alla Terza
18a. Fuga a 2 clav. – rectus
18b. Fuga a 2 clav. – Alio modo
19. Fuga a 3 soggetti on the name B-A-C-H
20. Canon in Hypodiatesseron, al roverscio e per augmentationem, perpetuus

Publisher: Kunzelmann GM880

Average duration: 90'00

'Bist du bei mir', from Anna Magdalena Notebook (1722)

Arranged: June Weybright in 1953
Publisher: Belwin Mills

Canons on the bass of Goldberg (14), BWV 1087 (1741-1742)

Realised: Olivier Alain
Publisher: Salabert EAS17264/F2

Chaconne in D minor

Arranged: Arnljot Kjeldaa in 1958
Publisher: Boosey & Hawkes custom print, Oslo MIC
Average duration: 13'00

Jesu, Joy of Man's Desiring (chorale from Cantata no. 149) (1727)

Arranged: Myra Hess
Publisher: Oxford University Press
Average duration: 3'00

Organ Prelude and Fugue in E minor, BWV 533

Transcribed: Henri Duparc
Publisher: International Music Company 860
Average duration: 5'00

Organ Prelude and Fugue in A minor, BWV 543

Transcribed: Henri Duparc
Publisher: Max Eschig E795D
Average duration: 10'42

Organ Prelude and Fugue in D, BWV 532

Transcribed: Isidore Philipp
Publisher: Durand 6258
Average duration: 10'53

Organ Toccata and Fugue in D minor, BWV 565

Transcribed: Isidore Philipp
Publisher: Durand 5317
Average duration: 8'30

Ricercare a 6, from the 'Musikalische Opfer' in C minor

Arranged: Peter Billam in 1998
Publisher: Arranger
Average duration: 12'00

Sheep May Safely Graze

Arranged: Percy Grainger in 1932
Publisher: G. Schirmer

Sheep May Safely Graze

Arranged: Howe in 1935
Publisher: Oxford University Press

Sicilienne from BWV 1031 in E-flat major

Arranged: Guy Maier in 1924
Publisher: Fischer

BALAKIREV, Mily (1837-1910) RUS

Piano Concerto no. 1 in F sharp minor, Op. 1 (1856)

Transcribed: Serguei Liapounov
Publisher: Schirmer
Average duration: 13'17

Tamare, Poème fantastique (1867-82, rev. 1908)

Transcribed: Alexandre Glazounov
Publisher: Jürgenson
Average duration: 18'00

BARBER, Samuel (1910-1981) USA

Souvenirs, Op. 28

Arranged: Arthur Gold and Robert Mizdale from solo piano version

Movements: 1. Waltz
2. Scottishe
3. Pas de deux
4. Two-Step
5. Hesitation-Tango
6. Galop

Publisher: Schirmer 50336700, Boosey & Hawkes
Average duration: 15'31

BARTÓK, Béla (1881-1945) HUN

The Miraculous Mandarin, Op. 19 (1918-1919, rev. 1923)

Transcribed: P. Bartók
Publisher: Universal Edition UE31432
Average duration: 18'23

BEETHOVEN, Ludwig van (1770-1827)
GEREgmont Overture, Op. 84 (1829)

Arranged: Chwatal
 Publisher: Peters
 Average duration: 8'19

Grosse Fuge, Op. 133 (1825-26)

Arranged: Antonio Anichini in 1994
 First performance: 5 November 1994,
 Castelfiorentino
 Publisher: Anichini
 Average duration: 19'33

Rondo in B-flat major, WoO6

Arranged: Pietro Spada
 Publisher: Boccaccino & Spada Editori
 Average duration: 10'41

Symphony no. 8 in F major, Op. 93 (1812)

Arranged: Carl Czerny
 Movements: 1. Allegro vivace e con brio
 2. Allegretto scherzando
 3. Tempo di menuetto
 4. Allegro vivace
 Average duration: 24'10

The Consecration of the House Overture, Op. 124

Arranged: Carl Czerny
 Average duration: 11'15

BELLINI, Vincenzo (1801-1835) ITGrosse Fantasie und Variationen aus der Oper 'Norma'

Arranged: Sigismund Thalberg
 Publisher: J. André

BERG, Alban (1885-1935) AUSTRIVariations from "Lulu" from the Theme of Wedekind's Liedern zur Laute

Arranged: Hans Erich Apostel
 Publisher: Universal Edition UE17744
 Average duration: 4'00

BERLIOZ, Hector (1803-1869) FRLa reine Mab, ou la fée songes – scherzo, extract from 'Romeo and Juliet', Op. 17

Transcribed: Zoltán Kocsis
 Publisher: Editio Musica Budapest
 Average duration: 7'14

BERNSTEIN, Leonard (1918-1990) USAAmerica, Tonight, Jet Song – extracts from 'West Side Story' (1960)

Transcribed: Irwin Kostal
 Publisher: Boosey & Hawkes 8478, 8779
 Average duration: 11'00

'West Side Story' Symphonic Dances (1960)

Arranged: John Musto
 First Performance: 19 September 1998 at
 Murray Dranoff International Two Piano
 Competition in Miami, USA
 Publisher: Boosey & Hawkes MO51261246
 Average duration: 23'00

BIZET, Georges (1838-1875) FRCarmen Suite no. 2 (1875)

Arranged: Simm
 Movements: 1. Marche des
 contrebandiers
 2. Habanera
 3. Nocturne
 4. Chanson de Toréador
 5. La Garde montante
 6. Danse bohème

Publisher: Maecenas
 Average duration: 21'00

Habanera from 'Carmen Suite', no. 2 (1875)

Publisher: Zen On
 Average duration: 2'00

BOËLMANN, Léon (1862-1897) FRSuite Gothique, Op. 25

Transcribed: U. Derbann
 Movements: 1. Introduction
 2. Choral
 3. Menuet gothique
 4. Prière à Notre-Dame
 5. Toccata

Publisher: Durand

BRAHMS, Johannes (1833-1897) GER

Six Waltzes from 'Liebeslieder Walzer', set one, Op. 52

Arranged: Guy Maier in 1952

Publisher: J. Fischer

BRUBECK, Dave (1920-) USA

They All Sang Yankee Doodle (1976)

Arranged: Thomas Pierson from the orchestral version

Publisher: Associated Music Publishers

AMP7604

Average duration: 20'00

BRUCKNER, Anton (1824-1896) AUSTRI

Symphony no. 3 (1873)

Transcribed: Karl Grunsky in 1889

Movements: 1. Allegro
2. Adagio
3. Scherzo
4. Finale

Publisher: Peters EP10566

Average duration: 57'23

BUSONI, Ferruccio (1866-1924) IT

SEE UNDER ORIGINAL WORKS

C

CHOPIN, Frédéric (1810-1849) POL

Etude Op. 10, no. 5 (1829-32)

Arranged: Guy Maier in 1927

Publisher: J. Fischer

Scherzo no. 2 in B-flat minor, Op. 31

Transcribed: Zaver Scharwenka

Publisher: Breitkopf & Härtel

Sonate no. 2 in B-flat minor, Op. 35 (1839)

Transcribed: Camille Saint-Saëns

Movements: 1. Grave – Doppio
movimento

2. Scherzo
3. Marche funèbre
4. Finale: Presto

Publisher: Durand

Average duration: 22'23

COPLAND, Aaron (1900-1990) USA

El Salón México (1936)

Arranged: Leonard Bernstein

Publisher: Boosey & Hawkes MO51271030

Average duration: 12'00

D

DEBUSSY, Claude (1862-1918) FR

Deux Arabesques

Transcribed: Léon Roques

Movements: 1. Andantino con moto in E
major (1888)
2. Allegretto scherzando in
G major (1891)

Publisher: Durand

Average duration: 6'58

Children's Corner – extracts (1906-08)

Transcribed: Léon Roques

Movements: 1. Doctor Gradus ad
Parnassum
2. Sérénade à la poupée
3. Golliwogg's cake-walk

Publisher: Durand

Average duration: 7'27

Claire de Lune from 'Suite Bergamasque'

Arranged: Henri Dutilleux

Publisher: Jobert M2308 05728

Average duration: 4'07

L'enfant prodigue (1884)

Transcribed: Gaston Choïsnel

Movements: 1. Prélude
2. Cortège et air de danse
3. En recueil

Publisher: Durand

Images, 3rd series

Transcribed: André Caplet
 Movements: 1. Gíques
 2. Iberia
 3. Rondes de printemps
 Publisher: Durand

Le Martyre de Saint-Sébastien (1911)

Transcribed: Lucien Garban
 Publisher: Durand
 Average duration: 24'08

La Mer (1903-05)

Transcribed: André Caplet
 Movements: 1. De l'aube à midi sur la mer
 2. Jeux de vagues
 3. Dialogue du vent et de la mer
 Publisher: Durand
 Average duration: 23'00

Nocturnes (1896, arr. in 1901)

Arranged: Maurice Ravel
 Movements: 1. Nuages
 2. Fêtes
 3. Sirènes
 Publisher: Jobert M2308 64190
 Average duration: 22'00

Petite Suite (1889)

Transcribed: Henri Büsser
 Movements: 1. En bateau
 2. Cortège
 3. Menuet
 4. Ballet
 Publisher: Durand
 Average duration: 12'00

Printemps, suite symphonique

Transcribed: A. Benfeld
 Publisher: Durand

DELIUS, Frederick (1862-1934) UKFantastic Dance (1931)

Arranged: Bartlett & Robinson
 Average duration: 4'00
 Publisher: Boosey & Hawkes/Delius Trust
 custom print

Poem of Life and Love (1918)

Arranged: H. Balfour Gardiner in 1928
 Publisher: Boosey & Hawkes/Delius Trust
 custom print
 Average duration: 22'00

DIABELLI, Anton (1781-1858) AUSTRIDiabelli scherzo

Arranged: Eric Steiner
 Publisher: Belwin Mills
 Average duration: 5'30

DIÉMER, Louis (1843-1919) FROrientale No. 2, Op. 25, No.2

Transcribed: Edouard Risler
 Publisher: Durand

Orientale No. 6, Op. 51

Transcribed: Edouard Risler
 Publisher: Durand

D'INDY, Vincent (1851-1931) FRL'Étranger - Introduction to the Second Act

Transcribed: Gustave Samazeuilh from the opera
 L'Étranger
 Publisher: Durand

Fervaal - Prélude to the Third Act

Transcribed: Gaston Choïsnel from the opera
 L'Étranger
 Publisher: Durand

Istar, Op. 42 (1896)

Transcribed: Jacques Durand from symphonic version
 Publisher: Durand
 Average duration: 13'16

Jour d'été à la montagne, Op. 61 (1905)

Transcribed: Marcel Labey
 Movements: 1. Aurore
 2. Jour
 3. Soir
 Publisher: Durand
 Average duration: 28'49

Médée, Op. 47 - suite for orchestra on the tragédie of Catulle Mendès (1898)

Transcribed: Gustave Samazeuilh
 Publisher: Durand
 Average duration: 7'19

Souvenirs, Op. 62 (1907)

Transcribed: Marcel Labey from orchestral version
 Publisher: Durand
 Average duration: 19'12

String Quartet No. 2 in E, Op. 45 (1897)

Transcribed: Gustave Samazeuilh
 Publisher: Durand
 Average duration: 37'10

Symphonie No. 2, Op. 57 in B-flat

Transcribed: Marcel Labey from orchestral version
 Publisher: Durand

Wallenstein Op. 12 - trilogy on a dramatic poem by Schiller (1874-82)

Transcribed: Marcel Labey
 Movements: 1. Le Camp de Wallenstein
 2. Max et Thédla
 3. La Mort de Wallenstein
 Publisher: Durand

DINICU, Grigoras (1889-1949) ROMHora Staccato (1942)

Transcribed: Pancho Vladigerov from violin and piano version
 Publisher: Fischer 2281
 Average duration: 2'00

DUKAS, Paul (1865-1935) FRAriane et Barbe-Bleue - extract from introduction to 3rd Act (1907)

Transcribed: Léon Roques
 Publisher: Durand

L'Apprenti sorcier (1897)

Arranged: Alexander Rabinovitch
 Publisher: Unpublished
 Average duration: 11'42

La Péri, poème dansé (1912)

Reduction: Gustave Samazeuilh
 Publisher: Durand

Polyeucte, ouverture pour la tragédie de Corneille

Transcribed: Gustave Samazeuilh
 Publisher: Durand

DUPARC, Henri (1848-1933) FRLénore - Poème symphonique (1875)

Arranged: Camille Saint-Saëns
 Publisher: Salabert FECL3677
 Average duration: 13'00

DUPIN, Paul (1865-1949) FRLe Beau Jardin

Transcribed: Léon Roques
 Publisher: Durand

DURAND, Marie Auguste (1830-1909) FRPomponnette, Op. 80

Transcribed: Léon Roques
 Publisher: Durand

Valse No. 1 in E flat, Op. 83

Transcribed: Léon Roques
 Publisher: Durand
 Average duration: 3'43

Valse No. 2 in A flat, Op. 86

Transcribed: Léon Roques
 Publisher: Durand

DUSSEK, Jan Ladislav (1760-1812) CZECHSonata in F major, Op. 26

Edited and revised: Mary Madden and Olive Rees
 Publisher: Schott, European American Music Distribution Company

F

FALLA, Manuel de (1876-1946) SP

Two Spanish Dances (extract from 'La Vida Breve') (1905)

Transcribed: Isabelle Lafitte
 Publisher: Composer
 Average duration: 7'00

Danse rituelle de feu (extract from 'L'amour sorcier') (1915)

Transcribed: Mario Braggiotti
 Publisher: Braggiotti
 Average duration: 3'00

FRANCK, César (1822-1890) FR

Cantabile in B major

Transcribed: Henri Duparc from organ version
 Publisher: Durand
 Average duration: 4'47

Choral no. 1 in E major

Transcribed: Henri Duparc from organ version
 Publisher: Durand
 Average duration: 16'18

Choral no. 2 in B minor

Transcribed: Henri Duparc from organ version
 Publisher: Durand
 Average duration: 14'15

Choral no. 3 in A minor

Transcribed: Henri Duparc from organ version
 Publisher: Durand
 Average duration: 13'03

Fantaisie no. 1 in A major

Transcribed: Henri Duparc from organ version
 Publisher: Durand
 Average duration: 13'47

Fantaisie no. 2 in C major, Op. 16

Transcribed: Henri Duparc from organ version
 Publisher: Durand
 Average duration: 12'30

Grande pièce symphonique, Op. 17

Transcribed: Jules Griset from organ version
 Publisher: Durand
 Average duration: 26'30

Pastorale in E major, Op. 19

Transcribed: Jules Griset from organ version
 Publisher: Durand
 Average duration: 8'37

Pièce Héroïque in B minor

Transcribed: Jules Griset from organ version
 Publisher: Durand
 Average duration: 8'47

Prelude, Fugue & Variation, Op. 18 (1860-1862)

Transcribed: Harold Bauer from organ version
 Publisher: Boosey & Hawkes, Durand
 Average duration: 11'08

Prière in C sharp minor, Op. 20

Transcribed: Jules Griset from organ version
 Publisher: Durand
 Average duration: 12'57

G

GADE, Niels Wilhelm (1817-1890) DEN

Noveletten, Op. 29 (1889)

Arranged: Ferruccio Busoni

GERSHWIN, George (1898-1937) USA

An American in Paris (1928)

Arranged: Percy Grainger
 Publisher: CPP/Belwin, Warner Brothers
 Average duration: 17'41

Blue Monday '135th Street Blues'

Arranged: F. Jeanneau
 Average duration: 14'30

Cuban Overture

Arranged: Gregory Stone
 Publisher: Warner Brothers
 Average duration: 11'00

Embraceable You (George and Ira Gershwin)

Arranged: Percy Grainger
 Average duration: 5'51

Fantasy on Porgy and Bess (1951)

Transcribed: Percy Aldridge Grainger
 Movements: 1. Introduction
 2. My Man's Gone Now
 3. It Ain't Necessarily So
 4. Clara, Don't You Be Downhearted
 5. Strawberry Woman
 6. Summertime
 7. Oh, Can't Sit Down
 8. Bess, You Is My Woman Now
 9. I Got Plenty O'Nuthin'
 10. I'm On My Way
 Publisher: Bardic Editions, CPP/Belwin
 Average duration: 21'00

Our Love is Here to Stay (George and Ira Gershwin) (1938 from 'Goldwyn Follies')

Arranged: F. Jeanneau
 Average duration: 3'30

3 Preludes

Arranged: Gregory Stone
 Publisher: Warner Brothers
 Average duration: 7'00

Songs

Arranged: Pierre Huybregts
 Songs: 1. Fantasy: Love is Here to Stay; Mine; A Foggy Day
 2. Nice Work if You Can Get It
 3. They Can't Take That Away From Me
 4. Oh Lady Be Good
 5. Somebody Love Me
 6. Love Walked In
 7. Strike Up The Band
 8. S'wonderful
 9. I Got Rhythm
 10. Soon
 11. Let's Call the Whole Thing Off
 12. Fantasy: Of Thee I Sing; Who Cares; Embraceable You; Fascinating Rhythm

2 Waltzes in C (1933)

Arranged: I. Kostal
 Average duration: 3'48

GLANZBERG, Norbert (1910-2001)
GER/POLInvitation à la Valse

Arranged: Michael Mautner in 1990 from solo piano version
 Publisher: MICA

GLAZOUNOV, Alexandre (1865-1936) RUSymphony no. 6 in C minor, Op. 58

Transcribed: Sergei Rachmaninoff in 1896 from symphonic version
 Movements: 1. Adagio
 2. Theme and Variations
 3. Intermezzo
 4. Finale

Publisher: Belaieff
 Average duration: 40'00

GODARD, Benjamin (1849-1895) FRValse No. 2, Op. 56

Transcribed: Léon Roques
 Publisher: Durand
 Average duration: 4'50

GOUNOD, Charles (1818-1893) FRMarche funèbre d'un marionnette

Arranged: Léon Lomain from the orchestral version
 Publisher: Lemoine

GRANADOS, Enrique (1867-1916) SPAEl Pelele, H. 106

Arranged: Llongás
 Average duration: 4'30

GRIEG, Edvard (1843-1907) NORNoces à Troidhaugen, Op. 65/6 (1897)

Transcribed: J. & R. Marlowe
 Publisher: Theodore Presser
 Average duration: 5'00

H

HANDEL, George Frideric (1685-1759)
GER/UK

Allegro Deciso from 'Water Music'

Arranged: Carper
Publisher: Warner Brothers
Average duration: 7'49

Arrival of the Queen of Sheba from 'Solomon'

Arranged: Richard Simm
Publisher: Warner Brothers
Average duration: 4'00

2 Minuets from 'Music for the Royal Fireworks'

Arranged: Carper
Publisher: Warner
Average duration: 1'47

J

JOACHIM, Joseph (1831-1907) GER

Demetrius de Grimm, Overture, Op. 6

Arranged: Johannes Brahms in 1854-55

Henri IV, Overture, Op. 77

Arranged: Johannes Brahms in 1854
Publisher: Simrock

L

LALO, Edouard (1823-1892) FR

Symphonie espagnole, Op. 21

Transcribed: A. Benfeld
Movements: 1. Allegro non troppo

2. Scherzando, Allegro molto
3. Intermezzo. Allegretto ma non troppo
4. Andante
5. Rondo. Allegro

Publisher: Durand
Average duration: 33'17

LISZT, Franz (1811-1886) HUN

Bénédiction de Dieu dans la solitude

Transcribed: Emil von Sauer from solo piano version
Publisher: Kistner 10005
Average duration: 19'08

Coeli errant

Transcribed: Ferruccio Busoni from version for men's choir and orchestra

Czárdás macabre, S. 224 (1881)

Arranged: Timothy Seddon in 2003
Average duration: 7'28

Hungarian Rhapsody no. 2

Arranged: Richard Kleinmich from solo piano version
Publisher: G. Schirmer
Average duration: 9'18

La lugubre gondola, 1 & 2, S. 134-S. 200 (1881)

Arranged: Timothy Seddon in 2003
Average duration: 4'00

Marche de Rákóczy

Arranged: Béla Bartók in 1896
Average duration: 4'47

Mephisto Waltz no. 3, S. 215 (1881)

Arranged: Timothy Seddon in 2003
Average duration: 8'08

Rhapsodie espagnole, S. 254

Transcribed: Ferruccio Busoni
Publisher: Belwin Mills/ Kalmus
Average duration: 15'00

M

MAHLER, Gustav (1860-1911) AUSTRIASymphony no. 5 in C sharp minor (1903)

Arranged: Michael Mautner in 1988

- Movements:
1. Trauermarsch. In gemessenem Schritt. Streng. Wie ein Kondukt.
 2. Stürmisch bewegt. Mit Grosser Vehemenz.
 3. Scherzo. Kräftig, nicht zu schnell.
 4. Adagietto. Sehr langsam.
 5. Rondo – Finale. Allegro – Allegro giocoso. Frisch

Average duration: 67'00

MENDELSSOHN-BARTHOLDY, Felix (1809-1847) GER9 Duets, Op. 63 (1836-44) and Op. 77 (1836-47)

Arranged: Georges Lickl from voice and piano version

- Movements:
- Op. 63
1. Ich wollt' meine Lieb' ergösse sich
 2. Abschiedslied der Zugvögel
 3. Gruss
 4. Herbstlied
 5. Volkslied
 6. Maiglöckchen und die Blümelein
- Op. 77
1. Sonntagmorgen
 2. Das Ährenfeld
 3. Lied aus Ruy Blas

Publisher: Durand

Average duration: 19'03

Nocturne from 'A Midsummer Nights' Dream' (1842)

Arranged: Otilie Suro in 1921

Publisher: J. Church

Average duration: 5'45

2 Preludes and Fugues, Op. 35

Arranged: Peter Heilbut

Publisher: Peters N2351, Heinrichshofen

Sonata no. 2, Op. 65 in C minor

Transcribed: Isidor Philipp from organ version

- Movements:
1. Grave – Adagio
 2. Allegro maestoso e vivace
 3. Fugue: Allegro moderato

Publisher: Durand

Average duration: 11'58

Sonata no. 3, Op. 65 in A major

Transcribed: Isidor Philipp from organ version

- Movements:
1. Con moto maestoso
 2. Andante tranquillo

Publisher: Durand

Average duration: 10'31

MOUSSORGSKY, Modest (1839-1881) RUSA Night on a Bald Mountain (1867, rev. 1875)

Transcribed: Ewstafiew

Publisher: Hamelle

Average duration: 13'00

Boris Godounov - Coronation Scene (1869)

Transcribed: Pierre Luboshutz

Average duration: 5'00

Pictures at an Exhibition (1874)

Transcribed: Leonard

- Movements:
1. Promenade
 2. Gnomus
 3. Promenade
 4. Il vecchio castello
 5. Promenade
 6. Tuileries
 7. Bydlo
 8. Promenade
 9. Ballet des poussins dans leurs coques
 10. Samuel Goldenberg und Schmuyle
 11. Limoges: le marché
 12. Catacombae
 13. Cum mortuis in lingua mortua
 14. La Cabane sur des pattes de poule
 15. La Grande Porte de Kiev

Publisher: Boosey & Hawkes 3852

Average duration: 37'00

Pictures at an Exhibition (1874)

Transcribed: Timothy Seddon in 2002

Publisher: Timothy Seddon

Movements: 1. Promenade
2. Gnomus
3. Promenade
4. Il vecchio castelo
5. Promenade
6. Tuileries
7. Bydlo
8. Promenade
9. Ballet des poussins dans leurs coques
10. Samuel Goldenberg und Schmuyle
11. Limoges: le marché
12. Catacombae
13. Cum mortuis in lingua mortua
14. La Cabane sur des pattes de poule
15. La Grande Porte de Kiev

Average duration: 37'00

Pictures at an Exhibition (1874)

Arranged: Reginald Haché
Publisher: Manduca
Movements: 1. Promenade
2. Gnomus
3. Promenade
4. Il vecchio castelo
5. Promenade
6. Tuileries
7. Bydlo
8. Promenade
9. Ballet des poussins dans leurs coques
10. Samuel Goldenberg und Schmuyle
11. Limoges: le marché
12. Catacombae
13. Cum mortuis in lingua mortua
14. La Cabane sur des pattes de poule
15. La Grande Porte de Kiev

Average duration: 37'00

MOZART, Wolfgang Amadeus (1756-1791)
AUSTRI

'Ecco la marcia', extract from 'The Marriage of Figaro', KV 492/22 (1786)

Arranged: Jacques Drillon in 1990
Publisher: Manuscrit
Average duration: 3'00

Fantasia in C minor, KV 475

Arranged: Edward Grieg
Publisher: Peters

Average duration: 13'00

Larghetto and Allegro in E-flat, K.493

Complete: Levin from piano quartet version
Publisher: Peters EP8721
Average duration: 20'49

The Magic Flute/Airs, KV 620 (1791)

Arranged: Isabelle Lafitte in 1991
Publisher: Manuscrit
Average duration: 47'00

Overture to 'The Magic Flute' K. 620 (1791)

Transcribed: F. Busoni
Publisher: International Music Company 449, Breitkopf & Härtel 5241
Average duration: 7'00

Serenade no. 7 in D major, K. 250/248b (1776)

Arranged: Louis Victor Saar in 1927
Movements: 1. Allegro maestoso –
Allegro molto
2. Andante
3. Menuetto
4. Rondeau. Allegro
5. Menuetto galante
6. Andante
7. Menuetto
8. Adagio – Allegro assai

Publisher: G. Schirmer
Average duration: 54'03

Sonata in G major, K. 283/189h

Arranged: Edward Grieg from solo piano version
Movements: 1. Allegro
2. Andante
3. Presto

Publisher: Peters
Average duration: 16'27

Sonata (Fantasia) in C minor, KV 475

Arranged: Edward Grieg from solo piano version
Movements: 1. Adagio – Allegro –
Andantino – Più Allegro – Tempo I
Publisher: Peters
Average duration: 11'38

Sonata in C minor, KV 457

Arranged: Edward Grieg
Movements: 1. Molto allegro
2. Adagio

3. Allegro assai

Publisher: Peters

Average duration: 18'52

Sonata in F major, KV 533

Arranged: Edward Grieg

Movements: 1. Allegro in F major
2. Andante in B-flat major

3. Rondo (Allegretto) in F major, K. 494

Publisher: Peters

Average duration: 20'42

Sonata in C major, K. 545

Arranged: Edward Grieg from solo piano version

Movements: 1. Allegro
2. Andante
3. Rondo (Allegretto)

Publisher: Peters

Average duration: 11'04

P

PROKOFIEFF, Sergei (1891-1953) RUSMarch in B-flat, Op. 99 (1943-1944)

Arranged: Pierre Luboshitz

Publisher: Boosey & Hawkes custom print

Montagues & Capulets from Romeo & Juliet, Op. 64

Transcribed: Simm

Publisher: Maecenas

Average duration: 1'57

Suite from Cinderella, Op. 87 (1940-44)

Transcribed: A. Gotlib

Movements: 1. Introduction (Andante dolce)
2. Argument (Allegretto)
3. Winter (Adagio)
4. Spring (Vivace con brio)
5. Cinderella's Waltz (Andante)
6. Gavotte (Allegretto)
7. Galop (Presto)
8. Slow Waltz (Adagio)
9. Finale (Allegro moderato)

Publisher: Sikorski

Average duration: 13'00

Suite from Cinderella, Op. 87 (1940-44)

Transcribed: Mikhail Pletnev in 2002

Movements: 1. Introduction (Andante dolce)
2. Argument (Allegretto)
3. Winter (Adagio)
4. Spring (Vivace con brio)
5. Cinderella's Waltz (Andante)
6. Gavotte (Allegretto)
7. Galop (Presto)
8. Slow Waltz (Adagio)
9. Finale (Allegro moderato)

Publisher: Pletnev

Average duration: 13'00

R

RACHMANINOFF, Sergei (1873-1943) RUSIsle of the Dead, Op. 29 (1909)

Arranged: Otto Taubmann (published in 1910)

Publisher: Boosey & Hawkes MO60111631

Average duration: 19'00

RAVEL, Maurice (1875-1937) FRDaphnis et Chloé, suite no. 1 (1911)

Transcribed: Léon Roques

Movements: 1. Nocturne
2. Interlude
3. Danse guerrière

Publisher: Durand

Average duration: 11'00

Daphnis et Chloé, suite no. 2 (1913)

Transcribed: Léon Roques

Movements: 1. Lever de jour
2. Pantomime
3. Danse générale

Publisher: Durand

Average duration: 17'29

Ma Mère l'Oye (1910)

Transcribed: Gaston Choïsnel

Movements: 1. Pavane de la Belle au bois dormant
2. Petit poucet

3. Laideronnette, impératrice des Pagodes
4. Les Entretiens de la Belle et de la Bête
5. Le Jardin féerique

Publisher: Durand, Universal Music Publisher
60499

Average duration: 15'00

Valses Nobles et Sentimentales (1911)

Transcribed: Lucien Garban

- Movements:
1. Modéré – Très franc
 2. Assez lent
 3. Modéré
 4. Assez anime
 5. Presque lent
 6. Vif
 7. Moins vif
 8. Epilogue: Lent

Publisher: Garban

Average duration: 15'00

RODGERS, Richard (1902-1979) USA

Oklahoma! Suite

Arranged: Pierre Huybregts

- Songs:
1. The Surrey with the Fringe on Top
 2. Oh, what a Beautiful Mornin'
 3. People Will Say We're in Love
 4. Oklahoma
 5. Out Of My Dreams
 6. I Can't Say No
 7. Kansas City

Publisher: Huybregts

RUGGLES, Carl (1876-1971) USA

Organum

Arranged: John Kirkpatrick from orchestral version

Publisher: Theodore Presser

Average duration: 6'30

S

SAINT-SAËNS, Camille (1835-1921) FR

Caprice sur des airs danois et russes, Op. 79

Transcribed: A. Benfeld from version for clarinet, flute, oboe and piano

Publisher: Durand

Average duration: 8'00

Le Carnaval des animaux, Op. 72 (1886)

Transcribed: R. Berkowitz

- Movements:
1. Introduction et marche royale du Lion
 2. Poules et Coqs
 3. Hémiones
 4. Tortues
 5. L'Éléphant
 6. Kangourous
 7. Aquarium
 8. Personnages à longues oreilles
 9. Le Coucou au fond des bois
 10. Volière
 11. Pianistes
 12. Fossiles
 13. Le Cygne
 14. Final

Publisher: Durand

Average duration: 15'00

Le Carnaval des animaux – Le Cygne, Op. 72 (1886)

Transcribed: Léon Roques

Publisher: Durand

Average duration: 2'50

'Étienne Marcel' (1883)

Transcribed: Claude Debussy in 1890

Publisher: Durand 4155

Étude, Op. 111, no. 5

Transcribed: Édouard Risler

Publisher: Durand

Average duration: 3'19

Introduction et Rondo capriccioso, Op. 28 (1863)

Transcribed: Claude Debussy from version for violin and orchestra

Publisher: Durand

Average duration: 9'03

La Lyre et La Harpe (1879)

Transcribed: Reynaldo Hahn from version for orchestra and choir

Publisher: Durand

3 Preludes and Fugues, Book 1, Op. 99

Transcribed: Charles Malherbe from organ version

Movements: 1. Prelude and Fugue in E minor
2. Prelude and Fugue in B major
3. Prelude and Fugue in E flat major

Publisher: Durand

3 Preludes and Fugues, Book 2, Op. 109

Transcribed: Gaston Choisnel

Movements: 1. Prelude and Fugue in D minor
2. Prelude and Fugue in G major
3. Prelude and Fugue in C major

Publisher: Durand

Piano Quartet, Op. 41 in B flat major (1875)

Transcribed: Jules Griset

Movements: 1. Allegretto
2. Andante maestoso ma con moto
3. Poco allegro più tosto moderato
4. Allegro

Publisher: Durand

Average duration: 28'42

Samson et Delilah – Airs de ballet extract (1878)

Transcribed: A. Benfeld

Publisher: Durand

Samson and Dalila – Printemps qui commence extract (1878)

Transcribed: Gaston Choisnel

Publisher: Durand

Symphony no. 1, Op. 2 in E-flat (1853)

Transcribed: A. Benfeld

Movements: 1. Adagio – Allegro
2. Marche – Scherzo: Allegretto scherzando
3. Adagio
4. Finale: Allegro maestoso

Publisher: Durand

Symphony no. 2, Op. 55 in A minor (1859)

Transcribed: Claude Debussy

Movements: 1. Allegro marcato
2. Adagio
3. Scherzo: Presto
4. Prestissimo

Publisher: Durand

Toccata, Op. 111, no. 6

Transcribed: Édouard Risler

Publisher: Durand

Average duration: 3'58

SATIE, Erik (1866-1925) FRSocrate - drama symphonique en 3 parties (1919)

Arranged: John Cage arranged first movement from version for four sopranos and chamber orchestra

Movements: 1. Portrait de Socrate (Le banquet)

Publisher: Max Eschig ME8554

Average duration: 5'45

SCARLATTI, Domenico (1685-1757) ITPastorale and Capriccio

Transcribed: J. Doebber in 1944 from sonatas 413 and 375 (Longo)

Publisher: International Music Company

Average duration: 4'00

SCHOENBERG, Arnold (1874-1951) AUSTRI/USAKammersymphonie no. 1, Op. 9 (1906, arr. for orchestra 1922, rev. 1935)

Arranged: Alban Berg in 1914

Movements: 1. Langsam
2. Sehr rasch
3. Viel langsamer, aber doch fließend
4. Viel langsamer
5. Etwas bewegter

Publisher: Universal Edition

Average duration: 22'00

Variations for Orchestra, Op. 31 (1926/28)

Transcribed: Charles Wuorinen

Publisher: Universal Edition UE31101

Average duration: 22'07

5 Pieces for Orchestra, Op. 16 (1909)

Arranged: Anton Webern in 1912

Movements: 1. Vorgefühle

2. Vergangenes
3. Farben
4. Peripetia
5. Das Obligato Rezitativ

Publisher: Peters EP3378
Average duration: 17'29

SCHUMANN (1819-1856) GER

Am Springbrunnen (1894)

Transcribed: C. Debussy
Average duration: 4'00

Six Canonic Etudes, Op. 56 (1945)

Transcribed: C. Debussy
Publisher: International Music Company 1783
Average duration: 17'00

SCRIABIN, Alexander (1872-1915) RUS

Poem of Ecstasy, Op. 54 (1907)

Transcribed: Léon Conus-Okashiro
First performance: 28 April 1997, Seiji Ozawa Hall, Tanglewood with Chitose Okashiro and Léon Conus-Okashiro
Publisher: Conus-Okashiro
Average duration: 22'00

STRAUSS, Johann (1825-1988) AUSTRI

Fantasia on themes of 'Die Fledermaus'

Arranged: Pierre Luboshutz in 1951
Publisher: Fischer

STRAUSS, Richard (1864-1949) GER

Concertwaltz from 'Der Rosenkavalier', Op. 59

Arranged: Otto Singer from orchestral version
Publisher: Boosey and Hawkes

STRAVINSKY, Igor (1882-1971) RUS

Circus Polka (1942)

Transcribed: Victor Babin
Publisher: Schott ED4283
Average duration: 4'00

Madrid (1917)

Transcribed: S. Stravinsky
Publisher: Boosey & Hawkes MO60026546
Average duration: 2'00

3 Movements from 'Petrouchka' (1910-1911)

Transcribed: Victor Babin in 1924
Movements: 1. Pétrouchka
2. Russian dance
3. The Shrove-Tide Fair
Publisher: Boosey & Hawkes
Average duration: 9'00

Rondes Printanières from 'Le Sacre du Printemps'

Arranged: Christian Utz in 1990
Publisher: AMIC
Average duration: 3'37

Tango (1940)

Transcribed: Victor Babin
Publisher: Schott ED4720
Average duration: 4'00

SOUSA, John Philip (1854-1932) USA

The Stars and Stripes Forever

Arranged: Reginald Hach
Publisher: Manduca
Average duration: 3'30

T

TCHAIKOVSKY, Piotr Ilyitch (1840-1893) RUS

Scherzo a la russe in B-flat major, Op. 1, No. 1 (1867)

Arranged: S. Stravinsky
Publisher: Peters EP66713
Average duration: 6'20

Symphony no. 5 in E minor, Op. 64 (1888)

Transcribed: Serguei Taneeff
Movements: 1. Andante – Allegro con anima
2. Andante cantabile, con alcuna licenza – Moderato con anima
3. Valse. Allegro moderato
4. Finale. Andante maestoso – Allegro vivace

Publisher: Schirmer L862
Average duration: 60'00

Waltzes

Transcribed: Babin

Movements: 1. Serenade for Strings in C major, Op. 48
2. Swan Lake, Op. 20
3. Nutcracker, Op. 71
4. Eugene Onegin, Op. 24

Publisher: Boosey & Hawkes custom print

Waltz of the Flowers (Nutcracker Op. 71)
(1891-1892)

Transcribed: Zoltán Kocsis

Publisher: Edition Musica Budapest 12816

Average duration: 6'00

V

VERDI, Giuseppe (1813-1901) ITAïda (1871)

Transcribed: Gabriel Pierné

Movements: 1. Hymn
2. March
3. Dance

Publisher: Editions Alphonse Leduc

La Force du destin, Overture (1862)

Transcribed: Emanuele Muzio in 1869

Average duration: 7'00

W

WAGNER, Richard (1813-1883)Der Fliegende Holländer - Overture

Arranged: Claude Debussy

Average duration: 11'00

Die Meistersinger von Nürnberg - Prelude
WWV 96 (1862-67)

Transcribed: Max Reger

Average duration: 11'00

Die Meistersinger von Nürnberg - Prelude
WWV 96 (1861)

Transcribed: Paul Hassenstein

Publisher: Breitkopf & Härtel 4664

Average duration: 9'00

Die Meistersinger von Nürnberg - Overture
WWV 96 (1861)

Transcribed: Otto Singer

Publisher: Schott

Lohengrin - Overture, WWV 63 (1841-60)

Transcribed: Claude Debussy in 1890

Publisher: Durand

Average duration: 10'00

Lohengrin - Prélude to Act III, WWV 75
(1845-50)

Transcribed: A. Benfeld

Publisher: Durand

Average duration: 3'13

Lohengrin - Prélude to Act III, WWV 75
(1845-50)

Transcribed: Paul Hassenstein

Publisher: Breitkopf & Härtel 4664

Average duration: 3'13

Lohengrin - Prélude to Act III, WWV 63/11
(1841-60)

Transcribed: Léon Roques

Publisher: Durand

Average duration: 3'13

Parsifal et les files fleurs, WWV 111 (1878-82)

Transcribed: Pringsheim

Publisher: Schott

Tannhäuser, Overture WWV 70/1 (1843-65)

Transcribed: Paul Hassenstein

Publisher: Breitkopf & Härtel 4664

Average duration: 14'10

Tannhäuser - Bacchanale, WWV 70 (1843-65)

Transcribed: Paul Dukas

Publisher: Durand

Average duration: 8'24

Tannhäuser - March, WWV 70/12 (1843-65)

Transcribed: André Messager
 Publisher: Durand
 Average duration: 4'00

Tristan and Isolde - Prelude

Transcribed: Kocsis
 Publisher: Edition Musico Budapest
 Average duration: 10'00

Tristan and Isolde - Prelude, WWV 90 (1857-65)

Transcribed: Paul Hassenstein
 Publisher: Breitkopf & Härtel 4664
 Average duration: 10'01

WEBER, Carl Maria von (1786-1826) GERContrapuntal paraphrase for Weber's
'Invitation to the Waltz' (1922)

Arranged: Godowsky
 Publisher: Carl Fischer
 Average duration: 15'00

Grand Duo on the Opera 'Euryanthe', Op. 9

Arranged: Jean Henri Ravina
 Publisher: Schott

WEBERN, Anton (1883-1945) AUSTRIVariations for Orchestra, Op. 30 (1940)

Transcribed: L. Spinner
 Publisher: Universal Edition UE18199
 Average duration: 6'55

2.3 CONCERTOS

A

ABBADO, Marcello (1926-) ITFacse Sonore

Publisher: Ricordi
Average duration: 8'00

ABEJO, Rosalina (1922-1991) PHI13 Variations for Two Pianos and Orchestra (1957)**AISBERG, Isidor**Capriccio Hébraïque, Op. 20

Publisher: Sikorski
Average duration: 5'00

AITKEN, Hugh (1924-) USAConcerto for Two Pianos and String Orchestra (1949)**ALEXANDER, Leni (1924-) DEN/CHIL**Ils se sont perdus dans l'espace étoilé (1975)

Publisher: Inédit
Average duration: 21'00

ALVEAR, Maria de (1960-) SPA

www.mariadealvear.com

World for Piano, Second Piano and Big Orchestra (1996)

Publisher: World Edition

AMES, William (1901-) USANocturne and Scherzo (1942)

Movements: 1. Adagio
2. Scherzo

Publisher: ACA
Average duration: 5'00

AMY, Gilbert (1936-) FRCette étoile enseigne à s'incliner (1970)

Publisher: Heugel
Average duration: 17'00

ANDRIESEN, Louis (1939-) NETHIttrospezione III – Concept I/II (1964-65)

Publisher: Manuscrit
Average duration: 12'00

Nietzsche redet (1989)

Publisher: Manuscrit
Average duration: 18'00

ANSON, Hugo Vernon (1894-1958) NZConcerto for Two Pianos and String Orchestra (1936)

Publisher: Novello
Average duration: 14'00

ARCHER, Violet (1913-2000) CANEvocations for Two Pianos and Orchestra (1988)

First performance: 12 March 1989 with
Edmonton Symphony Orchestra, Douglas
Nemish and Dominique Morel

Publisher: CMC
Average duration: 32'10

ARNOLD, Malcolm (1921-) UK

www.malcolmarnold.co.uk

Concerto for Two Pianos (three hands), Op. 104 (1969, rev. 1981)

Movements: 1. Allegro moderato
2.
3. Allegro

First performance: 16 August 1969, BBC
Prom, Albert Hall, London with Sellick and
Smith

Publisher: Schirmer, Faber Music 0-571-
55266-8
Average duration: 13'00

ARRIEU, Claude (1903-1990) FR

Concerto in C for Two Pianos and Orchestra

Publisher: Billaudot GBILL08525, Pierre Noël
Average duration: 14'00

**ARRIOLA, José Rodriguez (1896-1954)
SPA**

Divertimento Concertante

Publisher: Bote & Bock
Average duration: 26'00

AVRAMOVSKI, Risto (1943-) MAC

Egzodus (1986)

AZEVEDO, Sergio (1968-) PORT

Concerto (1999-2000)

B

BABBITT, Milton Byron (1916-) USA

Concerto

BABIN, Victor (1908-1972) USA/RUS

Concerto no. 1 (1937)

Publisher: Augener
Average duration: 29'00

Concerto no. 2 (1956)

Publisher: Belaieff
Average duration: 23'00

BACEWICZ, Grazyna (1909-1969) POL

Concerto (1966)

Movements: 1. Tempo mutabile
2. Larghetto
3. Vivace

Publisher: Polskie Wydawnictwo Muzyczne
139
Average duration: 17'00

**BACH, Carl Philipp Emmanuel (1714-1788)
GER**

Concerto for Two Keyboards and Orchestra in
F major, H. 408, Wq. 46 (1740)

Publisher: Bärenreiter
Average duration: 22'00

Concerto for Two Harpsichords and Orchestra
in D major, H. 433, Wq. 27

Concerto for Keyboard and Harpsichord and
Orchestra in E-flat major, H. 479, Wq. 47
(1788)

Movements: 1. Allegro molto
2. Larghetto
3. Presto

Publisher: Eulenburg, Bärenreiter
Average duration: 18'00

Sonatine with 18 instruments, no. 1, Wq. 109
(1762)

Publisher: Bärenreiter

Sonatine in D-flat major, no. 2, Wq. 110
(1763)

Publisher: Bärenreiter

BACH, Johann Sebastian (1685-1750) GER

Concerto in C minor, BWV 1060 for Two
Keyboards and Orchestra (1729-36)

Movements: 1. Allegro
2. Adagio
3. Allegro

Publisher: International Music Company 641,
Durand 13079, Peters EP2200a
Average duration: 17'00

Concerto in C major, BWV 1061 for Two
Keyboards and Orchestra (1727-30)

Movements: 1. No Tempo Marking
2. Adagio
3. Vivace

Publisher: International Music Company 640,
Peters EP2200b
Average duration: 20'00

Concerto in C minor, BWV 1062 for Two
Keyboards and Orchestra (1735-36)

Arranged: Composer from version for two
violins in D minor

Movements: 1. Allegro

2. Andante
3. Allegro assai
Publisher: Eulenburg, International Music Company

BACH, Wilhelm Friedemann (1710-1784)
GER

Concerto in F major for Two Cembali, F. 46

Publisher: International Music Company 884

BACRI, Nicolas (1961-) FR

Concerto for Two Pianos and String Orchestra, Op. 51 (1995-96)

Publisher: Durand

BADINGS, Henk (1907-1987) NETH

Concert for Two Pianos and Orchestra (1964)

Movements: 1. Lento-Allegro
2. Lento
3. Presto

Publisher: Donemus
Average duration: 23'00

BAKER, David N. (1931-) USA

Concerto

Publisher: Norruth Music Publishers
Average duration: 23'00

BARATI, George (1913-1998) USA

Branches of Time

Publisher: ACA
Average duration: 22'00

BARNETT, Carol E. (1949-) USA

Carnaval (1990)

BARTÓK, Béla (1881-1945)

Concerto for Two Pianos and Percussion, S. 115 (1937 in version for Two Pianos and Percussion, version for Two Pianos and Orchestra completed 1940)

First performance: 16 January 1938, Basel, Switzerland with Béla and Ditta Bartók

Movements: 1. Assai Lento – Allegro molto
2. Lento, ma non troppo
3. Allegro ma non troppo

Publisher: Boosey & Hawkes
Average duration: 24'30

Cadenzas to W. A. Mozart Concerto KV 365 for Two Pianos and Orchestra

Publisher: Universal Edition UE30473

BARTULIS, Vidmantas (1954-) LIT

http://www.mic.lt/c_bartulis.htm

I Like F. Chopin (2000)

Publisher: Lithuanian Music Information and Publishing Centre
Average duration: 10'00

BASSETT, Leslie (1923-) USA

Concerto for Two Pianos and Orchestra (1976)

Publisher: Peters
Average duration: 15'00

BATE, Stanley (1912-1959) UK

Concerto for Two Pianos and Orchestra, Op. 43 (1943)

Publisher: Royal College of Music Archive
Average duration: 15'00

BELAUBRE, Louis-Noël (1932-) FR

Concerto, Op. 4 (1961)

Publisher: Billaudot
Average duration: 25'00

BENJAMIN, Arthur (1893-1960) AUSTRIA

North American Square Dance Suite (1950)

Movements: 1. Introduction and 'Miller's Reel'
2. 'The Old Plunk'
3. 'The Bundle of Straw'
4. 'He Piped so Sweet'
5. 'Fill the Bowl'
6. 'Pigeon on the Pier'
7. 'Calder Fair'
8. 'Salamanca'

Publisher: Boosey & Hawkes
Average duration: 11'00

BENTZON, Niels Viggo (1919-2000) DEN

Concerto for Two Pianos and Orchestra, Op. 482 (1985)

Publisher: Edition Wilhelm Hansen
Average duration: 22'00

Fantaisie Symphonique, Op. 119

Publisher: Edition Wilhelm Hansen
Average duration: 12'00

BEREZOWSKY, Nicolaï Tikonovich (1900-1953) USA/RUS

Fantaisie, Op. 9 (1930)

Publisher: Associated Music Publishers
194413
Average duration: 12'00

BERIO, Luciano (1925-2003) IT

Concerto for Two Pianos and Orchestra (1973)

Publisher: Universal Edition UE15781
Average duration: 25'00

Tempi concertati (1958-59)

Publisher: Universal
Average duration: 16'00

BERGER, Theodor (1905-1992) AUSTRI

Concerto Manuale (1950)

Publisher: Sikorski
Average duration: 12'00

BERKELEY, Lenuox (1903-1989)

Concerto for Two Pianos, Op. 11 – Introduction and Allegro (1938)

Publisher: Novello
Average duration: 14'00

Concerto for Two Pianos, Op. 30 (1948)

Publisher: Novello
Average duration: 30'00

BETTINELLI, Bruno (1913-) IT

Concerto for Two Pianos and Chamber Orchestra (1962)

First performance: November 1962,
Conservatorio G. Verdi, Milan

Publisher: Ricordi NR130516
Average duration: 18'00

BEVERSDORF, Thomas S. (1924-1981) USA

Concerto, Op. 14a (1951)

Publisher: Indiana University
Average duration: 18'00

BIRKENKÖTTER, Jörg (1963-) GER

Einklang, trennend (1992-93)

Publisher: Breitkopf & Härtel
Average duration: 20'00

BITSCH, Marcel (1921-) FR

Concerto no. 2

Publisher: Editions Editions Alphonse Leduc
21319
Average duration: 18'00

BLISS, Sir Arthur (1891-1975) UK

Concerto in D minor (1925-29, rev. 1950)

Transcribed: Composer from version for piano,
tenor, percussion and strings
Publisher: Oxford University Press
Average duration: 12'00

BODER, Gerd (1933-)

Concerto, Op. 5

Publisher: Simrock

BOESMANS, Philippe (1936-) BELG

Multiples (1974)

Publisher: Jobert
Average duration: 23'00

BORDEN, David (1938-) USA

Silent Stars (1995)

BORGSTRÖM, Hjalmar (1864-1925) NOR

Hamlet

Publisher: Norsk Musikforlag
Average duration: 25'00

BOURGUIGNON, Francis de (1890-1961)
BELGConcertino Op. 101 (1953)Publisher: CeBeDeM
Average duration: 14'30**BOUTRY, Roger (1932-) FR**Concerto fantaisie (1965)Publisher: Salabert
Average duration: 27'00**BOWLES, Paul (1910-1999) USA**Concerto for Two Pianos, Winds and Percussion (1947-49)Publisher: American Music Edition
Average duration: 23'00**BOZAY, Attila (1939-1999) HUN**Pezzo sinfonico**BRANT, Henry (1913-) USA/CAN**Fire in Cities (1961)**BRENET, Thérèse (1935-) FR**Fragor, poème en six mouvements (1969)Publisher: Rideau Rouge
Average duration: 25'00**BRITTEN, Benjamin (1912-1976) UK**www.musicweb.uk.net/britten/Scottish Ballad, Op. 26 (1941)First performance: 25 November 1941,
Cincinnati with Ethel Bartlett and Rae
Robertson
Publisher: Boosey & Hawkes 1520
Average duration: 13'00**BRUCH, Max (1838-1920) GER**Concerto for Two Pianos, Op. 88a (1912-1915)Arranged: Composer from version for viola,
clarinet and orchestraMovements: 1. Andante Sostenuto
2. Andante con moto –
Allegro molto vivace3. Adagio ma non troppo
4. Andante - AllegroPublisher: Simrock Rachter 3171
Average duration: 18'30**BRUZDOWITZ-TITTEL, Joanna (1943-)**
FR/POLImpressions (1968)Movements: 1. France
2. Amérique
3. (Tiers) Monde
Average duration: 18'00**BRUMBY, Colin (1933-) AUSTRA**Where the Pelican Builds Her Nest (1983)

Publisher: Australian Music Center

BUKOWSKI, Ryszard (1936-) POLConcerto for Two Pianos, Percussion and String Orchestra (1974)Movements: 1. Preludium
2. Allegro
3. Adagio
4. Moderato (passacaglia)
Average duration: 18'00**BURGHARDT, Hans-Georg (1909-1993)**
GERConcerto, Op. 88Publisher: Peters
Average duration: 32'00**C****CAGE, John (1912-1992) USA**Sixty-Eight (1992)Publisher: Peters EP 67482
Average duration: 30'00

CALLIGARIS, Sergio (1941-) IT/ARG

www.calligaris.carisch.it

Doppio Concerto, Op. 41 (2000)

- Movements:
1. Tempo moderato e maestoso assai
 2. Intermezzo I: Adagio espressivo
 3. Quasi presto
 4. Tempo moderato e maestoso assai
 5. Codo: agitato
 6. Regorosamente a tempo
 7. Intermezzo II: Andante assai calmo
 8. Tempo di valzer
 9. Rigorosamente a tempo
 10. Andante solenne
 11. Coda: Agitato

Publisher: Carisch 22544

Scene coreografiche, Op. 30 (1993)

- Movements:
1. Danza Violenta
 2. Intermezzo
 3. Intermezzo bis

Publisher: Carisch Mk 22345

CANINO, Bruno (1936-) ITConcerto da Camera II

Publisher: Sivini Zerboni
Average duration: 13'00

CASADESUS, Robert (1899-1972) FR

www.robertcasadesus.com

Concerto for Two Pianos and Orchestra, Op. 17 (1933)

First performance: 1933

- Movements:
1. Allegro giocoso
 2. Intermezzo/Allegretto
 3. Vivo ma non troppo

Publisher: Durand
Average duration: 18'30

CASTÉRÈDE, Jacques (1926-) FRConcerto for Two Pianos (1969)

Publisher: Salabert, Redeau rouge
Average duration: 16'00

CHATMAN, Stephen (1950-) CANVariations on a Canadian Folk Song (1988)

Publisher: E. B. Marks, Hal Leonard
Average duration: 10'00

CHILDS, Barney (1926-2000) USAJack's New Bag (1987)**CHISHOLM, Erik (1904-1971) UK/RSA**

www.erikchisholm.com

Van Riebeeck Concerto (1951)

Publisher : Manuscript in University of Cape Town Library

CLAPP, Philip G. (1888-1954) USAConcerto

Publisher: Fleischer

CLEMENTI, Aldo (1925-) ITConcerto for Two Pianos and Wind Orchestra (1967)

First performance: 12 September 1970,
Festival di Venezia
Publisher: Suvini Zerboni
Average duration: 6'00

COBOS, Luis de los (1927-) SPAAlbum del olvido (1982)**COLGRASS, Michael (1932-) CAN**Memento (1982-85)

Publisher: Colgrass Music, Carl Fischer
Average duration: 17'00

CONSTANT, Franz (1910-1996) BELGBallade de Sud, Op. 98 (1979)

Publisher: CeBeDeM
Average duration: 13'30

CONSTANTINESCU, Dan (1931-) ROMConcerto

Publisher: Muzicala
Average duration: 12'00

CRESTON, Paul (1906-1985) USAConcerto, Op. 50 (1951)

Movements: 1. Allegro energico
2. Andante Pastorale
3. Allegro vivo

Publisher: Shawnee Press
Average duration: 23'00

Concerto no. 2 (1968)**CUBE, Felix-Eberhard von (1903-1988) GER**Concerto in E-flat major, Op. 16 (1967)

Publisher: Sikorski
Average duration: 38'00

CWOJDZINSKI, Andrzej (1928-) POLConcerto, Op. 19 (1984)

Average duration: 25'00

D**DÉFOSSEZ, René (1905-1988) BELG**Concerto (1951)

Publisher: CeBeDeM
Average duration: 20'00

Concerto for Two Pianos and Orchestra (1956)

Publisher: CeBeDeM, Editions Cousins
Average duration: 20'00

DEGEN, Helmut (1911-1995) GERConcertino

Publisher: Schotts
Average duration: 26'00

DIJK, Jan H. van (1918-) NETHConcertino (1949)

Average duration: 11'00

DIONISI, Renato (1910-2000) ITConcerto

Publisher: Zanibon Padova
Average duration: 13'00

DISTLER, Hugo (1908-1942) GERDas Lied von der Glocke, Op. 9/2 (1933)

Publisher: Bärenreiter

DOUGLAS, Clive Martin (1903-1977) AUSTRADivertimento II, Op. 84 (1962, rev. 1967)**DOWNES, Andrew (1950-) UK**Concerto for Two Pianos and Chamber Orchestra, Op. 61 (1997)

Publisher: Lynwood
Average duration: 25'00

DUBOIS, Pierre-Max (1930-1995) FRConcerto Italien pour Deux Pianos et Orchestre (1962)

Movements: 1. Brillante
2. Andante
3. Rondo

Publisher: Editions Alphonse Leduc 23350
Average duration: 23'00

DURKÓ, Zsolt (1934-) HUNChamber Music (1972-73)

Publisher: Editio Musica Budapest
Average duration: 15'00

DUŠEK, Frantisek Xaver (1731-1799) CZECHConcerto**DUSSEK, Jan Ladislav (1760-1812) CZECH**Concerto in B-flat major, Op. 63, No.10 (1805-06)

Publisher: Bärenreiter AP2247, Boosey & Hawkes, Český Hudební Fond 5030
Average duration: 32'00

DUTSCH, Otto Johann Anton (1923-1963)
DEN

Sonata for Two Pianos and Orchestra

DZIERLATKA, Arié (1933-) BELG

De près de loin (1974)

Publisher: Suvini Zerboni
Average duration: 10'00

E

EBERL, Anton (1766-1807) AUSTRI

Concerto, Op. 45 (1806)

ECKARDT-GRAMATTÉ, Sophie-Carmen (1899-1974) CAN/FR

Markantes Stück (1948)

EDER, Helmut (1916-) AUSTRI

Concerto Semiserio for Two Pianos and Orchestra, Op. 30 (1960)

Publisher: Bärenreiter
Average duration: 16'00

ERBSE, Heimo (1924-) AUSTRI

Konzert für zwei Klaviere und kleines Orchester (1996)

Publisher: Döbblinge

ERICKSON, Robert (1917-1997) USA

Recent Impressions (1987)

EVANS, Lindley (1895-1982)
AUSTRA/RSA

Idyll (1942)

Publisher: Australasian Performing Right Association
Average duration: 10'00

EVENSEN, Bernt Kasberg (1944-) NOR

Divertimento concertante, Op. 10 (1967)

Publisher: NMIC
Average duration: 20'00

F

FEDELE, Ivan (1953-) IT

Concerto for Two Pianos and 3 Groups of Orchestra (2002)

Publisher: Suvini Zerboni

FERNEYHOUGH, Brian (1943-) UK

Firecycle beta – symphonic torso for two pianos and orchestra with five conductors (1969-1971)

Publisher: Ricordi
Average duration: 23'00

FINKE, Fidelio F. (1891-1968) CZECH

Suite no.8 for string quintet, two pianos and string orchestra (1961)

Publisher: Breitkopf & Härtel
Average duration: 17'00

FIŠER, Lubos (1935-1999) CZECH

Concerto (1980)

FLENDER, Reinhard David (1953-) GER

Threnos II (1991)

Average duration: 17'00

FONTYN, Jacqueline (1930-) BELG

Mouvements Concertants (1957)

Publisher: Seesaw Music
Average duration: 11'00

FORTNER, Wolfgang (1907-1987) GER

Phantasie über BACH (1950)

Publisher: Schott 4271
Average duration: 20'00

FRANÇAIX, Jean (1912-1997) FR

Concerto (1965)

Publisher: Schott ED7507/8, Max Eschig
Average duration: 25'00

FRID, Géza (1904-1989) NETH/HUN

Concerto, Op. 55 (1957)

Publisher: Donemus
Average duration: 20'00

FRUMERIE, Gunnar de (1908-1997) SWE

Concerto, Op. 46 (1953)

Publisher: Suecia
Average duration: 20'00

FULEIHAN, Anis (1901-1970) USA/CYP

Concerto (1940)

Publisher: Peer International
Average duration: 22'00

FURRER, Beat (1954-) AUSTRI

Nuun for Two Pianos and Orchestra (1996)

Publisher: Universal Edition

G

GALINNE, Rachel (1949-) ISR/SWE

Concerto (1988)

Publisher: Israel Music Institute 6866
Average duration: 25'00

GANDINI, Gerardo (1936-) ARG

Contrastes

Publisher: Boosey & Hawkes
Average duration: 15'00

GAUSSIN, Allain (1943-) FR

Eclipse (1979)

Publisher: Ricordi
Average duration: 19'00

GENZMER, Harald (1909-) DEN

Concerto

Publisher: Peters
Average duration: 5'00

Concerto (1990)

Publisher: Peters EP 8678
Average duration: 24'00

GERBER, René (1909-) SWIT

Concerto

GERMETEN, Gunnar (1947-) NOR

Lyrisk Ragtimerock (1973)

Publisher: NMIC
Average duration: 4'00

GHEDINI, Giorgio F. (1892-1965) IT

Concerto no. 1

Publisher: Suvini Zerboni
Average duration: 19'00

Fantasia

Publisher: Ricordi
Average duration: 17'00

GLANVILLE-HICKS, Peggy (1912-1990) AUSTRA

Etruscan Concerto (1954)

Publisher: Peters

GOEB, Roger (1914-1997) USA

Fantasy

Publisher: ACA
Average duration: 8'00

GOEDICKE, Alexander (1877-1957) RUS

Der Einbruch der Gallier, ouverture, Op. 25

Publisher: Sikorski

GÓRECKI, Henryk Mikolau (1933-) POL

Songs of Joy and Rhythm, Op. 7 (1960, rev. 1990)

Movements: 1. Marcato
2. Con moto
3. Non troppo
4. Ritmico

Publisher: Boosey & Hawkes, Polski
Wydawnictwo Muzyczo

GORINI, Gino (1914-) IT5 Studi

Publisher: Suvini Zerboni
Average duration: 16'00

GOULD, Morton (1913-1996) USAConcertoChorale and Fugue in Jazz (1935)

Publisher: Fischer

Dance Variations for Two Pianos and Orchestra (1953)

- Movements:
1. Chaconne
 2. Gavotte
 3. Pavane
 4. Polka
 5. Quadrille
 6. Minuet
 7. Waltz
 8. Can-Can
 9. Pas de deux (Tango)
 10. Tarantella

Publisher: Chappell
Average duration: 24'00

GUO, Wenjing (1956-) CHISuspended Ancient Coffins on the Cliffs in Sichuan (1983)**GUTCHÈ, Gene (1907-) USA/DEN**Gemini, Op. 41 (1965)

Publisher: Highgate, Fleischer
Average duration: 15'00

H**HALLBERG, Bengt (1932-) SWE**Lyrisk Ballad (1968)

Publisher: Swedish Performing Right Society
Average duration: 20'00

HAMEL, Peter Michael (1947-) DENKlangvorstellung (1982)

Publisher: Bärenreiter 7128

HANSON, Howard (1896-1981) USAExaltation (1920)

Arranged: Composer from Symphonic Poem

HARRIS, Roy (1898-1979) USAConcerto (1946)

- Movements:
1. Introduction/Toccata
 2. Theme and Variations
 3. Moderately Fast

Publisher: Fischer
Average duration: 25'00

HECHTEL, HerbertRelazione per due (1985)

Publisher: Gravis
Average duration: 31'00

HEGDAL, Magne (1944-) NORÜbung: Ouverture Concerto (1977)

Publisher: NMIC
Average duration: 14'00

HEININEN, Paavo (1938-) FINTritopos, Op. 38 (1977)

Publisher: Composer
Average duration: 14'00

HEINTZE, Gustaf (1879- 1946) SWEConcerto in A minor (1933)

Publisher: Swedish Performing Right Society

HELLER, Richard (1954-) AUSTRIConcerto for Two Pianos and Orchestra (1985-1988)

First performance: Santa Fe, Argentina with Duo Valeri-Montrul

- Movements:
1. Entrada
 2. Poema
 3. Danza

Average duration: 19'30

K

KABELIS, Ričardas (1957-) LIT

Int.elon.s (1996)

Average duration: 16'00

**KALKBRENNER, Friedrich (1785-1849)
DEN**

Grand Concerto, Op. 125 (1835)

Publisher: Kistner

KANGRO, Raimo (1949-2001) EST

Concerto no.1, Op. 22 (1978)

Publisher: Sikorski

Average duration: 16'00

Concerto no. 2, Op. 36 (1988)

Publisher: Sikorski

Average duration: 31'00

Concerto no. 3, Op. 47 (1992)

Publisher: Sikorski

Average duration: 20'00

Der Tschatschatatutu und der Phönix, Op. 55
(1995)

Publisher: Edition 49

Average duration: 20'00

KELEMEN, Milko (1924-) CROA

Composé (1967)

Publisher: Peters

Average duration: 14'00

KIKTA, Valery Grigor'yevich (1941-) UKR

Concerto-Novella (1993)

KITTLER, Richard (1924-) AUSTRI

Concerto for Two Pianos and String Orchestra
(1962)

KLEBE, Giselher (1925-) GER

Das Märchen von der schönen Lilie (1967-68)

Publisher: Bärenreiter 6001

Poema drammatico für zwei Klaviere und
grosstes Orchester

KLOS, Jerzy (1930-) POL

Due mondi (1971)

Average duration: 9'00

KLOVA, Vytautas (1926-) LIT

Concerto (1979)

Average duration: 22'00

Concerto for Two Pianos, Chamber Orchestra
and Percussion (1985)

**KOBEKIN, Vladimir Aleksandrovich
(1947-) RUS**

Blagovest (1985)

KOCH, Frederick (1923-) USA

Concerto Sonica (1976)

Publisher: Seesaw Music

Average duration: 15'00

KOETSIER, Jan (1911-) NETH

Kreisleriana (1965)

Publisher: Donemus

Average duration: 20'00

KRAUZE, Zygmunt (1938-) POL

Concerto for Two Pianos (1965)

KRENEK, Ernst (1900-1991) AUSTRI

www.krenek.com

Concerto for Two Pianos and Orchestra, Op.
27 (1953)

Publisher: Döbbling, Bärenreiter 4331

Average duration: 16'00

KRIEGER, Armando (1940-) ARG

Concerto (1963)

KULENTY, Hanna (1961-) POL

Concerto no.2 (1991)

Average duration: 33'00

KURKA, Robert (1921-1957) USA

Concertino, Op. 31

Publisher: Weintraub Music Co
Average duration: 15'00

KVANDAL, Johan (1919-1999) NOR

Concerto, Op. 77 (1994)

Publisher: NMIC
Average duration: 23'00

L

LAMOTE DE GRIGNON, Ricard (1899-1962) SPA

Goya, 6 pièces désagréables

Publisher: La Ma de Guido MG046

LANDOWSKI, Leon (1942-) POL

Concertino (1978)

LANG, David (1957-) USA

Under Orpheus (1994)

Publisher: Red Poppy
Average duration: 18'00

LAZAROF, Henri (1932-) BULG/USA

Espaces (1966)

LEBIČ, Lojze (1934-) SLOVE

Sentence (1966)

Publisher: Edicije Društva slovenskih skladateljev 518
Average duration: 18'00

LECUONA, Ernesto (1896-1963) SPA

Rapsodia Negra

Publisher: Edward B. Marks

LEE, Thomas Oboe (1945-) USA/CAN

Double Concerto (1983-84)

LEHMAN, Wilfred (1929-) AUSTRALIA

Concerto (1991)

Publisher: Australian Music Centre

LEIGHTON, Kenneth (1929-1988) UK

Concerto for Two Pianos, Timpani and String Orchestra, Op. 26 (1954)

Average duration: 22'00

LINDGREN, Pär (1952-) SWE

Meander (1985-88)

LINKOLA, Jukka (1955-) FIN

Circles (1996)

Average duration: 12'00

LIPATTI, Dinu (1913-1950) ROM

Symphonie concertante, Op. 5 (1938)

Publisher: Editura Muzicala
Average duration: 19'00

LOMBARDI, Luca (1945-) IT

Framework (1982-82)

Tre pezzi per due pianoforti con accompagnamento d'orchestra (1990)

Publisher: Ricordi 134457
Average duration: 15'00

LOPATNIKOFF, Nikolai (1903-1976) RUS/USA

Concerto, Op. 33 (1949-50)

Publisher: MCA
Average duration: 20'00

LOTHAR, Mark (1902-1985) DENConcertino, Op. 79 (1972)Publisher: Theodore Presser
Average duration: 30'00**LOUVIER, Alain (1945-) FR**Météores for Two Pianos and Orchestra (1999)First performance: 1999, Montereau with I.
and F. Lafitte, Orchestre National d'Ile-de-
FrancePublisher: Editions Musicales 982148
Average duration: 18'00**LUCIUK, Juliusz (1927-) POL**Brand – Peer Gynt (1967)**M****MACUDZINSKI, Rudolf (1907-1986)
SLOVA**Trij KusyPublisher: Český Hudobny Fond
Average duration: 8'00**MALIPIERO, Gian Francesco (1882-1973)
IT**Concerto for Two Pianos and Orchestra –
Dialogho VII (1956)Publisher: Ricordi
Average duration: 16'00Dialoghi (1957)Publisher: Ricordi
Average duration: 17'005th Symphony for Two Pianos and Orchestra
(1947)Publisher: Ricordi
Average duration: 18'00**MALIPIERO, Riccardo (1914-) IT**Concerto

Publisher: Suvini Zerboni

MANNINO, Franco (1924-) ITConcerto for 6 Violins, Two Pianos and
Orchestra, Op. 214 (1980)Publisher: Boccaccini & Spada
Average duration: 30'00Olympic Concert, Op. 206 (1979)

Publisher: Boccaccini & Spada

MARGOLA, Franco (1908-1992) ITConcerto di Oschiri

Publisher: Bongiovanni

MARTIN, Frank (1890-1974) SWITZDanse de la peur (1935)Arranged: Composer from ballet 'Die Blaue
Blume'Publisher: Henn, Universal
Average duration: 15'00**MARTIN POMPEY, Angel (1902-2001)
SPA**Concerto (1935-39)**MARTINŮ, Bohuslav (1890-1974) CZECH**Concerto Grosso, H. 263 (1937)First performance: 14 November 1941
Movements: 1. Allegro ma non troppo
2. Adagio
3. Allegretto

Average duration: 13'00

Concerto, H. 292 (1943)Publisher: Bote & Bock, Schirmer 50482177
Average duration: 23'00**MASSON, Gérard (1936-) FR**Pas seulement des moments des moyens
d'amour... (1980)Publisher: Salabert
Average duration: 26'00**MATA, Eduardo (1942-1995) MEX**Improvisaciones no. 2 (1967)

Publisher: Ed Mexicanas De Musica E21

MATTON, Roger (1929-) CANConcerto (1964)

Movements: 1. Vite
2. Lent
3. Vite

Publisher: CMC

Average duration: 23'00

MAURICE, Paule (1910-1967) FRSuite

Publisher: Lemoine, Elkan Vogel

Average duration: 13'00

MAVES, David W. (1937-) USAConcerto

Publisher: MMB Music

Average duration: 15'00

**MAYZEL, Boris Sergejevich (1907-1986)
RUS**Concerto (1978)**McCABE, John (1930-) UK**Concertino (1968)

Publisher: Novello

Average duration: 12'00

McDONALD, Harl (1899-1955) USAConcerto (1936)

Publisher: Elkan Vogel

Average duration: 23'00

McGUIRE, John (1942-) USAPulse Music II (1975-1977)

Publisher: Feedback 7801

Average duration: 17'00

McKINLEY, William Thomas (1938-) USAConcerto (1996)**McPHEE, Colin (1900-1964) CAN**Tabuh-Tabuhan toccata (1936)

Movements: 1. Ostinatos. Animato –
Subito molto energico –

L'istesso tempo, subito con
fuoco – Pochissimo più
lento, molto delicate

2. Nocturne. Tranquillo –
Molto fluido – Poco più
lento – Poco più animato,
grazioso e gaio – Subito
tranquillo, ma l'istesso
tempo

3. Finale. Quietò e
misterioso – Agitato – Più
tranquillo – Animato – Più
tranquillo – Animato – Più
allegro – Meno mosso –
Molto allegro

Publisher: Fleischer

Average duration: 18'20

MENDELSSOHN, Felix (1809-1847) GERConcerto in E major (1823)

First performance: 7 December 1823

Movements: 1. Allegro maestoso
2. Andante
3. Allegro vivace

Publisher: VEB Deutscher Verlag für Musik

Average duration: 32'49

Concerto in A flat major (1824)

First performance: 20 February 1827

Movements: 1. Allegro vivace
2. Andante
3. Allegro vivace

Publisher: VEB Deutscher Verlag für Musik

Average duration: 41'50

MERLET, Michel (1939-) FRConcerto (1992)

Publisher: Choudens

Average duration: 23'00

MIEG, Peter (1906-1990) CZECHConcerto (1980)

Movements: 1. Allegro
2. Andante cantabile
3. Vivace

Average duration: 18'00

MIEREANU, Costin (1943-) ROM/FREspace II (1967-69)

Publisher: Salabert MC 594

Average duration: 15'00

MILHAUD, Darius (1892-1974) FRConcerto for Two Pianos no. 1, Op. 228 (1941)

Publisher: Theodore Presser 278, Elkan Vogel
Average duration: 20'00

Suite for Two Pianos and Orchestra, Op. 300 (1950)

Movements: 1. Entrée
2. Nocturne
3. Java fugue
4. Mouvement perpetual
5. Final

Publisher: Editions Alphonse Leduc, Heugel
Average duration: 18'00

MIYOSHI, Akira (1933-) JAPSur les arbres (1989)**MOREL, François (1926-) CAN**Les Récifs du rêve (2001)**MOZART, Wolfgang Amadeus (1756-1791) AUSTRI**Concerto for Three Pianos (or Two) in F major, KV 242 (1766)

Movements: 1. Allegro
2. Adagio
3. Rondeau, Tempo di menuetto

Publisher: Eulenburg
Average duration: 22'50

Concerto for Two Pianos in E-flat major, KV 365 (1779, rev. by Mozart in 1781)

Movements: 1. Allegro
2. Andante
3. Rondeau (Allegro)

Publisher: Peters EP 8810, Eulenburg
Average duration: 25'00

MULDER, Herman (1894-1989) NETHConcerto, Op. 151 (1969)

Publisher: Donemus

N**NASVELD, Robert (1955-) NETH**Concerto (1981, rev. 1981)

Publisher: Donemus
Average duration: 17'00

NATHOW, Dieter (1937-) GERConcerto for Two Pianos and Orchestra (1994)

First performance: 1997, Madburg
Average duration: 44'00

NILSSON, Torsten (1920-1999) SWECaresser, Op. 30 (1970)**NISHIMURA, Akira (1953-) JAP**Heterophony (1987)

Publisher: Zen-On
Average duration: 20'00

NIZIURSKI, Miroslaw (1932-) POLConcerto (1962)

Average duration: 19'00

NORTON, Spencer (1909-) USAPartita (1950)

Movements: 1. Sinfonia
2. Courante
3. Gavotte
4. Air
5. Toccata

Publisher: American Music Editions
Average duration: 22'00

NOVÁK, Jan (1921-1984) CZECHConcerto (1955)

Publisher: Český Hudebni Fond, Filmkunst-Musikverlag
Average duration: 29'00

O

OBOUHOW, Nicolas (1892-1954) RUS

Kniga Zhizhni (1918-20)

Movements: 1. Chemin
2. Préinduction
3. Induction
4. Liturgie
5. Extase
6. La source et la calice

OHANA, Maurice (1914-1992) FR

Synaxis (1965-66)

Publisher: Amphion
Average duration: 21'00

OLOFSSON, Kent (1962-) SWE

Concerto (1987)

Publisher: SMIC
Average duration: 18'00

OSIECK, Hans (1910-2000) NETH

Concerto (1942)

Publisher: Donemus
Average duration: 15'00

P

PALESTER, Roman (1907-1989) POL

Music for Two Pianos and Orchestra (1986-89)

Average duration: 20'00

PAPE, Andy (1955-) DEN/USA

Scherzo animalesco (1994)

Publisher: Edition Wilhelm Hansen
Average duration: 8'00

PARCHMAN, Gen (1929-) USA

Concerto no. 2

Variations on an Original Theme (1960-63)

Publisher: Seesaw Music
Average duration: 17'00

PASATIERY, Thomas (1945-) USA

www.thomaspasatieri.com

Concerto for Two Pianos and String Orchestra (1994)

Publisher: Subito Music
Average duration: 32'00

PEHKONEN, Elis (1942-) UK

Concerto (1987)

Publisher: Manuscript
Average duration: 28'00

PELEMANS, Willem (1901-1991) BELG

Concerto for Two Pianos and Orchestra (1973)

Publisher: CeBeDeM
Average duration: 30'00

Sinus I for Two Pianos and Orchestra

PÉPIN, Clermont (1926-) CAN

Nombres for Two Pianos and Orchestra (1962)

Publisher: CMC
Average duration: 13'00

PHILLIPS, Robert USA

3 Pieces (1978)

Publisher: Seesaw Music

Poseidon Concerto

Publisher: Seesaw Music

PIRONKOV, Simeon (1927-2000) BULG

Musik (1973)

Publisher: Ars Viva Verlag
Average duration: 10'00

PISTON, Walter (1894-1976) USAConcerto (1958)

Movements: 1. Allegro
2. Adagio
3. Con spirito

Publisher: Associated Music Publishers,
Fleischer

Average duration: 23'00

PLAGGE, Wolfgang (1960-) NORConcerto, Op. 61 (1991)

Publisher: NMIC

Average duration: 17'00

PONSE, Luctor (1914-1998) NETHConcerto, Op. 33 (1962)

Publisher: Donemus

Average duration: 24'00

PORTER, Quincy (1897-1966) USAConcerto concertante (1953)

Publisher: ACA

Average duration: 18'00

POULENC, Francis (1899-1963) FRConcerto in D minor for Two Pianos and Orchestra (1932)

Movements: 1. Allegro ma non troppo
2. Larghetto
3. Finale (Allegro molto)

Publisher: Salabert RL11876/M2

Average duration: 19'00

POWELL, Mel (1923-1998) USADuplicates (1987-90)

Publisher: Schirmer

Average duration: 32'00

PROKOFIEFF, Sergei (1891-1953) RUSConcerto no.6 for Two Pianos and Orchestra, Op. 133 (1953)

Unfinished

Q**QUINET, Marcel (1915-1986) BELG**Concerto for Two Pianos and Orchestra (1983)

Publisher: CeBeDeM

Average duration: 15'00

Dialogues, Op. 79 for Two Pianos and Chamber Orchestra (1975)

Publisher: CeBeDeM

Average duration: 9'00

R**RÄÄTS, Jaan (1932-) ESTONIA**Concerto for Two Pianos and Orchestra (1986)

Publisher: Edition 49 M-2043-0095-2

Average duration: 29'00

RABINOVITCH, Alexandre (1945-) RUSIn illo tempore, concerto (1989)Musique populaire pour deux pianos amplifiés et orchestre (1994)**RAMOVŠ, Primož (1921-1999) SLOVE**Concerto for Two Pianos and String Orchestra (1949)

Publisher: Edicije Društva sleevevski skladateljev 881

Average duration: 20'00

Concerto (1984)

Publisher: Edicije Društva sleevevski skladateljev 1022

Average duration: 16'00

RAWSTHORNE, Alan (1905-1971) UKConcerto (1968)

Publisher: Oxford University Press

Average duration: 22'00

REKAŠIUS, Antanas (1928-) LITKoncertas (1982)

Average duration: 14'00

REUTTER, Hermann (1900-1985) GERConcerto in E-flat, Op. 63 (1949)

Publisher: Schott

Average duration: 17'00

RIETI, Vittorio (1898-1994) ITConcerto (1952)

Publisher: Ricordi

Average duration: 20'00

RIHM, Wolfgang (1952-) GERLa lugubre gondola/Das Eismeer (1992, rev. 1994)La musique creuse le ciel

Publisher: Universal 16988

Average duration: 30'00

ROCHBERG, George (1918-) USAConcert Piece for Two Pianos and Orchestra (1950)

Publisher: Manuscrit

Average duration: 9'00

ROGG, Olivier (1960-) CZECHL'Escapade**ROZSA, Miklos (1907-1995) USA/HUN**New England ConcertoSpellbound Concerto Fantasy**RUSSELL, William (1905-1992) USA**Ogou badagri (1933)**S****SAINT-SAËNS, Camille (1835-1921) FR**Carnival of the Animals (1886)

Movements: 1. Introduction et marche royale du lion
2. Poules et coqs
3. Hémiones
4. Tortues
5. Eléphants
6. Kangourous
7. Aquarium
8. Animaux aux longues oreilles
9. Le coucou au fond des bois
10. Volière
11. Pianistes
12. Fossils
13. Le cygne
14. Finale

Publisher: Durand DF10155

Average duration: 22'40

SAMUEL-ROUSSEAU, Marcel (1882-1955) FRVariations à danser (1937)

Publisher: Editions Alphonse Leduc

SAPIEYEVSKI, Jerzy (1945-) POLConcerto (1977)

Publisher: Mercury

Average duration: 18'00

SATTOR, Talabkhuma (1953-) TADJRapsodiya (1984)Prazdnichnaya (1987)**SCHAEFFER, Boguslaw (1929-) POL**Concerto (1988)

Average duration: 28'00

SCHELLE, Michael (1950-) USAConcerto (1986)

Publisher: Norruth Music Publishers

Average duration: 28'00

SCHICKELE, Peter (1935-) USAConcerto 'Two Are Better Than One'

Publisher: Theodore Presser
Average duration: 26'00

SCHMITT, Aloys (1827-1902) DENKonzertstück

Publisher: Robert Mienau Musik
Average duration: 11'00

SCHOLTZ, Robert (1902-1986) AUSTRIConcerto (1928)

Publisher: Asian Composer's League

SCHULLER, Gunther (1925-) USAColloquy (1966)

Publisher: Associated Music Publishers
Average duration: 20'00

Concerto for Two Pianos Three Hands (1990)

Publisher: Associated Music Publishers
Average duration: 25'00

SCOTT, Cyril (1879-1970) UKConcertino

Publisher: Novello
Average duration: 18'00

SEGERSTAM, Leif (1944-) FINMoving Mental Stillebens no.2 for Piano and String Orchestra (1999)

Average duration: 15'00

Two; onwards: inwards, outwards, (upwards, downwards)...aroundwards...towards...(1974)**SERLY, Tibor (1900-1978) USA/HUN**Concerto (1940-58)

Publisher: Peer International
Average duration: 25'00

SEROCKI, Kazimierz (1922-1981) POLForte e Piano (1967)

Publisher: Polskie Wydawnictwo Muzyczne
Average duration: 12'00

SHAHIDI, Tolib (1946-) TADJPotter's Wheel

Publisher: VAAP
Average duration: 16'00

SICILIANOS, Yorgos (1920-) GRAntithésseis, Op. 48a (1985)**SIKORSKI, Tomasz (1939-1988) POL**Autoritratto – Autoportrait (1983)

Average duration: 26'00

SILESU, Lao (1883-1953) ITRapsodie Moresque (1938)**SISASK, Urmas (1960-) EST**Polaris, Symphony for Two Pianos and Orchestra, Op. 38

Publisher: Edition 49 M-2043-0249-9
Average duration: 30'00

SKALKOTTAS, Nikos (1904-1949) GRConcertino (1935)

Publisher: Universal 14296
Average duration: 14'00

SMIT, André-Jean (1926-) BELGConcertino for Two Pianos and Orchestra (1970)

Publisher: CeBeDeM
Average duration: 12'30

SMOLANOFF, Michael (1942-) USAConcerto, Op. 29 (1973)

Publisher: Seesaw Music
Average duration: 12'00

SOMMER, Sylvia (1944-) AUSTRI

Concerto for Two Pianos and Orchestra (1993)

SOWERBY, Leo (1895-1968) USA

Ballad, King Estmere (1921)

Publisher: Fleischer
Average duration: 16'00

SPISAK, Michal (1914-1965) POL

Divertimento (1948-50)

Publisher: Polskie Wydawnictwo Muzyczne
Average duration: 22'00

**STARER, Robert (1924-2001)
USA/AUSTRI**

Concerto (1996)

Movements: 1. Fast and Bright
2. Slow, Poco Rubato
3. Lightheartedly
4. Slow, Deliberate; Fast

Average duration: 21'00

STOYANOV, Pencho (1931-) BULG

Concerto (1990)

STRAUME, Egils (1950-) LET

Concerto « Ch-ch » (1986)

Movements: 1. Challenger
2. Chenobyl

SUESSE, Dana (1911-1987) USA

Concerto in E (1939)

Publisher: Dana Suesse Music

SZYMAŃSKA, Iwonka B. (1943-) POL

Sonnet III (1972)

Average duration: 17'00

T

TAILLEFERRE, Germaine (1892-1983) FR

Concerto (1943)

Publisher: Heugel
Average duration: 20'00

TAKEMITSU, TORU (1930-1996) JAP

Quotation of Dream – Say Sea, Take Me! For
Two Pianos and Orchestra (1991)

Average duration: 16'00

TAL, Josef (1910-) ISR

Concerto (1980)

Publisher: Israel Music Institute 6201
Average duration: 20'00

TAMULIONIS, Jonas (1949-) LIT

Epitaphe (1981)

Average duration: 10'00

**TANSMAN, Alexandre (1897-1986)
FR/POL**

Suite pour deux pianos avec accompagnement
d'orchestre (1928)

Movements: 1. Introduction et allegro :
lento pesante – allegro con
brio
2. Intermezzo : lento
3. Prepetuum mobile : presto
possible
4. Variations sur un thème
slave : modéré – istesso –
resoluto – sarabande (lento)
– tarantella (molto vivace) –
variation polonaise
5. Double fugue et finale sur
un thème slave : allegro
deciso

Publisher: Max Eschig
Average duration: 20'00

TAPRAY, Jean-Francois (1738-1819) FR

Symphonies concertantes pour le clavecin et
piano forte, Op. VIII, IX, XIII, XV (1778,
1781)

Publisher: Bibliothèque Nationale

TELLO, Rafael (1872-1946) MEX

Fantasia (1945)

TESTI, Flavio (1923-) IT

Opus 23 (1973)

Publisher: Ricordi
Average duration: 15'00

THIÉRIOT, Ferdinand (1838-1919) DEN

Concerto, Op. 77

Publisher: Rieter-Bidemann

TOCCHI, Gian Luca (1901-1992) IT

Concerto (1935)

Publisher: Ricordi
Average duration: 28'00

TÓMASSON, Jónas (1946-) ICE

Midi (1985)

Publisher: Iceland Music Information

TOOVEY, Andrew (1962-) UK

Out!

TORCH, Sidney (1908-1990) UK/RUS

Rhapsodie slave

Average duration: 10'00

TRAVLOS, Michael GR

Concerto (2000)

Average duration: 27'00

TURNER, Robert (1920-) CAN

Concerto for Two Pianos and Orchestra (1971)

Movements: 1. Scena
2. Rituale
3. Ballo

Publisher: Unpublished, transparencies of
score in CMC

Average duration: 20'00

TVEITT, Geirr (1908-1981) NOR

Variations on a Folk Tune from Hardanger

Publisher: NMIC
Average duration: 25'00

U

URBAITIS, Mindaugas (1952-) LIT

Notes and Commentaries for Saint-Saëns'
Carnival of the Animals (1984)

Average duration: 42'00

**USPENSKY, Vladislav Aleksandrovich
(1937-) RUS**

Concerto (1965)

Publisher: Mezhdunarodnaya Kniga

Difiramb lyubvi (1995)

V

VÁLEK, Jiří (1923-) CZECH

Symphonie no. 14, 'Triumphale' (1983)

Publisher: Český Hudebni Fond
Average duration: 25'00

VASKS, Peteris (1946-) LET

Vestijums – Botschaft – Message (1982)

Publisher: Schott 1826
Average duration: 16'00

VAUGHAN WILLIAMS, Ralph (1872-1958) UK

Concerto for Two Pianos and Orchestra (1946)

Movements: 1. Toccata (allegro moderato)
2. Romanza (lento)
3. Fuga chromatica con finale alla tedesca (allegro)

Publisher: Oxford University Press

Average duration: 25'00

VERESS, Sándor (1907-1992) CZECH

Hommage à Paul Klee (1951)

Publisher: Suvini Zerboni

Average duration: 27'00

VILLA-LOBOS, Heitor (1887-1959) BRAZ

Chôro no. 8 (1925)

Publisher: Max Eschig

Average duration: 20'00

VIRKŠAS, Zigmas LIT

Sérénade (1990)

VOORMOLEN, Alexander (1895-1980) NETH

Concerto (1950)

Publisher: Donemus

VRIES, Klaas de (1944-) NETH

Refrains (1970)

Publisher: Donemus

Average duration: 14'00

W

WAGNER, Wolfram (1962-) AUSTRI

Concerto for Two Pianos and Orchestra (1995)

Publisher: Döblinger

WARD-STEINMAN, David (1936-) USA

Concerto (1985)

Publisher: Chroma

WIESLANDER, Ingvar (1917-1963) SWE

Mutazioni (1962)

Publisher: Swedish Performing Right Society

Average duration: 22'00

WILLIAMSON, sir Malcolm Benjamin (1931-) AUSTRA/UK

Concerto (1972)

Publisher: Josef Weinberger

Average duration: 19'00

WILM, Renatus (1927-1998) DEN

Basilicae tres

Movements: 1. Prior Augustyn Kordecki and the Black Madonna
2. The saint, the mosaics, the horses
3. Fourteen ascensions.
Homage for Vezelay

WISSE, Jan (1921-) NETH

Concerto

Publisher: Donemus

Average duration: 18'00

WITTINGER, Robert (1945-) AUSTRI/HUN

Concerto, Op. 36 (1981)

Publisher: Moeck 5251

Average duration: 24'00

WOLKING, Henry (1948-) USA

Letting Midnight Out On Bail (1997)

Movements: 5 Movements dedicated to Thelonious Monk, McCoy Tyner, Bill Evans, Eddie Palmieri, Dave Brubeck, Gil Evans, Oscar Peterson, Fats Waller and Erroll Garner
Average duration: 33'00

WUENSCH, Gerhard (1925-) CAN

Concerto for Two Pianos and Orchestra, Op. 81 (1981)

First performance: 8 February 1982, Victoria Symphony Orchestra with Winifred Scott and Robin Wood

Movements: 1. Allegro-andante
2. Allegro comodo
3. Andante

Publisher: CMC
Average duration: 25'00

WYNNE, David (1900-1983) UK

Concerto

Publisher: Performing Right Society
Average duration: 18'00

Y**YOSSIFOV, Alexander (1940-) BULG**

Concertino no. 1 (1999)

Average duration: 20'00

Concertino no. 2 (2001)

Average duration: 20'00

Concertino no. 3 (2002)

Average duration: 30'00

YOUNG, Percy M. (1912-) UK

Fugal Concerto in G minor (1954)

Publisher: Hinrichsen, Peters
Average duration: 16'00

Z**ZAFRED, Mario (1922-1987) IT**

Concerto for Two Pianos (1960)

Publisher: Ricordi NR130303
Average duration: 20'00

ZANETTOVICH, Daniele (1950-) IT

Eden-concert for Two Pianos and Small Orchestra (1995)

Publisher: Publication Sonzogno Casa

ZAVARO, Pascal (1959-)

Gasoline Music (2002)

First performance: Isabel and Florence Lafitte
Average duration: 8'00

ZENDER, Hans (1936-) DEN

Dialog mit Haydn (1982)

Publisher: Boosey & Hawkes
Average duration: 22'00

ZILCHER, Hermann (1881-1948) GER

Nacht und Morgen, Op. 24

Publisher: Breitkopf & Härtel
Average duration: 18'00

ZIMMER, Jan (1926-) SLOVA

Concerto, Op. 57

Publisher: Slovensky Hudobny Fond
Average duration: 18'00

ZIMMERMANN, Bernd Alois (1918-1970) GER

Dialogue for Two Pianos (1960)

First performance: 5 December 1960, Orquestra Symphonique de la radio de Cologne (WDR) with Alfons and Aloys Kontarsky
Publisher: Schott
Average duration: 19'00

Monologue for Two Pianos (also in solo two piano version) (1964)

First performance: 7 January 1965, Festival Muzik der Zeit, Cologne (GER) with Aloys and Alfonso Kontarsky

Movements: Monologues I-V

Publisher: Schott

Average duration: 18'00

ZOUHAR, Vit (1966-) CZECH

In Memoriam Miloslav Istvan (1990)

Average duration: 10'00

ZWILICH, Ellen Taaffe (1939-) USA

Images (1986)

Publisher: Merion Music

Average duration: 18'00

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