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AN ANNOTATED CATALOGUE OF WORKS FOR PIANO DUET:
A SUPPLEMENT TO CAMERON MCGRAW'S PIANO DUET REPERTOIRE

by

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Thesis presented for the degree of Doctor of Music
by Performance and Thesis
in the Department of Music in the Faculty of Humanities
University of Cape Town
August 2011
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.

Luis Miguel de Araújo Magalhaes

Cape Town, August 2011
ABSTRACT

The keyboard duet is one of the most appreciated and widely available music genres, but literature devoted to the repertoire for piano duet is surprisingly scarce and often incomplete. The one publication that does justice to the genre is Cameron McGraw’s *Piano Duet Repertoire*, and this study took as its point of departure the gathering of information on works for piano duet not listed in McGraw, with a view to compiling a supplement to that work.

Each entry provides, apart from the title of the work and the composers name, dates and nationality, the following information (where applicable and/or available): composer’s website, movements, approximate duration, the arranger’s name, the original medium, publication details and/or other information on availability (location of manuscript or on-line source). Works that could be located are annotated with comments on the character of the work, and on musical and/or technical difficulties. In the case of arrangements, the annotations also include the effectiveness and suitability of the distribution of the musical material in terms of balance, register allocation, and the expansion and/or reduction of range and textural density; pedal markings and the transcription of interpretative, dynamic and articulation markings.

The annotated works in this thesis amount to nearly 1200 sourced scores, which represents roughly half of the complete listing of over 2000 works, making this a substantial addition to the 3200 works listed by McGraw.
# TABLE OF CONTENTS

## CHAPTER 1. INTRODUCTION

1.1 Historical background ................................................................. ii
1.2 Literature review .......................................................................... x
1.3 Rationale ..................................................................................... xi
1.4 Research design ........................................................................... xii
1.5 Research methodology ................................................................. xvii
1.6 Conclusion .................................................................................. xvii

## CHAPTER 2. CATALOGUE

<table>
<thead>
<tr>
<th>Category</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
</tr>
<tr>
<td>B</td>
<td>11</td>
</tr>
<tr>
<td>C</td>
<td>67</td>
</tr>
<tr>
<td>D</td>
<td>82</td>
</tr>
<tr>
<td>E</td>
<td>100</td>
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<td>104</td>
</tr>
<tr>
<td>G</td>
<td>111</td>
</tr>
<tr>
<td>H</td>
<td>131</td>
</tr>
<tr>
<td>I</td>
<td>152</td>
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<tr>
<td>J</td>
<td>153</td>
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<tr>
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<td>163</td>
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<td>M</td>
<td>177</td>
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<td>211</td>
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<td>213</td>
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<td>P</td>
<td>216</td>
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<td>222</td>
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<td>290</td>
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<td>300</td>
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<tr>
<td>Y</td>
<td>316</td>
</tr>
<tr>
<td>Z</td>
<td>316</td>
</tr>
<tr>
<td>CONCERTI</td>
<td>319</td>
</tr>
</tbody>
</table>

## REFERENCE LIST

321
CHAPTER 1. INTRODUCTION

1.1 Historical background

The keyboard duet is one of the most appreciated and widely available music genres.¹ The first published compositions in the genre, *A Verse for two to play* by Nicholas Carlton (biographical data uncertain) and *A Fancy for two to play* by Thomas Tomkins (1573-1656), date from the early seventeenth century.² After an initial surge of activity, there was an interruption that lasted about a century. This long gap in the production of new works can be attributed to factors such as the limited range of the instruments (only four and a half octaves), the impediments offered by the dress code of the times (hooped petticoat and panniers)³ and possibly unsuitable social perception of the genre with the close proximity between the players. The first substantial works to appear after this hiatus were three duet sonatas for harpsichord (1778-1780) by Johann Christian Bach (1735-1782).⁴

Bartolomeo Cristofori’s invention of the fortepiano in 1711⁵, and the improvements by instrument builders such as Gottfried Silbermann⁶ over the next half century, enabled keyboard players to take their art from the palace and church to larger venues and wider audiences. The instrument’s extended tonal range also fuelled the imagination of composers as illustrious as Wolfgang Amadeus Mozart (1756-1791), who constitutes a link in the social, artistic and technological transformation that characterised the transition from the era dominated by the harpsichord to that dominated by the fortepiano. Mozart’s encounter with the instruments of Johann Andreas Stein in 1777 was the pivotal point at which the composer

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⁴ Ibid., p. 5.
⁶ Ibid., p. 265.
fully embraced the new medium. The keyboard duet was at this time considered to be essentially a social chamber music genre intended for domestic entertainment. In contrast to the superficial nature of much of the duet music composed at this time, Mozart's compositions, which he himself performed frequently with his sister, were refined, and, in later works, serious, complex and even monumental, displaying all the exceptional qualities of the composer. His contemporaries, such as Joseph Haydn (1732-1809), Muzio Clementi (1752-1832), Jan Ladislav Dussek (1760-1812) and Ludwig van Beethoven (1770-1827) also composed for the genre, even if with different aims and, for the most part, less elevated results. Haydn composed a short piece, the title of which ("Master and Pupil") is indicative of its pedagogical intentions. Clementi's sonatas were intended for the concert stage. As one would expect from the affectionately nicknamed "Father of the Pianoforte", they display technical virtuosity and explore the capabilities of the instrument in imaginative ways. Beethoven dedicated a very small part of his production to the genre and approached it as a social entertainment, as is evident in his set of variations dedicated to patron and friend Count Waldstein and the Variations in D on the Song "Ich denke dein". Dussek embraced the genre as chamber music capable of serious expression and enriched it with advanced imaginative and compositional concepts, anticipating some of the developments of the Romantic era.

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10 Ibid., p. 71.
11 Ferguson, *Keyboard Duets from the 16th to the 20th Century*, pp. 10, 49.
In the first decades of the nineteenth century, the pianoforte established itself securely as the domestic instrument of choice, with the result that the production of compositions for this instrument increased exponentially.\textsuperscript{13}

Franz Schubert (1797-1828) produced probably the largest body of work for piano duet in history,\textsuperscript{14} consisting mainly of shorter works in a light vein, such as marches, dances, waltzes, rondos and sets of variations. However, his more substantial works, such as the fantasies, the sonatas and the divertissements are even today considered to be the most important works in the genre. The nationalistic element in the German dances and \textit{Ländler} of Schubert did much to popularise the genre amongst less sophisticated audiences and amateur musicians, and would be emulated and developed by composers such as Johannes Brahms (1833-1897) (\textit{Hungarian Dances}), Antonín Dvořák (1841-1904) (\textit{Slavonic Dances}), Edvard Grieg (1843-1907) (\textit{Norwegian Dances}), Pyotr Ilyich Tchaikovsky (1840-1893) (\textit{Fifty Russian Folk Songs}), Max Bruch (1838-1920) (\textit{Swedish Dances}) and many others.

The steady increase in popularity of the genre during the nineteenth century, and the desire to enjoy works for larger forces in a domestic environment, caused a marked increase in the duet repertoire of arrangements and transcriptions from other genres, mainly those involving an orchestra.\textsuperscript{15} The deployment of two players enabled the full exploitation of the instrument and of its ability to evoke the range, sonority and textural complexities of works for larger forces.

\begin{flushright}
\textsuperscript{14} Westerby, \textit{The History of Pianoforte Music}, p. 201.
\end{flushright}
The value attached to this type of adaptation is demonstrated by the fact that composers such as Brahms, Liszt and Rimsky-Korsakov often arranged their own works for piano duet. Rachmaninoff, Debussy, Ravel, Stravinsky and others continued this trend in the twentieth century. Their usefulness transcends merely making works for larger forces available in the domestic environment; this purpose was in any case gradually vitiated by the advent of electronic reproduction. Rather, as Adorno and others have argued, they served to make the public active participants in the understanding and appreciation of musical works, which they would otherwise have encountered only as passive listeners.¹⁶

The question of the musical merit of the individual arrangement is largely a technical one, but is also fundamentally connected to taste, and sometimes to historic context. One has to bear in mind that the target audience, artistic ideals, piano writing and even the instrument itself changed greatly during the period when the majority of arrangements were created (the nineteenth and the first half of the twentieth centuries), and have continued to change since then. An example of the result of such a shift can be seen in the widespread criticism by later authors of Carl Czerny’s arrangement of Beethoven’s symphonies:

Czerny in particular was held up for censure by critics on account of his ungainly transcriptions of Beethoven’s symphonies. Ironically, the problem was Czerny’s faithfulness to the scores of his beloved master. He attempted to replicate every instrumental voice and registral doubling on the piano, regardless of the acoustical cacophony that this would create.¹⁷

Christensen cites densely spaced bass chords and overuse of the shrill upper register as examples of this “acoustical cacophony”. The instrument for which Czerny wrote had a much thinner bass and less brilliant upper register than its modern counterpart. Any performance of these arrangements on a modern piano would certainly have to take cognizance of this.

¹⁷ Ibid., p. 269.
Czerny's arrangements are also technically demanding, and it has to be admitted that, historically, the more successful arrangements in the nineteenth century were the ones aimed at amateur performers with limited technical abilities. One of the most successful and prolific producers of this type of arrangement was Hugo Ulrich (1827-1872):

No other arranger found better or more sensible ways to balance the respective desiderata of faithfulness to the score and playability on the keyboard.¹⁸

On the other hand, the rise of the piano virtuoso led to a type of keyboard transcription, usually in the form of a fantasy or paraphrase for solo piano, in which the resources of the performer and the instrument were tested to the utmost. Czerny played an important role in the establishment of this genre, both as one of the first composers of such works, and as Liszt's teacher.¹⁹ Christensen describes it as follows:

Certainly the best virtuosos – Liszt, Thalberg, and Busoni – prided themselves on their ability to conjure synesthetically a full palate of colors in their transcriptions. But tellingly, these were all virtuoso pieces for solo piano. The orchestral textures and colors they could create in performance relied upon a melange of soloistic techniques beyond the capabilities of most amateur pianists: fearsomely demanding passage work with hair-raising contrasts of texture and dynamics; effervescent, sustained chordal tremolos and arpeggiations; and highly nuanced techniques of articulation and flutter pedaling.²⁰

It should be recognised that this type of transcription also found a place in the genre of the piano duet arrangement. While technically accessible arrangements were naturally more popular, many instances exist of arrangements that challenge the performers to the utmost, and that seem to be designed more for the concert stage than for domestic consumption. Examples include Hector Berlioz's (1803-1869) Symphonie fantastique arranged by Otto Singer, Anatoly Liadov's (1855-1914) Le Lac enchanté arranged by Vasili Kalafati and Franz Liszt's (1811-1886) Hungarian Rhapsody no. 16 arranged by the composer.

²⁰ Christensen, op. cit., p. 275.
Such works rise above the aesthetic and technical limitations of the “domestic” duet; the reluctance on the part of most music critics to treat them as complete works of art brings to mind Busoni’s question:

Why are Variations considered worthy because they change the original, while Arrangements are considered unworthy because they also change the original?\(^{21}\)

While some may agree with Christensen, who regards all piano transcription as “a facsimile, a copy that at best was comparable to an engraving of an oil painting”,\(^{22}\) the author shares Maurice Hinson’s view that the genre calls for a more autonomous assessment:

The raison d’être of transcriptions, arrangements and paraphrases should be their merit and beauty as independent compositions. Surely the nineteenth-century transcription for piano is above all an exercise in, and a search for, sonority.\(^{23}\)

From the beginning of the nineteenth century, the piano duet was also used as a pedagogical medium, often with one part substantially easier than the other. Some of the most important piano duet works by major composers were written with pedagogical intentions, including Bizet’s *Jeux d’enfants*, Fauré’s *Dolly Suite* and Ravel’s *Ma Mère l’Oye*.\(^{24}\)

While an increase in publishing houses and the rapid development of the piano contributed to the steady rise of the piano duet in the nineteenth century, the twentieth and twenty-first centuries have seen a decline in its popularity. The broadcasting and recording industries gradually supplanted the piano duet as a means of bringing works for larger forces into the domestic environment, and by the middle of the twentieth century, while some works for amateur use continued to appear, new compositions or arrangements were mostly designed for the concert stage, or, at the other extreme, for the classroom. Examples of the former type

\(^{22}\) Christensen, *Four-Hand Piano Transcription*, p. 275.
include François-Bernard Mache's *Aregr*, Robert Nasveld's *Traumblätter*, Hans Osieck's *Variations rhapsodiques*, Mats Persson's *Lichtungen* and Elizabeth Raum's *Sonata for Piano Four Hands*, while the latter type consists mostly of duets used in the teaching of beginners.

It is virtually impossible to trace any major trends in the works written for concert performance, as they tend to represent a fairly peripheral and sporadic activity in the oeuvre of the relatively small number of important composers who have contributed to the genre. The medium seems to have retained some of the bourgeois (and, by definition, anti-radical) connotations of its domestic origins. Atonal and serial works such as Richard Bennett's *Capriccio*, Robert Helps' *Saccade*, Donald Lybbert's *Movement* and Eugene O'Brien's *Ambages* represent a small proportion of the available repertoire, and were mostly written at a time when these tendencies could no longer be described as innovative. With a few notable exceptions, such as George Crumb's *Celestial Mechanics (Makrokosmos IV)* of 1979, there is an almost complete absence of avant-garde and experimental works in the latter half of the twentieth century, which would indicate that the medium tends to attract composers of a more traditional cast, often with a pronounced tonal orientation. For many composers, the genre seems to represent, as it did for Brahms and Dvořák, a somewhat less serious type of music-making when compared to the rest of their oeuvre, or even their two-piano works. Among the many examples, one may cite Georges Auric, Francis Poulenc, Ernő von Dohnányi, Ottorino Respighi, Arthur Benjamin, John Joubert and Arnold van Wyk. An extreme instance of this phenomenon is provided by the inconsequential duet works of the renowned avant-gardist György Ligeti.

Pedagogical works aimed at beginners started to appear in the 1890s, but four popular beginner teaching methods have dominated the last 80 years: John Thompson's *Modern Course for the Piano* (1930), Francis Clark and Louise Goss's *Time to Begin* (1955), James

Although these methods differ substantially in the order in which musical concepts are taught, all of them include duets for the teacher and pupil. Naturally the difficulty varies considerably between the two parts, but the duets serve to introduce the pupil to ensemble playing.

With more and more adults attempting to learn the piano a need arose for dedicated courses. Arguably the most popular course is *Alfred’s Basic Adult Piano Course* (1983), which also includes a duet book. Most of the duets are arrangements of popular pieces, such as Scott Joplin’s *The Entertainer*. The 2009 online catalogue of Universal Music Publishing\(^\text{25}\) lists a vast amount of publications in this category especially since the recent merger with MGB Hal Leonard Publishing.\(^\text{26}\) Online websites have also sprung up with duet arrangements of well-known classical works such as the *Adagio in G minor* spuriously attributed to Albinoni, as well as non-classical pieces such as Christmas carols.\(^\text{27}\) Each work is rated according to its difficulty, but it is clear that these works are all designed for the adult amateur.

Several piano duo teams came to prominence in the twentieth century, but for the most part their duo or duet work was an occasional addition to their chamber or solo professions. Examples of this trend include collaborations between Sergei Rachmaninoff and Vladimir Horowitz, and those of Martha Argerich with Alexandre Rabinovitch, Nelson Freire, Lilya Zilberstein, Polina Leschenko, Yefim Bronfman, Evgeny Kissin and James Levine, amongst others. However, a steady growth in the number of professional piano duos engaged in piano duet and/or two-piano performance has led to a quantity of new music being written for both

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media. An example is the renowned Klavierduo Kontarsky, consisting of the brothers Aloys and Alfons Kontarsky, who have premiered works by Luciano Berio, Sylvano Bussotti, Mauricio Kagel and Karlheinz Stockhausen, amongst others. Currently the most successful duo team in the world is the Labèque sisters, who have done much to popularise the medium, also actively commissioning new works for their performances. While the piano duet lags somewhat behind the piano duo in popularity, its increasing status is evinced by the number of dedicated competitions: the Valberg International Piano Duet Competition (France), the Ars Nova International Duet Competition (Singapore) and the International Schubert Competition for Piano Duets (Czech Republic), amongst others. Although none of these competitions is yet recognized by the World Federation of International Music Competitions, some piano duo competitions that are listed, such as the Murray Dranoff International Piano Duo Competition, include piano duets in some of the rounds.

1.2 Literature review

Literature devoted to the repertoire for piano duet is surprisingly scarce and often incomplete. One of the most celebrated books on piano duet, Ernest Lubin's The Piano Duet, offers a rather generalist and descriptive discussion of the most famous works composed for this genre. Other books sometimes include works for piano duet as a separate chapter or in the composers' section of a broader catalogue. All the available sources allude to the magnitude of the repertoire for piano duet, but few make any attempt to provide a representative listing. The incomplete listing of arrangements and transcriptions is by far the most

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31 An example is Tranchefort, Guide de la Musique de Piano et de Clavecin.
noticeable short-coming in all the published catalogues. To a certain extent this can be excused by the fact that many of these works are out of print or only printed on demand.

The one publication that does justice to the genre is Cameron McGraw’s *Piano Duet Repertoire*. Apart from a brief preface containing a five-page historical description of the genre, it consists entirely of the listing and annotation of works. This annotated catalogue lists a vast number of works originally written for piano duet, but, with a few exceptions, excludes transcriptions and arrangements, as the author explains:

> [T]his book is limited to music originally written for one piano, four hands. Arrangements or adaptations from other media are excluded except in rare cases where the composers themselves have made the transcriptions or where such adaptations have long been considered part of the standard four-hand repertoire.

It has to be noted, though, that even this excellent source, which purports to list compositions written between 1760 and 1980, omits a large number of important works. These include original works by Carl Czerny, Ferruccio Busoni, John Corigliano, George Crumb and many others, and outstanding arrangements of their own works by composers such as Beethoven, Weber, Mendelssohn, Schumann, Liszt, Brahms, Reger, Tchaikovsky, Rimsky-Korsakov, Glazunov, Smetana, Dvořák, Grieg, Elgar, Debussy, Ravel, Respighi and Stravinsky. Given the magnitude of the piano duet repertoire, it is of course understandable that unintentional omissions may have occurred.

### 1.3 Rationale

This study is designed to supplement McGraw’s catalogue by including not only the large number of works written since 1980, but also the original works omitted by McGraw, as well

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34 Ibid., p. xvii.
as arrangements and *concerti*. It is, however, not the intention to document elementary-level works designed for pedagogical purposes as the catalogue primarily targets duet performers.

An important additional objective of the dissertation is to provide a complement to Nina Schumann's *Two-Piano Performance: Its Classification, History, and Challenges, with a Compilation of a Detailed Catalogue of Works* which extends the most complete catalogue previously available on two-piano repertoire, viz. Hans Moldenhauer’s *Duo Pianism*.\(^{35}\)

### 1.4 Research design

The catalogue will consist of a list of all the works for piano duet, whether original or arranged, and a list of *concerti*. Both lists will be ordered alphabetically by composer and title of work. Entries joined by a line in the left margin are discussed together.

While the thesis is designed to serve as a supplement to McGraw’s catalogue, slight changes were deemed necessary to the way in which McGraw presents the information on each work. His format is as follows:

1. Composer’s last name, first name, date of birth and death (where applicable)
2. Full title of the composition
3. Key (where applicable)
4. Opus number and date of composition
5. Place and date of publication, publisher’s name
6. Location of the item if in manuscript form or no longer in print
7. Descriptive comment, critical evaluation and/or other annotation.

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It was decided to include the nationality of the composer, the date of composition and the approximate duration of the work,\textsuperscript{36} as these three criteria may play a role in choosing works for a recital programme. Country of birth and of naturalisation/residence is given in full, with the exception of the United States of America (USA) and the United Kingdom (UK). The composer’s website details are included where available. The key of the work is indicated only for generic titles (Sonata, Symphony, etc.). All titles, with the exception of well-known works with specific titles (e.g. La Valse, Fontane di Roma), are given first in English, followed, where applicable, by the title as it appears on the score in square brackets. Opus and catalogue numbers are included. Where a work consists of separate movements, these are listed. The name of the arranger is listed where applicable. A complete entry would therefore look as follows:

1. The composer’s last name, first name, date of birth and death (where applicable), nationality
2. Composer’s website (where applicable)
3. Full title and date of the composition
4. Movements (where applicable)
5. Approximate duration
6. Arranger’s name and original medium (where applicable)
7. Place of publication, publisher’s name and date of publication, or other information on availability (location of manuscript or on-line source)
8. Descriptive comment, critical evaluation and/or other annotation.

\textsuperscript{36} The approximate duration will be estimated in minutes through consultation of the composer’s own indications, available recordings, and/or the score. When none of the above is available, this field will be omitted.
In cases where more than one arrangement of a work is listed, items 6 and 7 will be duplicated before the annotation (item 8). The latter is only included where the author was able to obtain a score and/or recording of the work.

Regarding works originally composed for piano duet, the annotation touches upon the following:

- compositional style of the work and critical commentary
- assessment of musical and/or technical difficulties.

In the case of arrangements, the focus shifts to the qualities of the arrangement, rather than those of the original composition. For the critical discussion of the arrangement, several aspects are taken into account:

- the effectiveness and suitability of the distribution of the musical material between the duet parts (primo and secondo) in relation to the original score, in terms of balance, register allocation, and the expansion and/or reduction of range and textural density
- the transcription of interpretative, dynamic and articulation markings from the original score, which are often modified in accordance with the requirements of the duet medium
- the effectiveness and suitability of pedal markings
- assessment of musical and/or technical difficulties.

The following terminology is used in identifying and/or describing musical, technical and structural characteristics:

- **Balance**: the relationship between the parts in terms of sonority, texture, thematic content and technical difficulty
- **Conventional arrangement**: the style of arrangement where the melodic material is carried by the primo, and the secondo supplies the accompaniment
• Expansion: augmentation of the range and/or texture from the original score to the duet version

• Reduction: decrease in the range and/or texture from the original score to the duet version

• Rehearsal purposes: applied to arrangements of scores with large instrumentation, most often including singers, intended to be used for rehearsals rather than concert performance

• Superimpositions: duplication of notes by the right hand of the secondo and the left hand of the primo.

Works listed in the catalogue are not duplicated in the Reference list, as the catalogue entry contains all the necessary information.

The following is an example of a typical entry, preceded by a brief extract from the original score and the arrangement:

Example 1(b). Charles-Valetin Alkan, Prélude no. 4 (bars 1-6), primo and secondo parts, from Préludes op. 66 for Pedal Organ arr. for piano duet by José Vianna da Motta. In Transcrits Pour Piano a 4 Mains, Paris: Costallat, date unknown, p. 20-21.

ALKAN, Charles-Valentin (1813-1888) FRANCE

9 Préludes op. 66 (1848)
Movement: 1. Moderatamente
2. Andantino
3. Allegro moderato
4. Tempo giusto
5. Quasi adagio
6. Andantino
7. Andante
8. Lento, quasi recitativo
9. Adagio

Approximate duration: 36'
Arranger: José Vianna da Motta from original for organ
Publisher: In Transcrits Pour Piano a 4 Mains. Paris: Costallat, date unknown, 1-61

An intimate work of subtle harmonic construction. Da Motta proves himself to be a master of the piano duet arrangement by organizing the material in an idiomatic way.
and carefully balancing the expanded texture, especially in the fourth prelude. Technically this work is highly challenging, and requires great imagination in the application of sound quality and tone colour.

1.5 Research methodology

The research took as its point of departure the gathering of information on works for piano duet not listed in the most complete available guide of piano duet literature, McGraw's *Piano Duet Repertoire*, with a view to compiling a supplement to that work. Where such works could be sourced, they will be analysed and annotated.

To make the catalogue as representative as possible entailed, apart from traditional methods of research, consulting private collections of musical scores and making direct contact with publishing companies, recording houses, and composer's associations, as well as with living composers, the latter often with mixed results. On-line searches provided invaluable information, although the information on composers' websites often proved to be incomplete, inconsistent and sometimes misleading; in many instances this could be remedied through direct contact with the composers themselves. Every effort was made to obtain scores and recordings in order to include a brief annotation in the catalogue, but in many instances this proved fruitless. It was decided nevertheless to include the unavailable works for the sake of completeness.

1.6 Conclusion

This catalogue, designed as a supplement to McGraw's *Piano Duet Repertoire*, lists over 2000 works, of which some 1200 are annotated. This represents a substantial addition to the 3200 works listed by McGraw. The additions consist not only of works written since the appearance of the latter, but also of the many arrangements that were deliberately omitted by
McGraw, and other, probably inadvertent, omissions. While the annotations represent the author's personal point of view and inevitably reflect his musical tastes, they are also informed by the application of the technical criteria outlined above, and by his experience as performer and teacher.
CHAPTER 2. CATALOGUE

A

ADAM, Adolphe (1803-1856) FRANCE

Giselle – Pas de deux (1844)
Approximate duration: 2'
Arranger: Laurence Sardain from ballet
Publisher: Mutopia Project, 2006

Rudimentary and unimaginative arrangement, most probably intended for beginners.

Si j'étais roi – Overture (1852)
Approximate duration: 8'
Arranger: Richard Kleinmichel from opera

Accurately arranged with regards to distribution of material and careful pedal markings in both parts, but work lacks musical substance.

ADLER, James (1950- ) USA
www.adleroaksmusic.com

A Petite Suite (1981)
Movements: 1. March!
2. Simple Waltz
3. To the Race
Approximate duration: 3'
Publisher: AdlerOaks Music Library, date unknown (11150050)

A very simple piece.

ADSKIN, Murray (1906-2002) CANADA

Rankin Inlet – Eskimo song (1978)
Publisher: Toronto: CMC, date unknown (MI 2124 A221ra)
A melodious piece based on pentatonic material; later arranged for string quintet. Requires careful sound production. Ornamentation of the melodic lines must reflect understanding of the contrapuntal layering.

AGNEW, Roy (1893-1944) AUSTRALIA

Green valley (1932)
Approximate duration: 2'

A slow, melodic piece with clear division of roles between the parts: the primo carries the main melodic material, while the secondo supports it with harmonic expansion techniques resulting in a landscape effect.

The Village Fair (1932)
Approximate duration: 3'

This fast-paced tarantella demands considerable digital synchronization between the parts. A very effective encore piece.

ALBÉNIZ, Isaac (1860-1909) SPAIN

Pavana Capriccio (1883)
Approximate duration: 6'
Arranger: Unknown from original for piano
Publisher: Union Musicale Editiones

ALBERT, Karel (1901-1987) BELGIUM

Sonata for the Domestic Circle [Sonate voor den huiskring] (1943)
Movements: 1. Allegro
2. Andante
3. Scherzando
4. Allegro
Approximate duration: 14'
Publisher: CeBeDeM, Manuscript, 1972 (B1049/17731/2)

Well-crafted for the medium, allowing comfortable execution, but musically predictable.

ALCÁZAR, Heberto (1948- ) MEXICO

Jazz Trilogy op. 3
Movements: 1. First Movement
2. Second Movement
3. Third Movement
Approximate duration: 12'
Publisher: Composer

In jazz idiom. Rhythmically complex, testing ensemble capabilities of the duo. Technically demanding.

ALETTER, Wilhelm (1867-1934) GERMANY/USA

In merry society (1920-1929)
Approximate duration: 5'
Publisher: Melbourne: Allan & Co., date unknown

A rather predictable work carelessly put together. Articulation and phrasing markings seem incomplete.

ALEXANDER, Haim (1915- ) ISRAEL

Three Pieces (1974)
Approximate duration: 6'
Publisher: Israeli Music Institute (IMI6007)

Three Traditional Songs (1971)
Approximate duration: 10'
Publisher: Israeli Music Institute (IMI6008)

ALEXANDER, Josef (1907-1992) USA

Three Etudes for Four Hands (1969)
Approximate duration: 19'

Two Geographical Studies (1950)
Approximate duration: 14'

ALEXANDERSON, Magnus (1961- ) SWEDEN
www.magnusalexanderson.com

Attack; Decay (1994)
Approximate duration: 8'
Publisher: Tons (87479)

ALFVÉN, Hugo (1872-1960) SWEDEN

Midsummer Vigil: Swedish rhapsody [Midsommarvaka: Svensk rapsodi] no. 1 op. 19 (1907)
Approximate duration: 12'
Publisher: Edition Wilhelm Hansen (28658)

ALKAN, Charles-Valentin (1813-1888) FRANCE

9 Préludes op. 66 (1848)
Movements: 1. Moderatamente
2. Andantino
3. Allegro moderato
4. Tempo giusto
5. Quasi adagio
6. Andantino
7. Andante
8. Lento, quasi recitativo
9. Adagio

Approximate duration: 36'

Arranger: José Vianna da Motta from original for organ
Publisher: In Transcrits Pour Piano à 4 Mains. Paris: Costallat, date unknown, 1-61

An intimate work of subtle harmonic construction. Da Motta proves himself to be a master of the piano duet arrangement by organizing the material in an idiomatic way and carefully balancing the expanded texture, especially in the fourth prelude. Technically this work is highly challenging, and requires great imagination in the application of sound quality and tone colour.

Sonate de Concerto op. 47 – Finale: Saltarelle (1857)
Approximate duration: 7'

Arranger: Unknown from original for cello and piano
Publisher: Paris: Simon Richault, 1857, 2-33

Highly virtuosic, but idiomatic arrangement somewhat marred by poor quality of edition. The constant rhythmic duplication between the parts and the required precision in articulation create great ensemble challenges. The pedal markings should be revised.

ALLEVI, Giovanni (1969-) ITALY
www.giovanniallevi.com

Pianoforte à 4 mani (2008)
Movements: 1. Back to Life
2. Come sei veramente
3. Vento d’Europa
4. Jazzmatic
Publisher: Carisch, 2008 (CARSH00258)

ALVAREZ, Geoffrey (1961-) UK

A Funky Good Time (1990)
Approximate duration: 12'
Publisher: BMIC/Composer

ALVES, Bill (1959-) USA
www.billalves.com

Black Toccata (2007)
Approximate duration: 6'
Publisher: Composer
ANDERSSON, Kjell (1937- ) SWEDEN
http://www.lysator.liu.se/~kand/

*Ensuite* (2007)
Approximate duration: 11'
Publisher: Swedish Music Information Centre (GB5339)

ANDRIESEN, Louis (1939- ) NETHERLANDS

*Nuit d’été* (1957)
Approximate duration: 4'
Publisher: Amsterdam: Donemus, date unknown (BH11276); London: Boosey & Hawkes, date unknown (BOOSE04936)

A very atmospheric and effective work of moderate difficulty. The proximity of the parts creates some discomfort, especially for the secondo player.

ANTONIOU, Theodore (1935- ) GREECE

*Three Portraits* (2002)
Approximate duration: 17'
Publisher: Phillipos Nakas Editions

ANZAGHI, Davide (1936- ) ITALY
www.davideanzaghi.it

*Sepalo: per pianoforte a quattro mani* (1985)
Approximate duration: 13'
Publisher: Suvini Zerboni

AOSHIMA, Hiroshi (1955- ) JAPAN

*Laughter at the Mount Olympus Suite no. 1* (1985)
Movements: 1. Zeus and Hera Fanfare
2. Fanfare of Jupiter and Juno
3. Demeter and Hestia Rural Dances
4. Pastorale for Ceres and Vesta
5. Athena and Ares March
6. March of Minerva and Mars
Approximate duration: 15'
Publisher: Zen On (ZENON915054)

*Laughter at the Mount Olympus Suite no. 2*
Publisher: Zen On (ZENON915055)

APERANS (STAUVERS), Dace (1953- ) LATVIA

Movements: 1. Allegheny Melody
2. Allegheny Dance
Approximate duration: 5'
Publisher: Latvia Music Information Centre

ARCHER, Violet (1913-2000) CANADA

*Four Vignettes* (1984)
Movements:  1. A whim
            2. Meditation
            3. Frivolity
            4. Finale
Approximate duration: 11'
Publisher: Toronto: CMC, 1984 (MI 2124 A672fo)

ARENSKY, Anton Stepanowitsch (1861-1906) RUSSIA

*Egyptian Nights* op. 50 (1900)
Movements:  1. Overture
            2. Scène et danse de coquetterie
            3. Entrée de Cleopatra
            4. Danse d’Arsinoe et des esclaves
            5. Danse de Berenice et scène
            6. Scène d’empoisonnement
            7. Danse des egyptiennes
            8. Charmeuse des serpents: Deuxieme danse d’Arsinoe
            9. Danse des Ghazies
           10. Cadence de la harpe
           11. Pas de deux (Tempo di Valse)
           12. Allegro moderato
           13. Entrée solenelle d’Antoine
           14. Finale
Approximate duration: 51'
Arranger: Max Lippold from ballet
Publisher: In *Ballet En Un Acte*. Moscow: P. Jurgenson, date unknown, 1-119

While clearly meant for rehearsal purposes, one could do little to improve this exceptional arrangement, which brings all the motifs, as well as the fluid nature and inherently pianistic qualities of the text, to the fore.

*Intermezzo for String Orchestra* op. 13 (1882)
Approximate duration: 3'
Arranger: Composer from original for string orchestra
Publisher: Moscow: P. Jurgenson, 1882, 1-7

A very fast and exciting work, extremely well arranged by Arensky, making this arrangement even more convincing that the original version. Technically challenging, mainly in the repeated double-third passages.

*String Quartet no. 1 in G major* op. 11 (1881)
Movements:  1. Allegro
2. Andante sostenuto
3. Menuetto: Allegro
4. Finale (Variations sur un thème russe)

Approximate duration: 18'
Arranger: H. Pachulskin from original for string quartet
Publisher: Elibron Classics, 2002

Piano arrangements of string quartets are frequently somewhat unsatisfactory since the quality of the sustained sounds of the string instruments is lost. However, this is not the case with this tremendously rewarding and very pianistic arrangement. Musically it is a masterpiece, and deserves its place amongst the most important works for the genre.

Suite no. 1 for Two Pianos op. 15 (1890)
Movements: 1. Romance
2. Valse
3. Polonaise
Approximate duration: 14'
Arranger: Unknown from original for two pianos
Publisher: Moscow: P. Jurgenson, 1890, 1-41

In order to achieve the correct textural balance, this arrangement sacrifices a large amount of material present in the original version and necessitates a constant passing of material between the parts.

Suite no. 2 for Two Pianos op. 23 “Silhouettes” (1892)
Movements: 1. Le savant
2. La coquette
3. Polichinelle
4. Le rêveur
5. La danseuse
Approximate duration: 16'
Arranger: Composer from original for two pianos
Publisher: Moscow: P. Jurgenson, 1892, 1-44

In contrast with the arrangement of Arensky’s Suite no. 1 for two pianos op. 15, this arrangement by the composer himself is more successful in the integration of the original material, even though the whole cadenza of “La coquette” is missing. One can use this score to determine what material the composer considered essential in the original version.

Suite for Orchestra op. 7 (1885)
Movements: 1. Variations sur un thème russe
2. Air de danse
3. Scherzo
4. Basso ostinato
5. Marche
Approximate duration: 29'
Arranger: Vasilii Zolotarev from original for orchestra
Publisher: Moscow: P. Jurgenson, 1896, 1-71
The arranger is exemplary in bringing Arensky's own pianistic writing style to the fore. The only movement that possibly suffers from being originally written for orchestra is the first. Here, tremolos and idiomatic string figuration in some of the variations result in a denser texture. Nevertheless, this arrangement is of the highest quality and deserves frequent programming.

**Symphony no. 1 in B minor op. 4 (1883)**

Movements:
1. Adagio – Allegro patetico
2. Andante pastorale con moto
3. Scherzo: Allegro con spirito
4. Finale: Allegro giocoso

Approximate duration: 33'

Arranger: S. Taneyev from original for orchestra

Publisher: Moscow: P. Jurgenson, 1885 (6170)

A faithful rendition of the orchestral version that nevertheless shows convincingly integrated writing for piano four hands in true Russian style. Being a transcription from instruments that can sustain notes, it poses challenges, especially the phrasing that supports those lines. Very well transcribed for the genre, with few superimpositions between parts, and very precise articulation markings.

**Symphony no. 2 in A major op. 22 (1889)**

Movements:
1. Allegro giocoso
2. Romance: Adagio ma non troppo
3. Intermezzo: Allegretto
4. Finale: Allegro giocoso e poi fuga

Approximate duration: 22'

Arranger: Composer from original for orchestra

Publisher: Moscow: A. Gutheil, 1900; Elibron Classics, 2002 [www.elibron.com](http://www.elibron.com)

The ever-changing character of this symphony, which resembles a suite, provides a rich playground for the imagination. The arrangement is technically not excessively difficult, but musically extremely demanding. The attacca second movement ‘Romanza’ is the highlight of the piece. This almost speech-like movement requires the greatest care in sound production and in structuring of the musical idea.

**ARMER, Elinor (1939-) USA**

*Mirror, Mirror (1995)*

Approximate duration: 4'

Publisher: place unknown: J. B. Elkus & Son, 1995; place unknown: Fallen Leaf Press, 1995

**ARNOLD, Malcolm (1921-2006) UK**

[www.malcolmarnold.co.uk](http://www.malcolmarnold.co.uk)

*English Dances Set I op. 27 (1950)*

Movements:
1. Andantino
2. Vivace
3. Mesto
4. Allegro risoluto

Approximate duration: 9'
Arranger: F. Reizenstein from original for orchestra
Publisher: place unknown: Alfred Lengnick & Co, date unknown

*English Dances Set II* op. 33 (1951)
Movements: 1. Allegro no troppo
2. Con brio
3. Grazioso
4. Giubiloso
Approximate duration: 9'
Arranger: F. Reizenstein from original for orchestra
Publisher: place unknown: Alfred Lengnick & Co, date unknown

ASHKENAZY, Benjamin (1940- ) BULGARIA/NETHERLANDS
www.benjaminashkenazy.com
www.ashkenazy.nl

*Mischak II* op. 8 (1985)
First performance: Nuremberg, Germany in 1986
Publisher: Amsterdam: Donemus, date unknown

AUBER, Chantal (1931- ) FRANCE

*Loly* (1999)
Publisher: Paris: Durand (DF15175), date unknown

AUBER, Daniel François Esprit (1782-1871) FRANCE

*Fra Diavolo – Overture* (1830)
Approximate duration: 8'
Arranger: Claude Melnotte from opera
Publisher: St Louis: Kunkel Bros, 1875

Arranger: Max Schultz from opera
Publisher: Braunschweig: Henry Litolff’s Verlag, date unknown, 18-31

While Schultz’s arrangement is elaborate, quite predictable and not very appealing, Melnotte adjusted the material in a much more pianistic way by exploring the full range of the piano and by indicating pedalling and articulation with great precision.

*La Muette de Portici – Overture* (1828)
Approximate duration: 9'
Arranger: Carl Burchard from opera
Publisher: New York: G. Schirmer, 1909

Arranger: Claude Melnotte from opera
Publisher: In *La Muette de Portici*. St Louis: Kunkel Bros, 1828, 34-45

Arranger: Max Schultz from opera
Publisher: Braunschweig: Henry Litolff’s Verlag, date unknown, 4-17
The conventional distribution of material (melodic lines in the primo, accompaniment in the secondo) and use of tremolos for texture expansion make Burchard's arrangement predictable, if faithful to the original. Melnotte's is again vastly superior. The material is developed in a pianistic way, and provides precise fingerings for conveyance of articulation of the original score, as well as very insightful pedal markings that aid the balance between the parts. Schultze's could not be obtained.

*La part du diable – Overture* (1843)
Approximate duration: 8'
Arranger: Max Schultze from opera
Publisher: Braunschweig: Henry Litolff's Verlag, date unknown, 79-89

Like Schultze's *Fra Diavolo* arrangement, predictable and unappealing.

*Le cheval de bronze* S 47 – *Overture* (1835)
Approximate duration: 7'
Arranger: Max Schultze from opera
Publisher: Braunschweig: Henry Litolff's Verlag, date unknown, 65-79

Militaristic, but charming in character. The range of the original instrumentation retained sometimes resulting in imbalances between primo and secondo.

*Le domino noir* S 30 – *Overture* (1837)
Approximate duration: 7'
Arranger: Max Schultze from opera
Publisher: Braunschweig: Henry Litolff's Verlag, date unknown, 56-65

Same comments as above. However, the rhythmic design results in a smoother musical flow. The rhythmic accuracy required within the prescribed dynamics makes this a technically challenging piece.

*Le lac des fées – Overture* (1839)
Approximate duration: 5'
Arranger: Max Schultze from opera
Publisher: Braunschweig: Henry Litolff's Verlag, date unknown, 89-103

More successful than the other arrangements by Schultze, as the secondo part also carries melodic material, and the dialogue between the parts is more elaborate, resulting in a more idiomatic outcome.

*Les diamants de la couronne – Overture* (1841)
Approximate duration: 7'
Arranger: Max Schultze from opera
Publisher: Braunschweig: Henry Litolff's Verlag, date unknown, 42-55

Very effective orchestral overture, but highly doubtful as a piano duet arrangement, as much of the effect depends on orchestral colours, especially in the accompanying motifs mostly given to the secondo, making the proper support of the melodic elements very difficult.
**Le maçon – Overture (1825)**
Approximate duration: 8'

Arranger: Richard Kleinmichel from opera
Publisher: In Le Macon. Place unknown, C. F. Peters, date unknown, 46-53

Arranger: Max Schultze from opera
Publisher: Braunschweig: Henry Litolf’s Verlag, date unknown, 32-41

Both arrangements are faithful to the original score and therefore quite similar, the only differences being the inclusion of pedal markings in Kleinmichel’s and greater expansion of the bass register in Schultze’s. The ideal would be to combine Kleinmichel’s pedal suggestions with Schultze’s register expansion.

**AUDRAN, Edmond (1840-1901) FRANCE**

*La mascotte – Selections (1881)*
Arranger: Charles Dupee Blake from opera
Publisher: Boston: Smith & Co., date unknown

*Les noces d’Olivette – Selections (1879)*
Arranger: Le Baron from opera
Publisher: Boston: Oliver Ditson, 1882

Easy potpourri arranged in a very simple way for piano duet.

**AURIC, Georges (1899-1983) FRANCE**

*Adieu New York (1921)*
Approximate duration: 6'
Arranger: Darius Milhaud from original for piano
Publisher: place unknown: Eschig, date unknown

**AVIDOM, Menachem (1908-1995) ISRAEL**

*Duo Sonatina (1980)*
Approximate duration: 7'
Publisher: place unknown: Israel Music Institute, date unknown (IMI6338)

**B**

**BAAS, Danielle (1958-) NETHERLANDS/BELGIUM**
http://www.danbaas.be/

*Caractères: no. 3 op. 61 (2007)*
First performance: Festival Emergence 2007 in Brussels, Belgium by Anne Vanden Bossche and Jean-Noël Remche
Approximate duration: 2'
Publisher: CeBeDeM & Composer Edition
Les Temps de l'homme (Volume I) op. 89 (2001)
First performance: Mouscron, Belgium in 2000 by Pilar Valero and Yves Robbe
Approximate duration: 13'
Publisher: CeBeDeM

Les Temps de l'homme (Volume II) op. 89 (2001)
First performance: Mouscron, Belgium in 2000 by Pilar Valero and Yves Robbe
Approximate duration: 15'
Publisher: CeBeDeM

Ratios op. 10 (1995)
First performance: Chapelle Marie la Misérable, Brussels, Belgium in 1998 by Thérèse Hobsig and Nadia Verrezen
Approximate duration: 10'
Publisher: CeBeDeM

Temperament op. 61 (1999)
First performance: F.I.S., Brussels, Belgium in 2007 by Anne Van den Bossche and Jean-Noël Remiche
Approximate duration: 3'
Publisher: CeBeDeM & Composer Edition

BABBITT, Milton (1916- ) USA

Don (1981)
Approximate duration: 5'
Publisher: EP66944

Envoi (1990)
Approximate duration: 10'
Publisher: EP67532

BACH, Carl Philipp Emanuel (1714-1788) GERMANY

Symphony in D major Wq. 183/1 H. 663 (1775-76)
Movements: 1. Allegro di molto
2. Largo
3. Presto
Approximate duration: 10'
Arranger: August Horn from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-23

This arrangement is very well balanced between parts, never becoming unnecessarily dense. The second movement, the Largo, is especially beautifully arranged by Horn, who enhances the melodic material in a variety of ways.

BACH, Johann Sebastian (1685-1750) GERMANY

Brandenburg Concerto no. 1 in F major BWV 1046 (1721)
Movements: 1. Allegro
2. Adagio
3. Allegro
4. Menuet – Trio I – Polacca – Trio II

Approximate duration: 20'
Arranger: Max Reger from original for two horns, three oboes, bassoon, violino piccolo, strings and continuo
Publisher: Leipzig: C. F. Peters, date unknown, 4-27 (EP3108A); place unknown: Dover Publications, date unknown (DOVER00016)

Most impressive in this arrangement are the very ingenious and creative suggestions for articulation, although sometimes excessive, especially in the third movement. One finds an unusual amount of superimpositions between parts, often due to the doubling of voices. In order to support the phrasing of the primo part in the expressive, some pedalling (by the primo) is advisable.

**Brandenburg Concerto no. 2 in F major BWV 1047 (1721)**
Movements: 1. Allegro
2. Andante
3. Allegro assai

Approximate duration: 10'
Arranger: Max Reger from original for trumpet, flute, oboe, violin, strings and continuo
Publisher: Leipzig: C. F. Peters, date unknown, 28-45 (EP3108A); place unknown: Dover Publications, date unknown (DOVER00016)

In contrast to the Brandenburg Concerto no. 1, the score does not offer the extensive articulation markings that one would expect. A more general approach to articulation allows the duo more freedom in the approach to the material. Thus the first movement, Allegro, is marked only 'non legato' and the second movement, Andante, is simply marked 'sempre ben legato', etc. Performers should keep in mind the solo instrumentation of the original version, especially the solo trumpet part.

**Brandenburg Concerto no. 3 in G major BWV 1048 (1721)**
Movements: 1. Allegro con spirito
2. Adagio
3. Allegro

Approximate duration: 10'
Arranger: Max Reger from original for strings and continuo
Publisher: Leipzig: C. F. Peters, date unknown, 46-69 (EP3108A); place unknown: Dover Publications, date unknown (DOVER00016)

Interestingly, Reger added 'con spirito' to Bach's original Allegro, the only tempo marking for the first movement. In this way it suggests a lighter, faster and more active articulation, especially for the primo part, which creates a better balance between primo and seconde. In the original version, the Adagio is usually improvised by the harpsichord or violin, but Reger includes only the two chords making up the famous Phrygian cadence. Both first and third movements are constructed in ritornello form.

**Brandenburg Concerto no. 4 in F major BWV 1049 (1721)**
Movements: 1. Allegro
2. Adante
3. Presto

Approximate duration: 15'
Arranger: Max Reger from original for violin, two flutes, strings and continuo
Publisher: Leipzig: C. F. Peters, date unknown, 70-99 (EP3108B), place unknown: Dover Publications, date unknown (DOVER00016)

This is a highly virtuosic and exciting arrangement, with the primo part conveying the very prominent violin part of the original. Reger increases the difficulty of execution by adding double voicing to each hand of the primo part, with double thirds and sixths in the first movement, and a very dense Presto for the primo. A tour de force for any piano duet team.

Brandenburg Concerto no. 5 in D major BWV 1050 (1721)
Movements:
1. Allegro
2. Affettuoso
3. Allegro
Approximate duration: 19'
Arranger: Max Reger from original for flute, violin, harpsichord and strings
Publisher: Leipzig: C. F. Peters, date unknown, 100-135 (EP3108B), place unknown: Dover Publications, date unknown (DOVER00016)

This concerto is exquisitely suited for the piano duet genre, given the concertante harpsichord of Bach’s original version. The first movement cadenza of the harpsichord is remarkably transcribed for the medium with very helpful dynamic markings. The second movement is definitely the best arranged of the three – the clever use of register allocation to the secondo brings perfect balance to the thick contrapuntal structure.

Brandenburg Concerto no. 6 in B flat major BWV 1051 (1721)
Movements:
1. Allegro non tanto
2. Adagio ma non troppo
3. Allegro
Approximate duration: 16'
Arranger: Max Reger from original for strings and continuo
Publisher: Leipzig: C. F. Peters, date unknown, 136-150 (EP3108B), place unknown: Dover Publications, date unknown (DOVER00016)

Reger expanded the original ‘Allegro’ marking of the first movement by adding ‘non tanto’, perhaps to create more balance between the canonical construction of the primo part and the 2/2 time signature. The third movement provides many technical challenges for the primo, especially in terms of the varied durations of the different voices within each hand’s material.

Canzona in D minor BWV 588 (1705)
Approximate duration: 7'
Arranger: A. Ayre from original for organ
Publisher: place unknown: Bodleian, date unknown

Die Kunst der Fuge BWV 1080 (1740-45)
Movements:
1. Contrapunctus I
2. Contrapunctus II
3. Contrapunctus III
4. Contrapunctus IV
5. Contrapunctus V
6. Contrapunctus VI
7. Contrapunctus VII
8. Contrapunctus VIII
9. Contrapunctus IX
10. Contrapunctus X
11. Contrapunctus XI
12. Contrapunctus XII
13. Contrapunctus XIII
14. Canon alla Ottava
15. Canon alla Decima in Contrapunto alla Terza
16. Canon alla Duodecima in Contrapunto alla Quinta
17. Canon per Augmentationem in Contrario Motu
18. Fuga a 2 (rectus), and Alio modo Fuga a 2 (inversus)
19. Fuga a 3 Soggetti (Contrapunctus XIV)

Approximate duration: 105'
Arranger: B. Seidloher from original in open score
Publisher: Leipzig: Breitkopf & Hartel, date unknown

The arrangement of this masterpiece is exceptionally idiomatic. The articulation and dynamic additions, as well as the suggested tempo markings, provide useful guidelines for the interpretation of the different movements. There are superimpositions between primo and secondo which, given the material expansion techniques used, seem unavoidable.

_Drei Choralvorspiele_ (1731)
Movements: 1. Wachet auf, ruft uns die Stimme BWV 645
2. Nun komm, der Heiden Heiland BWV 659
3. Jesus bleibet meine Freude BWV 147

Approximate duration: 10'
Arranger: J. Geban from original for organ
Publisher: www.pian-e-forte.de, date unknown

This arrangement is not well conceived, with scant attention given to avoiding unnecessary superimposition between parts. Most certainly a score which needs to be edited thoroughly.

_Fantasia & Fugue “Great” for organ in G minor BWV 542 (1708)_
Approximate duration: 12'

Arranger: M. Reger from original for organ
Publisher: Mainz: Schott Music, date unknown

Arranger: Gleichauf
Publisher: New York: International Music Co, date unknown (IMCXX00149)

_Fantasia in G major BWV 572 (1712)_
Approximate duration: 3'
Arranger: Max Reger from original for organ
Publisher: London: Augener, date unknown, 1-19
This virtuosic arrangement is technically challenging for the primo in the Allegro sections. The supportive role of the secondo provides a well-balanced texture.

**Fugue in C major BWV 952 (1720)**  
Approximate duration: 1'  
Arranger: C. Arburn  
Publisher: London: Augener, date unknown

**Goldberg Variations BWV 988 (1741)**  
Approximate duration: 50'  
Arranger: Karel Eichler from original for keyboard  
Publisher: Stuttgart – Leipzig: Carl Grüniger, 1911, 1-71

This direct arrangement of the original score to piano duet without changing any register or polyphonic structure results in most of the melodic lines being in constant dialogue between primo and secondo, creating tremendous ensemble challenges. Within each part, the material was unnecessarily divided between hands, resulting in very confusing reading of the score and phrasing of the lines, which creates the suspicion that Eichler was trying to compensate for the sparseness of texture in each part. Not a very successful arrangement.

**Harpsichord Concerto no. 1 in D minor BWV 1052 (1738-1739)**  
Movements:  
1. Allegro  
2. Adagio  
3. Allegro  
Approximate duration: 24'

**Harpsichord Concerto no. 2 in E major BWV 1053 (1738)**  
Movements:  
1. Allegro  
2. Siciliano  
3. Allegro  
Approximate duration: 19'

**Harpsichord Concerto no. 3 in D major BWV 1054 (1738)**  
Movements:  
1. Allegro  
2. Adagio e piano sempre  
3. Allegro  
Approximate duration: 17'

**Harpsichord Concerto no. 5 in F minor BWV 1056 (1738)**  
Movements:  
1. Allegro  
2. Largo  
3. Presto  
Approximate duration: 10'

**Harpsichord Concerto no. 6 in F major BWV 1057 (1738)**  
Movements:  
1. Allegro  
2. Andante  
3. Allegro assai  
Approximate duration: 15'
The arrangements of the harpsichord *concerti* are done in an integrated manner with no distinction between solo instrument and orchestra. The material is distributed between primo and secondo with the contrapuntal structure as the determining factor, and consequently adapted to each part’s range. The articulation and dynamic suggestions are few, but carefully chosen. These characteristics translate the concertante style to a chamber music idiom, thus providing a new dimension to these masterpieces.

*Herz und Mund und Tat und Leben* BWV 147/10 – *Jesu Bleibet meine Freude* (1716)

Approximate duration: 3'

Arranger: Hideo Kobayashi from original for organ
Publisher: Zen On (ZENON00381)

Arranger: Myra Hess from original for organ

Only Myra Hess’ arrangement of this famous choral was available. It is very simple and straightforward, and, since all the melodic material is in the primo part, does not pose many difficulties to the secondo. Special attention was given to the dynamic balance between parts in the chorale sections which, given the thin texture of the secondo, was unnecessary.

*Orchestral Suite no. 1 in C major* BWV 1066 (1725-1739)

 Movements: 1. Ouverture
  2. Courante
  3. Gavotte I/II
  4. Forlane
  5. Minuet I/II
  6. Bourrée I/II
  7. Passepied I/II

Approximate duration: 21'

*Orchestral Suite no. 2 in B minor* BWV 1067 (1725-1739)

 Movements: 1. Ouverture
  2. Rondeau
  3. Sarabande
  4. Bourrée I/II
  5. Polonaise (Lentement) - Double
  6. Minuet
  7. Badinerie

Approximate duration: 21'

*Orchestral Suite no. 3 in D major* BWV 1068 (1725-1739)

 Movements: 1. Ouverture
  2. Air
  3. Gavotte I/II
  4. Bourrée
  5. Gigue
Approximate duration: 21'

_Orchestral Suite no. 4 in D major_ BWV 1069 (1725-1739)

Movements: 1. Ouverture
2. Bourrée I/II
3. Gavotte
4. Menuet I/II
5. Réjouissance

Approximate duration: 22'

Arranger: August Horn from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown

Arranger: Max Reger from original for orchestra
Publisher: New York: International Music Co, date unknown; Leipzig: C. F. Peters, date unknown (EP3181)

Reger’s arrangements (the only available ones) are very well balanced, if quite conservative in the use of dynamic and articulation markings. Careful attention is given to textural clarity and balance. Technically the arrangements are very challenging and ensemble requires special attention.

_Orgelbüchlein_ BWV 599-644 (1708-1714)

Arranger: Bernhard Friedrich Richter from original for organ
Publisher: Leipzig: Breitkopf & Härtel, 1902

This is an exceptional arrangement of an exceptional work. The clever organization of the counterpoint reveals an immense palette of sound colour choices within the underlying sobriety of the structure. The high level of pianistic and artistic requirements for the execution of this work will make it attractive to established performers.

_Orgebüchlein – Three Preludes nos. 5, 7 and 10_ (1708-1714)

Movements: 1. Puer natus in Bethlehem BWV 603
2. Der Tag der ist so freudenreich BWV 605
3. In dulci jubilo BWV 608

Approximate duration: 7'

Arranger: P. J. Billam from original for organ
Publisher: Peter J. Billam, 2001 (www.pjb.com.au)

This arrangement is completely unedited, presenting only the material, with no dynamic or articulation suggestions. The scoring is very poor.

_Passacaglia in C minor_ BWV 582 (between 1706 and 1713)

Approximate duration: 20'

Arranger: Max Reger from original for organ
Publisher: London: Augener Ltd, date unknown, 1-29; Mainz: B. Schott’s Söhne, date unknown

The fluid passacaglia features interesting motivic dialogue between primo and secondo. The fugue, with a thematic organization that is rather complex for the genre, culminates
in a grandioso coda with several voice-doublings. The texture can become quite thick, which requires great care to be given to the middle register.

*Pastorale in F major* BWV 590 (1720)

Movements: 1. Pastorale: Andantino tranquillo
2. Allemande: Allegretto grazioso
3. Aria: Andante cantabile
4. Giga: Allegro deciso

Approximate duration: 13'

Arranger: Gleichauf from original for organ

Publisher: New York: International Music Co, date unknown (IMCXX00149)

*Prelude & Fugue in C major* BWV 531 (1705)

Approximate duration: 7'

Arranger: Gleichauf from original for organ

Publisher: New York: International Music Co, date unknown (IMCXX00149)

*Prelude & Fugue in D Major* BWV 532 “Little” (1708)

Approximate duration: 4'

Arranger: Max Reger from original for organ

Publisher: Mainz: B. Schott’s Söhne, 1911

This is again an ingenious arrangement by Max Reger of a grand work of Bach. Quite an advanced level of performance is required, with very close proximity between primo and secondo, but with a surprisingly comfortable distribution of the material. Quite taxing double-third passages in the fugue for the left hand of the primo part.

*Prelude & Fugue in E minor* BWV 533 “Cathedral” (1705)

Approximate duration: 5'

Arranger: Max Reger from original for organ

Publisher: Leipzig: C. F. Peters, date unknown

*Prelude & Fugue in G major* BWV 541 (1712)

Approximate duration: 8'

Arranger: Max Reger from original for organ

Publisher: Mainz: B. Schott’s Söhne, 1911

Arranger: Gleichauf from original for organ

Publisher: New York: International Music Co, date unknown (IMCXX00149)

These two arrangements differ in the way material is distributed and also in the approach of the arranger to the piano duet genre. Reger’s version is substantially richer in fine details of articulation and dynamic suggestions, as well as convincing usage of the right tessitura by often doubling lines for greater sound effect. Gleichauf’s comes across as quite naïve in comparison.

*Prelude & Fugue in A minor* BWV 543 “The Great” (1715)

Approximate duration: 13'

Arranger: Max Reger from original for organ

Publisher: Mainz: B. Schott's Söhne, 1911
Prelude & Fugue in A major BWV 536 (1708-1717)
Approximate duration: 6'
Arranger: Gleichauf from original for organ
Publisher: New York: International Music Co, date unknown (IMCXX00149)

Prelude & Fugue in E minor BWV 548 (1727)
Approximate duration: 12'
Arranger: Max Reger from original for organ
Publisher: Mainz: B. Schott's Söhne, 1911

This is another great example of Reger's imaginative and creative use of the piano duet idiom. The primo has a considerably more complex part than the secondo, carrying in the prelude four voices, very often in close proximity to the secondo's range.

Prelude & Fugue in E flat major BWV 552 "St. Anne" (1739)
Approximate duration: 14'
Arranger: Max Reger from original for organ
Publisher: London: Augener Editions, date unknown (1st version); Mainz: B. Schott's Söhne, 1911 (2nd version)

Reger could apparently not break away from the organ characteristics of this Prelude and Fugue, as evinced by the long sustained notes in the bass and the very thick texture in the top register. The tempi suggested by Reger assist in avoiding static moments in both the prelude and the fugue. The latter requires a high level of pianistic expertise from the duet team.

St Matthew Passion BWV 244 (1727, rev. 1736-1742)
Approximate duration: 163'
Arranger: Salomon Jadassohn from the original for soloists, choir and orchestra
Publisher: Leipzig: C. F. Peters, date unknown

Bach's St Matthew Passion is one of the greatest and most emotionally charged works ever written. The pianistic writing in this arrangement is very well executed, and would be suitable for public performance, even if such an event seems unlikely.

St Matthew Passion BWV 244 – Wir setzen uns mit Tränen nieder (1727, rev. 1736-1742)
Approximate duration: 7'
Arranger: Charles O'Brien from oratorio
Publisher: place unknown: Edwin Ashdown, date unknown

Toccata and Fugue in D minor BWV 565 (1708)
Approximate duration: 10'
Arranger: Max Reger from original for organ
Publisher: London: Augener Editions, date unknown; Mainz: B. Schott's Söhne, date unknown

Another outstanding arrangement by Reger of a Bach organ masterpiece.
The arrangement does not convince due to the overly literal approach to the process of material distribution. It is faithful to the original score, but lacks understanding of piano writing and the piano duet medium; e.g. several over-long pedal notes and polyphonic writing that is virtually impossible to execute on the piano.

BACH, Leonhard Emil (1849-1902) GERMANY

6 Esquisses Polonaises (1890)
Approximate duration: 9'
Publisher: Bruxelles: Schott Freres, date unknown, 1-42

This impressive work was written with great insight into the medium and ought to become better known. Leonhard Bach, himself a pianist, carefully attended to the consistency of the material of each part, thereby creating a well-balanced texture between primo and secondo.

BACH, P.D.Q. (1935- ) USA

Morning Music for Piano Four Hands (1983)
Approximate duration: 11'
Publisher: King of Prussia: Theodore Presser, not yet released (460-000973)

Sonata Innamorata S. 1+1
Approximate duration: 9'
Publisher: King of Prussia: Theodore Presser, date unknown (410-41280)

BADIAN, Maya (1945- ) CANADA/ROMANIA

Metamorphoses (1997)
Approximate duration: 9'
Publisher: Montreal: Lucian Badian Editions, date unknown (LB 45)

BAGDONAS, Valentinas (1929-2009) LITHUANIA

Andantino and Presto (1981)
First performance: Vaga, 1983
Approximate duration: 6'
Publisher: Vilnius: Music Export Lithuania, date unknown

March (1985)
Approximate duration: 2'
Publisher: Vilnius: Music Export Lithuania, date unknown

Six pieces (1989)
Approximate duration: 7'
Publisher: Vilnius: Music Export Lithuania, date unknown
Sonatina (1985)
Approximate duration: 5'
Publisher: Vilnius: Music Export Lithuania, date unknown

Stillness and Dance (1981)
Approximate duration: 7'
Publisher: Vilnius: Music Export Lithuania, date unknown

Toccata-Prelude (1999)
Approximate duration: 2'
Publisher: Vilnius: Music Export Lithuania, date unknown

BALAKIREV, Mily (1837-1910) RUSSIA

King Lear (1858-1861)
Approximate duration: 11'
Arranger: Composer from original for orchestra
Publisher: Leipzig: J.H. Zimmermann, 1904, 1-73

The arrangement suffers from too literal transference of the orchestral material. There are some rather complex sections regarding ensemble, especially in the first act. Technically both parts are equally demanding and require mature musicianship.

Overture on Czech Themes “In Bohemia” (1867, rev. 1905)
Approximate duration: 13'
Arranger: Sergei Lyapunov from original for orchestra
Publisher: Leipzig: J. H. Zimmermann, 1906

This work is technically very demanding for both players as, for example, in the succession of octave passages in both parts at the same time and in close proximity to each other. While the density of texture in the original orchestral version is inevitably reflected in the arrangement, the excessive use of tremolos in the bass register could well have been avoided. Further editing by the piano duet team is advisable, especially of the secondo part.

Overture on a Spanish March Theme op. 6 (1857)
Approximate duration: 14'
Arranger: Sergei Lyapunov from original for orchestra
Publisher: Leipzig: J. H. Zimmermann, 1907

Balakirev’s orchestration is extremely rich, and includes evocations of the organ, of chanting monks, and of church-bells. The translation of such different sonorities to the piano poses great challenges to the arranger and performer, but Lyapunov arranged the material in such a skilful way that a creative and imaginative piano duet ensemble is able to transcend the limitations of the piano. Rigorous attention to the articulation and figuration is vital for the success of the performance.

Russia (1863)
Approximate duration: 16'
Arranger: Sergei Lyapunov from original for orchestra
Publisher: Leipzig: J. H. Zimmermann, 1907, 1-33
This arrangement is a good example of how Lyapunov’s superb pianistic writing organizes the material in such a way that it becomes an idiomatic work for piano duet in its own right, as effective as the original. The articulation markings are masterful, while not always conforming to the original.

*Suite sur 4 Morceaux de Chopin* (1909)

**Movements:**
1. Préambule: Etude
2. Mazurka
3. Intermezzo: Nocturne
4. Finale: Scherzo

**Approximate duration:** 21'

**Arranger:** Sergei Lyapunov from original for orchestra

**Publisher:** Leipzig: J. H. Zimmermann, 1909, 1-51

This work was intended as homage to Chopin, to be performed during the unveiling of a statue in memory of that composer. It is not a literal arrangement of the original orchestral version, as there are some additions to the score such as, in the first movement, an introduction to the Etude op. 10, no. 6. The most fascinating movement is the Finale with its imaginative distribution of the material between primo and secondo. To overcome the complexities of this arrangement requires considerable skill and experience.

*Tamara* (1867-1882)

**Approximate duration:** 23'

**Arranger:** Alexander Glazunov from original for orchestra

**Publisher:** Moscow: P. Jurgenson, 1884

**BARGIEL, Woldemar (1828-1897) GERMANY**

*Octet in C minor* op. 15a (1849)

**Movements:**
1. Adagio – Allegro appassionata
2. Andante sostenuto – Allegro – Tempo 1 – Tempo 2
3. Allegro

**Approximate duration:** 18'

**Arranger:** Composer from original for string octet

**Publisher:** Leipzig: Breitkopf & Härtel, date unknown

*Ouverture zu einem Trauerspiel* op. 18 (1859)

**Approximate duration:** 7'

**Arranger:** Composer from original for orchestra

**Publisher:** Leipzig: Bartholf Senff, date unknown, 1-25

A very interesting work and well arranged for piano duet. There are some sections with very close proximity between primo and secondo, coupled with uncomfortable chord positions, but there are no superimpositions in the score. Pedal markings somewhat erratic and confusing.

*Ouverture zu “Medea”* op. 22 (1862)

**Approximate duration:** 6'

**Arranger:** Composer from original for orchestra

**Publisher:** place unknown: Leuckart, date unknown
Overture zu “Prometheus” op. 16 (1849)
Approximate duration: 8'
Arranger: Composer from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown

String Quartet no. 3 in A minor op. 15b (1876)
Movements: 1. Allegro ma non troppo
2. Vivace ed energico
3. Allegretto comodo
4. Andante sostenuto
Approximate duration: 25'
Arranger: Composer from original for string quartet
Publisher: Leipzig: Breitkopf & Härtel, date unknown

Symphony in C major op. 30 (1861)
Movements: 1. Allegro energico
2. Andante con moto
3. Menuett
4. Allegro molto
Approximate duration: 25'
Arranger: Composer from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown

BARKAUSKAS, Vytautas (1931- ) LITHUANIA

Five Small Pictures of Vytukas (1971)
Approximate duration: 8'
Publisher: Vilnius: Music Export Lithuania, date unknown

First performance: Vaga, 1983
Approximate duration: 7'
Publisher: Vilnius: Music Export Lithuania, date unknown

BARTON, Hanus (1960- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)

Sonatina for Piano for 4 hands (1979)
Approximate duration: 14'
Publisher: place unknown: Baerenreiter Editions, date unknown

Three Fantastic Dances (1987)
Approximate duration: 6'

BARRELL, Bernard (1919-2005) UK

Piano Duets op. 125 (1991)
Publisher: Composer
Salute to Stravinsky op. 34 (1962)
Approximate duration: 4'
Publisher: BMIC/Composer

Theme and Reflections op. 48 (1967)
Approximate duration: 11'
Publisher: BMIC/Composer

BARRELL, Joyce (1917-1989) UK

Ostinato and Dance op. 14 (1957)
Approximate duration: 6'
Publisher: place unknown: Brunton, date unknown

Partita op. 73 (1981)
Approximate duration: 8'
Publisher: place unknown: Brunton, date unknown

BARTHE, Adrien (1828-1898) FRANCE

Aubade (1880)
Approximate duration: 6'
Arranger: Composer from original for wind quintet
Publisher: Paris: A. Pinatel, date unknown, 1-12

This is an average work. Little consideration for the characteristics of the genre makes the arrangement very poor and unbalanced, with excessive doubling between the parts.

BASINSKAS, Justinas (1923-2003) LITHUANIA

Sonata (1979)
Approximate duration: 10'
Publisher: Vilnius: Music Export Lithuania, date unknown

BATHORY-KITSZ, Dennis (1949- ) USA
http://maltedmedia.com/people/bathory/index.html

Delivery (2007)
Approximate duration: 4'
Publisher: place unknown: Westleaf Edition, date unknown

Fortune in Her Eyes (2007)
Approximate duration: 14'
Publisher: place unknown: Westleaf Edition, date unknown

Approximate duration: 1'
Publisher: place unknown: Westleaf Edition, date unknown
Syrens of the Collective Unconscious (2005)
Approximate duration: 10'
Publisher: place unknown: Westleaf Edition, date unknown

Wedding Music (2009)
Approximate duration: 4'
Publisher: place unknown: Westleaf Edition, date unknown

BAZANT, Jiří (1924- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)

Everytime With Smiling. Piano duo
Publisher: Prague: Hudební Informacní Stredisko, date unknown (baz40)

BEALL, John (1942- ) USA

Capriccio for piano four hands (1981)
Approximate duration: 8'
Publisher: Composer

BECKWITH, John (1927- ) CANADA

Drone on: Two fragments from “A New Pibroch” (2002)
Approximate duration: 3'
Publisher: Toronto: CMC, date unknown (MI 2124 B397dro)

BEERS, Jacques (1902-1947) NETHERLANDS

Huit pièces faciles (1933)
Approximate duration: 14'
Publisher: Amsterdam: Donemus, date unknown

BEETHOVEN, Ludwig van (1770-1827) GERMANY

Choral Fantasy op. 80 (1808)
Movements: 1. Adagio
2. Finale: Allegro
3. Allegretto ma non troppo
Approximate duration: 18'
Arranger: Hugo Ulrich from original for choir, soloists, piano and orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 66-96

An excellent arrangement, extremely idiomatic and with clear knowledge of Beethoven’s pianistic style.

Concerto for Violin, Cello, and Piano in C Major op. 56 (1803)
Movements: 1. Allegro
2. Largo
3. Rondo alla polacca
Approximate duration: 36'
Arranger: Hugo Ulrich from original for violin, cello, piano and orchestra
Publisher: Leipzig: C. F. Peters, 1805, 1-63
Exceptionally well executed, especially when considering the complexity of the three solo parts. Adaptation of the range at times, especially in the third movement. Pedal markings debatable, as they sometimes thicken the texture excessively. Cadenza not included.

_Egmont_ op. 84 – Overture and Incidental Music (1809-1810)
Approximate duration: 19'
Arranger: Unknown from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-35

Judging from markings for soprano and narrator and virtual transliteration of orchestral material, most probably meant for rehearsal purposes. Good distribution between parts and carefully annotated with articulation and dynamic markings.

_Fidelio_ op. 72 (1804-1805)
Approximate duration: 120'
Arranger: Unknown from opera
Publisher: Leipzig: C. F. Peters, date unknown

No evidence that this arrangement was meant for rehearsal purposes: no soloists’ cue marks, instrumentation markings or descriptions between sets. Quite literal in the organization of the material between parts. Some superimpositions between parts, especially in the second act.

12 German Dances WoO 8 – nos.1, 2 and 3 (1795)
Movements: 1. Allegro moderato
2. Allegretto grazioso
3. Allegro risoluto
Approximate duration: 4'
Arranger: Isidor Saiss from original for orchestra
Publisher: Berlin: Schlesinger, date unknown

Interesting but not very well arranged. Register allocations to the parts inconsistent and somewhat confusing, often with triplication of a single line. Only one pedal suggestion in the whole work, viz. on the first four bars. Serious revision of the score required before suitable for performance.

_Große Fuge for four hands_ op. 134 (1825-1826)
Approximate duration: 17'
Arranger: Julius Röntgen from original for string quartet
Publisher: Leipzig: Breitkopf & Härtel, date unknown

Arranger: Hugo Ulrich and Robert Wittmann from original for string quartet
Publisher: Leipzig: C. F. Peters, date unknown

Röntgen’s arrangement virtually the same as Beethoven’s own. Different only in the visual aspect of the score and the very few inaccuracies in dynamic markings. Ulrich introduces a successful new dimension to the work by using the texture and range of the string quartet version as base while also organising the material in a more pianistic way than Beethoven himself.
6 Ländler for 2 Violins and Bass WoO 15 (1802)
Approximate duration: 5'
Arranger: Carl Burchard from original for two violins and bass
Publisher: In Ludwig van Beethoven's Werke Band XV. Leipzig: Breitkopf & Härtel, date unknown, 164-169

Arranged in a very straightforward manner representative of Beethoven's early style of composition. Though adapted to the piano duet range, it lacks musical substance.

March for Military Band WoO 24 (1816)
Approximate duration: 7'
Arranger: Unknown from original for military band
Publisher: Vienna: Cappi & Czerny, date unknown, 1-11

Missa Solemnis op. 123 (1819-1823)
Movements: 1. Kyrie
2. Gloria
3. Credo
4. Sanctus
5. Agnus Dei
Approximate duration: 75'
Arranger: Salomon Jadassohn from mass
Publisher: Leipzig: C. F. Peters, date unknown, 1-71

An exceptional arrangement with an impressive integration of the vocal parts. The usual octave tremolos as a substitute for strings tremolos avoided by providing a rhythmically comparable figuration in the secondo. Technically very demanding, requiring the same fluid use of rubato that one would find in a performance with voices. Pedal markings not suggested but should be incorporated in the performance.

Piano Concerto no. 1 in C major op. 15 (1798)
Movements: 1. Allegro con brio
2. Largo
3. Rondo: Allegro
Approximate duration: 34'
Arranger: Friedrich Ferdinand Brissler from original for piano and orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-23

Arranger: Hugo Ulrich from original for piano and orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-49

Both very similar in division of material between parts, range of the tessitura, accuracy of articulation markings and consistency of dynamic markings. Ulrich creates a stronger concertante effect by expanding texture in the orchestral tuttis, while remaining faithful to the piano solo part. In both versions the cadenza not included.

Piano Concerto no. 2 in B-flat major op. 19 (1787-1789)
Movements: 1. Allegro con brio
2. Largo
3. Rondo: Molto allegro
Approximate duration: 29'

Arranger: August Gottfried Ritter from original for piano and orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 54-73

Arranger: Hugo Ulrich from original for piano and orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-37

Ritter’s is much thinner in texture, more elementary and straightforward in the arrangement techniques, and technically more manageable. Ulrich’s version is far superior and more pianistic in scoring integrity, accuracy of articulation and the expanded texture. Cadenzas not included.

Piano Concerto no. 3 in C minor op. 37 (1800)
Movements: 1. Allegro con brio
2. Largo
3. Rondo: Allegro
Approximate duration: 35'
Arranger: Hugo Ulrich from original for piano and orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-43

A move away from literal arrangement of the solo piano part into a more elaborate and expanded interpretation. The concertante facet virtually just an inheritance from the title. Excellent transformation into the language of piano duet by frequent duplication of melodic lines for textural coherence. Less duplication is found in the third movement first orchestral interlude. Cadenza not included.

Piano Concerto no. 4 in G major op. 58 (1805-1806)
Movements: 1. Allegro moderato
2. Andante con moto
3. Rondo: Vivace
Approximate duration: 33'
Arranger: Hugo Ulrich from original for piano and orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-41

Unlike Ulrich’s other arrangements of the Beethoven piano concerti, markings for instrumentation of the orchestral version are included. Much more conservative and faithful to the original score than his arrangement of the Piano Concerto no. 3. The range of the different instruments preserved, as well as the integrity of the solo piano part. Extremely demanding technically. Cadenza not included.

Piano Concerto no. 5 in E-flat major op. 73 (1809-1811)
Movements: 1. Allegro
2. Adagio un poco mosso
3. Rondo: Allegro ma non troppo
Approximate duration: 40'
Arranger: Friedrich Ferdinand Brissler from original for piano and orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 204-241
Both arrangements are of the highest quality. Each one an example of a distinctly different arrangement process, but both accurately conveying the original score, and adapting to the piano duet medium with integrity. Ulrich is texturally denser, very often with exaggerated pedal markings, but more exact in articulation markings. Brissler’s, though thinner in texture, has more defined divisions between orchestra tuttis and solo piano sections.

_Piano Sonata no. 8 in C minor op. 13 – Adagio cantabile (1798)_
Approximate duration: 5’
Arranger: Colin Cowles from original for piano
Publisher: place unknown: Fentone Music, date unknown (F926-401)

_Piano Trio no. 1 in E-flat major op. 1 no. 1 (1793)_
Movements: 1. Allegro
2. Adagio cantabile
3. Scherzo: Allegro assai
4. Finale: Presto
Approximate duration: 32’

_Piano Trio no. 2 in G major op. 1 no. 2 (1793)_
Movements: 1. Adagio – Allegro vivace
2. Largo con espressione
3. Scherzo: Allegro
4. Finale: Presto
Approximate duration: 30’

_Piano Trio no. 3 in C minor op. 1 no. 3 (1793)_
Movements: 1. Allegro con brio
2. Andante cantabile con Variazioni
3. Minuetto: Quasi allegro
4. Finale: Prestissimo
Approximate duration: 32’

_Piano Trio no. 4 in B-flat major op. 11 (1797)_
Movements: 1. Allegro con brio
2. Adagio
3. Tema con variazioni
Approximate duration: 33’

Arranger: Hugo Ulrich and Robert Wittmann from originals for piano trio
Publisher: Leipzig: C. F. Peters, date unknown

The piano trio is, after the string quartet, the major genre that is simplest to arrange for piano duet. Very similar arrangement process for all four trios, with little deviation from the originals. Very careful transcription of the articulation, especially in the second movement of Piano Trio op. 1 no. 3.
**Piano Trio no. 5 in D major op. 70 no. 1 “Ghost” (1809)**

Movements:
1. Allegro vivace e con brio
2. Largo assai ed espressivo
3. Presto

Approximate duration: 33'

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**Piano Trio no. 6 in E-flat major op. 70 no. 2 (1809)**

Movements:
1. Poco sostenuto - Allegro, ma non troppo
2. Allegretto
3. Allegretto, ma non troppo
4. Finale: Allegro

Approximate duration: 33'

Arranger: Friedrich Ferdinand Brissler from originals for piano trio
Publisher: Leipzig: Breitkopf & Härtel, date unknown

The arrangements of these two trios are suited to the piano duet medium but lack the finer detail of the original. Articulation markings almost completely neglected, especially in many sections of the secondo. Other Breitkopf & Härtel scores often give minimal suggestion in the beginning section of a passage with the understanding that the same articulation should be applied throughout. Inconsistencies here are greater, posing questions as to the extent in which the editor changed the original intention of Brissler’s writings. Nevertheless, very exciting to perform, requiring advanced technical mastery of the piano.

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**Piano Trio no. 7 in B-flat major op. 97 “Archduke” (1810-1811)**

Movements:
1. Allegro Moderato
2. Scherzo: Allegro
3. Andante cantabile ma però con moto – Poco piu adagio.
4. Allegro moderato – Presto

Approximate duration: 33'

Arranger: Carl Hermann from original for piano trio
Publisher: Leipzig: Breitkopf & Härtel, date unknown

A rather incomplete score, without the original and necessary articulation markings, similar to Brissler’s arrangement of op. 70 no. 2. Fairly well executed and balanced between parts, not posing many problems regarding the range of each part. Lacking in imagination and predictable, especially in texture and material organization.

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**Quintet in E-flat major for Piano and Winds op. 16 (1797)**

Movements:
1. Grave – Allegro ma non troppo
2. Andante cantabile
3. Rondo: Allegro, ma non troppo

Approximate duration: 30'

Arranger: Composer from original for piano quintet
Publisher: Bonn: N. Simrock, date unknown

Exciting, especially since it was executed by Beethoven himself, who was not very fluent in, nor appreciative of the piano duet genre. The parts at times lie quite close, creating some discomfort in execution. Material very well balanced and technically equally challenging for both players.
**Septet in E-flat major op. 20 (1800)**

Movements:  
1. Adagio – Allegro con brio  
2. Adagio cantabile  
3. Tempo di menuetto  
4. Tema con variazioni: Andante  
5. Scherzo: Allegro molto e vivace  
6. Andante con moto alla Marcia – Presto

Approximate duration: 40'

Arranger: Franz Liszt from original for septet  

Arranger: Hugo Ulrich from original for septet  
Publisher: Leipzig: C. F. Peters, date unknown (EP11)

A good arrangement of yet another Beethoven masterpiece. Cues for different instruments included in the score as in some other arrangements by Ulrich. Phrasing and articulation markings very precisely indicated. Technically very challenging, requiring great imagination and pianistic resources to do justice to the clarity and exactness of the markings.

**Serenade in D major for Flute, Violin and Viola op. 25 (1800-1801)**

Movements:  
1. Entrata: Allegro  
2. Tempo ordinario di un minuetto  
3. Allegro molto  
4. Andante con variazioni  
5. Allegro scherzando e vivace  
6. Adagio – Allegro vivace disinvolto

Approximate duration: 25'

Arranger: Hugo Ulrich and Robert Wittmann from original for flute, violin and viola  
Publisher: In *Streich-Trios zu 4 Händen*. Leipzig: C. F. Peters, date unknown, 70-95

Not quite as successful as the very attractive original version. The idiomatic writing for the flute and strings does not translate well onto the piano, despite the masterly arrangement.

**Serenade in D major for String Trio op. 8 (1796-1797)**

Movements:  
1. Marcia: Allegro  
2. Adagio  
3. Menuetto: Allegretto  
4. Adagio – Scherzo: Allegro moderato  
5. Allegretto alla Polacca  
6. Andante quasi allegretto (Theme and Variations)

Approximate duration: 27'

Arranger: August Horn from original for string trio  
Publisher: In *Ludwig van Beethoven's Werke Band XV*. Leipzig: Breitkopf & Härtel, date unknown, 134-163

Arranger: Hugo Ulrich and Robert Wittmann from original for string trio  
Publisher: In *Streich-Trios zu 4 Händen*. Leipzig: C. F. Peters, date unknown, 44-69
Both Vilbac and Horn consistently share accompaniment material between parts, but simply to follow the traditional rule of division of the keyboard around middle C. This results in unnecessary ensemble challenges and, depending on aesthetic choice, complicates pedalling and voicing choices. Ulrich’s allocation of the material very idiomatic, simplifying the execution of the work. His the only one that provides essential pedal suggestions, making it the best performance choice.

**Sonata no. 1 for Cello and Piano in F major op. 5 no. 1 (1796)**
Approximate duration: 22'
Arranger: Hugo Ulrich and Robert Witmann from original for cello and piano
Publisher: Leipzig: C. F. Peters, date unknown

A fully fledged piano duet sonata. Difficult in terms of ensemble, due to the immense creativity. Cross-voicing between parts create major balance challenges. Distribution of material in the rondo similar to that in the original. Subtle alterations of articulation create a more artistically suitable sound.

**Sonata no. 2 for Cello and Piano in G minor op. 5 no. 2 (1796)**
Approximate duration: 22'
Arranger: Hugo Ulrich and Robert Witmann from original for cello and piano
Publisher: Leipzig: C. F. Peters, date unknown

Very convincing realization of the original. Alterations of register of the cello part more noticeable, especially in the Rondo movement. Such change not mandatory, but the consistency with which it has been done makes it a performance piece.

**String Quartet no. 1 in F major op. 18 no. 1 (1798-1800)**
Approximate duration: 32'

**String Quartet no. 2 in G major op. 18 no. 2 (1798-1800)**
Approximate duration: 24'
String Quartet no. 3 in D major op. 18 no. 3 (1798-1800)
Movements:  1. Allegro  
             2. Andante con moto  
             3. Allegro  
             4. Presto  
Approximate duration: 26'  

String Quartet no. 4 in C minor op. 18 no. 4 (1798-1800)
  1. Allegro ma non tanto  
  2. Andante scherzoso quasi allegretto  
  3. Menuetto: Allegretto  
  4. Allegro  
Approximate duration: 25'  

String Quartet no. 5 in A major op. 18 no. 5 (1798-1800)
Movements:  1. Allegro  
             2. Menuetto  
             3. Andante cantabile (Theme and Variations)  
             4. Allegro  
Approximate duration: 32'  

String Quartet no. 6 in B-flat major op. 18 no. 6 (1798-1800)
Movements:  1. Allegro con brio  
             2. Adagio ma non troppo  
             3. Scherzo  
             4. La Malinconia: Adagio – Allegretto quasi allegro  
Approximate duration: 25'  

String Quartet no. 7 in F major op. 59 no. 1 (1806)
Movements:  1. Allegro  
             2. Allegretto vivace e sempre scherzando  
             3. Adagio molto e mesto  
             4. Thème russe: Allegro  
Approximate duration: 40'  

String Quartet no. 8 in E minor op. 59 no. 2 (1806)
Movements:  1. Allegro  
             2. Molto adagio (Si tratta questo pezzo con molto di sentimento)  
             3. Allegretto maggiore (Thème russe)  
             4. Finale: Presto  
Approximate duration: 45'  

String Quartet no. 9 in C major op. 59 no. 3 (1806)
Movements:  1. Introduzione: Andante con moto – Allegro vivace  
             2. Andante con moto quasi allegretto  
             3. Menuetto grazioso  
             4. Finale: Allegro molto  
Approximate duration: 33'
**String Quartet no. 10 in E-flat major op. 74 (1809)**
Movements: 1. Poco adagio – Allegro  
2. Adagio ma non troppo  
3. Presto  
4. Allegretto con variazioni  
Approximate duration: 33'  

**String Quartet no. 11 in F minor op. 95 (1811)**
Movements: 1. Allegro con brio  
2. Allegretto ma non troppo  
3. Allegro assai vivace ma serioso  
4. Larghetto espressivo – Allegretto agitato  
Approximate duration: 21'  

**String Quartet no. 12 in E-flat major op. 127 (1825)**
Movements: 1. Maestoso – Allegro  
2. Adagio, ma non troppo e molto cantabile  
3. Scherzando vivace  
4. Finale: Allegro  
Approximate duration: 37'  

**String Quartet no. 13 in B-flat major op. 130 (1826)**
Movements: 1. Adagio ma non troppo – Allegro  
2. Presto  
3. Andante con moto ma non troppo  
4. Alla danza tedesca: Allegro assai  
5. Cavatina: Adagio molto espressivo  
6. Finale: Allegro  
Approximate duration: 42'  

**String Quartet no. 14 in C-sharp minor op. 131 (1826)**
Movements: 1. Adagio ma non troppo e molto espressivo  
2. Allegro molto vivace  
3. Allegro moderato  
4. Andante ma non troppo e molto cantabile  
5. Presto  
6. Adagio quasi un poco andante  
7. Allegro  
Approximate duration: 37'  

**String Quartet no. 15 in A minor op. 132 (1825)**
Movements: 1. Assai sostenuto – Allegro  
2. Allegro ma non tanto  
3. Molto adagio (Heiliger Dankgesang eines Genesenden an die Gottheit, in der lydischen Ton)  
4. Alla marcia, assai vivace  
5. Allegro appassionato  
Approximate duration: 45'
### String Quartet no. 16 in F major op. 135 (1826)
**Movements:**
1. Allegretto
2. Vivace
3. Lento assai, cantato e tranquillo
4. Grave, ma non troppo tratto – Allegro

**Approximate duration:** 27'

**Arranger:** Hugo Ulrich and Robert Wittmann from originals for string quartet
**Publisher:** Leipzig: C. F. Peters, date unknown

Masterpieces comparable to Ulrich’s arrangements of all nine Beethoven symphonies. Not mere arrangements, but standard works of the piano duet repertoire. Always faithful to the original scores regarding articulation and dynamic precision so vital in Beethoven’s works. Expansion of material not used in these arrangements; only the occasional change of register to clarify the texture. Very high level of difficulty.

### String Trio no. 1 in E-flat major op. 3 (1792-1796)
**Movements:**
1. Allegro con brio
2. Andante
3. Menuetto 1: Allegretto
4. Adagio
5. Menuetto 2: Moderato
6. Finale: Allegro

**Approximate duration:** 40'

**Arranger:** Hugo Ulrich and Robert Wittmann from original for string trio
**Publisher:** In Streich-Trios zu 4 Händen. Leipzig: C. F. Peters, date unknown, 2-43

**Arranger:** Unknown from original for string trio
**Publisher:** Leipzig: Breitkopf & Härtel, date unknown

Both accomplished, complying with the original regarding finer details of articulation, dynamics and phrasing. Additional expansion by Ulrich and Wittmann, especially in the bass register, brings a broader and more pianistic consistency and a more effective distribution of the material, establishing theirs as the best arrangement.

### String Trio in G major op. 9 no. 1 (1797-1798)
**Movements:**
1. Adagio – Allegro con brio
2. Adagio ma non tanto, e cantabile
3. Scherzo: Allegro
4. Presto

**Approximate duration:** 27'

**Arranger:** Unknown from original for string trio
**Publisher:** Leipzig: Breitkopf & Härtel, date unknown

### String Trio in D major op. 9 no. 2 (1797-1798)
**Movements:**
1. Allegretto
2. Andante quasi allegretto
3. Menuetto: Allegro
4. Rondo: Allegro

**Approximate duration:** 23'
Arranger: Unknown from original for string trio  
Publisher: Leipzig: Breitkopf & Härtel, date unknown

*String Trio in C minor* op. 9 no. 3 (1797-1798)  
Movements: 1. Allegro con spirito  
2. Adagio con espressione  
3. Scherzo – Allegro molto e vivace  
4. Finale: Presto  
Approximate duration: 23'  
Arranger: Unknown from original for string trio  
Publisher: Leipzig: Breitkopf & Härtel, date unknown

*Symphony no. 1 in C major* op. 21 (1800)  
Movements: 1. Adagio molto – Allegro con brio  
2. Andante cantabile e con moto  
3. Menuetto – Trio  
4. Finale: Adagio – Allegro molto e vivace  
Approximate duration: 26'  
Arranger: Hugo Ulrich from original for orchestra  
Publisher: place unknown: Dover Publications: Unabridged reproduction of C. F. Peters edition, date unknown (438058)

Particularly ingenious process of arrangement, combining classically informed piano writing with insight into the nature of instrumentation of the original version. Accuracy of original markings exemplary. Very fluid and coherent, requiring a high level of pianistic command.

*Symphony no. 2 in D major* op. 36 (1802)  
Movements: 1. Adagio molto – Allegro con brio  
2. Larghetto  
3. Scherzo: Allegro – Trio  
4. Allegro molto  
Approximate duration: 33'  
Arranger: Hugo Ulrich from original for orchestra  
Publisher: place unknown: Dover Publications: Unabridged reproduction of C. F. Peters edition, date unknown (438058)

Arranger: Wilhelm Meves from original for orchestra  
Publisher: Braunschweig: Henry Litolf’s Verlag, date unknown, 1-46

Arranger: Xaver Scharwenka from original for orchestra  
Publisher: place unknown: Universal Edition, date unknown, 30-67

Meves’ attempt to create a very dense texture by means of over-expanding the original material the weakest of the three, though very interesting and successful as a combination of performer-friendly material allocation and layering of the different voices within both parts. Scharwenka and Ulrich’s versions exemplary, with correct understanding of the challenges of the piano duet medium, while respecting the source and its integrity.
Symphony no. 3 in E-flat major op. 55 “Eroica” (1803)
Movements: 1. Allegro con brio
2. Marcia funebre: Adagio assai
3. Scherzo: Allegro vivace – Trio
4. Finale: Allegro molto – Poco andante – Presto
Approximate duration: 50'
Arranger: Hugo Ulrich from original for orchestra
Publisher: place unknown: Dover Publications: Unabridged reproduction of C. F. Peters edition, date unknown (438058)
Arranger: Carl Czerny from original for orchestra
Publisher: Paris: Simon Richault, date unknown, 2-75
Arranger: Wilhelm Meves from original for orchestra
Publisher: Braunschweig: Henry Litolf’s Verlag, date unknown, 1-62
Arranger: Xaver Scharwenka from original for orchestra
Publisher: Universal Edition, date unknown, 68-121

All four versions faithful to the original score and well-organized for the piano duet medium, but Czerny’s arrangement truly a masterpiece, with the original material adapted to a fully pianistic setting, avoiding the usual strings tremolo figuration. His range much wider than that of the other three versions, creating a quasi-orchestral spectrum of sound, especially with the pedal suggestions. Requires a high level of technical ability.

Symphony no. 4 in B-flat major op. 60 (1806)
Movements: 1. Adagio – Allegro vivace
2. Adagio
4. Allegro ma non troppo
Approximate duration: 34'
Arranger: Hugo Ulrich from original for orchestra
Publisher: place unknown: Dover Publications: Unabridged reproduction of C. F. Peters edition, date unknown (438058)
Arranger: Wilhelm Meves from original for orchestra
Publisher: Braunschweig: Henry Litolf’s Verlag, date unknown, 1-49
Arranger: Xaver Scharwenka from original for orchestra
Publisher: place unknown: Universal Edition, date unknown, 122-161

Meves’ arrangement suffers from unnecessary expansion of the material. Ulrich’s elegant and balanced, as demonstrated by the ingenious usage of register allocation in the fourth movement.

Symphony no. 5 in C minor op. 67 (1808)
Movements: 1. Allegro con brio
2. Andante con moto – piu moto
3. Allegro
4. Allegro – Presto
Approximate duration: 33'

Arranger: Hugo Ulrich from original for orchestra
Publisher: place unknown: Dover Publications: Unabridged reproduction of C. F. Peters edition, date unknown (438058)

Arranger: Wilhelm Meves from original for orchestra
Publisher: Braunschweig: Henry Litolf’s Verlag, date unknown, 1-48

Arranger: Xaver Scharwenka from original for orchestra
Publisher: place unknown: Universal Edition, date unknown, 162-205

Ulrich’s version the most successful. All three versions of the first movement fairly similar except for Meves’ uncalled-for splitting of the melodic lines between parts. Greater differences in the last movement, with Ulrich giving the sustained sonority of the orchestra to the second, while Scharwenka and Meves constantly break the continuity of the texture.

Symphony no. 6 in F major op. 68 “Pastorale” (1808)
Movements: 1. Allegro
2. Andante molto mosso
3. Allegro
4. Allegro
5. Allegretto
Approximate duration: 44'

Arranger: Hugo Ulrich from original for orchestra
Publisher: place unknown: Dover Publications: Unabridged reproduction of C. F. Peters edition, date unknown (438058)

Arranger: Wilhelm Meves from original for orchestra
Publisher: Braunschweig: Henry Litolf’s Verlag, date unknown, 1-58

Arranger: Carl Czerny from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-49

The most problematic symphony for a piano duet arrangement. Sound characteristics the least pianistic, creating challenges in material allocation and providing proper texture. Czerny’s arrangement the most successful in transmitting the ‘pastoral’ spirit. Range of the piano fully.

Symphony no. 7 in A major op. 92 (1812)
Movements: 1. Poco sostenuto – Vivace
2. Allegretto
4. Allegro con brio
Approximate duration: 38'
Arranger: Hugo Ulrich from original for orchestra
Publisher: place unknown: Dover Publications: Unabridged reproduction of C. F. Peters edition, date unknown (438058)

Arranger: Carl Czerny from original for orchestra
Publisher: Paris: Simon Richault, date unknown, 1-65

Arranger: Wilhelm Meves from original for orchestra
Publisher: Braunschweig: Henry Litolff’s Verlag, date unknown, 1-52

Most suitable for piano arrangement, given the rhythmical nature of the composition. All three successful. Czerny’s version highly virtuosic, technically almost unfeasible, but well-balanced, except for the last movement, which requires editing for fluid execution.

_Symphony no. 8 in F major op. 93 (1812)_
Movements: 1. Allegro vivace e con brio
2. Allegretto scherzando
3. Tempo di menuetto
4. Allegro vivace

Approximate duration: 26'

Arranger: Hugo Ulrich from original for orchestra
Publisher: place unknown: Dover Publications: Unabridged reproduction of C. F. Peters edition, date unknown (438058)

Arranger: Wilhelm Meves from original for orchestra
Publisher: Braunschweig: Henry Litolff’s Verlag, date unknown, 1-44

Ulrich’s arrangement far superior to Meves’s in distribution of material, integration of articulation markings, expansion of the bass register and suitable pedal suggestions for enhanced texture.

_Symphony no. 9 in D minor op. 125 (1824)_
Movements: 1. Allegro ma non troppo un poco maestoso
2. Molto vivace - Presto
3. Adagio con moto e cantabile – Andante moderato
4. Presto

Approximate duration: 67'

Arranger: Hugo Ulrich from original for orchestra
Publisher: place unknown: Dover Publications: Unabridged reproduction of C. F. Peters edition, date unknown (438058)

Arranger: Wilhelm Meves from original for orchestra
Publisher: Braunschweig: Henry Litolff’s Verlag, date unknown, 1-88

Despite inevitable texture imbalances and misrepresentations, especially in the last movement where the voices join the orchestra, Ulrich’s version closest to the desired effect. His distribution of the material promotes the lyrical elements of the vocal sections. Technically very demanding with several crossings between parts.
Turkish March op. 113 (1812)
Approximate duration: 2'
Arranger: Unknown from The Ruins of Athens
Publisher: place unknown: Zen On, date unknown (ZENON915008)

Violin Concerto in D major op. 61 (1806)
1. Allegro ma non troppo
2. Larghetto
3. Rondo: Allegro
Approximate duration: 47'
Arranger: Hugo Ulrich from original for violin and orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-51

Ulrich avoids over-exposing the solo violin line in the primo part by bringing the orchestral material closer to the tessitura of the solo part. An integrated arrangement helping ensemble exactness between parts. No cadenza included.

BEHRENS, Jack (1935- ) CANADA

Four pieces for three hands op. 37 (1963)
Movements: 1. Crisp; bright
2. Sauve
3. Brusque
4. Erratic; Fast
Approximate duration: 6'
Publisher: Toronto: CMC, date unknown (MI 2123 B421fo)

Three movements for four hands (1963)
Movements: 1. Moderato
2. Andante
3. Allegro
Approximate duration: 6'
Publisher: Toronto: CMC, date unknown (MI 2124 B421th)

BEKKU, Sadao (1922- ) JAPAN

Publisher: place unknown: Zen On, date unknown (ZENON00052)

BÉLA, Kéler (1820-1882) HUNGARY

Csokonay-Ouverture op. 139 (1883)
Arranger: Unknown from original for orchestra
Publisher: Leipzig: C.F.W. Siegel, 1900

Uninteresting, arranged in a very rudimentary way.

BELLINI, Vincenzo (1801-1835) ITALY

I Capuleti e I Montecchi – Overture (1830)
Approximate duration: 4'
Well-transcribed, but with weak artistic outcome. An orchestral work that cannot be reproduced with other instrumentation.

**Norma – Overture (1831)**
Approximate duration: 7'
Arranger: Richard Kleinmichel from opera
Publisher: Leipzig: C. F. Peters, date unknown, 70-77

Well-executed, conveying the orchestral qualities of the work. Secondo part quite dense in texture, compensated for by duplicating the melodic lines in the primo. No pedal suggestions.

**BENJAMIN, Arthur (1893-1960) AUSTRALIA**

*Jamaican Rumba (1951)*
Approximate duration: 3'
Arranger: J. Trimble from original for orchestra
Publisher: place unknown: Boosey & Hawkes, date unknown (BOOSE01730)

**BENNETT, Richard Rodney (1936- ) UK**

*Four Piece Suite for Skip and Sadie (also for 2 pianos)*
Movements: 1. Introduction  
2. Good Morning  
3. Sadie’s Waltz  
4. Skip’s Dance  
5. Good Night  
Approximate duration: 8'
Publisher: Chester Novello

*Over the Hills and Far Away (1991)*
Movements: 1. Bobby Shafto  
2. Golden Slumbers  
3. Oh, Dear! What can the matter be?  
4. Over the Hills and Far Away  
5. Polly Put the Kettle On  
6. Pop Goes the Weasel  
7. Rockabye Baby  
8. Upon Paul’s Steeple  
Approximate duration: 12'
Publisher: Chester Novello

**BENNETT, William Sterndale (1816-1875) UK**

*Die Najaden Overture op. 15 (1836)*
Arranger: Composer from original for orchestra
Publisher: place unknown: Augener, date unknown
BENSON, Clifford (1947-2007) UK

*Mozart goes to Town* (1985)
Approximate duration: 6'
Publisher: Australia - Allana Music, date unknown

BERESFORD, Susan (1935- ) NEW ZEALAND

*Elegy* (1991)
Approximate duration: 3'
Publisher: SOUNZ, the Centre for New Zealand Music, date unknown

BERGER, Arthur (1912-2003) USA
www.arthurvberger.com

*Composition for Piano Four Hands* (1978)
Approximate duration: 13'
Publisher: place unknown: C. F. Peters, date unknown (EP67720)

*Duet for Piano Four Hands* (1980)
Approximate duration: 3'
Publisher: Composer

*Perspectives III* (1982)
Approximate duration: 7'
Publisher: Composer

*Suite for Piano Four Hands* (1960)
Movements: 1. Capriccio
2. Aria
3. Rondo
Approximate duration: 11'
Publisher: place unknown: Pytheas Centre, date unknown

*Symphony no. 1*
Movements: 1. Introduction and Allegro
2. Andante Cantabile
3. Allegretto
4. Allegro
Approximate duration: 23'
Arranger: Composer from original for orchestra
Publisher: place unknown: Pytheas Centre, date unknown

BERKELEY, Lennox (1903-1989) UK

*Theme and Variations* op. 77 (1969)
Publisher: place unknown: Chester Novello, date unknown
BERKEY, Jackson (1942-) USA
www.berkey.com

Hommage to Thomas Campton: from Thoughts and Remembrance (1996)
Approximate duration: 10'
Publisher: place unknown: SDG Press, date unknown

BERLIOZ, Hector (1803-1869) FRANCE

Benvenuto Cellini H. 76 – Overture (1836-1838)
Approximate duration: 10'
Arranger: Hans von Bülow from opera
Publisher: Berlin: Schlesinger, date unknown, 1-23

Successful arrangement with good pianistic solutions for doubling of voices, but texture often thickened beyond necessary. Some very long and debatable pedal markings require editing.

Harold en Italie H. 68 (1834)
Movements: 1. Harold aux montagnes
2. Marche de pèlerins chantant la prière du soir
3. Sérénade d’un montagnard des Abruzzes à sa maîtresse
4. Orgie de brigands. Souvenir des scènes précédentes

Approximate duration: 41'
Arranger: Mily Balakirev from original for orchestra
Publisher: Paris: Brandus, date unknown, 1-99

Interesting work arranged in a truly pianistic way, but with many problematic passages. Many crossing of parts especially in first and last movements. Very close proximity between parts. Interesting inclusion of the main melodic material as guiding mechanism for the player that carries accompaniment figuration. Technically very demanding.

Le Carnaval Romain H. 95 (1843)
Approximate duration: 9'
Arranger: Ferdinand Wrede from original for orchestra
Publisher: Berlin: Schlesinger in der Buch & Musikhandlung, date unknown, 1-27

Unimaginative and naïve arrangement. Requires editing.

Roméo et Juliette H. 79 (1839)
Movements: 1. Introduction
2. Prologue: D’anciennes haines endormies
5. Scène d’amour
6. Scherzo: La reine Mab ou la fée des songes
7. Roméo au tombeau es Capulets
11. Finale: Air du Père Laurence: Pauvres enfants que je pleure
12. Finale: Serment de réconciliation: Jurez donc
Approximate duration: 54'
Arranger: Camille Benoit from original for soloist, chorus and orchestra
Publisher: Paris: Brandus, date unknown, 1-153

Orchestral and vocal parts fully integrated. Definitely meant for performance purposes. A very satisfactory arrangement, but the suitability and success of literal transcription of the vocal parts questionable.

_Symphonie fantastique_ H. 48 op. 14 (1830)
Movements: 1. Rêveries. Passions
2. Un bal: Valse
3. Scène aux champs: Adagio
4. Marche au supplice
5. Songe d’une nuit de Sabbat
Approximate duration: 50'
Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-77

Grandiose, texturally dense original compromised by the piano duet’s limited range and sonority, but still a valiant attempt of the highest quality. The second, more rhythmical movement, “Un bal: Valse”, the most successful. Excessive tremolos require very sensitive playing for balance and texture. Technically extremely difficult.

BERNERS, Lord Gerald Tyrwhitt (1883-1950) UK

_Fantasie Espagnole_ (1919)
Approximate duration: 9'
Publisher: place unknown: Chester Music, date unknown

_Trois Morceaux_ (1919)
Publisher: place unknown: Chester Music, date unknown

BERNSTEIN, Elmer (1922-2004)
www.elmerbernstein.com

_Magnificent Seven_ (1960)
Approximate duration: 6'
Arranger: Tom Masinter
Publisher: place unknown: Warner Brothers, date unknown (PA9811)

BERNSTEIN, Leonard (1918-1990) USA
www.leonardbernstein.com

_West Side Story – Selections_ (1957)
Arranger: Carol Klose from musical
Publisher: place unknown: Boosey & Hawkes, date unknown (BOOSE02522)

_West Side Story – Tonight_ (1957)
Approximate duration: 4'
Arranger: Unknown from musical
BERWALD, Franz (1796-1868) SWEDEN

Elf Game: Musical Images [Älvlek: Tonbild] (1842)
Approximate duration: 9'
Arranger: Joseph Haur from original for orchestra
Publisher: place unknown: Swedish Art Music Society, date unknown (12236)

BEZDEK, Jiri (1961- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)

De mortuis nihil nis bene (1961)
Movements:  1. Allegro energico
            2. Adagio con emozione
            3. Allegro ben ritmico
First performance: On 11 November 2008 in Praha, Dny soudobé hudby by Věra Müllerová and Luděk Šabaka
Approximate duration: 15'
Publisher: Prague: Muzica CZ, date unknown

BIELAWA, Herbert (1930- ) USA
http://userwww.sfsu.edu/~hbielawa/index.html

Metron (2006)
Publisher: Composer

Nocturne (1978)
Approximate duration: 13'
Publisher: Composer

BIGGS, John (1932- ) USA

Overture to a Puppet Show (1986)
Publisher: place unknown: Consort Press, date unknown

Suite for Christmas Day (1972)
Publisher: place unknown: Consort Press, date unknown

BINDER, John A. (dates unknown) USA

Suite for One Piano, four hands (1971)
Approximate duration: 10'
Publisher: place unknown: AMC, date unknown

Variations on a Theme by Schumann (1986)
Approximate duration: 9'
Publisher: place unknown: AMC, date unknown
BIRD, Arthur H. (1856-1923) USA

*Symphony in A major* op. 8 (1885)
Movements: 1. Allegro moderato
2. Andante ma non troppo
3. Vivo
Approximate duration: 25'
Arranger: Composer from original for orchestra
Publisher: place unknown: G. Schirmer, date unknown

BIRGISSON, Snorri Sigfús (1945-) ICELAND

*4 Songs from the North-East of Iceland* (2008)
Movements: 1. Magic on a Mountain Pass
2. Do You Know? (I'll Tell You So)
3. A Tale of Trouble
4. The Snows Have Fled Away
Approximate duration: 5'
Publisher: place unknown: IceMic, date unknown

BISCARDO, Chester (1948-) USA

www.chesterbiscardi.com

*Nel giardinetto della villa* (1994)
Movements: 1. L'alba: Un cinguettio d'uccelli
2. Le tre anitre e le lucertole nel labirinto
3. Lo stagno e le ninfee
4. La gatta Biancaneve e le rana
5. Bruno, il giardiniere, in bicicletta
6. Le zanzare e i pipistrelli nella limonaia
7. Il crepuscolo: Il cipresso e Venere
8. La luna triste e i falò
Approximate duration: 10'
Publisher: place unknown: Biscardi Music Press, date unknown (B48-94-2)

BIZET, George (1838-1875) FRANCE

*Carmen – Soldier's Chorus* (1875)
Approximate duration: 5'
Arranger: A.L.C. from opera
Publisher: place unknown: Anne Christopherson, date unknown

*La l'Arlésienne Suite no. 1* (1872)
Movements: 1. Prélude
2. Minuetto
3. Adagietto
4. Carillon
Approximate duration: 18'
Arranger: Renaud de Vilbac from original for orchestra
Publisher: place unknown: Choudens, date unknown (CHOU00515)
**L'Arlésienne Suite no. 2 (1880)**

Movements:
1. Pastorale
2. Intermezzo
3. Minuet
4. Farandole

Approximate duration: 17'

Arranger: Renaud de Vilbac from original for orchestra

Publisher: New York: G. Schirmer, 1895, 1-29

Very exciting, a must. The second suite especially well arranged.

**Les pêcheurs de perles (1863)**

Approximate duration: 116'

Arranger: André Wormser from opera

Publisher: Paris: Choudens Fils, date unknown, 1-169

Integrates all orchestral and vocal parts, patently for performance purposes. Cue indications for different characters in the opera help to define the right sound for the melodic line. Very accurate articulation and dynamic suggestions, but lacking in pedal markings.

**Patrie (1873)**

Approximate duration: 13'

Arranger: Composer from original for orchestra

Publisher: Paris: Choudens Pere & Fils, date unknown, 1-25

Outstanding, exploring the full range of the piano duet medium. Variety in the style gives a very colourful and distinct feel. Pedalling needs to be more conservative; extremely long pedal markings often disturb the balance between primo and secondo and thicken the texture, leading to a blurring of the material.

**Roma (1860-1868)**

Movements:
1. Andante tranquillo – Allegro agitato
2. Allegretto vivace
3. Andante molto
4. Allegro vivacissimo

Approximate duration: 35'

Arranger: Unknown from original for orchestra

Publisher: Paris: Choudens Pere & Fils, date unknown, 1-71

Very well realized and structurally balanced between parts. Owing to the nature of the original score, the range of the secondo is so wide that its right hand material moves into the range of the primo, causing some discomfort.

**BLAKE, Howard (1938- ) UK**

**Concert Dances (1990)**

Movements:
1. Parade
2. Slow Ragtime
3. Jump
4. Medium Rock
5. Folk Ballad
6. Boogie
7. Jazz Waltz
8. Cha-Cha
8. Galop
Approximate duration: 13'
Publisher: place unknown: Faber Music, date unknown

BLISS, Arthur (1891-1975) UK

Rout (1920)
Approximate duration: 7'
Publisher: place unknown: Faber Music, date unknown

BLOM, Diana (1947- ) NEW ZEALAND/AUSTRALIA

The Green Man Dances (2006)
First performance: Killara, Australia on 12 November 2006 by Michael Hannan and Diana Blom
Approximate duration: 3'
Publisher: place unknown: AMC, date unknown (Library number: 785.62121/BLO 1)

BLOMBERG, Erik (1922-2006) SWEDEN

Approximate duration: 4'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (20122)

BLYTON, Carey (1932-2002) UK
www.careyblyton.co.uk

Eine Kleine Froschmusik (1991)
Approximate duration: 2'
Publisher: place unknown: Modus Music, date unknown

Indian Coffee House Roof-Garden (1985)
Approximate duration: 2'
Publisher: place unknown: Modus Music, date unknown

Minuet for Octet (1969)
Approximate duration: 2'
Publisher: place unknown: Modus Music, date unknown

Pastecheries op. 82a (1979)
Approximate duration: 6'
Publisher: place unknown: Berben, date unknown

Sweet and Sour Rag op. 85a (1982)
Approximate duration: 4'
Publisher: place unknown: Berben, date unknown
BODY, Jack (1944- ) NEW ZEALAND
http://www.jackbody.com

*Three Rhythmics* (1986)
First performance: Diane Cooper and Dan Poynton
Approximate duration: 12'
Publisher: place unknown: Waiteata Music Press, date unknown

BOÊLLEMAN, Léon (1862-1897) FRANCE

*Gothic Suite – Menuet gothique* (1895)
Approximate duration: 3'
Arranger: David Juna from original for organ
Publisher: David Juna

BOER, Johan de (1958- ) NETHERLANDS

*What would YOU say: for one piano and two players* (1982)
Publisher: Amsterdam: Donemus, date unknown

BOIELDIEU, François Adrien (1750-1834) FRANCE

*Le calife de Bagdad – Overture* (1800)
Approximate duration: 8'

Arranger: Richard Kleinmichel from opera
Publisher: Leipzig: C. F. Peters, date unknown, 14-25

Arranger: Hugo Ulrich from opera
Publisher: Leipzig: C. F. Peters, date unknown, 14-23

Arranger: Claude Melnotte from opera
Publisher: St. Louis: Kunkel Brothers, date unknown

Three distinct arrangements offer three approaches. Kleinmichel’s closer to the original, but with excessive texture density of the middle register, very often unpianistic. Ulrich’s avoids unnecessary superimpositions between parts. Very creative way of portraying the string section of the orchestra. Melnotte’s more a transcription than an arrangement. Foreign harmonies at the opening of the work and embellishments such as arpeggios and ornaments make it technically and musically difficult, but pleasantly challenging.

*La dame blanche – Overture* (1825)
Approximate duration: 7'

Arranger: Richard Kleinmichel from opera
Publisher: Leipzig: C. F. Peters, date unknown, 1-13

Arranger: Hugo Ulrich from opera
Publisher: Leipzig: C. F. Peters, date unknown, 1-13
Three arrangements very similar in material distribution, accuracy of articulation and dynamic markings, and fidelity to the registers of the original. Ulrich adapts better adaptation of accompaniment material better by extending the registers creating a greater sound spectrum. String tremolos often create static patterns on the piano, but Ulrich positions the tremolo material so as to avoid over-emphasis of beats, and to allow freer motion to the melodic material.

BOITO, Arrigo (1842-1918) ITALY

Mefistofele (1868)
Approximate duration: 120'
Arranger: Michele Saladino from opera
Publisher: place unknown: Ricordi, date unknown

BOLZ, Harriett (1905-1995) USA

Capitol Pageant (1980)
Approximate duration: 4'
Publisher: place unknown: Sisra, date unknown

BONIS, Mélanie (1858-1937) FRANCE

6 Pièces à 4 mains (1930)
Movements: 1. Caravane
2. Andante religioso
3. Carillon de Fête
4. A Matines
5. Habanera
6. Minuit sonne à la Grosse Horloge
Publisher: Paris: Max Eschig, date unknown

BORODIN, Alexander Porfirovich (1833-1887) RUSSIA

In the Steppes of Central Asia (1880)
Approximate duration: 8'
Arranger: Composer from original for orchestra
Publisher: Hamburg: D. Rahter, date unknown, 5-17

Simplistic and unattractive.

Petite Suite (1885)
Movements: 1. In the Monastery
2. Intermezzo
3. Mazurka
4. Mazurka
5. Réverie
6. Serenade
7. Nocturne
Approximate duration: 23'
Arranger: Konstantin Nikolaievich Chernov, revised by Sergei Liapunov from original for orchestra
Publisher: Moscow: W. Bessel, date unknown, 1-41

Beautiful and exceptionally arranged. Technically very pianistic, thanks to the revision by Liapunov. Pedal markings too abundant, but texture and material allocation between primo and secondo achieve free flow of musical speech.

Scherzo (1885)
Approximate duration: 3'
Arranger: Théodore Jadoul from original for solo piano
Publisher: In Pour L'orchestre. St. Petersburg: W. Bessel, date unknown, 1-15

Carefully and very effectively arranged. A light touch required especially in the primo to avoid overly percussive quality of repeated triplet chords.

Spanish Serenade (1886)
Approximate duration: 3'
Arranger: Soloviev from original for string quartet
Publisher: Unknown, 44-47

Very simple, probably for instructional purposes.

Symphony no. 1 in E-flat major (1862-1867)
Movements: 1. Adagio – Allegro
2. Scherzo: Prestissimo – Trio: Allegro
3. Andante
4. Allegro molto vivo
Approximate duration: 35'
Arranger: Unknown from original for orchestra
Publisher: Unknown, 1-67

Literal, with some superimpositions between parts. Second movement especially effective due to ingenious distribution of the material.

Symphony no. 2 in B minor (1869-1876 revised by Rimsky-Korsakov and Glazunov)
Movements: 1. Allegro
2. Scherzo: Prestissimo – Trio: Allegro
3. Andante
4. Finale: Allegro
Approximate duration: 28'
Arranger: Unknown from original for orchestra
Publisher: Unknown, 1-53

Wonderful arrangement accurately notated. Texturally very dense requiring careful attention to the suggested articulation and pedal markings.

Symphony no. 3 in A minor (1886-1887)
Movements: 1. Moderato assai
2. Scherzo
Lacks the needed depth in the low register in relation to the busy middle and top registers. Requires expansion of the lower octave especially in the first movement. Closeness of the material between parts creates discomfort and challenges.

BOSE, Hans-Jürgen von (1953- ) GERMANY

*Origami* (1991)
Movements: 1. Die Papierhexe
2. Im Papierdschungel
Approximate duration: 10'
Publisher: place unknown: Schott Music, date unknown (ED7963)

BOSKOVICH, Alexander Uriya (1907-1964) ISRAEL

*Golden Chain Suite* (1937)
Approximate duration: 20'
Arranger: Y. Wagman from oratorio
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI6855)

BOTTENBERG, Wolfgang Heinz Otto (1930- ) GERMANY/CANADA

*Festival Overture for Orchestra* (1997)
Approximate duration: 10'
Arranger: Composer from original for orchestra
Publisher: Toronto: CMC, date unknown (MI 2124 B751fe)

*Octet: Reduction for Piano Four Hands* (1977)
Approximate duration: 17'
Arranger: Composer from original for string octet
Publisher: Toronto: CMC, date unknown (MI 2120 B751oc)

Movements: 1. Intrada
2. Allegretto
3. Dance
4. Sarabande
5. Finale
Approximate duration: 28'
Arranger: Composer from original for string orchestra
Publisher: Montréal: CMC, date unknown (MI 2124 B751ser)

BOTTJE, Will Gay (1925- ) USA

*Chaconne with Fugue* (2003)
Approximate duration: 6'
Publisher: place unknown: ACA, date unknown
BOURGAULT-DUCCOUDRAY, Louis-Albert (1840-1910) FRANCE

*Rapsodie Cambodgienne – Fête des Eaux* (1882)
Approximate duration: 8'
Arranger: Camille Chevillard from original for orchestra
Publisher: Paris: Heugel, date unknown

BOWEN, York (1884-1961) UK
www.yorkbowen.co.uk

*Suite for Four Hands* op. 111 (1946)
Movements: 1. Prelude
2. Rigadoon
3. Intermezzo
4. Tarantella
Publisher: place unknown: Oxford University Press, date unknown (archive reprint 1273)

BOYADJIAN, Hayg (1838- ) FRANCE
www.haygboyadjian.com

*Sonata* (1980)
Approximate duration: 13'
Publisher: Composer: manuscript

Composer’s annotation: “Each of the three movements of this sonata is a comment upon the musical styles of the past. The first movement is in a ‘Classical’ style; it should be played with Mozart or Haydn in mind. The second movement is ‘Romantic’ like a Chopin Nocturne. The last movement is ‘Baroque’, almost Bach-like. Despite these differences in the movements, the work will, or should sound like the work of one composer because the work is my own reflection upon these different styles of music.”

BOYDELL, Brian (1917-2000) UK

*Fred’s Frolic* (1977)
First performance: 1978, Trinity College, Dublin with Fred O’Callaghan and Winnie Harvey
Approximate duration: 10'
Publisher: Dublin: The Contemporary Music Centre, date unknown (MS3088)

BRAHMS, Johannes (1833-1897) GERMANY

*Academic Festival Overture in C minor* op. 80 (1880)
Approximate duration: 11'
Arranger: Composer from original for orchestra
Publisher: Berlin: N. Simrock, 1881; New York: G. Schirmer; Universal Edition after 1901

Well-balanced piano writing, in a style similar style to his Variations on a theme by Schumann.

*Clarinet Quintet in B minor* op. 115 (1891)
First performance: 24 November 1891, Meiningen
Movements: 1. Allegro
2. Adagio
3. Andantino
4. Con moto
Approximate duration: 37'
Arranger: Otto Singer from original for clarinet and string quartet
Publisher: Leipzig: C. F. Peters, date unknown, 1-101

Very ingenious, complicated and rather unidiomatic. Figuration of the original followed closely with doubling of the bass line in secondo. Careful attention must be given to the flow of inner voices between the secondo's upper and the primo's lower registers.

Concerto for Violin, Cello and Orchestra in A minor op. 102 (1887)
First performance: 18 October 1887
Movements: 1. Allegro
2. Andante
3. Vivace non troppo
Approximate duration: 35'
Arranger: Robert Keller from original for violin, cello and orchestra
Publisher: Leipzig: N. Simrock, 1907, 1-51

One may question the suitability of arranging this emblematic piece for piano duet, especially as the slavish adherence to the solo parts results in a mere transliteration of the original, but definitely an appealing work which requires the interpretative character to be defined from the outset.

Ein Deutsches Requiem op. 45 (1865-1868)
Movements: 1. Selig sind, die da Leid tragen
2. Denn alles Fleisch es ist wie Gras
3. Herr, lehre doch mich
4. Wie lieblich sind deine Wohnungen
5. Ihr habt nun Traurigkeit
6. Denn wir haben hier keine bleibende Statt
7. Selig sind die Toten
Approximate duration: 70'
Arranger: Composer from original for soloists, chorus and orchestra
Publisher: Winterthur: J. Rieter-Biedermann, date unknown
Arranger: Wolfgang Hochstein from original for soloists, chorus and orchestra
Publisher: place unknown: Peters Edition, date unknown (EP50.999)
Arranger: A. Grüters from original for soloists, chorus and orchestra
Publisher: place unknown: Carus Verlag, date unknown (23.006/03)

Piano Concerto no. 1 in D minor op. 15 (1854-1859)
Movements: 1. Maestoso
2. Adagio
3. Rondo: Allegro non troppo
Approximate duration: 48'
Arranger: Composer from original for piano and orchestra
Publisher: Winterthur: J. Rieder-Biedermann, 1864; Mineola: Dover Publications, 1991, 1-71
Very gripping, masterly and illuminating. Orchestral and solo piano sections differ only in dynamic levels, not in texture. Technically very challenging for both parts.

**Piano Concerto no. 2 in B-flat major op. 83 (1878-1881)**

Movements: 1. Allegro non troppo  
2. Allegro appassionata  
3. Andante  
4. Allegretto grazioso  

Approximate duration: 48'  
Arranger: Robert Keller from original for piano and orchestra  
Publisher: Berlin: N. Simrock, date unknown, 1-83.

Technically very uncomfortable and difficult. Extremely condensed and very often awkwardly distributed with multiple crossing of parts and superimpositions. Editing could facilitate performance of this great masterpiece.

**Piano Quartet no. 1 in G minor op. 25 (1856-1861)**

Movements: 1. Allegro  
2. Intermezzo: Allegro  
3. Andante con moto  
4. Rondo alla Zingarese: Presto  

Approximate duration: 41'  
Arranger: Composer from original for piano quartet  
Publisher: Berlin: N. Simrock, date unknown, 1-71

Technically faultless with impeccable integration of all original parts. Phrasing and articulation markings not consistently used throughout. Sourcing from the original score is advised.

**Piano Quartet no. 1 in G minor op. 25 – Rondo alla Zingarese (1856-1861)**

Approximate duration: 8'  
Arranger: John Walker from original for piano quartet  
Publisher: place unknown: Manduca Music, date unknown

**Piano Quartet no. 2 in A major op. 26 (1861)**

Movements: 1. Allegro non troppo  
2. Poco adagio  
3. Scherzo: Poco allegro  
4. Finale: Allegro  

Approximate duration: 45'  
Arranger: Unknown from original for piano quartet  
Publisher: Berlin: N.Simrock, date unknown, 1-65

Very dense in texture and technically extremely demanding. Frequent doubling of the string voices is of concern for the balance between parts. Different dynamic markings between primo and secondo to be respected to handle the inherited density.

**Piano Quintet in F minor op. 34 (1864)**

Movements: 1. Allegro non troppo  
2. Andante, un poco adagio  
3. Scherzo: Allegro
4. Finale: Poco sostenuto - Allegro non troppo
Approximate duration: 42'
Arranger: Theodor Kirchner from original for piano quintet
Publisher: Leipzig: C. F. Peters, date unknown, 1-67

Drastic reduction of material to fit onto piano unsuccessful. Serious imbalances between parts and questionable allocation of material.

_Piano Trio no. 1 in B major op. 8 (1854)_
Movements: 1. Allegro con brio
2. Scherzo
3. Adagio
4. Allegro
Approximate duration: 37'
Arranger: Robert Keller from original for piano trio
Publisher: Berlin: N. Simrock, date unknown, 1-59

Suitability not properly utilized by Keller. Too literal, unpianistic and texturally unbalanced.

_Serenade no. 1 in D major op. 11 (1857)_
Movements: 1. Allegro molto
2. Scherzo: Allegro non troppo – Trio: Poco più mosso
3. Adagio non troppo
4. Menuetto I – Menuetto II
5. Scherzo: Allegro
6. Rondo: Allegro
Approximate duration: 40'
Arranger: Composer from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-57

The sustained and prolonged orchestral material transcribed almost literally, thus rather static and unbalanced between parts, most noticeably in the first movement, but Brahms's technical command of the genre still ensures a very fulfilling execution.

_Serenade no. 2 in A major op. 16 (1859)_
Movements: 1. Allegro moderato
2. Scherzo: vivace
3. Adagio non troppo
4. Quasi menuetto – Trio
5. Rondo: allegro
Approximate duration: 30'
Arranger: Unknown from original for orchestra
Publisher: Berlin: N. Simrock, date unknown, 1-55

Well executed, without notable technical or ensemble problems except for occasional proximity between parts.

_Sonata no. 2 for Clarinet and Piano in E-flat major op. 120 (1894)_
First performance: 8 January 1895, Vienna
Movements: 1. Allegro amabile
2. Allegro appassionato
3. Andante con moto – Allegro

Approximate duration: 21'
Arranger: Paul Klengel from original for clarinet and piano
Publisher: Berlin: N. Simrock, 1895, 1-31

Perfect reworking, resulting in an even better blend of texture and melody than in the original.

Souvenir de la Russie op. 151 (1852)
Movements: 1. Russisches Nationalhymn
2. Chansonnette de Titoff
3. Romance de Warlamoff
4. Le Rossignol de A. Alabieff
5. Chant bohémien

Approximate duration: 16'
Arranger: Composer from original for solo piano
Publisher: Kassel: Bärenreiter, 1994 (BA6554)

String Quartet no. 1 in C minor op. 51 no. 1 (1865-1873)
Movements: 1. Allegro
2. Romanze: Poco adagio
3. Allegretto molto moderato e comodo
4. Allegro

Approximate duration: 33'

String Quartet no. 2 in A minor op. 51 no. 2 (1865-1873)
Movements: 1. Allegro non troppo
2. Andante moderato
3. Quasi Minuetto: moderato
4. Finale: Allegro non assai

Approximate duration: 36'

String Quartet no. 3 in B-flat major op. 67 (1875)
Movements: 1. Vivace
2. Andante
3. Agitato (Allegretto non troppo)
4. Poco allegretto con variazioni

Approximate duration: 38'

Arranger: Composer from originals for string quartet
Publisher: Berlin: N. Simrock, date unknown; New York: International Music Co, date unknown (IMCXX00400)

Beautiful and carefully respectful of Brahms’s original scores. Expanded only when necessary and well distributed, but with some problems of very close proximity between parts in all three quartets. Technically and musically very challenging.

String Quintet no. 1 in F major op. 88 (1882)
Movements: 1. Allegro non troppo ma con brio
2. Grave ed appassionato – Allegretto vivace
3. Allegro energico
Approximate duration: 29'

String Quintet no. 2 in G major op. 111 (1890)
Movements: 1. Allegro non troppo, ma con brio
2. Adagio
3. Un poco allegretto
4. Vivace ma non troppo presto
Approximate duration: 33'

Arranger: Composer from originals for string quintet
Publisher: Berlin: N. Simrock, date unknown

Arranger: Otto Singer from originals for string quintet
Publisher: Leipzig: C. F. Peters; date unknown

The two sets are virtually identical, except for notation style and a few omissions of dynamic and articulation markings in the Singer. Very rewarding and idiomatically arranged. Technically extremely demanding.

String Sextet no. 1 in B-flat major op. 18 (1859-1860)
Movements: 1. Allegro non troppo
2. Andante ma moderato
3. Scherzo: allegro molto
4. Rondo: poco allegretto e grazioso
Approximate duration: 36'

String Sextet no. 2 in G major op. 36 (1864-1865)
Movements: 1. Allegro non troppo
2. Scherzo: allegro non troppo
3. Poco adagio
4. Poco allegro
Approximate duration: 38'

Arranger: Composer from originals for string sextet
Publisher: Berlin: N. Simrock, date unknown

Exceptional example of Brahms’s pianistic writing style. Very ingenious distribution of the material, utilizing the flexible nature of the works.

Symphony no. 1 in C minor op. 68 (1855-1876)
Movements: 1. Un poco sostenuto: Allegro
2. Andante sostenuto
3. Poco allegretto e grazioso
4. Adagio: Allegro non troppo ma con brio
Approximate duration: 48'

Symphony no. 2 in D major op. 73 (1877)
Movements: 1. Allegro non troppo
2. Allegro non troppo
3. Allegretto grazioso quasi andantino – Presto ma non assai
4. Allegro con spirito
Approximate duration: 33'

*Symphony no. 3 in F major* op. 90 (1883)
Movements: 1. Allegro con brio
2. Andante
3. Un poco allegretto
4. Allegro
Approximate duration: 37'

*Symphony no. 4 in E minor* op. 98 (1885)
Movements: 1. Allegro non troppo
2. Andante moderato
3. Presto giocoso
4. Allegro energico e passionato
Approximate duration: 41'

Arranger: Robert Keller from originals for orchestra
Publisher: München: G. Henle Verlag (HN6011) (Symphony no. 1 and 2); New York: G. Schirmer, 1893 (Symphonies no. 1, 2, 3 and 4)

Extremely creative, especially in the articulation markings. Texturally dense and technically very demanding, worthy of the concert stage. No pedal suggestions given, which must be incorporated mainly to support the primo.

*Tragic Overture in D minor* op. 81 (1881)
Approximate duration: 14'
Arranger: Composer from original for orchestra
Publisher: Berlin: N. Simrock, 1881, 1-27

Confirms Brahms as a master of piano duet arrangement. Very well balanced.

*Trio in E-flat major for Violin, Horn and Piano* op. 40 (1865)
Movements: 1. Andante – Poco più animato
2. Scherzo: Allegro
3. Adagio mesto
4. Finale: Allegro con brio
Approximate duration: 29'
Arranger: Robert Keller from original for violin, horn and piano
Publisher: Berlin: N. Simrock, date unknown, 1-43

Some material not included. Feels unbalanced due to the limited capacity of the piano to reproduce the sustained sound and colour of the horn and violin, but worth looking at.

*Triumphierte* op. 55 (1870-1871)
Movements: 1. Lebhaft und feierlich
2. Mässig belebt
3. Lebhaft
Approximate duration: 23'
Arranger: Composer from original for baritone, choir and orchestra
Masterful integration of the vocal parts, either for rehearsal or performance purposes, and, with technically advanced performers, suitable for the concert stage.

*Zigeunerlieder* op. 103 (1887)

Movements:
1. He, Zigeuner, greife in die Saiten ein!
2. Hochgetürmte Rimaflut
3. Wißt ihr, wann mein Kindchen
4. Lieber Gott, du weißt
5. Brauner Bursche führt zum Tanze
6. Röslein dreie in der Reine
7. Kommt dir manchmal in der Sinn
8. Horch, der Wind klagt in den Zweigen
9. Rote Abendwolken ziehen
10. Weit und breit schaut niemand mich an
11. Mond verhüllt sein Angesicht

Approximate duration: 19’

Arranger: Theodor Kirchner from original for voice quartet and piano

Publisher: Berlin: N. Simrock, 1888, 1-31

Unsuccessful lightening of the texture of the original, erratically executed.

**BRANDEIS, Frederick (1832-1899) AUSTRIA/USA**

*Album Leaf*

Publisher: New York: WM.A. Pond & Co, 1884, 1-7

Musically unappealing work in a rudimentary style of writing.

**BRAY, Jillian (1939- ) NEW ZEALAND**

*Three Duets for Two Mums* (1973)

Movements:
1. Molested Moth
2. Backyard Swing
3. Exploring

Approximate duration: 3’

Publisher: Wellington: SOUNZ, the Centre for New Zealand Music, date unknown (facsimile)

**BRINGS, ALLAN (1934- ) USA**

*Fantasy Piece* (1986)

Approximate duration: 9’

Publisher: New York: AMC, date unknown

**BRITTEN, Benjamin (1913-1976) UK**

*Simple Symphony – Sentimental Sarabande* (1972)

Arranger: Howard Ferguson from original for strings

Publisher: Oxford: Oxford University Press, 1930 and 2040 (02278)
BROWN, Francis James (1925-2008) USA

Wales, Wales, Oh How I Love My Wales! (1982)
Approximate duration: 12'
Publisher: New York: ACA, date unknown

BRUCH, Max Christian Friedrich (1838-1920) GERMANY

Piano Trio in C minor op. 5 (1857)
Movements: 1. Andante
2. Allegro assai
3. Presto
Approximate duration: 17'
Arranger: August Riedel from original for piano trio
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-47

Excellently and idiomatically integrated with very suitable expansion of the top register’s texture. Technically very demanding for both players.

BRUCKNER, Anton (1824-1896) AUSTRIA

Symphony no. 1 in C minor (1866)
Movements: 1. Allegro molto moderato
2. Adagio
4. Finale: Bewegt, feurig
Approximate duration: 47'
Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-73

Symphony no. 2 in C minor (1871-1876)
Movements: 1. Moderato
2. Feierlich, etwas bewegt
3. Scherzo: Mäßig schnell
4. Finale: Mehr schnell
Approximate duration: 71'
Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 74-147

Symphony no. 3 in D minor (1872-1889)
Movements: 1. Gemässigt, misterioso
2. Adagio – Bewegt, quasi andante
3. Ziemlich schnell
4. Allegro
Approximate duration: 128'
Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 148-221

Symphony no. 4 in E-flat major (1874-1888)
Movements: 1. Bewegt, nicht zu schnell
2. Andante, quasi allegretto
4. Finale: Bewegt, doch nicht zu schnell

Approximate duration: 67'

Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 2-81

Arranger: Ferdinand Löwe from original for orchestra
Publisher: Vienna: Universal-Edition, date unknown, 1-89

Arranger: Karl Grunsky from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown

Symphony no. 5 in B-flat major (1875-1878)
Movements: 1. Adagio – Allegro
          2. Adagio, sehr langsam
          3. Scherzo: Molto vivace (Schnell)
          4. Finale: Adagio – Allegro moderato

Approximate duration: 73'

Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 82-165

Symphony no. 6 in A major (1879-1891)
Movements: 1. Maestoso
          2. Adagio. Sehr feierlich
          3. Scherzo: Nicht schnell
          4. Finale: Bewegt, doch nicht zu schnell

Approximate duration: 56'

Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 166-239

Symphony no. 7 in E major (1883)
Movements: 1. Allegro moderato
          2. Adagio: Sehr feierlich und sehr langsam
          3. Scherzo: Sehr schnell
          4. Finale: Bewegt, doch nicht zu schnell

Approximate duration: 55'

Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 2-75

Symphony no. 8 in C minor (1884-1890)
Movements: 1. Allegro moderato
          2. Scherzo: Allegro moderato – Trio: Langsam
          3. Adagio: Feierlich langsam, doch nicht schleppend
          4. Finale: Feierlich, nicht schnell

Approximate duration: 80'

Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 76-153
Arranger: Josef Schalk from original for orchestra
Publisher: Vienna: Carl Haslinger, date unknown, 1-71

Symphony no. 9 in D minor (1887-1896)
Movements: 1. Feierlich, misterioso
2. Scherzo: Bewegt, lebhaft
3. Adagio: Langsam, feierlich
4. Finale: Misterioso nicht schnell
Approximate duration: 60'
Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 154-217

Arranger: Josef Schalk and Ferdinand Löwe from original for orchestra
Publisher: Vienna: Ludwig Doblinger, date unknown, 1-99

Singer’s arrangements far superior to the others, with skilfull allocation of material and pure reconstruction. Inevitable changes of register but articulation kept intact. Grusnky, Löwe and Schalk’s far more literal, resulting in unnecessary crossing of lines and parts; thus much more challenging and far less pianistic. Superimpositions marked in brackets.

BRÜLL, Ignaz (1846-1907) GERMANY
www.ignazbrull.com

Das goldene Kreuz op. 27 – Overture (1875)
Approximate duration: 5'
Arranger: Friedrich Ferdinand Brissler from opera
Publisher: Berlin: E. Bote & G. Bock, date unknown, 1-21

Good, accurate arrangement of an uninteresting work. Oddly, perhaps to provide choice, pedal markings on both primo and secondo parts.

Der Landfriede op. 30 – Fackeltanz (1877)
Approximate duration: 6'
Arranger: Land Briel from opera
Publisher: Berlin: E. Bote & G Bock, date unknown, 1-9

A rather march-like dance, rhythmically vigorous, but musically uninspired. Competent arrangement.

Der Landfriede op. 30 – Selections (1877)
Arranger: Friedrich Brissler from opera
Publisher: Berlin: E. Bote & G Bock, date unknown, 1-23

A potpourri in salon style. Several superimpositions between parts.

Gringoire op. 66 – Overture (1892)
Approximate duration: 6'
Arranger: Victor Léon from opera
Publisher: Leipzig: Josef Wienberger, date unknown, 1-11
Technically undemanding, rather simplistic, unimaginative.

3 Intermezzi op. 99 (1900)
Approximate duration: 11'
Arranger: Composer from original for orchestra
Publisher: Vienna: Adolf Robitschek, date unknown, 1-23; place unknown: Boosey & Hawkes, date unknown

Well constructed, with rhythmic and harmonic variety, though unimaginative.

Im Walde op. 25 (1876)
Movements: 1. Scherzo
2. Cavatine
3. Marche fantastique
Approximate duration: 14'
Arranger: Composer from original for orchestra
Publisher: Berlin: Adolph Fürstner, 1870, 1-19

Pastoral style, competently arranged for piano duet. The primo unnecessarily thin in texture, creating some imbalance between parts. Technically of moderate difficulty.

Ouverture Pathétique op. 98 (1906)
Approximate duration: 8'
Arranger: Composer from original for orchestra
Publisher: Vienna: Adolf Robitschek, date unknown, 1-19

Fairly well arranged with few technical or ensemble problems. Insignificant work.

Schach dem König op. 70 – Overture (1893)
Approximate duration: 7'
Arranger: Victor Léon from original for orchestra
Publisher: Leipzig: J. Zimmermann, 1893, 2-13

Serenade no. 1 in F major op. 29 (1877)
Movements: 1. Allegro
2. Intermezzo: Allegretto moderato
3. Scherzo: Presto
4. Intermezzo: Allegretto
5. Finale: Allegro
Approximate duration: 35'

Serenade no. 2 in E major op. 36 (1879)
Movements: 1. Allegro
2. Allegro ma non troppo
3. Allegro moderato
Approximate duration: 18'

Serenade no. 3 in F major op. 67 (1893)
Movements: 1. Allegro moderato
2. Andante sostenuto
3. Alla marcia: Allegro vivace
Approximate duration: 20'

Arranger: Unknown from originals for orchestra
Publisher: Berlin: Ed. Bote & G. Bock, date unknown, 1-55 (Serenade no.1); London: Schott & Co, date unknown, 1-31 (Serenade no. 2); Leipzig: Max Brockhaus, 1893, 1-27 (Serenade no. 3)

Arranger assumed to be Brüll. Texture carefully transcribed, very faithful to the original. The pianistic qualities offer a comfortable reading, even if technically demanding.

**BRUMBY, Colin (1933- ) AUSTRALIA**

*Melody and nocturne (2006)*
Approximate duration: 4'
Publisher: The Rocks: AMC, date unknown (library number: 785.621211/BRU 1)

**BRUZAITÉ, Zita (1966- ) LITHUANIA**

*House of Rain (2004)*
Approximate duration: 3'
Publisher: Vilnius: LMIPC Library, date unknown

**BUCAŁOSSI, Procida (1832-1918) UK**

*The Mikado lancers (1880-1889)*
Approximate duration: 11'
Arranger: Henry Tinney from original for orchestra
Publisher: London: Chappell & Co, date unknown, 2-19; Electronic version via the Internet at http://nla.gov.au/nla.mus-an10245175

Simple, programmatic and descriptive work. Technically undemanding.

**BUCHANAN, Dorothy (1945- ) NEW ZEALAND**

*Song without Words (1978)*
Approximate duration: 3'
Publisher: place unknown: Nota Bene, date unknown

**BURGE, David (1930- ) USA**

*Liana's Song – A Ballet in Six Parts (1995)*
First performance: March 1996, San Francisco Ballet
Movements: 1. L'Entréé
2. Branle
3. Chanson de l'Amour
4. Valse après M. Ravel
5. Ninna-Nanna
6. Ritornello
Approximate duration: 20'
Burschtin, Mikhael (1943-) Israel

Jewish Dances for Piano Duo (1990)
Approximate duration: 16'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMC348)

Shabbat Shalom (1992)
Approximate duration: 3'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMC379)

Bush, Geoffrey (1920-1998) UK

Matthew's Tunes
Movements: 
1. March
2. Musical Box
3. Barcarolle
4. Hornpipe
Publisher: London: Thames Publishing, date unknown

Busoni, Ferruccio (1866-1924) Italy

Fuge über das Volkslied, O du lieber Augustin KiV 226 (1888)
Approximate duration: 7'
Publisher: Leipzig: Breitkopf & Härtel, date unknown (EB8147)

Extremely interesting work, very well written for the genre. Technically and ensemble-wise very demanding for both players.

Byers, Patrick (1950-2010) USA
www.mauricepatrickbyers.com

Great Movements Sonata (2005)
Movements: 
1. Schubert Variations
2. (Brahms) Scherzo for the Hearty
3. Air from a Balcony
4. Gift for the Great
Approximate duration: 6'
Publisher: Composer

C

Cabus, Peter (1923-2000) Belgium
Suite (1980)
Approximate duration: 15'
Publisher: Brussels: CeBeDeM, date unknown

Vier etudes voor piano vierhandig (1994)
Movements:
1. Passage-Work
2. Light Chords
3. Dialogue
4. Contrasts
Approximate duration: 18'
Publisher: Brussels: CeBeDeM, date unknown

CALABRO, Louis (1926-1991) USA

Concert Piece (1991)
Approximate duration: 6'
Publisher: Philadelphia: Elkan Vogel, date unknown

Five Promenades op. 76 (1983)

Monologues op. 23 (1957)

Yucatan op. 84 (1985)

CALLIGARIS, Sergio (1941- ) ITALY/ARGENTINA
http://calligaris.carisch.it
www.sergiocalligaris.com

Scène Coreografiche for four hands piano or two pianos op. 12 (1979)
Movements:
1. Danza violenta
2. Intermezzo
3. Intermezzo bis
Approximate duration: 16'
Publisher: Milan: Carisch, date unknown (MK 4666)

Due Danze Concertanti op. 22a (1986)
Movements:
1. Guerriera
2. Ideale
Approximate duration: 9'
Publisher: Milan: Carisch, date unknown (MK 12860)

CAMERON-WOLFE, Richard (1943- ) USA

ARQ: Region III Refuge with optional violin (2009)
First performance: 17 June 2009, ACA Festival
Approximate duration: 11'
Publisher: New York: ACA, date unknown
CARBAJO, Victor (1970-) SPAIN
www.carbajo.net

Cómodos brutos (1997)
 Movements:  1. Pastorale
             2. Staccatosso
             3. Selvaggio
 Approximate duration: 6'
 Publisher: Composer, 1997, 2-19

Very interesting and effective work. Complexity of articulation and rhythm in second
movement demands spotless ensemble capabilities and technical precision. Score
(notated with early Finale software) difficult to read.

La Hermética (1995)
 Approximate duration: 5'
 Publisher: Composer

CAREY, Ross (1969- ) NEW ZEALAND

A Won for Buddha (2001)
 Approximate duration: 18'
 Publisher: Composer

Reprise (2005)
 First performance: Theatre Utan Kayu, Jakarta by Ross Carey and Andy Setiawan in
 February 2005
 Approximate duration: 11'
 Publisher: Wellington: SOUNZ, the Centre for New Zealand Music, date unknown
 (facsimile)

Three Pieces for Piano Four Hands (1988)
 First performance: Victoria University of Wellington, New Zealand by Ross Carey and Dan
 Poynton in 1988
 Approximate duration: 10'
 Publisher: Wellington: SOUNZ, the Centre for New Zealand Music, date unknown
 (facsimile)

CARL, Robert (1954- ) USA
http://uhaweb.hartford.edu/CARL/

Shake the Tree (2005)
 Approximate duration: 21'
 Publisher: New York: ACA, date unknown

CARMICHAEL, John (1930- ) AUSTRALIA
http://www.johncarmichael.com/

Bravura Waltzes (2003)
 Movements:  1. Waltz
2. Waltz
3. Waltz
4. Finale

Approximate duration: 12'

Publisher: Composer

*Dark Scenarios* (1994)
Movements: 1. Cortege
2. Ballroom Nightmare

Approximate duration: 11'

Publisher: The Rocks: AMC, date unknown (library number: 785.621211CAR 1)

*Latin American Suite* (1990)
Movements: 1. Bahama Rumba
2. Joropo
3. Habanera
4. Jongo

Approximate duration: 15'

Publisher: The Rocks: AMC, date unknown (library number: 785.621211CAR 4)

*Tourbillon* (1959)

Approximate duration: 3'

Publisher: Composer

**CARR, Edwin (1926-2003) NEW ZEALAND**

*Foxtrot from "Coup de Folie"* (1991)

Approximate duration: 3'

Publisher: Wellington: SOUNZ, the Centre for New Zealand Music, date unknown (facsimile)

*Promenade* (1985)

Approximate duration: 18'

Publisher: Wellington: SOUNZ, the Centre for New Zealand Music, date unknown

*The Mayor's New Coat* (1985)

Approximate duration: 24'

Publisher: Wellington: SOUNZ, the Centre for New Zealand Music, date unknown

*Te Tau* (1979)

Approximate duration: 14'

Publisher: Wellington: SOUNZ, the Centre for New Zealand Music, date unknown

**CASTRO-ROBINSON, Eve de (1956-) NEW ZEALAND**

*Efflux* (1985)

Approximate duration: 7'

Publisher: Wellington: SOUNZ, the Centre for New Zealand Music, date unknown (facsimile)
CAVE, Michael (1944- ) USA

*Prelude and March* op. 24 (1986)
Approximate duration: 6'
Publisher: place unknown: M. Cave Music, date unknown

CAWKWELL, Yumi Hara (1966- ) JAPAN
www.yumiharacawkwell.co.uk

*Groove Study XL* (2005)
First performance: February 2003, City Lights, City University, London with Kate Ryder and David Appleton
Approximate duration: 9'
Publisher: Composer

CELEGA, Nicolò (1844-1906) ITALY

*Matinée aux Alpes* op. 273 (1896)
Movements: 1. A l’aube
2. L’Ave dans le champagne
3. Jeux d’Enfants
4. Contemplation
5. Arrivée sur les Sommets
Arranger: Composer from original for piano
Publisher: Paris: Heugel, date unknown

CELIS, Frits (1929- ) BELGIUM

*Musica per quattro mani* op. 01/b (1994)
Approximate duration: 12'
Publisher: Brussels: CeBeDeM, date unknown

CERVO, Dimitri (1968- ) BRAZIL
http://dcervo.sites.uol.com.br/obras.html

Approximate duration: 9'
Publisher: Composer

Approximate duration: 7'
Publisher: Composer

CHABRIER, Emmanuel (1841-1894) FRANCE

*España* (1883)
Approximate duration: 6'
Arranger: André Messager from original for orchestra
Publisher: Paris: Enoch, date unknown, 1-25
Excellent arrangement with duet writing techniques comparable to Gabriel Fauré's. Technically demanding. Requires exact articulation to convey the Spanish rhythmical flair.

*Le roi malgré lui – Selections* (1887)
Arranger: Pierre Müller and Steiger from opera
Publisher: Paris: Enoch Frères & Costallat, date unknown, 1-19

Three selected waltzes result in suite-like work. Uncomplicated, basic and easy to read. Musically uninteresting.

**CHALLULAU, Tristan-Patrice (1959- ) FRANCE**
www.challulau.net

*Fato profugus* op. 38 (1992)
Approximate duration: 20'
Publisher: L'Ecrit

**CHANÉÉT, Gustave de (1855-1920) FRANCE**

*Hungarian Dance* op. 17 no. 5 (1902)
Approximate duration: 4'
Publisher: Melbourne: Allan & Co., 1926 (747)

Secondo part much simpler than primo. Abounds in frequent and extreme dynamic changes and tempo alterations. Requires ensemble precision.

**CHARLES, John (1940- ) NEW ZEALAND**

*Zombie Fugue* (1990)
Approximate duration: 2'
Publisher: Wellington: SOUNZ, the Centre for New Zealand Music, date unknown (facsimile)

**CHARPENTIER, Gustave (1860-1956) FRANCE**

*Impressions d'Italie* (1889-1890)
Movements: 1. Sérénade
2. A la Fontaine
3. A Mules
4. Sur les Cimes
5. Napoli
Approximate duration: 40'
Arranger: André Messager from original for orchestra
Publisher: Paris: Heugel, date unknown, 1-67

Much closer to the original than Messager's arrangement of Chabrier's *España*. Musically of the highest interest, but requires in-depth editing of unpianistic writing, including long sustained notes and unnecessary tremolos.
CHAUSSON, Ernest (1855-1899) FRANCE

String Quartet in C minor op. 35 (1897-1899)
Movements: 1. Lent – Moderé
2. Très calme
3. Gaïement et pas trop vite
Approximate duration: 31'
Arranger: Composer from original for string quartet
Publisher: Paris: A. Durand & Fils, date unknown, 1-55

Wonderful arrangement of an exquisite work. Of the highest technical difficulty and extremely challenging. Musical and phrasing integrity not to be clouded by thick texture of the material, especially when lines are doubled between parts. Crafty usage of pedal required in the absence of markings.

Symphony in B-flat major op. 20 (1889-1890)
Movements: 1. Lent – Allegro vivo
2. Très lent
3. Animé – Très anime
Approximate duration: 34'
Arranger: Composer from original for orchestra
Publisher: Paris: E. Baudoux, 1890, 1-80

Over-faithful to the original, resulting in excessive use of tremolos, exceedingly long sustained notes, dense texture and inevitable tessitura imbalance. Would be much more effective on two pianos to allow further editing.

CHEVILLARD, Paul Alexandre Camille (1859-1923) FRANCE

Ballade Symphonique op. 6 (1889)
Publisher: Paris: Durand, date unknown (DURAN01329)

CHOPIN, Frédéric François (1810-1849) POLAND

Nouvelles études B. 130 – no. 3 (1839)
Approximate duration: 2'
Arranger: Unknown from original for piano
Publisher: Paris: Armand Colin, date unknown, 49-53

Material cleverly distributed giving a very fluid interpretation of the score. Articulation like the original, but unnecessary deviations from the original pedal markings.

Piano Concerto no. 2 in F minor op. 21 (1829-1830)
Movements: 1. Maestoso
2. Larghetto
3. Allegro vivace
Approximate duration: 30'
Arranger: Unknown from original for piano and orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-47
Well distributed and carefully balanced between parts especially in the solos, but not interesting enough for concert performance.

*Piano Sonata no. 2 in B-flat minor* op. 35 – *Marche funèbre: Lento* (1839)
Approximate duration: 5'
Arranger: Renaud de Vilbac from original for piano
Publisher: Braunschweig: Henry Litolff's Verlag, date unknown, 1-5

Most of the melodic lines duplicated and harmonic filling added. Not very successful.

**CIMAROSA, Domenico (1749-1801) ITALY**

*Il matrimonio segreto* (1792)
Approximate duration: 164'
Arranger: Robert Wittman from opera
Publisher: Leipzig: C. F. Peters, date unknown, 1-157

Straightforward, respectful of the original score and predictable. Vocal elements integrated without cue marking - evidently not intended for rehearsal purposes.

**CIURLIONIS, Mikalojus Konstantinas (1885-1911) LITHUANIA**

http://ciurlionis.eu/en/music/

*Sonata in C-sharp minor* VL 156a (1898)
Publisher: Vilnius: LMIPC, date unknown

**CLAPPERTON, James (1968-) UK**

*Ressoning Betuir Aige and Yowth* (1992)
First performance: 15 February 1993, Exeter University with Kenneth Cloag and James Clapperton
Approximate duration: 10'
Publisher: Unpublished, reference at Scottish Music Library

**CLEARY, David (1954-) USA**

www.abcsofstrings.com/dcleary

*Dream Sequence* (1979)
Approximate duration: 15'
Publisher: Composer

*Numbat Picnic* (1985)
Approximate duration: 16'
Publisher: Composer

**COINDREAU, Pierre (1867-1924) FRANCE**

*La revue nocturne* op. 10 (1903-1905)
Approximate duration: 16'
Arranger: Composer from original for orchestra
Literal, unidiomatic. Overuse of tremolos, excessive pedal markings and confusing scoring.

COLBERT, Brendan (1956-) AUSTRALIA

*A Sneaking Suspicion* (2002)
Approximate duration: 6'
Publisher: The Rocks: AMC, date unknown (library number: 785.621211/COL 1)

COLES, Cecil (1888-1918) UK

*Nocturne in G minor for Piano Duet* (1904-1911)
Publisher: London: Bardic Music, date unknown

COLLIER, Gilman (1929-2011) USA

*Prelude and Fugue in G minor* (1964)
Approximate duration: 6'
Publisher: Composer

COLOME, Delfin (1946-2009) SPAIN

*Sardanana* (2005)
First performance: 1995, Belgium with Eulalia and Ester Vela
Approximate duration: 5'
Arranger: Composer from original for two pianos
Publisher: Barcelona: Boileau, Casa Editorial, 2006 (B3365)

*Scherzo over Beethoven* (2002)
Approximate duration: 10'
Arranger: Composer from original for string quartet
Publisher: Barcelona: Boileau, Casa Editorial, 2004 (B3363)

COLOMER, Blas María de (1833-1917) SPAIN

*Idylles et Caprices* (1900)
Movements: 1. Allegro moderato
2. Allegretto
3. Andante moderato
4. Andante maestoso
5. Mouvement de Mazurka
6. Mouvement de Valse modéré
Publisher: Paris: Léon Grus, date unknown, 1-25

Shows deep knowledge of the medium. Reminiscent of Arensky, but musically unimaginative.
CONSTANT, Franz (1910-1996) BELGIUM / FRANCE

Holiday op. 115 (1984)
Approximate duration: 9'
Publisher: Brussels: CeBeDeM, date unknown

CONUS (KONJUS), Georgii Eduardovich (1862-1933) RUSSIA

La Forêt bruisse op. 30 (1910)
Arranger: Composer from original for orchestra
Publisher: Berlin, Moscow: Russe de Musique, 1910, 1-31

A remarkable work, melodically attractive and ingeniously arranged. Rhythmical
complexity coupled with a specially assigned metric scheme results in ensemble
complications, but well worth the effort.

COOLS, Eugène (1877-1936) FRANCE

Symphony op. 59 – Andante (1906)
Approximate duration: 3'
Arranger: Unknown from original for orchestra
Publisher: Paris: Monde Musical, 1907, 1-5

Beautiful and harmonically imaginative with well-balanced parts.

COPLAND, Aaron (1900-1990) USA

Appalachian Spring – Variations on a Shaker Melody (1967)
Approximate duration: 3'
Arranger: Bennett Lerner from ballet
Publisher: place unknown: Boosey & Hawkes, date unknown (BOOSE00398)

COPPENS, Claude-A. (1936- ) BELGIUM

Eine kleine Nachtmusik (1991)
Approximate duration: 6'
Publisher: Brussels: CeBeDeM, date unknown

Pour fêter la mort de Mozart (1991)
Approximate duration: 16'
Publisher: Brussels: CeBeDeM, date unknown

CORCORAN, Frank (1944- ) UK

Caoine – Lamento (1980)
First performance: 5 June 1980, Café Einstein, Berlin
Approximate duration: 9'
Publisher: Dublin: The Contemporary Music Centre, date unknown (MS544)
CORIGLIANO, John (1938-) USA
www.johncorigliano.com

Gazebo Dances (1972)
Movements:  1. Overture: for Rose Corigliano and Etta Feinberg
           2. Waltz: for John Ardoin
           3. Adagio: for Heida Hermanns
           4. Tarantella: for Jack Romann and Christian Steiner
Approximate duration: 16'
Publisher: New York: Schirmer, date unknown (GS33663)

A Birthday Cakewalk (2007)
Approximate duration: 2'
Publisher: Composer

CORNER, Philip (1933-) USA

Constants IV a & b (1958)
Movements:  1. a
           2. b
Publisher: New York: ACA, date unknown; Lebanon: Frog Peak, date unknown

Etincelles
Publisher: Lebanon: Frog Peak, date unknown

Ritual Pieces
Publisher: Lebanon: Frog Peak, date unknown

COTEL, Morris (1943-2008) USA
www.moshecotel.com

Sonata for Piano 4 hands (1966)
Approximate duration: 18'
Publisher: New York: Midbar Music Press, date unknown

COWEN, Frederic Hymen (1852-1935) UK

Symphony no. 3 in C minor “The Scandinavian” (1880)
Movements:  1. Allegro moderato ma con moto
           2. A Summer Evening on the Fjord: Adagio con moto – Allegretto
           3. Scherzo: Molto vivace quasi presto
           4. Finale: Allegro ma non troppo
Approximate duration: 39'
Arranger: Composer from original for orchestra
Publisher: Vienna: Gutman, date unknown, 1-75

While this arrangement avoids the usual tremolos and long sustained notes, the material
is not suitable for the duet genre, as the texture of prominent woodwinds and brass
sections is too difficult to recreate on the piano.
Symphony no. 4 in B-flat minor "The Welsh" (1884)
Movements: 1. Allegro vivace non troppo
2. Lento tranquillo
3. Scherzo: Allegro molto vivace
4. Finale: Allegro moderato
Approximate duration: 35'
Arranger: Composer and W. Wesché from original for orchestra
Publisher: London: Novello - Ewer & Co, date unknown, 1-51

Similar problems as in Symphony no. 3, but the distribution of material is more balanced, providing a wider range of texture.

COX, Boudewijn (1965- ) BELGIUM
http://www.boudewijncox.tk/

Intermezzo (1999)
Approximate duration: 12'
Publisher: Brussels: CeBeDeM, date unknown

Miami Lines (2006)
Approximate duration: 9'
Publisher: Brussels: CeBeDeM, date unknown

COX, David Harold (1945- ) UK

Echoes (1982)
First performance: 27 June 1983, Firth Hall, Sheffield University with Kathryn Bulmer and Tanya Coates
Approximate duration: 5'
Publisher: London: Seesaw Music, date unknown

CRANE, Laurence (1961- ) UK

Piano Duets (1991)
First performance: 17 December 1992, BMIC, London with Laurence Crane and Graham Fitkin
Approximate duration: 15'
Publisher: London: Contemporary Voices (BMIC), date unknown

CRANMER, Philip (1918-2006) UK

Sonatina no. 1 (1981)
Publisher: Composer

Sonatina no. 2 (1983)
Publisher: Composer

CRAWFORD, Robert (1925- ) UK

Variations on an Original Theme (1993)
First performance: 29 January 1995, BBC, Edinburgh with Jack and Jean Keaney
Approximate duration: 18'
Publisher: Unpublished, reference with Scottish Music Library

CRAWLEY, Clifford (1929- ) ENGLAND

Movements: 1. Adagio
2. Largamente
3. Allegretto
4. Presto
Publisher: Toronto: CMC, date unknown

CRONIN, Allan J. (1956- ) USA

*Rondo in G major* (1978)
Publisher: Composer

*Toccata in F* (1983)
Publisher: Composer

CRUMB, George (1929- ) USA
www.georgecrumb.net

*Celestial Mechanics (Makrokosmos IV)* (1979)
Movements: 1. Alpha Centauri
2. Beta Cygni
3. Gamma Draconis
4. Delta Orionis
Approximate duration: 22'
Publisher: New York: C. F. Peters, date unknown (P66788)

CSIGE, Paul (1982- ) USA
www.paulcsige.com

*Sonata for Four Hands* (2008)
First performance: Dallas, Texas with Umoke Ujj and Eri Yoshimura
Approximate duration: 11'
Publisher: Composer

*Themes of Aloha* (2007)
First performance: 6 September 2007, Gates Performing Arts Center, Hawaii with Umoke Ujj and Eri Yoshimura
Approximate duration: 6'
Publisher: Composer

CUI, César Antonovich (1835-1918) RUSSIA

*Angelo* (1871-1875)
Arranger: Composer from opera
Publisher: St. Petersburg: W. Bessel, date unknown, 1-3.
Overuse of tremolos and texturally dense.

*Introduction to 'The Stone Guest' (1869-1871)*
Approximate duration: 3'
Arranger: Composer from opera
Publisher: St. Petersburg: W. Bessel, date unknown, 1-5

Uncomfortable, especially for the secondo, with fast octave passages in the left hand doubled in the right, and a bleak primo, resulting in a bottom-heavy imbalance.

*Miniatures op. 20 (1880)*
Movements: 1. No. 10 Petite marche
2. No. 4 Impromptu à la Schumann
3. No. 5 Cantabile
4. No. 6 Souvenir douloureux
5. No. 8 Berceuse
6. No. 12 Scherzo rustique
Approximate duration: 17'
Arranger: Composer from original for orchestra
Publisher: St. Petersburg: W. Bessel, date unknown, 1-29

Charming, well arranged, but technically demanding.

*Prisoner of the Caucasus – Overture (1857-1858)*
Approximate duration: 8'
Arranger: Nadezhda Nikolaevna Purgold from opera
Publisher: St. Petersburg: B. Bessel, date unknown, 1-21

Markings for instrumentation given, probably intended for rehearsal purposes.
Arrangement unimaginative and literal, often not suited to the medium.

*Suite no. 2 in E major for Orchestra op. 38 (1887)*
Movements: 1. Tema con variazioni
2. Quasi ballata
3. Scherzo
4. Marchia
Approximate duration: 39'
Arranger: Composer from original for orchestra
Publisher: St. Petersburg: W. Bessel, date unknown, 1-85

Exceptional arrangement of a very interesting work. Some superimpositions between parts to preserve the continuity of the lines. Careful pedalling needed to aid difficult legato motives in the primo, especially in the first and second movements.

*Suite no. 3 in G minor op. 43 (1890)*
Movements: 1. Allegro moderato
2. Moderato 1
3. Vivace
4. Moderato 2
5. Allegretto
6. Vivace, ma non troppo
Approximate duration: 18'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M.P. Belaieff, date unknown, 1-31

Substantial reduction of material compromises the musical and structural integrity of the work.

Tarantella op. 12 (1858)
Approximate duration: 5'
Arranger: Konstantin Chernov from original for orchestra
Publisher: Paris: A. Durand, date unknown, 1-15; St. Petersburg: W. Bessel, date unknown

Very exciting and resourceful. Well balanced between parts and technically manageable.

CUSTER, Arthur (1923-1998) USA

I Used to Play by Ear (1971)
Publisher: place unknown: Joshua Corp., date unknown

CZERNY, Karl (1791-1857) AUSTRIA

Brilliant Divertissement op. 11

Brilliant Divertissement no.2 on a Cav. "Aure felice" op. 43

Brilliant Nocturne for "Das waren mir selige Tage" op. 71

Brilliant Rondeau on Cavatine de Carafa a quatre mains op. 2

Brilliant Variations on "Ah come nascondere" op. 25

Brilliant Variations on Ballet "La Danseuse d'Arthere" op. 40

Concert Variations followed by a Hunting Rondo on the walk of the Ballet "Barbe Bleu" op. 67

Duet for the Pianoforte for 4 hands, according to the first Trio of Mayseder op. 34

Douze rondeaux amusants sur des thèmes allemands et italiens op. 618

Douze rondeaux amusants et instructifs sur des thèmes les plus favoris des opéras français et italiens op. 583 (1840)
Publisher: Bronsvic, G. M. Meyer, date unknown

Fantaisie in F minor op. 226
Movements: 1. Allegro con spirito
2. Andantino
3. Scherzo
4. Presto
5. Allegro
Grand March op. 101
Publisher: place unknown: J. Balls, 1826

Grand Rondeau militaire et brillant op. 259
Publisher: Vienna: Trentsensky (Cappi), 1832

Grand Sonata in F minor op. 176
Publisher: place unknown: H. Helmuth, 1833; Leipzig: Peters Edition, date unknown (GM1339)

Les deux sœurs, 18 rondinos op. 609
Publisher: Bonn: Simrock, date unknown

Rondo brillant op. 116

Ten brilliant rondos founded on favourite Italian airs op. 373

Variations brillantes sur le Duo favori "Dépéchons, travaillons" de l'Opéra "Le Maçon" op. 132

Wiener Marsch
Publisher: place unknown: Zen On, date unknown (ZENON915009)

D

DAMASE, Jean-Michel (1928- ) FRANCE
www.chezdamase.com

Mirage (2003)
Approximate duration: 6'
Publisher: Paris: H. Lemoine, date unknown

DA-OZ, Ram (1929- ) ISRAEL

King Solomon and the Bee (1965)
Approximate duration: 10'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI372)

'R-Ta-No-Va' Suite (1980)
Approximate duration: 12'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI6531)

DARGOMYZHSKY, Alexander Sergeyevich (1813-1869) RUSSIA

Baba-Yaga (1862)
Approximate duration: 9'
Arranger: Composer from original for orchestra
Publisher: St. Petersburg: W. Bessel, date unknown, 1-25
Colourful and exciting work, well balanced and carefully arranged. Some small technical challenges for primo in the last allegro sections, but manageable, given the idiomatic writing.

*Finnish Fantasy* (1863-1867)
Approximate duration: 7'
Arranger: Nadezhda Rimskaya-Korsakova from original for orchestra
Publisher: St. Petersburg: W. Bessel, date unknown, 1-27

Interesting work, but thin texture for secondo compared to busy primo results in imbalance. Further editing advisable.

**DAVIDSON, Matthew (1964- ) CANADA**
http://www.societyofcomposers.org/user/matthewdavidson.html

*AFTER BRAHMS – 9 Concert Tangos for Piano Four Hands* (2000)
First performance: Performed by Janet and Kathy Kowalski at First United Methodist Church, Elgin, Illinois, United States of America on 27 May 2001
Approximate duration: 10'
Publisher: New York: ACA, date unknown

**DAVYDOV, Karl (1838-1889) RUSSIA**

*Orchestral Suite* op. 37 (1880)
Movements: 1. Scène rustique  
2. Quasi valse  
3. Scherzo  
4. Petite romance  
5. Marche
Approximate duration: 38'
Arranger: Composer from original for orchestra
Publisher: St. Petersburg: W. Bessel, date unknown, 1-63

Technically extremely demanding due to very dense original material and rather unpianistic writing. The composer's profession as a cellist might have contributed to the pianistic inadequacies. Further editing advisable.

**DEBUSSY, Achille-Claude (1862-1918) FRANCE**

*Arabesque no. 1* (1888)
Approximate duration: 4'
Arranger: Jacques Durand from original for piano
Publisher: Paris: Durand, 1904, 1-9 (DURAN01654)

Careful arrangement retains balance of original. A few unnecessary duplications of melodic lines.

*Children’s Corner – Golliwogg’s Cakewalk* (1909)
Approximate duration: 3'
Arranger: Jacques Charlot from original for piano  
Publisher: Paris: Durand, date unknown (DURAN01773)

Arranger: Thomas A. Johnson from original for piano  
Publisher: London: C. F. Peters, date unknown (EP7271)

*Children’s Corner – Le Petit Negre* (1909)  
Approximate duration: 2'  
Arranger: Unknown from original for piano  
Publisher: place unknown: Zen On, date unknown (ZENON00694)

*Danses* (1904)  
Movements: 1. Danse Sacre  
2. Danse Profane  
Approximate duration: 10'  
Arranger: Unknown from original for harp and string orchestra  
Publisher: Paris: Durand, date unknown (DD0645900)

*Estampes L. 100 – Pagodes* (1903)  
Approximate duration: 6'  
Arranger: Jacques Durand from original for piano  
Publisher: Paris: Durand, date unknown (DURAN01890)

*Fantaisie* (1889-1890)  
Movements: 1. Andante – Allegro  
2. Lento e molto espressivo  
3. Allegro molto  
Approximate duration: 24'  
Arranger: Unknown from original for piano and orchestra  
Publisher: Paris: Jobert, date unknown (JJ67740)

*Images pour Orchestre* – no. 3 “Rondes de Printemps” (1905-1912)  
Approximate duration: 8'  
Arranger: André Caplet from original for orchestra  
Publisher: Paris: Durand, date unknown (DURAN01792)

Complicated arrangement of complex work, with inconsistent dynamic and articulation markings that requires adjustment by referring to the original score.

*Jeux* (1913)  
Approximate duration: 16'  
Arranger: Léon Roques from original for orchestra  
Publisher: Paris: Durand, 1914, 1-42

Exceptional arrangement of this intricate work with great attention to detail. Material carefully distributed with meticulous dynamic and articulation markings. Technically and musically demanding.

*Khamma* (1910-1912)  
Approximate duration: 20'  
Arranger: Lucien Garban from ballet
Arranged for rehearsal purposes, but very rewarding for concert performance. Technically demanding, especially in terms of balance between the parts. Attentive pedalling required for correct articulation. Ensemble capabilities tested by constant tempo changes.

*L’Enfant prodigue* – *Prelude, Cortège* et *Air de danse* (1884)
Approximate duration: 6'
Arranger: Unknown from cantata
Publisher: Paris: Durand, date unknown, 1-12

Well-arranged impressionistic work demanding very sensitive interpretation.

*L’Enfant prodigue* – *Cortège* et *air de danse* (1884)
Approximate duration: 4'
Arranger: Composer from cantata
Publisher: Paris: Durand, date unknown

*La Boîte à joujoux* (1913)
Approximate duration: 34'
Arranger: Léon Roques from original for piano
Publisher: Paris: Durand, 1914, 1-23 (DURAN01680)

Masterly adaptation for piano duet, especially in terms of the expansion of material and balance between parts. Later orchestration by Caplet could have been based on this version.

*La Mer* (1903-1905)
Movements: 1. De l’aube à midi sur la mer
2. Jeux de vagues
3. Dialogue du vent et de la mer
Approximate duration: 17'
Arranger: Composer from original for orchestra
Publisher: Paris: Durand, date unknown, 1-56

Translating the colourful instrumentation and intricate textures of this impressionist masterpiece onto the piano requires great sensitivity and technical ability from both players. The parts often lie in very close proximity.

*Le martyre de Saint Sébastien* – *Selections* (1911)
Arranger: Léon Roques from original for choir, orchestra and vocal soloists
Publisher: Miami: CPP/Belwin INC, date unknown, 1-47

Good arrangement for rehearsal purposes.

*Le triomphe de Bacchus* (1882)
Approximate duration: 6'
Arranger: Composer from original for orchestra
Publisher: Paris: Choudens, 1928, 1-11
Predictable and somehow uncomfortable piece of juvenilia originally intended for orchestra. Influenced by Russian school, but musically not very exciting.

_Pelléas et Mélisande – Mes longs cheveux_ (1893-1902)
Approximate duration: 2'
Arranger: Léon Roques from opera
Publisher: Paris: Durand, date unknown, 2-13

Vocal lines placed with required simplicity and careful distribution of instrumental material. Brilliantly effective transformation to a truly pianistic work.

_Prélude à l’après-midi d’un faune_ (1894)
Approximate duration: 9'
Arranger: Maurice Ravel from original for orchestra
Publisher: Paris: B. Fromont, date unknown, 1-15

Superbly arranged, technically complicated, requiring sensitive approach to all accompaniment figuration for correct equilibrium of the texture. Only one traditional pedal marking. All other pedal requirements notated by use of tie-overs.

_Préludes Book I_ L. 117 – _La Fille aux Cheveux de Lin_ (1910)
Approximate duration: 3'
Arranger: Léon Roques from original for piano
Publisher: Paris: Durand, 1910, 1-5

Exact and straightforward arrangement.

_Première Rhapsodie_ L. 116 (1909-1910)
Approximate duration: 8'
Arranger: Lucien Garban from original for clarinet and piano
Publisher: Paris: Durand, date unknown (DURAN01624)

_Sonata for Flute, Viola and Harp_ (1916)
Movements: 1. Pastorale
2. Interlude
3. Finale
Approximate duration: 17'
Arranger: Lucien Garban from original for flute, viola and harp
Publisher: Paris: Durand, 1917, 1-35

Extraordinary, with careful balancing of parts. Recreating the texture and timbre of the different instruments, especially the harp, requires special attention. Careful articulation essential.

_String Quartet in G minor_ op. 10 (1893-1894)
Movements: 1. Animé et très décidé
2. Assez vif et bien rythmé
3. Andantino doucement expressif
4. Très modéré
Approximate duration: 25'
Arranger: A. Benfeld from original for string quartet
Very rewarding, of the highest technical difficulty. Uncomfortable closeness between parts, especially in second and fourth movements. Eminently suitable for concert performance.

Suite Bergamasque – Menuet (1905)
Approximate duration: 4'
Arranger: Unknown from original for piano
Publisher: place unknown: Zen On, date unknown (ZENON00696)

DECADT, Jan (1914-1995) BELGIUM

Four-hands improvisation [Vierhandige improvisatie]
Publisher: Brussels: CeBeDeM, date unknown

DE FALLA, Manuel (1878-1946) SPAIN

La Vida Breve G. 35/39 – Danza Española (1904-1913)
Approximate duration: 4'
Arranger: Gustave Samazeuilh from original for orchestra
Publisher: Madrid: Manuel De Falla Ediciones SL, 1996, 13-24

Good, but very challenging, owing to rhythmical complexities and fast tempi. Uncomfortable proximity between the parts.

DE GROOT, Cor (1914-1993) NETHERLANDS

Bommelaria (1982)
Movements: 1. Koraal
2. Lied
3. Epiloog
Approximate duration: 8'
Publisher: Composer

The Waltz of the Year [De wals van het jaar] (1979)
Approximate duration: 3'
Publisher: Composer

Le retour du postillon (1982)
Approximate duration: 7'
Publisher: Amsterdam: Donemus, date unknown

Printemps (1961)
Approximate duration: 9'
Publisher: Amsterdam: Donemus, date unknown

Sinfonia Classica (1931)
Arranger: Composer from original for orchestra
Publisher: Composer
Suite ‘9’ (1974)
Approximate duration: 10'
Publisher: Amsterdam: Donemus, date unknown

Tjoenitis (1983)
Publisher: Composer

DEJONGHE, Koen (1957- ) BELGIUM

Approximate duration: 4'
Publisher: Brussels: CeBeDeM, date unknown

DE KLERK, Albert (1917-1998) NETHERLANDS

Aria with variations [Aria met variaties] (1944)
Approximate duration: 7'
Publisher: Amsterdam: Donemus, date unknown

DELEUZE, Jean-Pierre (1954- ) BELGIUM

Mersmortes (1984)
Approximate duration: 7'
Publisher: Brussels: CeBeDeM, date unknown

DELIBES, Léo (1836-1891) FRANCE

Coppélia (1870)
Approximate duration: 130'
Arranger: Renaud de Vilbac from ballet
Publisher: Paris: Heugel, date unknown, 1-249

Concertante piano duet version of very large work, marred by too close an adherence to orchestral original, with excessive tremolos and ineffective and inaccurate pedal markings. A selection of the most successful movements could be extracted for concert performance.

Lakmé – Concert Suite no.2 (1883)
Approximate duration: 8'
Arranger: Renaud de Vilbac from opera
Publisher: Paris: Heugel, date unknown, 1-23

Beautifully arranged with special attention to balance of tessitura and density of texture. Technically demanding for both players, requiring acute sense of ensemble.

Sylvia – Concert Suite (1876)
Movements: 1. Prelude
2. Pizzicato
3. Intermezzo and Valse lente
4. The Huntresses
5. Cortège de Bacchus

Approximate duration: 18'
Arranger: Renaud de Vilbac from original for orchestra
Publisher: Paris: Heugel, date unknown, 1-25

Very appealing collage with clever transitions between movements. Technically demanding, especially for primo. Careful attention to pedal required to realise pianistically uncomfortable legato markings.

*Sylvia – Pizzicato* (1876)
Approximate duration: 2'

Arranger: William Scharfenberg from original for orchestra
Publisher: New York: G. Schirmer, date unknown, 2-7

Arranger: Louis S Morgan from original for orchestra
Publisher: New York: S. T. Gordon, 1884, 2-7

Straightforward, almost identical arrangements. Extensive editing of pedal suggestions in the Scharfenberg required to realise articulation markings.

**DELIOUX, Charles (1830-1880) FRANCE**

*Carnaval Espagnole* op. 38 (1856)
Approximate duration: 5'
Arranger: Unknown from original for piano solo
Publisher: Paris: Editions Combre, date unknown (510-05426)

**DELIUS, Frederick (1862-1934) UK**

www.delius.org.uk

*A Dance Rhapsody no. 1* (arr. 1913)
Approximate duration: 11'
Arranger: Peter Warlock (Philip Heseltine) from original for orchestra
Publisher: London: Stainer & Bell, date unknown

*A Dance Rhapsody no. 2* (arr. 1921)
Approximate duration: 7'
Arranger: Peter Warlock (Philip Heseltine) from original for orchestra
Publisher: London: Stainer & Bell, date unknown

*Eventyr* (1917)
Approximate duration: 16'
Arranger: B.J. Dale from original for orchestra
Publisher: London: Stainer & Bell, date unknown

*In a Summer Garden* (arr. 1913)
Approximate duration: 11'
Arranger: Peter Warlock (Philip Heseltine) from original for orchestra
Publisher: London: Stainer & Bell, date unknown
North Country Sketches (1914)
Movements:  
1. Autumn (the wind soughs in the trees)
2. Winter Landscape
3. Dance (Mazurka tempo)
4. The March of Spring (Woodlands, meadows and silent moors)

Approximate duration: 26'
Arranger: Peter Warlock (Philip Heseltine) from original for orchestra
Publisher: London: Stainer & Bell, date unknown

A Song before Sunrise (arr. 1918)
Approximate duration: 5'
Arranger: Peter Warlock (Philip Heseltine) from original for orchestra
Publisher: London: Stainer & Bell, date unknown

Two Pieces for Small Orchestra RTvi/19 (1912)
Movements:  
1. On Hearing the First Cuckoo in Spring
2. Summer Night on the River

Approximate duration: 12'
Arranger: Peter Warlock (Philip Heseltine) from original for orchestra
Publisher: London: Stainer & Bell, date unknown

DEMBO, Royce (1933– ) USA

Triptych (1977)
Approximate duration: 12'
Publisher: Composer

DEVREESE, Frédéric (1929– ) NETHERLANDS/BELGIUM
http://www.fdevreese.be/

Mobile (2000)
Approximate duration: 5'
Publisher: Brussels: CeBeDeM, date unknown

DIEMER, Emma Lou (1927– ) USA

Variations for Piano Four Hands (1987)
Approximate duration: 12'
Publisher: Indianapolis: Colla Voce Music, date unknown

D’INDY, Vincent (1851-1931) FRANCE

Choral varié op. 55 (1903)
Approximate duration: 10'
Arranger: Jacques Durand from original for saxophone and orchestra
Publisher: Paris: Durand, date unknown (DURANO1518)

Concerto for Piano, Flute, Cello and Strings op. 89 in E-flat major (1926)
Movements:  
1. Modéré, mais bien décidé
2. Lent et expressif
3. Mouvement de ronde française
Approximate duration: 22'
Arranger: Composer from original for piano, flute, cello and strings
Publisher: Paris: Rouart, Lerolle, date unknown

Diptyque méditerranéen op. 87 (1925-1926)
Movements: 1. Soleil Matinal
2. Soleil Véspiral
Approximate duration: 16'
Arranger: Composer from original for orchestra
Publisher: Paris: Rouart, Lerolle, 1926, 1-27

Beautiful, evocative work demanding imaginative use of tone colour. Full range of keyboard utilized, breaking away from the common divisions between parts.

Fervaal op. 40 (1889-1895)
Movements: 1. Invocation et marche (Prologue)
2. Introduction du 1er acte
3. Entrée de Fervaal et cérémonie
4. Chant du guerre
5. Chant prophétique
Arranger: Léon Roques from lyric drama
Publisher: Paris: A. Durand & Fils, 1906

Very economical and suitable, evincing a thorough understanding of duet writing. In ‘Chant du Guerre’ staccatto markings are erroneously omitted in primo part.

Istar: Variations Symphoniques op. 42 (1896)
Movements: 1. Très lent
2. Un peu plus animé
3. Très animé
4. Le double plus vite
Approximate duration: 13'
Arranger: Composer from original for orchestra
Publisher: Paris: A. Durand, 1897, 1-27

A masterpiece superbly transformed into a truly pianistic work, highly challenging in terms of ensemble and technical demands. The ossia for the primo in the first variation should not be utilized, as it will cause textural imbalance. Limited pedal suggestions.

Karadec op. 34 – Selections (1890)
Arranger: Ernest Adler from original for choir and orchestra
Publisher: Paris: Heugel, 1900, 1-19

Fair, except for third section where confusing, dense and unpianistic writing in secondo clashes with very thin primo material.

La forêt enchantée op. 8 (1878)
Movements: 1. Adagio – Allegro
2. Un peu plus lent
3. Allegro con fuoco
Approximate duration: 14'
Material fairly idiomatically organized, but fails to convey the effect of the original.

Médée op. 47 (1898)
Movements: 1. Prélude
2. Pantomime
3. L’attente de Médée
4. Médée et Jason
5. Le triomphe aurorale
Approximate duration: 29'
Arranger: A. Benfeld from original for orchestra
Publisher: Paris: A. Durand, 1899, 1-53

Unconvincing in duet setting. Literal arrangement of orchestral material, such as the use of crescendos on sustained notes and tremolos, creates problems in execution.

Poème des Rivages op. 77 (1921)
Movements: 1. Calme et lumière: Agay
2. La joie du bleu profond: Miramar de Mallorc
3. Horizons verts: Falconara
4. Le Mystère de l’océan: La Grande Côte
Approximate duration: 36'
Arranger: Composer from original for orchestra
Publisher: Paris: Rouart, Lerolle, 1921, 1-72

Effective, but technically extremely demanding. Complex and resourceful writing requiring high levels of proficiency. Proximity between parts very close, but redistribution of material not an option.

Saugefleurie op. 21 (1884)
Approximate duration: 16'
Arranger: Composer from original for orchestra
Publisher: Paris: J. Hamelle, date unknown, 1-35

First-rate, well balanced and idiomatic. Interesting fingering suggestions enhance the tone colour and should be observed. Insufficient pedal indications.

Wallenstein op. 12 (1873)
Movements: 1. Le Camp de Wallenstein
2. Max et Thécla
3. Mort de Wallenstein
Arranger: Composer from original for orchestra
Publisher: Publisher Unknown, 2-35

Successful, but stripped of the dramatic timbral range of the original.
DITTERSDORF, Carl (1839-1799) AUSTRIA

Hercule en Dieu (1780)
Movements: 1. Allegro e vivace
          2. Adagio non troppo
          3. Tempo di menuetto
          4. Vivace
Arranger: Composer from various symphonies of which all but one are lost
Publisher: Hong Kong: Artaria Editions, date unknown (AE213/P); London: Boosey & Hawkes, date unknown

DI TUCCI, Jean-Jacques (1958- ) FRANCE
http://jeanjacques.ditucci.free.fr/bio_m_eng.htm

Cinq petite pieces (1993)
Approximate duration: 11'
Publisher: Paris: Editions Billaudot, date unknown

DIUBIUK, Aleksandr (1812-1898) RUSSIA

I Remember All in E-flat Major [sic] (1868)
Approximate duration: 4'
Arranger: P. Tchaikovsky from original for piano solo
Publisher: St. Petersburg: P. Jurgenson, date unknown

DOHNÁNYI, Ernő von (1877-1960) HUNGARY

Symphony no.1 in D minor op. 9 (1901)
Movements: 1. Allegro ma non troppo
           2. Molto adagio
           3. Scherzo: Presto
           4. Intermezzo: Andante con moto
           5. Finale: Introduzione, Thema con Variazione e Fuga
Approximate duration: 52'
Arranger: Composer from original for orchestra
Publisher: Mainz: B. Schott's Söhne, date unknown

DOMINIQUE, Carl-Alex (1939- ) SWEDEN

Rhapsodie de Noël "Julrapsodi" (1994)
Publisher: Manuscript

DONIZETTI, Gaetano (1797-1848) ITALY

Anna Bolena – Overture (1830)
Approximate duration: 7'
Arranger: Unknown from opera
Publisher: Braunschweig & New York: Henry Litolff’s Verlag, date unknown
Belisario – Overture (1836)
Approximate duration: 6’
Arranger: Composer from opera
Publisher: Braunschweig & New York: Henry Litolf’s Verlag, date unknown, 1-11

Conventional, straightforward arrangement of musically unappealing work. Constant tremolos and duplication of all melodic lines in the primo.

Fausta – Overture (1832)
Approximate duration: 10’
Arranger: Composer from opera
Publisher: Braunschweig & New York: Henry Litolf’s Verlag, date unknown, 1-13

Very rhythmical and lively after slow introduction requiring ensemble precision. Technically problematic for primo with constant repeated-note passages in both hands.

Gemma di Vergy – Overture (1834)
Approximate duration: 8’
Arranger: Composer from opera
Publisher: Braunschweig & New York: Henry Litolf’s Verlag, date unknown

Rhythmically intense, lively, with primo carrying most of the melodic material and secondo in a more supportive role. Technically problematic for primo.

L’elisir d’amore (1821)
Approximate duration: 5’
Publisher: Rome: Boccaccini & Spada, date unknown (BOCCA00201)

La Fille du Régiment – Overture (1839-1840)
Approximate duration: 7’
Arranger: Richard Kleinmichel from opera
Publisher: Leipzig: C. F. Peters, date unknown, 111-123

Capable, with good distribution of material for a delicate and fluid rendition. Effective, but not very absorbing.

La Lontananza (1844)
Approximate duration: 2’
Arranger: Unknown from original for voice and piano
Publisher: Rome: Boccaccini & Spada, date unknown (BOCCA00206)

L’elisir d’amore – Overture (1832)
Approximate duration: 4’
Arranger: Composer from opera
Publisher: Braunschweig & New York: Henry Litolf’s Verlag, date unknown, 1-5

Conventional, offering no problems.

Lucia di Lammermoor – Overture (1835)
Approximate duration: 3’
Arranger: Unknown from opera
Lucia di Lammermoor – Marche and Cavatina (1835)
Approximate duration: 8'
Arranger: Franz Liszt from opera
Publisher: Mainz: B. Schott’s Söhne, date unknown

Lucrezia Borgia – Overture (1833)
Approximate duration: 3'
Arranger: Unknown from opera
Publisher: Braunschweig & New York: Henry Litolf’s Verlag, date unknown, 1-7

Tuneful, rhythmical and well-balanced.

Valzer in G major (1844)
Approximate duration: 4'
Publisher: Rome: Boccaccini & Spada, date unknown (BOCCA00249)

DOUTRELEPONT, Renier (1939- ) BELGIUM

La fresque aux sourires op. 54 (2004)
Approximate duration: 13'
Publisher: Brussels: CeBeDeM, date unknown

DUKAS, Paul Abraham (1865-1935) FRANCE

L’apprenti sorcier (1897)
Approximate duration: 11'
Arranger: Léon Roques from original for orchestra
Publisher: Paris: A. Durand, date unknown, 1-37 (DURAN02217)

Fine arrangement suggesting specific articulations to compensate for the loss of the very descriptive orchestral sound. No pedal markings.

Polyeucte – Overture (1891)
Approximate duration: 15'
Arranger: Gustave Samazeuilh from original for orchestra
Publisher: Paris: Durand, 1910, 1-21

Difficult to execute flexible tempi and rhythmic complexities shared between parts. Requires extra care in sound production and balance of parts.

DUKE, David Gordon (1950- ) CANADA

Publisher: Toronto: CMC, date unknown
DULCKEN, Ferdinand Quentin (1837-1902) UK/USA

Minuet de Boccherini op. 107 (1876)
Approximate duration: 4'
Arranger: Henry Maylath from original for string quintet
Publisher: New York: WM. A. Pond, 1878, 1-11

Excessively dense arrangement of a clear, uncomplicated work. Lines often duplicated in both parts with added bass lines. Not very effective.

DVOŘÁK, Antonin (1841-1904) BOHEMIA (now CZECH REPUBLIC)

Carnival Overture op. 92 (1891)
Approximate duration: 9'
Arranger: Composer from original for orchestra
Publisher: Berlin: N. Simrock, 1894, 1-27

Successful, not too complicated to execute but requires rhythmical exactness.

Cello Concerto in B minor op. 104 (1894-1895)
Movements: 1. Allegro
             2. Adagio ma non troppo
             3. Finale: Allegro moderato
Approximate duration: 40'
Arranger: Paul Klengel from original for cello and orchestra
Publisher: Berlin: N. Simrock, 1896, 1-55

Ingenious integration of the cello part, which is very often duplicated to enhance the textural balance. Constant crossing of cello line between primo and secondo requires seamless co-ordination between the players.

Husitska Overture op. 67 (1883)
Approximate duration: 14'
Arranger: Composer from original for orchestra
Publisher: Berlin: N. Simrock, 1884, 1-35

Unsuccessful, with excessive use of tremolos and unbalanced distribution of material.

In Nature's Realm op. 91 – Overture (1891)
Approximate duration: 14'
Arranger: Composer from original for orchestra
Publisher: Berlin: N. Simrock, 1894, 1-31

The orchestral nature of the original makes it unsuitable for the duet medium.

Piano Quintet no. 2 in A major op. 81 (1887)
Movements: 1. Allegro ma non tanto
             2. Dumka: Andante con moto
             3. Scherzo-Furiant: Molto vivace
             4. Finale: Allegro
Approximate duration: 39'
Arranger: Robert Keller from original for piano quintet  
Publisher: Berlin: N. Simrock, 1888, 1-67

Very well executed, conforming to all necessary criteria, but inevitably weaker than the multi-instrument original. A two-piano setting required for essential expansions.

_Piano Trio no. 4 in E minor_ op. 90 “Dumky” (1890-1891)  
Movements:  
1. Lento maestoso – Allegro  
2. Poco adagio – Vivace non troppo  
3. Andante – Vivace non troppo  
4. Andante moderato (quasi tempo di Marcia) – Allegretto scherzando  
5. Allegro  
6. Lento maestoso – Vivace  
Approximate duration: 31'  
Arranger: Composer from original for piano trio  
Publisher: Berlin: N. Simrock, date unknown, 1-51

In terms of expansion of range, shifting of lines to different registers and changes in articulation and dynamic markings, this arrangement presents a completely new interpretative dimension, which could even influence readings of the original. A must.

_Slavonic Rhapsodies_ op. 45 (1878)  
Movements:  
1. No. 2 in G minor  
2. No. 3 in A-flat major  
Approximate duration: 26'  
Arranger: Composer from original for orchestra  
Publisher: Berlin: N. Simrock, 1879

Very exciting and highly demanding. Creatively adapted, exploring the full range and capabilities of the medium.

_Sextet in A major_ op. 48 (1878)  
Movements:  
1. Allegro moderato  
2. Dumka (Elegie): Poco allegretto  
3. Furiant: Presto  
4. Finale: Tema con variazioni  
Approximate duration: 28'  
Arranger: Composer from original for string sextet  
Publisher: Berlin: N. Simrock, 1879, 1-47

Exceptional, with some duly marked superimpositions.

_String Quartet no. 10 in E-flat major_ op. 51 (1878-1879)  
Movements:  
1. Allegro ma non troppo  
2. Dumka: Andante con moto  
3. Romanza: Andante con moto  
4. Finale: Allegro assai  
Approximate duration: 34'  
Arranger: Composer from original for string quartet  
Publisher: Berlin: N. Simrock, date unknown, 1-47
Perfectly arranged with full command and entirely idiomatic. Perfect for the concert stage.

**String Quartet no. 12 in F major op. 96 “American” (1893)**

Movements:  
1. Allegro ma non troppo  
2. Lento  
3. Molto vivace  
4. Finale: Vivace ma non troppo  

Approximate duration: 25'  
Arranger: Paul Klengel from original for string quartet  
Publisher: Berlin: N. Simrock, 1894, 1-43

Sensible allocation of material providing almost literal realization of the score. The bowing markings from the original score are misleading as they determine bowing, not necessarily overall phrasing, but they can aid the recreation of the idiomatic string writing at the keyboard.

**String Quartet no. 13 in G major op. 106 (1895)**

Movements:  
1. Allegro moderato  
2. Adagio ma non troppo  
3. Molto vivace  
4. Finale: Andante sostenuto – Allegro con fuoco  

Approximate duration: 40'  
Arranger: Julius Spengel from original for string quartet  
Publisher: Berlin: N. Simrock, date unknown

**String Quartet no. 14 in A-flat major op. 105 (1895)**

Movements:  
1. Adagio ma non troppo – Allegro appassionato  
2. Molto vivace  
3. Lento e molto cantabile  
4. Allegro non troppo  

Approximate duration: 33'  
Arranger: Julius Spengel from original for string quartet  
Publisher: Berlin: N. Simrock, 1896, 1-55

Both good arrangements, but without exploring full potential of medium. Ranges remain intact with almost literal transcription of articulation and dynamic markings.

**String Quintet no. 2 in G major op. 77 (1875)**

Movements:  
1. Allegro con fuoco  
2. Intermezzo Nocturno  
3. Scherzo: Allegro vivace  
4. Poco andante  
5. Finale: Allegro assai  

Approximate duration: 40'  
Arranger: Composer from original for string quintet  
Publisher: Berlin: N. Simrock, date unknown, 1-55

Exceptional, well-suited, with careful distribution of material. Technically very demanding due to some awkward passages and specific articulation. Few pedal markings help prevent clouding of texture.
String Quintet no. 3 in E-flat major op. 97 (1893)
Movements: 1. Allegro non tanto
2. Allegro vivo
3. Larghetto
4. Finale: Allegro guisto
Approximate duration: 35'
Arranger: Composer from original for string quintet
Publisher: Berlin: N. Simrock, 1894, 1-55

Excellent, showing full command of medium. Expansion of registers, especially in third and fourth movements, provides a truly pianistic character.

Symphony no. 5 in F major op. 76 (1875)
Movements: 1. Allegro ma non troppo
2. Andante con moto
3. Scherzo: Allegro scherzando
4. Finale: Allegro molto
Approximate duration: 40'
Arranger: Composer from original for orchestra
Publisher: Berlin: N. Simrock, date unknown, 1-71

Pastoral style well suited to duet genre. Executed before revisions by composer to orchestral version in 1887. Tremolos used with discretion to enhance atmosphere without affecting texture. Detailed articulation markings require technical precision.

Symphony no. 6 in D major op. 60 (1880)
Movements: 1. Allegro ma non tanto
2. Adagio
3. Scherzo (Furiant): Presto
4. Finale: Allegro con spirito
Approximate duration: 46'
Arranger: Unknown from original for orchestra
Publisher: Berlin: N. Simrock, date unknown, 1-73

A very melodious work, coherently arranged (probably by the composer), with good integration between parts.

Symphony no. 7 in D minor op. 70 (1884-1885)
Movements: 1. Allegro maestoso
2. Poco adagio
3. Scherzo vivace – Poco meno mosso
4. Finale: Allegro
Approximate duration: 40'
Arranger: Composer from original for orchestra
Publisher: Berlin: N. Simrock, date unknown, 1-67

Romantic, texturally thick, resembling Brahms’s compositional style, requires prodigious ensemble capabilities and technical proficiency. Dearth of pedal markings not to be taken literally, given the complexity of linear movement.
Symphony no. 8 in G major op. 88 (first published as no. 4) (1889)

Movements:  
1. Allegro con brio
2. Adagio
3. Scherzo: Allegretto grazioso
4. Allegro ma non troppo

Approximate duration: 39'

Arranger: Composer from original for orchestra
Publisher: London & New York: Novello, Ewer, 1892, 1-83

Very thick, folk-inspired symphonic work handicapped by physical limitations of the medium. Technically very difficult with very close proximity of parts. Pedal markings not solely assigned to secondo; in many instances marked only on primo part, perhaps to delineate texture where necessary.

Symphony no. 9 in E minor op. 95 “From the New World” (1893)

Movements:  
1. Adagio. Allegro molto
2. Largo
3. Scherzo: molto vivace
4. Allegro con fuoco

Approximate duration: 43'

Arranger: Composer from original for orchestra
Publisher: Berlin: N. Simrock, 1894, 1-71

A symphonic masterpiece not suited to the duet medium, as it requires extensive sound expansion, impossible in this setting. Constant use of tremolos hampers balance. Long sustained notes do not carry, leaving rest of material almost without harmonic context. Of the highest technical difficulty.

EDWARDS, Ross (1942- ) AUSTRALIA
http://www.rossedwards.com/

A Flight of Sunbirds (2001)
Approximate duration: 10'
Publisher: Ricordi UK - ISMN: M-57002-643-2

EFFENBERG, Rainer (1956- ) GERMANY
www.effenwerk.de

Sonate in Schwarz-Gelb op. Null Uhr 20 (1971)
Movements:  
1. Schnell
2. Nicht zu schnell
3. Ganz schnell

Approximate duration: 11'
Publisher: www.pian-e-forte.de, date unknown
Solid and well-balanced composition with tonal harmonic structure. Not the most imaginative melodic construction, but rhythmically creative. Moderately challenging for the duo.

EHLE, Robert C. (dates unknown) USA

Five American Folksongs op. 14b (1968)
Approximate duration: 8'
Arranger: Composer from original for string orchestra

EILENBERG, Richard (1848-1927) GERMANY
www.eilenberg.eu

Die Mühle im Schwarzwald op. 52 (1885)
Approximate duration: 4'
Arranger: Composer from original for solo piano
Publisher: Mainz: Musikverlag Cranz, date unknown (CRZ 27323)

Petersburger Schlittenfahrt op. 57 (1885)
Approximate duration: 3'
Publisher: Mainz: Musikverlag Cranz, 1951, 2-9 (CRZ 27325)

Simple, humorous gallop posing no real technical challenges.

ELGAR, Edward (1857-1934) UK
www.elgar.org

From the Bavarian Highlands op. 27, no. 3 "Bavarian Dance" (1896)
Approximate duration: 4'
Arranger: Charles Tourville from original for choir and piano
Publisher: London: Joseph Williams, 1904, 2-7

Beautiful and melodious; apt for the medium.

In the South op. 50 (1904)
Approximate duration: 21'
Arranger: Adolf Schmid from original for orchestra
Publisher: London: Novello, 1904, 2-53

Questionable, posing several problems. Material distributed very confusingly with many superimpositions and duplications of lines not conducive to musical flow and not allowing the prescribed articulation. Ranges not adapted to the medium.

Sarabande and Bourrée (1933)
Arranger: Robert Elkin from incomplete opera "The Spanish Lady"
Publisher: Norfolk: William Elken Music Services, date unknown

Salut d'Amour op. 12 (1888)
Approximate duration: 3'
Arranger: Composer from original for orchestra.
Very well adapted and executed, with material reorganized to provide a melodious quality to the overall texture.

**Serenade in E minor for String Orchestra op. 20 (1892)**
Movements: 1. Allegro piacevole  
2. Larghetto  
3. Allegretto  
Approximate duration: 12'
Arranger: Composer from original for string orchestra  
Publisher: Leipzig: Breitkopf & Härtel, 1893, 1-19

Unexpectedly successful arrangement of an idiomatic work for strings. Some figuration altered, especially regarding long sustained string notes. Very rewarding for concert performance.

**Variations on an Original Theme op. 36 “Enigma” (1898-1899)**
Movements: 1. Theme: Andante  
2. CAE (The Composer’s wife)  
3. HDSP (Hew David Stuart-Powell)  
4. RBT (Richard Baxter Townsend)  
5. WMB (William Meath Baker)  
6. RPA (Richard Penrose Arnold)  
7. Ysobel (Isabel Fitton)  
8. Troyte (Troyte Griffith)  
9. WN (Winifred Norbury)  
10. Nimrod (A. J. Jaeger)  
11. Intermezzo: Dorabella (Dora Penny)  
12. GRS (Georg Robertson Sinclair)  
13. BGN (Basil G. Nevinson)  
14. Romanza (Lady Mary Lygon)  
15. EDU (The Composer)  
Approximate duration: 29'
Arranger: John Ebenezer West from original for orchestra  
Publisher: London: Novello, 1905, 1-74

Straightforward but very effective. Clear and focused, without excessive expansion of the range. Literal transcription of string tremolos presents balance problems, most noticeable in the finale.

**EPSTEIN, Marcus I. (1855-1947) USA**

**Grand Operatic Fantasy (1876)**
Movements: 1. Norma (Bellini): Maestoso  
2. Con moto  
3. Sonnambula (Bellini): Andante  
4. Barbe Bleu (Offenbach): Allegretto  
5. Stradella (Flotow): Allegro vivace  
6. Tannhauser (Wagner): Márcia
7. Bandittenstreiche (Suppé)
8. Marche aux flambeaux (Boscowitz)

Approximate duration: 15'
Publisher: Washington: Kunkel, 1876, 2-31

Confusing, unidiomatic style with many problems in the text: different pedal markings for parts and several unnecessary superimpositions. Primo part much more difficult than secondo.

*International Fantasy* (1875)
Movements: 1. Miserere from Il Trovatore: Allegro moderato  
2. Valse from Faust: Tempo di Valse  
3. Star Spangled Banner: Moderato  
4. Grande Duchesse: Allegro  
5. Pique Dame: Andantino con moto  
6. God Save The Queen: Maestoso  
7. Yankee Doodle: Allegro  
8. Finale: Con bravura

Approximate duration: 13'
Publisher: Washington: Kunkel, 1876, 2-33

Lacks musical depth and understanding of genre's possibilities and technical challenges. Senselessly difficult, requiring extensive editing.

**EWAZEN, Eric (1954- ) USA**  
www.ericewazen.com

*A Suite from the Cloud Forest* (1992)
Movements: 1. The Resplendent Quetzal  
2. Gumbo Limbo  
3. Poor Man's Umbrella  
4. Kiskadee

Approximate duration: 17'
Publisher: Portland: Manduca Music, date unknown

**EYSER, Eberhard (1932- ) SWEDEN**

Approximate duration: 10'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (GB5824)

*Fuga fulva* (2008)  
Approximate duration: 4'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (GB5826)

*Ludus atonalis* op. 56 (1992)  
Movements: 1. Preludium  
2. Fuga  
3. Fuga 2  
4. Interludium  
5. Introduction & fuga 3
6. Fuga 4
Approximate duration: 12'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (33334)

Ronhalla: Fantasia con fuga (1992)
Approximate duration: 13'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (33333)

Sonata (1988)
Approximate duration: 8'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (22321)

F

FANG, Mandy (1977-) CHINA
www.fangmanmusic.com

Dark Blue (2003)
Approximate duration: 4'
Publisher: Composer

FARQUHAR, David (1928-2007) NEW ZEALAND

Double-Entendres (1990)
Movements: 1. Mr. Efficiency/Mystery Fish in Sea
2. Double-entendre
3. Cheeky/Cicchi
Approximate duration: 9'
Publisher: Wellington: SOUNZ, date unknown

FAURÉ, Gabriel (1845-1924) FRANCE

Allegro Symphonique op. 68 (1865)
Approximate duration: 7'
Arranger: Léon Boëllmann from first movement of Symphonic Suite, op. 20
Publisher: Paris: J. Hamelle, date unknown, 1-15

Exceptional, demonstrating great command. Expansion of bass register carefully
counterbalanced by creative duplication of melodic lines very often adding harmonic
filling in the primo. Technically demanding.

Masques et Bergamasques op. 112 (1919)
Movements: 1. Ouverture: Allegro molto vivo
2. Menuet: Tempo di menuetto: Allegretto moderato
3. Gavotte: Allegro vivo
4. Pastorale: Andantino tranquillo
Approximate duration: 15'
Arranger: Composer from original for orchestra
Publisher: Paris: Durand, 1919, 1-34
Although this wonderful essay in neoclassicism bears a late opus number, all the movements except the Pastorale were written much earlier. Of the highest musical and compositional integrity, requiring refined and sensitive interpretative skills.

**Shylock op. 57 (1890)**
Movements: 1. No. 2 Entr’acte  
2. No. 4 Epithalame  
3. No. 5 Nocturne  
4. No. 6 Final  
Approximate duration: 16'  
Arranger: Léon Boëllmann from original for tenor and orchestra  
Publisher: Paris: J. Hamelle, date unknown

**Pavane op. 50 (1887)**  
Approximate duration: 7'  
Arranger: A. Benfeld from original for orchestra and optional chorus  
Publisher: Paris: J. Hamelle, date unknown, 1-11

Melodious, simple and coherent, with no technical or musical issues. Optimum balance between parts.

**FEIGIN, Sarah (1928- ) LATVIA/ISRAEL**

*Joy and Happiness* (1983)  
Approximate duration: 3'  
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI6549)

*Yism’chu Hashamayim* (1996)  
Approximate duration: 3'  
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI596)

**FEILER, Dror (1951- ) SWEDEN**

*Barrikad* (1984)  
Approximate duration: 5'  
Publisher: Stockholm: Swedish Music Information Centre, date unknown (5677 manuscript)

**FELDERHOF, Jan (1907- ) NETHERLANDS**

*Chanterelle* (1982)  
Approximate duration: 10'  
Publisher: Amsterdam: Donemus, date unknown

*Viij dansschetsen* (1930)  
Approximate duration: 5'  
Arranger: Composer from original for orchestra  
Publisher: Amsterdam: Donemus, date unknown
Polytonal, with complex rhythms and constant metric changes. Quite expressive, with parts carefully balanced.

FENIGSTEIN, Victor (1924- ) LUXEMBOURG

'Was ist...' (Goethe) (1971)
Approximate duration: 11'
Publisher: place unknown: CD Editions LGNM, date unknown (vol. 9)

FENNELLY, Brian (1937- ) USA

Empirical Rag – Version 10 for piano four hands (1994)
Approximate duration: 5'
Publisher: New York: ACA, date unknown

FERNÁNDEZ-VIDAL, Carme (1970-) SPAIN
www.carmefernandezvidal.com

Capricci (2002)
Approximate duration: 4'
Publisher: Marl: Certose Verlag, 2002, 1-12

Complex, avant-gard, with constant tempi changes and rhythmical complexities. Wide registers with overlapping material between parts require ensemble precision.

Tacomarraco (2004)
Movements: 1. Preambolo
2. Interludio
3. Tacomarraco
Approximate duration: 9'
Publisher: Marl: Certose Verlag, 2004, 1-19

Post-modern work in traditional notation. First movement rather fragmented with many aesthetic markings explained in the initial performing notes. Second and third movements much more fluid, but technically challenging.

FHEODOROFF, Nikolaus (1931- ) AUSTRIA

Zwölftonspiel für Klavier zu vier Händen (1956)
Approximate duration: 2'
Publisher: Manuscript

FIALA, Martin Ludwig (1964- ) AUSTRIA
www.martinfiala.com

Danças Brasileiras (1994)
Approximate duration: 7'
Publisher: Composer
Erde op. 25 (1990)
Approximate duration: 6'
Publisher: Composer

Venus op. 24 (1990)
Approximate duration: 6'
Publisher: Composer

FISCHER, Irwin (1903-1977) USA

Rhapsody on French Folk Tunes (1930)
Approximate duration: 8'
Publisher: New York: ACA, date unknown

FLEISCHER, Tsipi (1946- ) ISRAEL

Hexaptychon VI (I'm Sick of You) (1996-1997)
Approximate duration: 4'
Publisher: Dublin: Israeli Music Institute, date unknown (IMI7175)

FLODIN, Anders (1961- ) SWEDEN
http://andersflodin.webs.com

Between Two Waters [Mellan två vatten] (2005)
Approximate duration: 8'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (GB3811)

FLYNN, David (1977- ) UK
www.daveflynn.com

7-11 (2003)
Approximate duration: 14'
Publisher: Dublin: Ireland Contemporary Music Centre, date unknown

FOERSTER, Josef Bohuslav (1859-1951) BOHEMIA (now CZECH REPUBLIC)

Festive Overture (1907)
Approximate duration: 9'
Arranger: Composer from original for orchestra
Publisher: Prague: Hudební Informacní Středisko, date unknown (foe11)

FONTYN, Jacqueline (1930- ) BELGIUM
http://www.jacquelinefontyn.be

Hamadryades (2004)
Approximate duration: 8'
Publisher: Brussels: CeBeDeM, date unknown
FORSBERG, Roland (1939- ) SWEDEN
www.rolandforsberg.se

Summer Pastoral [Sommarpastoral] (1965)
Approximate duration: 2'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (9854)

Three Folk Songs about Love and Grief [Tre folkvisor om kärlek och sorg] (1976)
Approximate duration: 5'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (17692)

FOSTER, Stephen Collins (1826-1864) USA

Soirée Polka (1850)
Approximate duration: 4'
Publisher: place unknown: CD Sheet Music, date unknown

Simple, rather naïve, posing no execution problems.

FRANCK, César (1822-1890) FRANCE

3 Chorals for Organ nos. 1-3 M. 38-40 (1890)
Approximate duration: 51'
Arranger: Jacques Durand from original for organ
Publisher: Paris: A. Durand, date unknown

A great work, and an excellent addition to the literature for piano duet. Registers expanded without losing integrity of texture. Pedalling to be carefully considered, given the absence of markings.

Le Chasseur Maudit (1883)
Approximate duration: 14'
Arranger: Composer from original for orchestra
Publisher: Paris: Leon Grus, date unknown

Les Éolides (1876)
Approximate duration: 10'
Arranger: Composer from original for orchestra
Publisher: Paris: Enoch Frères & Costallat, date unknown

Pianistically challenging, exploring the whole range of the medium. Texturally thick, requiring careful balance of the material.

Symphony in D minor M. 48 (1868)
Movements: 1. Lento – Allegro ma non troppo
2. Allegretto
3. Allegro ma non troppo
Approximate duration: 38'
Arranger: Composer from original for orchestra
Publisher: Paris: J. Hamelle, date unknown, 2-73; Leipzig: Breitkopf & Härtel, date unknown
This masterpiece of cyclic symphonism is problematic in duet setting, at times sounding incoherent and fragmented due to the very frequent modulations and wide range.

FRANCO, Johan (1908-1988) NETHERLANDS/USA

3 Intermezzi (1957)
Approximate duration: 10'
Publisher: New York: ACA, date unknown

FRANKE, Cecilia (1955- ) SWEDEN

Vignette "Balakirev's dream" [Vinjett "Balakirevs dröm"]: inspired by Tomas Tranströmers (2001)
Approximate duration: 1'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (GB668)

FRANZÉN, Olov (1946- ) SWEDEN
www.olovfranzen.se

Makri (1979)
Approximate duration: 8'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (19654)

FRASER, Shena (1910-1993) UK

The Drunken Sailor (1981)
Approximate duration: 3'
Publisher: London: Fraser-Enoch Publications, date unknown

Strathspey and Reel (1984)
Approximate duration: 5'
Publisher: London: Fraser-Enoch Publications, date unknown

Two Sea Poems (1987)
Approximate duration: 6'
Publisher: London: Fraser-Enoch Publications, date unknown

FRIEDMAN, Daniel Ellezer (1962- ) CANADA

Scherzo (1991)
Approximate duration: 5'
Publisher: Toronto: CMC, date unknown (MI 2124 F911sch 1991)

FRUMERIE, Gunnar de (1908-1987) SWEDEN

Johannesnatten Bruddans och marsch
Publisher: Stockholm: Swedish Music Information Centre, date unknown (9878)
FUCHS, Robert (1847-1927) AUSTRIA

Serenade for Small Orchestra no. 2 in C major op. 14 (1876)
Movements: 1. Allegretto
2. Larghetto
3. Allegro risoluto
4. Finale: Presto
Approximate duration: 16'
Arranger: Composer from original for orchestra
Publisher: Leipzig: Friedrich Kistner, date unknown, 1-27

Skilful, with perfect balance between parts. Very economical, idiomatic and technically easy.

Serenade for Small Orchestra no. 3 in E minor op. 21 (1878)
Movements: 1. Romanze: Andante sostenuto
2. Menuetto
3. Allegretto grazioso
4. Finale alla Zingarese
Approximate duration: 18'
Arranger: Composer from original for orchestra
Publisher: Leipzig: Friedrich Kistner, date unknown, 1-27

Reminiscent of Brahms. Rhythmically crisp and charming, with brilliancy in both parts.

Traumbilder op. 48
Movements: 1. Un poco con moto, ma appassionato
2. Allegretto grazioso, con espressione
3. Vivace
Approximate duration: 14'
Arranger: Composer from original for solo piano

Short characteristic pieces with rich melodic material and perfect balance between parts. Eminently suited to the medium, but requiring technical facility, especially in the third movement.

FUJIKURA, Dai (1977- ) JAPAN

Half-Remembered City (2002)
Approximate duration: 10'
Publisher: Milan: Ricordi, date unknown (RICL310)

FÜRST, Paul Walter (1926- ) AUSTRIA

Sonatine op. 6 (1949)
First performance: Vienna, 1949
Approximate duration: 12'
Publisher: Vienna: Doblinger Musikhaus und Verlag, date unknown
G

GABRIEL, Wolfgang (1930-) AUSTRIA

Sonatina for Piano Four Hands op. 55 (2001)
Movements: 1. Marsch
2. Adagio ma non troppo
3. Quodlibet
Approximate duration: 10'
Publisher: Vienna: MICA, date unknown

GADE, Niels Wilhelm (1817-1890) DENMARK

Im Hochland op. 7 (1845)
Movements: 1. Overture: Andante
2. Allegro moderato
Approximate duration: 6'
Arranger: Composer from original for orchestra
Publisher: Leipzig: Fr. Kistner, date unknown, 1-19

Engaging and well realized. Some contradictory indications, with pedal markings for full bars of staccato material.

Symphony no. 1 in C minor op. 5 "Paa Sjolunds fagre sletter" (1841-1842)
Movements: 1. Moderato con moto – Allegro energico – Con piu moto
2. Scherzo: Allegro risoluto quasi presto – Meno allegro – Tempo I
3. Andantino grazioso
4. Finale: Molto allegro ma con fuoco. Molto marcato
Approximate duration: 31'
Arranger: Ferdinand Schubert from original for orchestra
Publisher: Leipzig: Fr. Kistner, date unknown, 1-49

Beautiful, buoyant and juvenescent, but requiring careful balance given the heavy secondo part.

GANDER, Chris (1950-) UK

www.chrisgander.com

Piano Duo Fortissimo (2006)
Approximate duration: 8'
Publisher: Composer

GARDINER, Mary (1932-) CANADA

Out of Touch (2007)
Approximate duration: 8'
Publisher: Toronto: CMC, date unknown (MI 2124 G223ou)
GARRETT, Michael (1944- ) UK  
www.michaelgarrett.info

Sonata for Piano Duet op. 29 (1984)  
Movements:  1. Prelude  
2. Pastorale  
3. Serenade  
4. Capriccio  
5. Fugue  
Approximate duration: 12'  
Publisher: Unpublished, reference at Scottish Music Centre

4 Songs without Words for Piano Duet (1975)  
Movements:  1. Burlesque  
2. Rondo  
3. Ballade  
4. Aubade  
Approximate duration: 10'  
Publisher: Composer

Suite no. 1 for Piano Duet op. 33 (1985)  
Movements:  1. Rigaudon  
2. Menuet  
3. Passepied  
4. Interlude  
5. Valse  
6. Finale  
Approximate duration: 12'  
Publisher: Unpublished, reference at Scottish Music Centre

Suite no. 2 for Piano Duet op. 33a (1985)  
Movements:  1. Valse de Salon (from The Book of Circe Vol. I)  
2. Polka (from The Book of Circe Vol. III)  
3. Valse Suisse (from The Book of Circe Vol. III)  
4. Berceuse (from The Book of Circe Vol. I)  
5. Valse Viennnoise (from Miniature Suite no. 1 for piano)  
7. Danse française (from Miniature Suite no. 1 for piano)  
8. Alkan – Danza alla Turca (from Miniature Suite no. 1 for piano)  
Approximate duration: 16'  
Publisher: Unpublished, reference at Scottish Music Centre

Suite no. 3 for Piano Duet op. 53 “Ten Miniatures” (1986)  
Movements:  1. Prelude  
2. An October Afternoon  
3. From a Hill  
4. The Wild Man of the Sea  
5. Skye  
6. In Winter  
7. To June  
8. In Memoriam
9. Rêverie Postlude
10. Finale
Approximate duration: 16'
Publisher: Unpublished, reference at Scottish Music Centre

GASPARIAN, Gérard (1960-) ARMENIA/FRANCE
www.gerard-gasparian.com

Quatre tableaux (2003)
Publisher: Combre

GEDAN, Jörg Reiner (1951-) GERMANY

Polytonales Klavierstück (1970)
Approximate duration: 4'
Publisher: www.pian-e-forte.de: J. Gedan, 1999, 1-7

Short, simple polytonal work with physically intruding registers for both parts.

Präludium und Rondino (1992)
Movements: 1. Präludium: Andante
2. Rondino: Allegretto
Approximate duration: 8'
Publisher: www.pian-e-forte.de: J. Gedan, 1993, 1-16

Melodious pastoral-style Präludium followed by crisp, humorous Rondino. Carefully composed, requiring precise attention to articulation.

Movements: 1. Präludium: Wie stille Silbererze
2. Rezitativ: Sanft und voller Langmut
3. Fugato: Diese So-Geliebte
4. Choral: Wie eine Frucht von Süßigkeit und Dunkel
Approximate duration: 13'
Publisher: www.pian-e-forte.de: J. Gedan, 1993, 1-40

Commendable cyclical and contrapuntal work with very imaginative melodies.

GERMAN, Edward (1862-1936) UK

Gypsy Suite (1892)
Movements: 1. Valse Mélancolique
2. Allegro de Bravura
3. Menuetto
4. Tarantella
Approximate duration: 15'
Arranger: Composer from original for orchestra
Publisher: London: Novello, 1895, 1-49

Light, perhaps superficial, but characteristic, well arranged. 'Effortless' musical flow technically challenging.
Merrie England (1902)
Approximate duration: 99'
Arranger: Composer from operetta
Publisher: Los Angeles: Warner Chappell Music, date unknown

GERSHWIN, George (1898-1937) USA

Cuban Overture (1932)
Approximate duration: 11'
Arranger: Composer from original for orchestra
Publisher: Lainate: Carisch, date unknown (CARSH02116); Van Nuys: Alfred Music
Publishing, date unknown

Girl Crazy – Embraceable You (1930)
Approximate duration: 5'
Arranger: P. Grainger from original for voice and piano
Publisher: London: Bardic Edition, date unknown

Preludes (1926)
Movements: 1. Allegro ben ritmato e deciso
2. Andante con moto e poco rubato
3. Allegro ben ritmato e deciso
Approximate duration: 7'
Arranger: Gregory Stone from original for solo piano
Publisher: Van Nuys: Alfred Publishing, date unknown (ALFRE00350)

GESZLER, György (1913-1998) HUNGARY

3 Anagrames (1988)
Publisher: Budapest: Akkord Music Publishers, date unknown (AKKOR00093)

GEYSEN, Frans (1936- ) BELGIUM

Frieze [Fries] (1981)
Approximate duration: 8'
Publisher: Brussels: CeBeDeM, date unknown

Frieze in Gray [Fries in grijs] (1983)
Approximate duration: 7'
Publisher: Brussels: CeBeDeM, date unknown

GHANDAR, Ann (1943- ) AUSTRALIA

Little Suite (1996)
Approximate duration: 4'
Publisher: Maybole: Grevillea Editions, date unknown
Variations for Piano Four Hands (2001)
Approximate duration: 5'
Publisher: Perth: Keys Press, date unknown (KP 0161); The Rocks: AMC Library, date unknown (785.62121/GHA 1)

GIBSON, John (1951- ) UK

Nocturne (1977)
Approximate duration: 6'
Publisher: Dublin: The Contemporary Music Centre, date unknown (MS3110)

Something Else (1977)
Approximate duration: 3'
Publisher: Dublin: The Contemporary Music Centre, date unknown (MS425)

GILMOUR, Russell (1956- ) AUSTRALIA

Toccata (1990)
First performance: 1996 Hobart, Tasmania
Approximate duration: 4'
Publisher: The Rocks: AMC Library, date unknown (785.62121/GIL 1)

GILSON, Paul (1865-1942) BELGIUM

La mer (1892)
Movements: 1. Sunrise
           2. Sailor’s Dance
           3. Twilight
           4. Storm
Approximate duration: 38'
Arranger: Composer from original for wind orchestra and male choir
Publisher: Leipzig: Breitkopf & Härtel, 1892, 1-73

Descriptive and highly effective, revealing influences of Ravel and Fauré. Very dense arrangement, requiring highest technical proficiency. Full range of keyboard explored, with each part invading the other’s space.

GIORZA, Paolo (1832-1914) ITALY/USA

Cardellino – polka op. 123 (1893)
Approximate duration: 3'
Publisher: Milan: F. Lucca, date unknown, 2-7; Electronic version via the Internet at: http://nla.gov.au/nla.mus-vn3645488

Very simple, with little musical substance.

GLASER, Werner Wolf (1910-2006) SWEDEN

Duo per pianoforte (1984)
Approximate duration: 13'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (20946)

Liten Sonata no. III (1938)
Approximate duration: 5'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (13877)

GLAZUNOV, Alexander (1865-1936) RUSSIA

Ballade op. 78 (1902)
Approximate duration: 9'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1903, 1-19
Sensitive, well arranged, achieving a balanced layering of texture. Dense polyphonic score to be studied in conjunction with original.

Carnaval op. 45 (1892)
Approximate duration: 9'
Arranger: Composer from original for orchestra and organ
Publisher: Leipzig: M. P. Belaieff, 1894, 1-27
Festive, fairly well arranged. Widely spaced material requiring cautious use of pedal. Both parts technically demanding.

Cortège Solennel op. 50 (1910)
Approximate duration: 4'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1895, 1-15
Grandioso character, very densely textured with parallel chordal writing.

Elegy op. 8 (1885)
Approximate duration: 16'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1886, 1-15
Touching and dramatic, requiring variety of sonorities. Frequent use of tremolos may create imbalance. Moderately difficult for secondo, more demanding for primo.

Fantasy op. 53 (1894)
Approximate duration: 11'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1896, 1-23
Complex and ineffective, with confusing blend of textures. Excessive use of tremolos.

Finnish Sketches op. 89 (1912)
Movements: 1. From Kalevala
2. Solemn Procession
Approximate duration: 10'
Arranger: Composer (1.) and Alexander Winkler (2.) from original for orchestra
Mismatched arrangements: 1. coherently arranged with well-balanced parts; 2. overly dense with excessive inclusion of harmonic filling, pianistically unidiomatic.

*Introduction et la Danse de Salomé* op. 90 (1908)
Approximate duration: 15'
Arranger: Composer (introduction) and Alexander Winckler (La Danse de Salomée) from
Publisher: Leipzig: M. P. Belaieff, 1914, 1-37

Unidiomatic writing.

*Jour de Fête* (1888)
Approximate duration: 7'
Arranger: Anatoly Lyadov and Nikolai Rimsky-Korsakov from original for string quartet
Publisher: Leipzig: M. P. Belaieff, 1889, 1-29

Effective and pianistic through occasional expansion and suitable placement of material.

*The King of the Jews – Incidental Music* op. 95 (1913)
Movements: 1. Introduction and Chorus
2. Song of the Disciples of Jesus
3. Entr’acte to Act II
4. Trumpets of the Levites
5. Act II – Conclusion
6. Entr’acte to Act III Scène 1
7. Entr’acte to Act III Scène 2
8. Syrian Dance
9. Entr’acte to Act IV
10. Shepherd’s Musette
11. Psalm of the Believers
Approximate duration: 60'
Arranger: Alexander Winkler from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1915, 1-91

A powerful work, with abundant variation of orchestral colour. Though well arranged, tension created by brass and complexity of orchestration not quite achieved in duet.

*The Kremlin* op. 30 (1890)
Movements: 1. Popular Festival
2. In the Cloister
3. The Entrance and the Coronation of the Prince
Approximate duration: 28'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1892, 1-59

A programmatic work, idiomatically arranged. Economical allocation of material, allowing an integrated blend of parts.
**Rhapsodie Orientale** op. 29 (1889)
2. Dance of the Young Men and Girls
3. An Old Man's Ballad
5. Celebration of the Warriors. The Young Improvisor Appears in the Middle of the Dance. Unbridled Orgy

Approximate duration: 28'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1890, 1-63

An exhilarating work, masterfully arranged. Technical facility imperative throughout. Expressive third movement requires polished pianism and musicianship.

**Scènes de Ballet** op. 52 (1894)
Movements: 1. Préambule
2. Marionettes
3. Mazurka
4. Scherzino
5. Pas d'Action
6. Dance Orientale
7. Valse
8. Polonaise

Approximate duration: 28'
Arranger: Nikolai Alexandrovich Sokolov from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1895, 1-71

Descriptive throughout, with many contrasting moods, exquisitely arranged. Idiomatic writing very rewarding. Very strong rhythmical drive except for Pas d'Action.

**Serenade no. 1 in A major** op. 7 (1883)
Approximate duration: 4'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1886, 1-9

**Serenade no. 2 in F major** op. 11 (1884)
Approximate duration: 4'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1898, 1-9

Both serenades carefully arranged and well-balanced. Orchestral instrumentation marked on score for clear delineation of tone colour.

**Slavonic Festival** op. 26a (1890)
Approximate duration: 13'
Arranger: Nikolai Alexandrovich Sokolov from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1890, 1-27

Very polished. Several crossings between parts, double thirds and repeated notes, all at a fast tempo, demand dexterity from both players.
String Quintet in A major op. 39 (1891-1892)
Movements: 1. Allegro
2. Andante sostenuto
3. Scherzo: Allegro moderato
Approximate duration: 32'
Arranger: Composer from original for string quintet
Publisher: Leipzig: M. P. Belaieff, 1893, 1-63

Virtuosic arrangement, brilliantly resolving the difficulty of placing two cello parts in the low register. The Scherzo’s light pizzicato articulation aided by careful placement of material.

Suite Characteristique op. 9 (1881-1887)
Movements: 1. Introduction: Andante
1b. Danse rustique
2. Intermezzo: Scherzando moderato
3. Carnival: Presto
4. Pastorale: Moderato
5. Danse orientale: Allegro
6. Élégie: Adagio
7. Cortège: Alla marcia. Maestoso
Approximate duration: 38'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1887, 1-67

Very exciting, deserving of concert stage. Technically highly demanding, requiring ensemble precision, especially in the Intermezzo and Danse orientale.

Symphonic Prologue in C major op. 87 “To The Memory of Gogol” (1909)
Approximate duration: 13'
Arranger: Composer from original for orchestral
Publisher: Leipzig: M. P. Belaieff, 1912, 1-15

Intense and dramatic work, well arranged. Careful pedalling required in the dense polyphonic texture.

Symphony no. 5 in B-flat major op. 55 (1895)
Movements: 1. Moderato maestoso – Allegro
2. Scherzo
3. Andante
4. Allegro maestoso
Approximate duration: 35'
Arranger: Sergei Ivanovich Tanayev from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1896, 1-79

A masterpiece. Complexity of orchestration simplified idiomatically, allowing natural execution, but technically very demanding, requiring rhythmic precision and ensemble proficiency.
Symphony no. 6 in C minor op. 58 (1896)
Movements:  1. Adagio – Allegro passionato
            2. Tema con variazioni
            3. Intermezzo: Allegretto
            4. Finale: Andante maestoso
Approximate duration: 37'
Arranger: Sergei Rachmaninoff from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1898, 1-67

Masterly arrangement, with impeccable attention to detail. The wide range utilized
sometimes seems to demand a two-piano setting. Articulation markings carefully
adjusted throughout to contribute to idiomatic tone colour production. Deserves concert
status.

Triumphal March op. 40 (1892)
Approximate duration: 10'
Arranger: Composer from original for orchestra with optional choir
Publisher: Leipzig: M. P. Belaieff, 1893, 1-19

Technically challenging for both players, utilizing full range of keyboard. Very precise
articulation markings should be observed exactly to achieve textural balance, especially
in the secondo.

GLIÈRE, Reinhold (1874-1956) RUSSIA

12 Morceaux op. 48 (1909)
Movements:  1. Prélude
            2. Valse
            3. Esquisse
            4. Plainte
            5. Étude
            6. Chanson Bergère
            7. Arabesque
            8. En Rêve
            9. Mazurka
          10. Fughetta
          11. Scherzo
          12. Orientale
Approximate duration: 16'
Publisher: Moscow: P. Jurgenson, date unknown, 1-54

Engaging, skilfully written. Distinct character of each piece demands mature
musicianship and technical freedom.

Symphony no. 1 in E-flat minor op. 8 (1900)
Movements:  1. Andante – Allegro
            2. Molto vivace
            3. Andante
            4. Allegro
Approximate duration: 35'
Arranger: Composer from original for orchestra
Interesting juxtaposition of parts with discrete dynamic markings provides a balanced sound spectrum, and adds clarity in very dense score.

*Symphony no. 2 in C minor op. 25 (1907)*

**Movements:**
1. Allegro pesante
2. Allegro giocoso
3. Andante con variazioni
4. Allegro vivace

**Approximate duration:** 48'

**Arranger:** Composer from original for orchestra

**Publisher:** Leipzig: M. P. Belaieff, 1912, 1-131

Mystic and powerful work, exceptionally arranged. Complex, with continuous interchange of lines between parts requiring ensemble precision. Very fast-paced fourth movement requires virtuosic technical dexterity.

**GLINKA, Mikhail Ivanovich (1804-1857) RUSSIA**

*Jota Aragonesa* (1864)

**Approximate duration:** 11'

**Arranger:** Louis Winkler from original for orchestra

**Publisher:** Mainz: B. Schott’s Söhne, date unknown, 1-23

Very heavy secondo material overpowers melodic lines in primo. Excessive pedal markings contribute to the bloated texture.

*Kamarinskaya* (1848)

**Approximate duration:** 10'

**Arranger:** Mily Balakirev from original for orchestra

**Publisher:** Mainz: B. Schott’s Söhne, date unknown, 1-13

Straightforward, with almost exact allocation of orchestral material to parts. Ensemble difficulties created by many duplications between parts.

*I Recall a Wonderful Moment – Romance* (1840)

**Approximate duration:** 4'

**Arranger:** Soloviev from original for voice and piano

**Publisher:** Publisher unknown, 16-19

Delightful, but simplistically arranged.

*Souvenir d’une nuit d’été à Madrid* (1851)

**Approximate duration:** 9'

**Arranger:** Karl Klindworth from original for orchestra

**Publisher:** Moscow: P. Jurgenson, date unknown, 1-21

Cheerful, rhythmical and very effective collage of Spanish dances.
Symphony on Two Russian Themes (1834)
Approximate duration: 13'
Arranger: Sergei Vladimorovich Protopopov from original for orchestra
Publisher: Moscow: Musgiz

Valse-Fantasie (1839)
Approximate duration: 9'
Arranger: Sergei Mikhailovich Liapunov from original for orchestra
Publisher: Moscow: P. Jurgenson, 1896, 1-25

Engaging, sensitively arranged with clarity of texture, well-balanced. Instrumentation of original clearly marked to assist in interpretation.

GLUCK, Christoph Willibald von (1714-1787) GERMANY

Alceste, Wq. 44 – Overture (1776)
Approximate duration: 8'
Arranger: Hugo Ulrich from opera
Publisher: Leipzig & Berlin: C. F. Peters, date unknown, 1-7

Well-balanced placement of material, but with debatable pedal markings that overamplify the bass register.

Armide, Wq. 45 – Overture (1777)
Approximate duration: 4'
Arranger: Hugo Ulrich from opera
Publisher: Leipzig & Berlin: C. F. Peters, date unknown, 1-7

Rhythmical work, requiring technical exactness from both parts. Well arranged, but with close proximity between parts.

Iphigénie en Aulide Wq. 40 – Overture (1774)
Approximate duration: 6'
Arranger: Hugo Ulrich from opera
Publisher: Leipzig & Berlin: C. F. Peters, date unknown, 1-11

Similar qualities to the above.

Orfeo ed Euridice Wq. 30 (1762)
Approximate duration: 91'
Arranger: Unknown (probably Hugo Ulrich) from opera
Publisher: Leipzig: C. F. Peters, date unknown, 1-95

Well-balanced, with clear delineation of ranges. Technically comfortable.

GODARD, Benjamin Louis Paul (1849-1895) FRANCE

Au Matin op. 83 (1884)
Approximate duration: 5'
Arranger: Composer from original for piano
Publisher: Leipzig: August Cranz, date unknown, 1-7
Sicilienne character with rubato indications, demanding perfect synchrony.

*Mazurka no. 2 op. 54* (1880)
Approximate duration: 4'
Arranger: Composer from original for piano
Publisher: Berlin: Adolphe Fürstner, date unknown, 1-11

Charming, rhythmical, flamboyant, with skilful expansion of material.

*Niagara – Grand Galop de Concert*
Approximate duration: 3'
Arranger: Cyrus Hartley
Publisher: Publisher unknown, 1-15

Comical, with little musical depth.

*2 Pieces* op. 137 (1893)
Movements: 1. Pastorale mélancolique  
2. Marche villageoise
Approximate duration: 8'
Publisher: Paris: Armand Colin, date unknown

Short and sensitive, with very clear dynamic markings. Performance notes request sound to be focused and respectful to the score.

GOEDICKE, Alexander Fyodorovich (1877-1957) RUSSIA

*Symphony no. 2 in A major* op. 16 (1905)
Movements: 1. Allegro non troppo ma molto animato  
2. Andante misterioso  
3. Scherzo  
4. Finale: Allegro molto e vigoroso
Approximate duration: 22'
Arranger: Composer from original for orchestra
Publisher: Berlin: Russe de Musique, date unknown, 1-79

Very interesting, powerful and complex, requiring highest technical command. Exploratory usage of ranges bringing parts very close, but still idiomatically written.

GOETZ, Hermann (1840-1876) GERMANY

*Frühlings-Overture* op. 15 (1864)
Approximate duration: 13'
Arranger: Friedrich Hermann from original for orchestra
Publisher: Leipzig: Fr. Kistner, 1890, 1-21

Melodious and creatively arranged. Both parts equally carrying melodic material in inspired contrapuntal dialogue. Requires advanced pianistic abilities.
Der Widerspenstigen Zähmung – Overture (1873)
Approximate duration: 6'
Arranger: Unknown from opera
Publisher: Unknown, 2-15

Captivating work, harmonically imaginative and suitably arranged.

GOLDMARK, Karl (1830-1915) HUNGARY

Scherzo for Orchestra op. 45 (1894)
Approximate duration: 6'
Arranger: Composer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-23

Exciting composition with rhythmic intensity. Pedalling to be applied to support long melodic lines over accompaniment patterns.

String Quintet in A minor op. 9 (1862)
Movements: 1. Allegro
2. Andante con moto
3. Allegro molto
4. Andante sostenuto
Approximate duration: 13'
Arranger: J. P. Gotthard from original for string quintet
Publisher: Vienna: J. P. Gotthard, date unknown, 1-67

Simple, straightforward arrangement. Expansion of ranges could have helped balance of parts.

Symphony no. 2 in E-flat major op. 35 (1887)
Movements: 1. Allegro
2. Andante
3. Allegro quasi presto
4. Andante assai – Allegro alla breve
Approximate duration: 33'
Arranger: Robert Schwalm from original for orchestra
Publisher: Mainz: B. Schott’s Söhne, date unknown, 1-59

Careful and idiomatic arrangement, but second movement in A-flat minor uncomfortable, with very close proximity between parts. Very dense writing in third and fourth movements technically very demanding for both players.

GOOLKASIAN RAHabee, Dianne (1938- ) USA
www.dgoolkasianrahbee.com

10 +10 op. 48 (1991)
Approximate duration: 6'
Publisher: Composer
4 Duets op.51 (1992)
Approximate duration: 8'
Publisher: Composer

GORB, Adam (1958-) UK
www.adamgorb.co.uk

Animal Dances (1986-1987)
Movements: 1. Monkey March
2. Mouse Mazurka
3. Tortoise Tango
4. Hippopotamus Hornpipe
5. Peacock Parade
6. Tiger Tarantella
Approximate duration: 15'
Publisher: London: Lengnick, date unknown

Yiddish Dances (1997)
Movements: 1. Khosidl: Andante
2. Terkishe: Allegro molto
3. Doina: Meno mosso, rubato
4. Hora: Andante con moto – Piu mosso
5. Freylachs: Allegro molto – Tempo di Khosidl – Tempo 1
Approximate duration: 17'
Arranger: Composer from original for wind orchestra
Publisher: Godstonea: Maecenas, date unknown

GOTTLIEB, Jack (1930-2011) USA
www.jackgottlieb.com

Gershwin Medley: 3 by 2 (2000)
Approximate duration: 8'
Publisher: Composer

GOTTSCHALK, Louis Moreau (1829-1869) FRANCE/USA
www.gottschalk.fr

L’Etincelle op. 20 (1848-1849)
Approximate duration: 4'
Arranger: Composer from original for piano
Publisher: Mainz: B. Schott’s Söhne, date unknown

Grande Tarantelle op. 67 (1858-1864)
Approximate duration: 7'
Arranger: Unknown from original for piano and orchestra
Publisher: Mainz: B. Schott’s Söhne, date unknown, 1-23

Exciting, crisp dance successful if taken at very fast tempo. Technically demanding, especially for primo.
La Jota Aragonesa op. 14 "Caprice Espagnol" (1852)
Approximate duration: 11'
Arranger: Composer from original for orchestra
Publisher: Mainz: B. Schott, date unknown, 229-239

Melodious and free, quasi improvisatory, with brisk interludes of brilliant texture, requiring refined ensemble playing.

The Last Hope op. 16 (1854)
Approximate duration: 6'
Arranger: Composer from original for piano
Publisher: Boston: Oliver Ditson, 1876, 2-11

Intimate and sensitive. Melodic interest mostly in the second, with the primo embellishing with ornamental passages.

GOUNOD, Charles (1818-1893) FRANCE
www.charles-gounod.com

Faust – Potpourri (1859)
Arranger: Stepan Esipoff from opera
Publisher: London: Augener, 1878, 1-25

Arranger: Hector Ollivier from opera
Publisher: Leipzig & Berlin: C. F. Peters, date unknown, 1-23

Distinctly different potpourris: Esipoff’s more natural and fluid in transitions, with greater attention to detail, elaborating on articulation markings to provide greater variety of colours. Ollivier’s much more conservative and simplistic, almost like salón music, and less taxing.

La reine de Saba – Selections (1862)
Arranger: Henry Christian Timm from opera
Publisher: New York: G. Schirmer, 1884, 1-29

Uninteresting, quite naïve.

Roméo et Juliette – Selections (1867)
Arranger: Strauss from opera
Publisher: Paris: Choudens, date unknown, 1-17

Simple and plain, primo carrying melodic material and secondo accompaniment. Moderately difficult.

Suite concertante (1888)
Movements: 1. Moderato maestoso
2. Chasse: Allegro con fuoco
3. Andante cantabile
4. Tarantelle: Vivace
Approximate duration: 30'
Arranger: C. H. de Bériot from original for pedal piano and orchestra
Captivating, with very descriptive moods. Well executed integration of orchestral and piano material in both parts. Technically demanding especially in fast-paced Chasse and Tarantelle.

GOUVY, Louis Théodore (1819-1898) FRANCE

*Ghiribizzi* op. 83
Movements: 1. Prélude  
2. Siciliano  
3. Barcarolle  
4. Burlesca  
5. Impromptu  
6. Fanfare  
7. Bagatelle  
8. Chanson Portugaise  
9. Intermezzo  
10. Tambourin  
11. Élégie  
12. Alla polacca

Publisher: Leipzig: Fr. Kistner, date unknown, 1-93

Exceptionally imaginative. Equally challenging for both parts, demanding very high level of musicianship and technical ability. Deserves concert status.

*Petite Suite Gauloise* op. 90 (1888)
Movements: 1. Introduction et Minuet  
2. Aubade  
3. Ronde de Nuit  
4. Tambourin

Approximate duration: 14'
Arranger: Max Reger from original for wind nonet
Publisher: Munich: Jos. Aibl Verlag, 1900, 1-21

Exemplary, with careful and well executed expansion of range. Special attention to specified articulation markings required for textural balance between parts.

*Scherzo et Aubade: Scherzo* op. 77
Approximate duration: 7'
Publisher: Leipzig: J. Rieter-Biedermann, 1885, 1-15

Exciting and technically challenging, especially for primo.

GRAHAM, Peter (also STATSNY, Jaroslav) (1952- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)

*The Lovers* (1991)
Approximate duration: 5'
Publisher: Prague: Hudební Informacní Stredisko, date unknown (gra12)
GRAHN, Ulf (1942– ) SWEDEN

* A Due (1985)  
  Approximate duration: 5'  
  Publisher: Takoma Park: Edition Nglani, date unknown (5280)

* Puck and the Hummingbirds (1991)  
  Approximate duration: 5'  
  Publisher: Stockholm: Swedish Music Information Centre, date unknown (26096)

GRAINGER, Percy Aldridge (1882-1961) AUSTRALIA

* Always Merry and Bright (1910)  
  Approximate duration: 3'  
  Arranger: Composer from original for two pianos  
  Publisher: London: Bardic Editions, date unknown

* British Folk-Music Settings – no. 22 “Country Gardens” (Handkerchief Dance) (1936)  
  Approximate duration: 2'  
  Publisher: Mainz: Schott Music, date unknown (ED 11198)

* Harvest Hymn (1938)  
  Approximate duration: 3'  
  Publisher: Mainz: Schott Music, date unknown (ED12550)

GREEN, Anthony (1984– ) USA

http://www.compositiontoday.com/a_green/

* Five Movements  
  Publisher: Composer

GREIF, Olivier (1950-2000) FRANCE

www.oliviergreif.com

* Le tombeau de Ravel op. 56 (1975)  
  Approximate duration: 15'  
  Publisher: Lyon: Symétrie, date unknown

GRETCHANINOV, Alexander Tikhonovich (1864-1956) RUSSIA/USA

* Symphony no. 1 in B minor op. 6 (1894)  
  Movements:  
  1. Allegro non troppo  
  2. Andante sostenuto assai  
  3. Molto vivace  
  4. Allegro spiritoso  
  Approximate duration: 34'  
  Arranger: Composer from original for orchestra  
  Publisher: Moscow: A. Gutheil, date unknown, 1-67

    Prodigious work, flawlessly arranged.
GRIEG, Edward (1843-1907) NORWAY

*Last Spring* (1880)
Arranger: Colin Cowles
Approximate duration: 5'
Publisher: Northants: Fentone Music, date unknown (F926-401)

*Lyric Pieces* op. 65 no. 6 "*Wedding day at Troldhaugen*" (1896)
Approximate duration: 6'
Arranger: Ruthardt from original for piano
Publisher: Leipzig: C. F. Peters, date unknown, 1-14

Good, without over-expansion of range. Well-balanced parts, with very appropriate and helpful pedal markings aiding the melodic flow.

*Peer Gynt Suite no. 1* op. 46 (1888)
Movements: 1. Morning Mood
          2. Death of Ase
          3. Anitra’s Dance
          4. In the Hall of the Mountain King
Approximate duration: 16'

*Peer Gynt Suite no. 2* op. 55 (1891)
          2. Arabian Dance
          3. Peer Gynt’s Homecoming
          4. Solveig’s Song
Approximate duration: 17'
Arranger: Composer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown

Rewarding, idiomatic, with precise articulation and dynamic markings. Masterly.

*Piano Concerto in A minor* op. 16 (1868)
Movements: 1. Allegro molto moderato
          2. Adagio
          3. Allegro moderato molto e marcato
Approximate duration: 28'
Arranger: Richard Kleinmichel from original for piano and orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-55

Extensive reduction and adaptation of material, but stimulating to savour.

*Symphonic Dances* op. 64 (1896)
Movements: 1. Allegro moderato e marcato
          2. Allegretto grazioso
          3. Allegro giocoso
          4. Andante – Allegro risoluto
Approximate duration: 31'
Arranger: Composer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-47
Expansive and grandiose in pianistic idiom. Bustling tremolos in last movement might contribute to some imbalance between parts.

Violin Sonata no. 1 in F major op. 8 (1865)
Movements: 1. Allegro con brio
2. Allegro quasi andante
3. Allegro molto vivace
Approximate duration: 19'
Arranger: Composer from original for violin and piano
Publisher: Composer's manuscript

GRiffin, Charles B. (1968- ) USA
www.charlesgriffin.net

From the Faraway Nearby: Homage to Georgia O'Keefe (2006)
Movements: 1. The Lawrence Tree
2. City Night
3. Pelvis IV
4. From the Faraway Nearby
5. Sky Above Clouds 1
6. Oriental Poppies
Approximate duration: 20'
Publisher: Composer

GriFFiths, Vernon (1894-1985) Endland/New Zealand

Epitaphalum, Nuptial Song (1970)
Approximate duration: 4'
Publisher: Wellington: SOUNZ, date unknown (facsimile)

GriMm, Julius Otto (1827-1903) Estonia

Suite in Canonform op. 10 (1865)
Movements: 1. Allegro con brio
2. Andante lento
3. Tempo di Menuetto, ben moderato
4. Allegro risoluto
Approximate duration: 15'
Arranger: Composer from original for string orchestra
Publisher: Leipzig and Winterthur: J. Rieter-Biedermann, 1-25

Creatively contrapuntal with fine harmonic structure. Complex, with extensive range for each part. Musically and technically equally challenging.

Groocock, Joseph (1913-1997) UK

Four Fugues for Piano Duet (1986-1993)
Approximate duration: 25'
Publisher: Dublin: The Contemporary Music Centre, date unknown (MS2294)
Three Fugues for Piano Duet (1977-1993)
Approximate duration: 15'
Publisher: Dublin: The Contemporary Music Centre, date unknown (MS2295)

GUIRAUD, Ernest (1837-1892) FRANCE

Chasse fantastique (1887)
Approximate duration: 10'
Arranger: Composer from original for orchestra
Publisher: Paris: Durand & Schoenewerk, date unknown, 1-31

Rhythmical and fast-paced, but not very successful. Constant tremolos (some on fast figuration) difficult to blend with melodic material.

Suite d'orchestre no. 1 (1872)
Movements: 1. Prélude
2. Intermezzo
3. Andante
4. Carnaval
Approximate duration: 17'

Suite d'orchestre no. 2 (1879)
Movements: 1. Petite Marche
2. Divertissement
3. Rêverie
4. Final: Allegro animato
Approximate duration: 20'
Arranger: Composer from original for orchestra
Publisher: Paris: A. Durand, date unknown

Surprisingly unidiomatic arrangement by a gifted pianist. Parts not well balanced. Emphatic style better suited to the orchestral medium.

H

HAAPANEN, Perttu (1972-) FINLAND

Publisher: Uusinsta Publishing

HÄGG, Jacob Adolf (1850-1928) SWEDEN

Nordische Symphonie in E-flat major op. 2 (1870)
Movements: 1. Allegro
2. Adagio cantabile
3. Presto – L'istesso tempo – Tempo 1
4. Finale: Maestoso – Allegro vivace
Approximate duration: 28'
Publisher: Copenhagen: Edition Wilhelm Hansen, date unknown (7253)
HAGIWARA, Hidehiko (1933-2001) JAPAN

*Chansons de ville*
Publisher: Tokyo: Ongaku No Tomo Sha, date unknown

HAHN, Reynaldo (1874-1947) VENEZUELA/FRANCE

*Le Bal de Beatrice d’Este* (1905)
Movements: 1. Entrée pour Ludovic le More
2. Lesquercade
3. Romanesque
4. Ibérienne
5. Leda et l’Oiseau
6. Courante
7. Salut final au Duc de Milan
Approximate duration: 17'
Arranger: André Gédalge from original for orchestra
Publisher: Paris: Heugel, 1905, 1-24

A charming work, comfortably arranged, with full exploration of the range and resources of the medium.

HAILSTORK, Adolphus (1941- ) USA

*Guest Suite* (2009)
Movements: 1. Allegretto scherzando
2. Lento grazioso
3. Vivace
Publisher: King of Prussia: Theodore Presser, date unknown

HAJDU, André (1932- ) ISRAEL

*How Many, Many Favours* (1975)
Approximate duration: 3'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI425)

*Who Knows One* (1975)
Approximate duration: 3'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI426)

HÅKANSON, Knut (1887-1929) SWEDEN

*Festmarsch* op. 3 (1914)
Publisher: Stockholm: Swedish Music Information Centre, date unknown (9358)

HALÉVY, Fromental (1799-1862) FRANCE

*Le Juif errant – Grand valse brillante* (1852)
Approximate duration: 8'
Arranger: Friedrich Burgmüller from opera
Publisher: Paris: Benoit ainé, date unknown, 1-21
Plainly arranged potpourri of selections; primo carries melody, secondo provides accompaniment.

*La Juive – Overture (1835)*
Approximate duration: 5'
Arranger: Carl Friedrich Ebers from opera
Publisher: New York: G. Schirmer, date unknown, 46-67

Straightforward placement of material following registers of original. Moderate difficulty.

HALL, Richard (1903-1982) UK

*Mercury in Gemini* (1964)
Approximate duration: 7'
Publisher: Composer

HALLÉN, Andreas (1846-1925) SWEDEN

*A Summer Story: Symphonic Concert Piece [En sommarsaga: Symfoniskt concertstycke]*
op.36 (1889)
Arranger: Wilhelm Stenhammar from original for orchestra
Publisher: Stockholm: Musikaliska Konstföreningen, date unknown (12246)

HAMILTON, David (1955- ) NEW ZEALAND
http://www.dbhmusic.co.nz

*Suite from "Mister Bones and Mister Jones"* (1985, r. 1991)
Movements: 1. Mister Bones' Theme  
2. The Song of Johnny and Gillian  
3. Graduation March  
4. The Song of Mister Bones  
5. Finale: What More Can You Ask of Life?
Approximate duration: 10'
Publisher: Wellington: SOUNZ, date unknown (facsimile)

HANDEL, Amanda (1958- ) AUSTRALIA

*Again the Rainbow* (1999)
Approximate duration: 5'
Publisher: The Rocks: AMC, date unknown (785.62121/HAN 1)

*Always the Ocean* (1999)
Approximate duration: 6'
Publisher: The Rocks: AMC, date unknown (785.62121/HAN 1)

HANDEL, George Frideric (1685-1759) GERMANY/ENGLAND

*The Celebrated Largo*
Approximate duration: 4'
Arranger: Adrian De Lorme
Publisher: Sydney: W. H. Paling & Co., date unknown, 2-7; Electronic version via the Internet at http://nla.gov.au/nla.mus-an9404905

Uncomplicated, requiring sensitive touch from both players.

**Concerto Grosso in G major** op. 6 no. 2 HWV 320 (1739-1740)
Movements: 1. Andante larghetto
2. Allegro
3. Largo
4. Allegro ma non troppo
Approximate duration: 11'

**Concerto Grosso in D major** op. 6 no. 5 HWV 323 (1739-1740)
Movements: 1. Larghetto e staccato
2. Allegro
3. Presto
4. Largo
5. Menuetto
6. Finale: Allegro
Approximate duration: 17'

Arranger: Adolf Ruthardt from originals for string orchestra
Publisher: Leipzig: C. F. Peters, date unknown

Fitting disposition of material, keeping original range intact. Suitable dynamic and articulation suggestions. Technically rigorous for both players.

**12 Organ Concertos Nos. 1-12**, HWV 289-294, 306-311, op. 4 and op. 7 (1740-1751)
**Concerto in G minor** op. 4 no. 1
Movements: 1. Larghetto e staccato
2. Allegro
3. Adagio
4. Andante
Approximate duration: 16'

**Concerto in B-flat major** op. 4 no. 2
Movements: 1. A tempo ordinario, e staccato
2. Allegro
3. Adagio, e staccato
Approximate duration: 10'

**Concerto in G minor** op. 4 no. 3
Movements: 1. Adagio
2. Allegro
3. Adagio
4. Allegro
Approximate duration: 12'
Concerto in F major op. 4 no. 4
Movements: 1. Allegro
2. Andante
3. Adagio
4. Allegro
Approximate duration: 16'

Concerto in F major op. 4 no. 5
Movements: 1. Larghetto
2. Allegro
3. Alla siciliano
4. Presto
Approximate duration: 9'

Concerto in B-flat major op. 4 no. 6
Movements: 1. Andante allegro
2. Larghetto
3. Allegro moderato
Approximate duration: 12'

Concerto in B-flat major op. 7 no. 1
Movements: 1. Andante
2. Largo, e piano
3. Bourrée
Approximate duration: 15'

Concerto in A major op. 7 no. 2
Movements: 1. Ouverture
2. A tempo ordinario
3. Organo ad libitum
4. Allegro
Approximate duration: 15'

Concerto in B-flat major op. 7 no. 3
Movements: 1. Allegro
2. Adagio e fuga
3. Spiritoso
4. Menuet
Approximate duration: 16'

Concerto in D minor op. 7 no. 4
Movements: 1. Adagio
2. Allegro
3. Organo ad libitum
4. Allegro
Approximate duration: 16'

Concerto in G minor op. 7 no. 5
Movements: 1. Allegro ma non troppo, e staccato
2. Andante larghetto, e staccato
3. Gavotte
Approximate duration: 13'

Concerto in B-flat major op. 7 no. 6
Movements: 1. Pomposo
2. Organo ad libitum
3. A tempo ordinario
Approximate duration: 9'

Arranger: Gustav Adolf Thomas and August Horn from originals for organ and orchestra
Publisher: New York: International Music Co; Leipzig: Breitkopf & Härtel, date unknown, 1-91

Outstanding arrangements, idiomatic and detailed, with special attention given to articulation and disposition of lines. Most of the ornamentation provided, as well as very appropriate pedal markings. Technically demanding, requiring mature musicianship.

Water Music HWV 348 – Suite no. 1 in F (1717)
Movements: 1. Ouverture
2. Adagio e staccato
3. Allegro – Andante – Allegro
4. Menuet (Passepied)
5. Air
6. Menuet
7. Bourrée
8. Hornpipe
9. Andante
Approximate duration: 27'
Arranger: Carl Buchard from original for orchestra
Publisher: Leipzig: C. F. Peters, 1860, 1-35

Water Music HWV 349 – Suite no. 2 in D (1717)
Movements: 1. Ouverture: Allegro – Adagio
2. Alla hornpipe
3. Menuet
4. Lentement
5. Bourrée
Approximate duration: 9'
Arranger: Carl Buchard from original for orchestra
Publisher: Leipzig: C. F. Peters, 1859, 1-25

Very sparse, with unsuitable placement of instrumental lines resulting in imbalance of parts. Requires extensive editing.

HARREX, Patrick (1946-) UK
www.patrickharrex.co.uk

Corale Interrotto (2005)
Approximate duration: 10'
Publisher: London: BMIC, date unknown; Composer
HARRIS, Henry Lewarne (1929- ) UK

*Three Dances from The Sunken City* (1959)
Movements: 1. Dance of Exhultation
2. Dance of Dahut
3. Dance of Fire
Arranger: Composer from opera
Publisher: Composer

HARRISON, Pamela (1915-1990) UK

*Six Dances for Fanny Simone*
Publisher: Composer

HART, Jane S. (1913-1999) USA

*American Spirituals* (1983)
Approximate duration: 11'

*Sonata in C minor [Sonate in C-moll]*
Publisher: Mainz: Schott Music, date unknown (SCHOM04285)

HASPEL, Joseph (dates unknown) USA

*Toccata* (2007)
Approximate duration: 14'
Publisher: Composer

HAUSEGGER, Siegmund von (1872-1948) AUSTRIA

*Wieland der Schmied* (1904)
Approximate duration: 18'
Arranger: Johannes Doebber from original for orchestra
Publisher: Berlin: Ries & Erler, date unknown, 1-41

Exceptional arrangement of complex, fragmented work. Very dense, with detailed and frequent changes of articulation and dynamics. Technically uncomfortable, requiring first-rate pianism.

HAWKINS, John B. (1948- ) UK

*Tales of King Arthur* (1992)
Approximate duration: 8'
Publisher: Composer

HAWKINS, Malcolm (1944- ) PORTUGAL/UK

*On Stage: Suite of 6 Movements* (1983)
Approximate duration: 9'
Publisher: London: Stainer & Bell, date unknown
HAYASHI, Hikaru (1931-) JAPAN

Blanqui (1979)
Publisher: place unknown: Zen On, date unknown (ZENON00905)

HAYDN, Joseph Franz (1732-1809) AUSTRIA

Die Jahreszeiten Hob. XXI:3 (1801)
Movements: 1. Der Frühling
2. Der Sommer
3. Der Herbst
4. Der Winter
Approximate duration: 120'
Arranger: Alexander von Zemlinsky from oratorio
Publisher: Vienna: Universal Edition, date unknown, 1-131 (UE785)

Large-scale work exceptionally arranged. Vocal parts smoothly integrated into instrumental material. Technically very demanding.

Piano Trio in E minor Hob. XV:12 (1788)
Movements: 1. Allegro moderato
2. Andante
3. Rondo: Presto
Approximate duration: 16'

Piano Trio in D major Hob. XV:24 (1795)
Movements: 1. Allegro
2. Andante
3. Allegro ma dolce
Approximate duration: 13'

Piano Trio in G major Hob. XV:25 (1795)
Movements: 1. Andante
2. Poco adagio
3. Rondo all’ongarese
Approximate duration: 16'

Piano Trio in F-sharp minor Hob. XV:26 (1795)
Movements: 1. Allegro
2. Adagio
3. Tempo di menuet
Approximate duration: 15'

Piano Trio in E-flat major Hob. XV:30 (1796)
Movements: 1. Allegro moderato
2. Andante con moto
3. Presto
Approximate duration: 19'

Arranger: Unknown from originals for piano trio
Publisher: Leipzig: C. F. Peters, date unknown
All five arranged in very academic fashion (probably by the same person) with direct placement of string material in the original range. Integration generally successful, but could have benefited from expansion of bass register to support full mid and high registers.

**Piano Trio in C major** Hob. XV:27 (1797)
Movements: 1. Allegro
2. Andante
3. Finale: Presto
Approximate duration: 21'

**Piano Trio in E major** Hob. XV:28 (1797)
Movements: 1. Allegro moderato
2. Allegretto
3. Finale: Allegro
Approximate duration: 17'

**Piano Trio in E-flat major** Hob. XV:29 (1797)
Movements: 1. Poco Allegretto
2. Andantino ed innocenteemente
3. Finale. Allemande: Presto assai
Approximate duration: 16'

Arranger: Hugo Ulrich and Robert Wittmann from originals for piano trio
Publisher: Leipzig: C. F. Peters, date unknown

Arrangements of high quality. Range of instrumentation respected, with some necessary range expansion. Careful and helpful pedal suggestions, and articulation adapted to allow a more idiomatic rendition.

**String Quartet in F-sharp minor** Hob. III:47 op. 50 no. 4 (1787)
Movements: 1. Allegro spiritoso
2. Andante moderato assai
3. Menuetto: Poco allegretto
4. Finale: Fuga: Allegro moderato
Approximate duration: 18'
Arranger: Carl Klage from original for string quartet
Publisher: Magdeburg: Heinrichshofen’s Verlag, date unknown, 1-21

**String Quartet in G major** Hob. III: 58 op. 54 no. 1 (1788)
Movements: 1. Allegro con brio
2. Allegretto
3. Menuetto: Allegretto
4. Finale: Presto
Approximate duration: 20'
Arranger: Hugo Ulrich from original for string quartet
Publisher: Leipzig: C. F. Peters, date unknown, 42-59

**String Quartet in C major** Hob. III:57 op. 54 no. 2 (1788)
Movements: 1. Vivace
2. Adagio
3. Menuetto: Allegretto
4. Finale: Adagio - Presto - Adagio
Approximate duration: 20'
Arranger: Carl Klage from original for string quartet
Publisher: Magdeburg: Heinrichshofen's Verlag, date unknown, 1-19

Arranger: Hugo Ulrich from original for string quartet
Publisher: Leipzig: C. F. Peters, date unknown, 20-35

**String Quartet in E major** Hob. III:58 op. 54 no. 3 (1788)
Movements: 1. Allegro
2. Largo Cantabile
3. Menuetto: Allegretto
4. Finale: Presto
Approximate duration: 23'
Arranger: Hugo Ulrich from original for string quartet
Publisher: Leipzig: C. F. Peters, date unknown, 40-53

**String Quartet in G major** Hob. III:66 op. 64 no. 4 (1790)
Movements: 1. Allegro con brio
2. Menuetto: Allegretto
3. Adagio - Cantabile e sostenuto
4. Finale: Presto
Approximate duration: 19'
Arranger: Hugo Ulrich from original for string quartet
Publisher: Leipzig: C. F. Peters, date unknown, 1-19

**String Quartet in D major** Hob. III:63 op. 64 no. 5 “The Lark” (1790)
Movements: 1. Allegro moderato
2. Adagio – Cantabile
3. Menuetto: Allegretto
4. Finale: Vivace
Approximate duration: 19'
Arranger: Hugo Ulrich from original for string quartet
Publisher: Leipzig: C. F. Peters, date unknown, 60-77

**String Quartet in C major** Hob. III:72 op. 74 no. 1 (1793)
Movements: 1. Allegro moderato
2. Andantino grazioso
3. Menuetto: Allegro
4. Finale: Vivace
Approximate duration: 22'
Arranger: Hugo Ulrich from original for string quartet
Publisher: Leipzig: C. F. Peters, date unknown, 54-75

**String Quartet in F major** Hob. III:73 op. 74 no. 2 (1793)
Movements: 1. Allegro spiritoso
2. Andante grazioso
3. Menuetto
4. Finale: Presto
Approximate duration: 19'
String Quartet in G minor Hob. III:74 op. 74 no. 3 “The Rider” (1793)

Movements: 1. Allegro
2. Largo assai
3. Menuetto: Allegretto
4. Finale: Allegro con brio

Approximate duration: 22'

String Quartet in D minor Hob. III:76 op. 76 no. 2 (1796-1797)

Movements: 1. Allegro
2. Andante o piu tosto allegretto
3. Menuetto: Allegro ma non troppo
4. Vivace assai

Approximate duration: 20'

String Quartet in C major Hob. III:77 op. 76 no. 3 (1796-1797)

Movements: 1. Allegro
2. Poco adagio, cantabile
3. Menuetto: Allegro
4. Finale: Presto

Approximate duration: 26'

String Quartet in D major Hob. III:79 op. 76 no. 5 (1796-1797)

Movements: 1. Allegretto – Allegro
2. Largo cantabile e mesto
3. Menuetto: Allegro
4. Finale: Presto

Approximate duration: 21'

Klage’s and Ulrich’s arrangements very similar in quality and allocation of material: correct placement of instrumental ranges, with expansion of bass register and some addition of harmonic filling. Ulrich gives rigorous attention to articulation and its impact on overall texture, and manipulates some dynamic indications to improve balance, with different markings for primo and secondo on the same passage. Klage adds some pedal markings in conflict with articulation; must be edited.
**Symphony in F-sharp minor** Hob. I:45 (1772)
Movements: 1. Allegro assai
2. Adagio
3. Menuet: Allegretto
4. Finale: Presto
Approximate duration: 11'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 64-85

**Symphony in C major** Hob. I:48 (1769)
Movements: 1. Allegro
2. Adagio
3. Menuetto
4. Finale: Allegro
Approximate duration: 27'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 84-105

**Symphony in E-flat major** Hob. I:55 (1774)
Movements: 1. Allegro di molto
2. Adagio, ma semplicemente
3. Menuetto and Trio
4. Finale: Presto
Approximate duration: 22'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 48-63

**Symphony in D major** Hob. I:73 (1781-1782)
Movements: 1. Adagio – Allegro
2. Andante
3. Menuetto and Trio: Allegretto
4. Finale: Allegro assai ('La chasse')
Approximate duration: 22'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 24-47

**Symphony in D major** Hob. I:75 (1779)
Movements: 1. Grave – Presto
2. Andante con Variazioni
3. Menuetto and Trio
4. Finale: Vivace
Approximate duration: 22'
Arranger: Carl Klage from original for orchestra
Publisher: Magdeburg: Heinrichshofen, date unknown, 2-23

**Symphony in C major** Hob. I:82 (1786)
Movements: 1. Vivace assai
2. Allegretto
3. Menuet and Trio
4. Menuet and Trio
5. Finale: Vivace
Approximate duration: 33'  
Arranger: Hugo Ulrich from original for orchestra  
Publisher: Leipzig: C. F. Peters, date unknown, 106-127

**Symphony in G minor** Hob. I:83 (1785)  
Movements: 1. Allegro spiritoso  
2. Andante  
3. Menuet and Trio: Allegretto  
4. Finale: Vivace  

Arranger: Hugo Ulrich from original for orchestra  
Publisher: Leipzig: C. F. Peters, date unknown, 87-105

**Symphony in B-flat major** Hob. I:85 (1785)  
Movements: 1. Adagio - Vivace  
2. Romance: Allegretto  
3. Menuet and Trio: Allegretto  
4. Finale: Presto  

Arranger: Hugo Ulrich from original for orchestra  
Publisher: Leipzig: C. F. Peters, date unknown, 42-59

**Symphony in D major** Hob. I:86 (1786)  
Movements: 1. Adagio – Allegro spiritoso  
2. Capriccio: Largo  
3. Menuet and Trio  
4. Finale: Allegro con spirito  

Arranger: Hugo Ulrich from original for orchestra  
Publisher: Leipzig: C. F. Peters, date unknown, 70-91

**Symphony in G major** Hob. I:88 (1787)  
Movements: 1. Adagio: Allegro  
2. Largo  
3. Menuetto and Trio: Allegretto  
4. Finale: Allegro con spirito  

Arranger: Hugo Ulrich from original for orchestra  
Publisher: Leipzig: C. F. Peters, date unknown, 2-19

**Symphony in C major** Hob. I:90 (1788)  
Movements: 1. Adagio – Allegro assai  
2. Andante  
3. Menuet and Trio  
4. Finale: Allegro assai  

Arranger: Hugo Ulrich from original for orchestra  
Publisher: Leipzig: C. F. Peters, date unknown, 2-23

**Symphony in E-flat major** Hob. I:91 (1788)  
Movements: 1. Largo – Allegro assai
2. Andante
3. Menuet: Un poco allegretto
4. Finale: Vivace

Approximate duration: 26'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 106-127

*Symphony in G major* Hob. I:92 (1789)
Movements: 1. Adagio - Allegro spiritoso
2. Adagio cantabile
3. Menuetto: Allegretto
4. Finale: Presto

Approximate duration: 28'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 60-83

Arranger: Unknown from original for orchestra
Publisher: Braunschweig: Henry Litolff's Verlag, date unknown, 2-27

*Symphony in D major* Hob. I:93 (1791)
Movements: 1. Adagio - Allegro assai
2. Largo cantabile
3. Menuetto: Allegro
4. Finale: Presto ma non troppo

Approximate duration: 22'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 102-121

*Symphony in G major* Hob. I:94 (1791)
Movements: 1. Adagio cantabile - Vivace assai
2. Andante
3. Menuetto: Allegro molto
4. Finale: Allegro di molto

Approximate duration: 24'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 122-143

*Symphony in C minor* Hob. I:95 (1791)
Movements: 1. Allegro moderato
2. Andante cantabile
3. Menuet e Trio
4. Finale: Vivace

Approximate duration: 20'
Arranger: Julius André from original for orchestra
Publisher: Offenbach: Johann André, date unknown, 2-23

Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 52-69

*Symphony in D major* Hob. I:96 (1791)
Movements: 1. Adagio - Allegro
2. Andante
3. Menuet e Trio: Allegretto
4. Finale: Vivace assai

Approximate duration: 20'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 20-41

_Symphony in C major_ Hob. I:97 (1792)
Movements: 1. Adagio – Vivace
2. Adagio ma non troppo
3. Menuet e Trio: Allegro
4. Finale: Presto

Approximate duration: 24'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 26-51

_Symphony in B-flat major_ Hob. I:98 (1792)
Movements: 1. Adagio – Allegro
2. Adagio cantabile
3. Menuet e Trio: Allegro
4. Finale: Presto

Approximate duration: 30'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 52-69

_Symphony in E-flat major_ Hob. I:99 (1793)
Movements: 1. Adagio – Vivace
2. Adagio
3. Menuet e Trio: Allegretto
4. Finale: Vivace

Approximate duration: 28'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 52-73

_Symphony in G major_ Hob. I:100 (1793-1794)
Movements: 1. Adagio – Allegro
2. Allegretto
3. Menuet e Trio
4. Finale: Presto

Approximate duration: 22'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 92-119

_Symphony in D major_ Hob. I:101 (1793-1794)
Movements: 1. Adagio – Presto
2. Andante
3. Menuet e Trio: Allegretto
4. Finale: Vivace

Approximate duration: 29'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 74-101
Symphony in B-flat major Hob. I:102 (1794)

Movements: 1. Largo – Allegro vivace
2. Adagio
3. Menuetto: Allegro
4. Finale: Presto

Approximate duration: 23'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 120-141

Symphony in E-flat major Hob. I:103 (1795)

Movements: 1. Adagio – Allegro con spirito
2. Andante piu tosto allegretto
3. Menuetto
4. Finale: Allegro con spirito

Approximate duration: 27'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 2-27

Symphony in D major Hob. I:104 (1795)

Movements: 1. Adagio – Allegro
2. Andante
3. Menuetto e Trio: Allegro
4. Finale: Allegro spiritoso

Approximate duration: 27'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 28-51

Ulrich’s arrangements are masterly: idiomatically adapted without loss of musical integrity. Expression, articulation and pedal markings of a very high order enhance the aesthetic impact. Tremolo effects are avoided. André’s quite rudimentary and thoroughly simplified, especially in secondo. Klage’s well-crafted and respectful of the original; comfortable for both players with no major technical issues.

HEALEY, Derek (1936- ) CANADA

Pastorale and Jig op. 108 (2006)
Approximate duration: 6'
Publisher: Toronto: CMC, date unknown (MI 2124 H434pa)

HEGDAL, Magne (1944- ) NORWAY

Birthday Cards: Construzione aleafonische sopra Happy Birthday (2009)
Approximate duration: 7'
Publisher: Oslo: MIC, date unknown

HEMBERG, Eskil (1938-2004) SWEDEN

Deepwater Pirates [Djuphavspirater] op. 43 (1977/1991)
Approximate duration: 6'
Two Merry Girls (1975)
First performance: On 1 June 1975 in Nacka Musickola
Approximate duration: 1'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (13878)

HEMEL, Oscar van (1892-1981) NETHERLANDS

Dans (1922)
Approximate duration: 5'
Publisher: Amsterdam: Donemus, date unknown

HEMMEL, René (dates unknown) LUXEMBOURG

Scènes (1964)
Approximate duration: 12'
Publisher: place unknown: CD Editions LGNM, date unknown (Vol. 9)

HENDERSON, Ruth Watson (1932- ) CANADA

Two at the zoo (1991)
Movements: 1. Polar bears
2. Kangaroos
3. Snakes
4. Monkeys
Approximate duration: 5'
Publisher: Boston: Boston Music Company, date unknown (14158)

HÉROLD, Ferdinand (1791-1833) FRANCE

Zampa – Complete (1831)
Arranger: Jules de Groot from opera
Publisher: Paris: C. Meissonier, date unknown, 1-50

Tuneful, imaginative work, simply and traditionally arranged, but not rewarding as a performance score; requires extensive revision.

Zampa – Overture (1831)
Approximate duration: 8'
Arranger: Richard Kleinmichel from opera
Publisher: Leipzig: C. F. Peters, date unknown, 23-33

Arranger: Claude Melnotte from opera
Publisher: St. Louis: Kunkel Bros, date unknown, 1-21

Kleinmichel’s far superior with rhythmical drive successfully conveyed especially in secondo, and lucid articulation allowing suitable balance. Melnotte’s contains several mistakes such as the opening time signature of 4/4 instead of 2/2. Articulation mostly absent.
HINDEMITH, Paul (1895-1963) GERMANY

*Drei wunderschöne Mädchen im Schwarzwald (8 Walzer)* op. 6
Approximate duration: 16'
Publisher: Mainz: B. Schott’s Söhne, date unknown (ED8060)

*Ragtime* (1921)
Approximate duration: 6'
Publisher: Mainz: B. Schott’s Söhne, 1986, 5-16 (ED7325)

Extremely well-composed satiric and ironic work based on theme by J. S. Bach. Consisting of a short introduction and a lengthier fugato, the work is highly challenging, and requires careful balancing of parts. In the words of the editor, Franzpeter Goebels, “Despite the ‘bruist’ tendency of this music, the creation of a transparent sound and of nuances in interpretation should not be neglected.”

*Symphonie ‘Mathis der Mahler’* (1934)
Movements:  1. Engelkonzert
            2. Grablegung
            3. Versuchung des heiligen Antonius
Approximate duration: 27'
Arranger: Composer from original for orchestra
Publisher: Mainz: B. Schott’s Söhne, date unknown (ED3286)

HIRAI, Motoki (dates unknown) JAPAN

*Fragment* (2008)

First performance: 1 April 2008, Tokyo Opera City Recital Hall with

HISCOCKS, Wendy (1963- ) AUSTRALIA/UK
http://www.geocities.com/wendyhiscocks/

*A Dance for David* (1998)
Approximate duration: 2'
Publisher: Composer, 1998

*Four Rustic Dances* (1990)
Movements:  1. East Ukrainian Dance Tune
            2. Kolo
            3. Tarantella
            4. KruhoveTance
Approximate duration: 4'
Publisher: Composer, 1990

HODY, Jean (1935- ) FRANCE

*La Maison enchantée*
Publisher: Paris: Choudens, date unknown (CHOUD01692)
Voyage dans le désert
Publisher: Paris: Choudens, date unknown (CHOUD01689)

HOLD, Trevor (1939-2004) UK

Variations op. 10
Approximate duration: 16'
Publisher: London: BMIC, date unknown; Composer

HOLLAND, Dulcie (1913-2000) AUSTRALIA

Sweet Brisbane Ladies (1977)
Publisher: The Rocks: AMC, date unknown (785.62121/HOL 2 – manuscript)

The Old Bark Hut (1977)
Publisher: The Rocks: AMC, date unknown (785.62121/HOL 3 – manuscript)

The Overlander (1977)
Publisher: The Rocks: AMC, date unknown (785.62121/HOL 1 – manuscript)

HOLLOWAY, Robin (1943- ) UK

Souvenirs de Montsalvat op. 60a on Themes from Wagner's Parsifal (1984)
Approximate duration: 25'
Publisher: London: Boosey & Hawkes, date unknown

HOLMÈS, Augusta Mary Ann (1847-1903) FRANCE

Andromède: Poème Symphonique (1883)
Approximate duration: 15'
Arranger: Edmond Missa from original for orchestra
Publisher: Paris: Enoch, date unknown, 1-47

Good adaptation of triumphant and atmospheric work heavily scored for brass. Staccato passages must explore ornamental colours of original. Pedal, not indicated in score, to be applied for added sonority.

Irlande: Poème Symphonique (1882)
Approximate duration: 14'
Arranger: Composer from original for orchestra
Publisher: Paris: Leon Grus, date unknown, 1-29

A captivating, well-arranged work. Rhythmic character requiring ensemble precision.

Pologne: Poème Symphonique (1883)
Approximate duration: 10'
Arranger: Composer from original for orchestra
Publisher: Paris: Leon Grus, date unknown, 1-25

Well-executed, but uninteresting.
HOMS, Joaquin (1906-2003) SPAIN
www.joaquinhaps.org

Andante from Quintet no. 1
Approximate duration: 5'
Arranger: Composer from original for wind quintet
Publisher: Barcelona: Dinsic Publications, date unknown

Three Sardanas for Piano Four Hands [Tres Sardanes para piano a quatro manos]
First performance: 17 April 1998, Centre Civic Can Rull, Sabadell with Lourdes and Luis Pérez-Molina
Movements: 1. Matinada
2. Nit de festa
3. Dia clar
Approximate duration: 9'
Arranger: Composer from original for cobla

HONEGGER, Arthur (1892-1955) SWITZERLAND

Pastorale d'Été (1920)
Approximate duration: 8'
Arranger: Composer from original for orchestra
Publisher: Paris: Maurice Senart, 1921, 1-13

A mood of pastoral tranquillity evoked with beautiful melodies and imaginative harmony. Pleasurable to perform, even if the medium does not lend itself well to the sustained tone of the original.

HORACEK, Jiri (1941- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)

Lake
First performance: On 18 April 2007 in Praha by Eva Benešová and Tomáš Víšek
Publisher: Prague: Amos Edition, date unknown (AM0058)

HOUBEN, Christian A. (dates unknown)

Der Überraschte Landmann op. 3
Publisher: Antes Edition (ANTES00129)

HUBER, Hans (1852-1921) SWITZERLAND

Symphony no. 2 in E minor op. 115 (1900)
Movements: 1. Allegro con fuoco – Tempo animato – Più largo – Molto tranquillo
2. Allegro con fuoco non troppo – Con fuoco – L'istesso tempo
3. Adagio ma non troppo
4. Finale: Metamorphosen, angeregt durch Bilder von Böcklin
Approximate duration: 43'
Arranger: Composer from original for orchestra
Publisher: Leipzig and Zürich: Gebrüder Hug, date unknown, 2-83
Exceptionally well crafted. Technically extremely taxing, requiring full pianistic capabilities.

HUDES, Eric (1920- ) UK

Partita
Publisher: Nolfolk: Anglian, date unknown

HUETTENBRENNER, Anselm (1794-1868) AUSTRIA

Sonata in E major op. 22
Publisher: Graz: Akademische Druk, 2001

HUMMEL, Johann Nepomuk (1778-1837) AUSTRIA

Johann von Finnland op. 43 – Overture (1811)
Approximate duration: 9'
Arranger: Louis Winkler from opera
Publisher: Braunschweig: Henry Litolf’s Verlag, date unknown, 1-15

Arrangement extensively simplified from the original. Moderate difficulty.

HUMPERDINCK, Engelbert (1854-1921) GERMANY

Hänsel und Gretel (1891-1892)
First performance: 23 December 1893
Approximate duration: 120'
Arranger: Richard Kleinmichel from opera
Publisher: Mainz: B. Schott’s Söhne, date unknown, 1-179

Well-executed arrangement, probably for rehearsal purposes, given the cue indications and text in the score.

HURNÍK, Jiří (1922- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)
http://www.hurnik.cz/otec.html

Home Music for Piano for Four Hands (1963)
Movements: 1. Charleston
2. Ragtime
3. The Negro Lullaby
4. Habanera
5. Cake Walk
Publisher: Ed. Supraphon, Schott

Innocenzo (1992)
Publisher: Prague: Bärenreiter, date unknown

Playing with Four Hands (1981)
Publisher: Prague: Ed. Supraphon, date unknown; Tokyo: Ongaku Tomo, date unknown
HURNÍK, Lucas (1967- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)

Hot Suite
Movements: 1. Reggae I
2. Reggae II
3. Valse
4. Blues
5. Shimmy
6. Big Beat
Revised: Jitka Mencova and Veroslav Nemec
Approximate duration: 15'
Publisher: Prague: Bärenreiter, date unknown (H7638)

HUTCHISON, David Warner (1930- ) USA

Mass for Abraham Lincoln (1975)
Approximate duration: 45'

HYDE, Miriam (1913-2005) AUSTRALIA

Autumn Stream (1973)
Publisher: The Rocks: AMC, date unknown (785.621211HYD 4)

Oriental Dance (1948)
Publisher: The Rocks: AMC, date unknown (785.621211HYD 3)

Toccata for Two (1973)
Publisher: The Rocks: AMC, date unknown (785.621211HYD 2)

ILYINSKY, Alexander (1859-1920) RUSSIA

Orchestral Suite no. 1 in D minor op. 4 (1889)
Movements: 1. Introduzione, Choral, Fuga
2. Minuetto
3. Andante
4. Gavotta
5. Scherzo
Approximate duration: 30'
Arranger: Composer from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 2-73

This lesser-known suite is imaginative and resourceful in both original and arranged form. Some stilted writing, especially in the Fuga and Scherzo, requires editing, but a major work for the genre.
IPPOLITOV-IVANOV, Mikhail Mikhailovich (1859-1935) RUSSIA

Armenian Rhapsody on National Themes op. 48 (1910)
Approximate duration: 7'
Arranger: Composer from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 2-13

Technically not very demanding and musically quite plain.

Caucasion Sketches Suite no. 1 op. 10 (1894)
Movements: 1. In a Mountain Pass
2. In a Village
3. In a Mosque
4. Procession of the Sardar
Approximate duration: 35'
Arranger: Eduard Langer from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 2-45

Inherent orchestral characteristics preclude a fluid translation to another medium. Excessive use of tremolos in the secondo and far too rigid in the allocation of material between parts.

IRANYI, Gabriel (1946- ) ISRAEL
www.gabrieliranyi.de

Metaphores lieses (1988)
Approximate duration: 12'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI7018)

IRVINE, Brian (1965- ) UK

Our New House (1997)
Approximate duration: 7'
Publisher: Dublin: The Contemporary Music Centre, date unknown (MS2877)

J

JACKSON, Gabriel (1962- ) UK

Anniversary Duet (1999)
Approximate duration: 2'
Publisher: London: BMIC, date unknown

JADASSOHN, Salomon (1831-1902) GERMANY

String Quartet in C minor op. 10 (1858)
Movements: 1. Molto allegro ed appassionata
2. Adagio ma non troppo
3. Allegretto un poco vivo
4. Finale: Allegro ma non troppo
Approximate duration: 20'
Arranger: F. Gustav Jansen from original for string quartet
Publisher: Leipzig: F.E.C. Leuckart, date unknown, 2-47

Exceptional arrangement, technically quite demanding. Cleverly adapted to the duet setting, but requiring first-rate ensemble capabilities to master much duplication of taxing rhythmic patterns between parts.

JAËLL, Marie (1846-1925) FRANCE

12 Valses and Finale op. 8 (1874)
Movements: 1. Allegro con brio
2. Moderato
3. Animato giocoso
4. Allegro fuoco [sic]
5. Capriccioso
6. Quasi lento con tenerezza
7. Tempo guisto
8. Allegretto cantabile
9. Allegretto amoroso
10. Andantino melancolico
11. Allegro armonioso
12. Allegro dolce fantastico
13. Finale: Vivace fuoco [sic]
Approximate duration: 16'
Publisher: Paris: E. Gérard, date unknown, 1-53

In Brahmsian style. Atmospheric, well-crafted and very effective.

JANÁCEK, Leos (1854-1928) CZECHOSLOVAKIA

Sinfonietta “Military” (1926)
Movements: 1. Fanfare: Allegretto
2. The Castle, Brno: Andante
3. The Queen’s Monastery, Brno: Moderato
4. The Street Leading to the Castle: Allegretto
5. The Town Hall, Brno: Andante con moto
Approximate duration: 25'
Arranger: Composer from original for orchestra
Publisher: Prague: Bärenreiter, date unknown

Taras Bulba (1918)
Movements: 1. The death of Andri
2. The death of Ostap
3. The prophecy and the death of Taras Bulba
Approximate duration: 23'
Arranger: Bretislav Bakala from original for orchestra
Publisher: Prague: Hudební Matice, 1925
A well-executed, very complex arrangement requiring full understanding of the
textural features of the original version for large orchestra, as well as precision in the
execution of rhythm and articulation. Several superimpositions and duplications
between parts highlighted in brackets for recognition purposes.

JÄRNEFELT, Armas (1869-1958) FINLAND

Praeludium (1900)
Approximate duration: 3'
Arranger: Composer from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-7

Very repetitive and simple, but fairly well executed.

JOACHIM, Joseph (1831-1907) AUSTRIA

Demetrius Overture op. 6 Anh. Ia/4 (1854)
Approximate duration: 16'
Arranger: Johannes Brahms from original for orchestra
Publisher: Manuscript: Staats and Hamburg University Library

Hamlet Overture op. 4 (1853)
Approximate duration: 17'
Arranger: Johannes Brahms from original for orchestra
Publisher: Manuscript: Staats and Hamburg University Library

JOHNSTON, Richard (1917-1997) USA/CANADA

A Quodlibet (1984)
Approximate duration: 7'
Publisher: Toronto: CMC, date unknown (MI 2120 J73qu)

JOHNSON, Tom (1939- ) USA

Symmetries (1981)
Movements: 49 short pieces
Approximate duration: 20'

JONGEN, Joseph (1873-1953) BELGIUM

String Quartet no. 2 in A major op. 50 – Adagio (1916)
Approximate duration: 8'
Arranger: Composer from original for string quartet
Publisher: Brussels: CeBeDeM, date unknown

Bourrée dans le style ancien op. 123 (1942)
Approximate duration: 7'
Publisher: Brussels: CeBeDeM, date unknown
Impressions d’Ardenne op. 44 (1913)
Approximate duration: 19'
Publisher: Brussels: CeBeDeM, date unknown

Lalla Roukh op. 28 (1904)
Approximate duration: 19'
Publisher: Brussels: CeBeDeM, date unknown

Marche Nuptiale (1893)
Approximate duration: 2'
Arranger: Composer from original for orchestra
Publisher: Brussels: CeBeDeM, date unknown

Prélude et Scherzo op. 66 (1920)
Approximate duration: 25'
Publisher: Brussels: CeBeDeM, date unknown

JOYCE, Brooke (1972- ) USA
www.brookejoyce.com

Mr. Poly’s Bamboula (2005)
Approximate duration: 7'
Publisher: Composer, 2005

Polytonal, texturally dense, requiring extremely precise rhythmical skills.

Waves of Stone (2008)
Approximate duration: 16'
Publisher: Composer, 2008

Ostinuto style, rather unpianistic, with very complex rhythmical writing.

JULLIEN, Louis Antoine (1812-1860) FRANCE

The Banjo Quadrille Duets (1851-1856)
Movements: 1. Take your time Miss Lucy
2. Ginger Blue
3. De sugar cane Green
4. Come darkies sing
5. Buffalo girls
Approximate duration: 9'

Light, simple, musically uninspired, with significant disparities in technical difficulty and material allocation between the parts.

JULSTROM, Clifford A. (1907-1991) USA
www.julstrom.com
Dance of the Clowns (1984)
Approximate duration: 9'
Publisher: Julstrom Enterprises

K

KAHN, Erich Itor (1905-1956) GERMANY

Suite Bretonne (1940)
Approximate duration: 12'
Publisher: King of Prussia: Theodore Presser, date unknown

KALLIWODA, Johann Wenzel (1801-1866) CZECHOSLOVAKIA (now CZECH REPUBLIC)

Overture no. 2 in F major op. 44 (1832)
Approximate duration: 9'
Arranger: Composer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-15

Accessible, but unsophisticated. Secondo mainly simple accompaniment.

KARKOFF, Maurice (1927- ) SWEDEN

Ask [Be om] (1972)
Approximate duration: 1'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (9198)

Oriental Pictures [Orientaliska bilder op. 66b] (1967)
Approximate duration: 16'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (9008)

KARLSEN, KjeU Mork (1947- ) NORWAY

Approximate duration: 4'
Publisher: Oslo: MIC, date unknown

KASEMETS, Udo (1919- ) ESTONIA/CANADA

Approximate duration: 2'
Publisher: Toronto: CMC, date unknown (MI 2124 K19ve)

KAUN, Hugo (1863-1932) GERMANY

Im Urwald op. 43 no. 2 (1901)
Approximate duration: 9'
Arranger: Composer from original for orchestra
Refined, with very imaginative rhythmical construction. Creatively expanded range, requiring technical and ensemble proficiency.

**KEELEY, Robert (1960-) UK**

*Bondi Breaks* (2003, revised 2005)
Approximate duration: 8'
Publisher: Composer

**KEIL, Friedrich (1957-) AUSTRIA**

*Chiffren – con sense* (1999)
Approximate duration: 12'
Publisher: Composer

**KÉLER, Béla (Adalbert Paul von) (1820-1882) HUNGARY**

*Csokonay-Ouverture* op. 139 (1883)
Approximate duration: 6'
Arranger: Unknown from original for orchestra
Publisher: Leipzig: C. F. W. Siegel, date unknown, 2-17

Simple arrangement of moderate difficulty.

*Französische Lustspiel Ouverture* op. 111 (1875)
Approximate duration: 4'
Arranger: Alfred Roth from original for orchestra
Publisher: Leipzig: C. F. W. Siegel, date unknown, 1-21

Unconvincing, unsophisticated distribution of material with duplication of melodic lines in primo. Simultaneous short articulation markings and pedal suggestions problematic.

*Rákóczy-Ouverture* op. 76 (1878)
Approximate duration: 5'
Arranger: Unknown from original for orchestra
Publisher: Leipzig: C. F. W. Siegel, date unknown

*Spanische Lustspiel-Ouverture* op. 137 (1883)
Approximate duration: 7'
Arranger: S. Tiemersma from original for orchestra
Publisher: Leipzig: C. F. W. Siegel, date unknown, 1-19

Rhythmic structure of opening reminiscent of polonaise, rather than of Spanish style. Well arranged, with careful attention to balance. Technically demanding, requiring rhythmical precision.
**Ungarische Concert-Ouverture** op. 136 (1882)
Approximate duration: 5'
Arranger: Unknown from original for orchestra
Publisher: Leipzig: C. F. W. Siegel, date unknown, 1-15

Melodically imaginative with flair. Satisfactory arrangement posing few problems. General pedal markings to be interpreted in context.

**KERGER, Camille (1957-) LUXEMBOURG**
www.kergercamille.lu

*Ausklänge* (1989)
Approximate duration: 9'
Publisher: place unknown: CD Editions, date unknown (LGNM Vol. 9)

**KERSTERS, Willem (1929-1998) BELGIUM**

*Serenata* (1958)
Publisher: Brussels: CeBeDeM, date unknown

**KETELBEY, Albert William (1875-1959) UK**
www.albertketelbey.org.uk

*In a Chinese Temple Garden* (1923)
Approximate duration: 7'
Arranger: Composer from original for piano
Publisher: Berlin: Bosworth, date unknown (BO08428)

*In a Persian Market* (1924)
Approximate duration: 6'
Arranger: Composer from original for piano
Publisher: Berlin: Bosworth, date unknown

**KHATCHATURIAN, Aram (1903-1978) GEORGIA**

*Masquerade – Waltz* (1952)
Approximate duration: 4'
Arranger: Composer from original for orchestra
Publisher: New York: Boosey & Hawkes, date unknown (ED3314)

**KIEL, Friedrich (1821-1885) GERMANY**

*4 Marches for Orchestra* op. 61 (1870)
Movements: 1. Andante con moto
2. Allegro risoluto
3. Allegro moderato
4. Allegro
Approximate duration: 18'
Arranger: Unknown from original for orchestra
Publisher: Hamburg: H. Pohle, date unknown, 1-35
Captivating, but unidiomatic; perhaps too faithful to original. Technically complex, requiring extensive editing.

**KJERULF, Halfdan (1815-1868) NORWAY**

*Brudefaerden I Hardanger* HK 38 (1848)
Approximate duration: 3'
Arranger: Friedrich Ferdinand Brissler from original for choir
Publisher: Berlin: Carl Simon Musikverlag, date unknown, 42-43

Simple, melodic and rewarding.

**3 Piano Pieces** op. 4 – *Wiegenlied* (1857)
Approximate duration: 4'
Arranger: Friedrich Ferdinand Brissler from original for piano
Publisher: Berlin: Carl Simon Musikverlag, date unknown, 1-5

Enjoyable, engaging, very well transcribed, requiring good ensemble.

**KNOX, Charles (1929- ) USA**

*Suite* (1959)
Movements: 1. Overture
2. Chorale
3. March
4. Waltz
5. Etude
6. Fugue
Approximate duration: 5'
Publisher: Decatur: Lux Nova Press, 2000 (LNP0050)

**KOCH, Erland von (1910-2009) SWEDEN**

*1 3- och 5-takt* (1994)
Publisher: Stockholm: Swedish Music Information Centre, date unknown (JR2936)

*Liten in(ut)gångsmarsch* (1985)
Approximate duration: 2'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (JOR2874)

**KOPELENT, Marek (1932- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)**

*Curious Dance Podpantoflicek* (1980)
Approximate duration: 6'
Publisher: Prague: Hudební Informační Stredisko, date unknown (Kop48)

*Good Day* (1980)
Publisher: Prague: Hudební Informační Stredisko, date unknown (Kop46)

*Two. A Little Composition for Piano Four Hands* (1973)
Publisher: Prague: Hudební Informační Stredisko, date unknown (Kop26)
KOPYLOV, Alexander (1854-1911) RUSSIA

*Symphony in C minor* op. 14 (1888)
Movements: 1. Andante
2. Scherzo
3. Andante
4. Finale
Approximate duration: 42'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M.P. Belaieff, date unknown, 1-69

Straightforward, but distribution and expansion of material unsatisfactory. Frequent use of tremolos.

KOORESHCHENKO, Arseny (1870-1918) RUSSIA

*Suite Armenienne* op. 20 (1897)
Movements: 1. Au ruisseau
2. Scherzo
3. Tempo di Valse
4. Danse armenienne
5. Finale
Approximate duration: 22'
Arranger: Unknown from original for orchestra
Publisher: St. Petersburg: W. Bessel, date unknown, 1-33

Captivating, extremely well arranged, demanding great technical and musical skill, especially in terms of sound production.

KORNGOLD, Erich Wolfgang (1897-1957) HUNGARY/AUSTRIA

*Schauspiel-Ouverture* op. 4 (1911)
Approximate duration: 14'
Arranger: Ferdinand Rebay from original for orchestra
Publisher: Mainz: B. Schott’s Söhne, date unknown

Complex, in line with idiom of original. Well executed with detailed adapted dynamic and articulation markings. Texturally quite dense, requiring careful balancing of parts.

KOSTIAINEN, Pekka (1944- ) FINLAND

*Rasavilli Visaralli* (2000)
Approximate duration: 4'
Publisher: Middlesex: Edition Modus, 2000 (M130); Helsinki: FIMIC, date unknown

KOZINSKI, David B. (1917-1986) USA

*Children’s Suite: 5 Miniatures in Motion* (1961)
Approximate duration: 15'
Arranger: Composer from original for orchestra
Publisher: The Rocks: AMC, date unknown
KRAMER, Eric (1965-) USA

4-hand Piano Sonatina op. 51 (1992)
Movements: 1. Allegro
2. Andante con moto
3. Allegro scherzando
Approximate duration: 12'
Publisher: Composer

KRENEK, Ernst (1900-1991) AUSTRIA/USA

Vier Bagatellen für Klavier zu Vier Händen op. 70 (1931)
First performance: 25 April 1937
Approximate duration: 15'
Publisher: Vienna: Universal Edition, date unknown (UE30120)

KREISLER, Fritz (1875-1962) AUSTRIA/USA

Liebesfreud (1910)
Approximate duration: 7'
Arranger: Emonts from original for violin and piano
Publisher: Mainz: Schott, date unknown (ED9019)

Liebesleid (1910)
Approximate duration: 4'
Arranger: Emonts from original for violin and piano
Publisher: Mainz: Schott, date unknown (ED9019)

Schön Rosmarin (1910)
Approximate duration: 2'
Arranger: Emonts from original for violin and piano
Publisher: Mainz: Schott, date unknown (ED9019)

KROPFREITER, Augustinus Franz (1936-2003) AUSTRIA

Von Lanner zu Schubert (2001)
Publisher: Vienna: Theiner & Breitner, date unknown

KUCINSKAS, Antanas (1968- ) LITHUANIA

Grand Piano (1996)
Approximate duration: 8'
Publisher: Vilnius: Music Export Lithuania, date unknown

The Old Clock (1998)
Approximate duration: 2'
Publisher: Vilnius: Music Export Lithuania, date unknown
KUNKEL, Charles (1840-1923) USA

Melnotte's Banjo (1874)
Approximate duration: 5'
Arranger: Composer from original for piano
Publisher: St. Louis: Kunkel, date unknown, 2-15

Entertaining, fast paced, requiring rhythmical accuracy and overall technical command.

Vive la République (1879)
Approximate duration: 9'
Arranger: Composer from original for piano
Publisher: St. Louis: Kunkel, date unknown

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LACHERT, Piotr (1938- ) POLAND/BELGIUM
http://www.lachertfoundation.eu

Amale Mio (1991)
Approximate duration: 7'
Publisher: Spoltore: Consonant Music Press, date unknown

GR/AN (1975)
Approximate duration: ad lib
Publisher: Composer's Edition

Pour Adele, par après Per Anca (1982)
Approximate duration: 6'
Publisher: Spoltore: Consonant Music Press, date unknown

Ramsay's Gra (1972)
Approximate duration: ad lib
Publisher: Composer's Edition

Sonata no. 19 "la bellapostina" (1999)
Approximate duration: 8'
Publisher: Spoltore: Consonant Music Press, date unknown

LACHNER, Franz Paul (1803-1890) GERMANY

Organ Sonata no. 1 in F minor op. 175 (1877)
Movements: 1. Allegro molto moderato
2. Andante
3. Allegro non troppo
4. Andante con moto
Approximate duration: 17'
Arranger: Unknown from original for organ
Publisher: Vienna: Universal Edition, date unknown
**Suite no. 2 in E minor op. 115 (1864)**
Movements: 1. Introduction und Fugue  
2. Andante  
3. Menuet  
4. Intermezzo  
5. Gigue  
Approximate duration: 18'

**Suite no. 3 in F minor op. 122 (1866)**
Movements: 1. Praeludium  
2. Intermezzo  
3. Ciacone [sic]  
4. Sarabande  
5. Gavotte  
6. Finale  
Approximate duration: 20'

Arranger: Composer from original for orchestra  
Publisher: Mainz: B.Schott’s Söhne, date unknown

Careful distribution of material, but musically uninteresting and repetitive.

**LACK, Théodore (1846-1921) FRANCE**

*6 Mazurkas mignonnes* op. 63  
Approximate duration: 15'  
Arranger: Composer from original for piano  
Publisher: Brussels: Lemoines & Fils, date unknown, 2-37

Simple expansion of material, with duplication of melodic material in primo, and secondo restricted to accompaniment. Technically moderately difficult.

**LACÔME d'ESTALENX, Paul (1838-1920) FRANCE**

*Mascarade* (1886)  
Movements: 1. Cortege  
2. Arlequin et Colombine  
3. La Famille Polichinelle  
4. Les Mandolinistes  
5. Final alla Polacca  
Approximate duration: 16'  
Arranger: Composer from original for orchestra  
Publisher: Paris: Enoch, date unknown, 2-35

Character works in suite style, simple in construction and arrangement.

**LALO, Edouard (1823-1892) FRANCE**

*La Mère et l’enfant* op. 32 (1873)  
Movements: 1. Romance  
2. Sérénade
Beautiful, with simple distribution: the primo carries the melodic line duplicated between the hands, and the secondo the accompaniment. The aim could be pedagogical, as the primo offers no technical challenges.

*Rapsodie norvégienne* (1879)  
Approximate duration: 11'  
Arranger: Ludwig Bussler from original for violin and orchestra  
Publisher: Berlin: Ed. Bote & G. Bock, date unknown, 2-25

Excellent, with extensive use of full range. Score comprehensively and accurately marked with suitable dynamics and articulation. Pedal markings to be edited to achieve balance between parts and required articulation.

**LAM, Doming (1926-) MACAU**

*Gu-Chu* (1993)  
Approximate duration: 18'  
Publisher: Hong Kong: d'lam Productions (ISBN 9628503529)

**LAMPERSBERG, Gerhard (1928-2002) AUSTRIA**

*3 x Anders* (1982)  
Approximate duration: 3'  
Publisher: Manuscript

**LANE, Philip (1950-) UK**

*Badinages* (1969)  
Movements:  
1. Movement perpetual  
2. Nocturne  
3. Valse excentrique  
4. Promenade en fiacre  
Approximate duration: 11'  
Publisher: King of Prussia: Theodore Presser (Roberton Publisher), date unknown

**LANG, David (1957-) USA**

www.davidlangmusic.com  
*After Gravity* (2007)  
Approximate duration: 5'  
Publisher: New York: Red Poppy, date unknown; Chester: G. Schirmer, date unknown

**LANGFORD, Mark (1957-) NEW ZEALAND**

*Fibonacci 42* (1980)  
Approximate duration: 5h 30'  
Publisher: Composer
LANGLAIS, Jean (1907-1991) FRANCE
www.jeanlanglais.com

Suite pour piano à quatre mains (1934)
Movements: 1. Cloches de deuil
          2. Danse armoricaine
          3. Menuet
          4. Mélodie en forme de canon
          5. Gitana
          6. Rhapsodie sur des thèmes anciens
Approximate duration: 11'
Publisher: Paris: M. Combre, date unknown

LANN, Vanessa (1968- ) NETHERLANDS
www.lann.dds.nl

Approximate duration: 12'
Publisher: Amsterdam: Donemus, date unknown

LAYTON, Steve (1956- ) USA

Lumbe (1998)
Approximate duration: 5'
Publisher: Composer

LECLERC, Michel (1914-1995) BELGIUM

Berceuse pour Didier (1974)
Approximate duration: 4'
Publisher: Brussels: CeBeDeM, date unknown

LECOCQ, Charles (1832-1918) FRANCE

Giroflé-Girofla – Selections (1874)

Arranger: Charles Dupee Blake from opera
Publisher: Boston: White, Smith, date unknown, 2-11

Arranger: Albert W. Berg from opera
Publisher: New York: WM.A. Pond, 1875, 2-13

Both potpourris, from different sections of the opera, very distinct in character. Blake’s
is expansive, creative with transitions between sections and technically challenging for
both parts; Berg’s is more careful and less elaborate.

La fille de Madame Angot (1872)
First performance: 4 December 1872
Approximate duration: 120'
Arranger: Joseph Rummel from opera
Good, with all necessary cues, clearly for rehearsal purposes

*Le petit duc – Selections* (1878)
Approximate duration: 9'
Arranger: Renaud de Vilbac from opera
Publisher: Paris: Brandus, date unknown, 2-19

Very good and well balanced. Humorous writing, requiring great ensemble and technical command.

**LEHÁR, Franz (1870-1948) HUNGARY**

*Die Lustige Witwe – Selections* (1905)
Approximate duration: 5'
Arranger: Unknown from operetta
Publisher: Unknown, 1-6

Rudimentary, posing no challenges.

**LEIGHTON, Kenneth (1929-1988) UK**

*Sonata for Four Hands* op. 92 (1985)
Movements: 1. Molto adagio - Misterioso - Più mosso  
2. Scherzo  
3. Molto adagio e delicato
Approximate duration: 21'
Publisher: London: Chester Novello, date unknown (NOVEL00825)

**LEJSEK, Vlastimil (1927- ) CZECH REPUBLIC**

*Sonata divertimenta [sic]* (1979)
Movements: 1. Andante – Vivace  
2. Andante  
3. Allegro ma non troppo
Approximate duration: 10'
Publisher: Prague: Cesky Hudebni, date unknown

**LENK, Thomas Timothy (1952- ) USA**

*Fantasie-valse à deux* (1981)
Publisher: Composer

*Music for the Film “In Pursuit of the Woman with the Feather”* (1981)
Publisher: Composer

*Theme with Endless Variations* (1981)
Publisher: Composer
LEROUX, Xavier (1863-1919) FRANCE

Les Perses d'Eschyle (1903)
Movements:  1. Invocation
            2. Air de Ballet
            3. Choral et Marche Funèbre
Approximate duration: 16'
Arranger: Gustave Sandré from original for orchestra
Publisher: Paris: Alphonse Leduc, date unknown

LIADOV, Anatoly Konstantinovich (1855-1914) RUSSIA

Baba Yaga op. 56 (1905)
Approximate duration: 3'
Arranger: B. Kalafati from original for orchestra
Publisher: Leipzig: M.P. Belaieff, 1905, 4-19

Well executed arrangement of an effective original, symphonic in character, with extensive use of the brass. Technically highly demanding, requiring special attention to sound production to convey instrumental colouring of original.

Jour de Fête (1888)
Movements:  1. Les Chanteurs de Noël
            2. Glorification
            3. Choeur Dancé Russe
Approximate duration: 11'
Arranger: Alexander Konstantinovich Glazunov from original for string quartet
Publisher: Leipzig: M.P. Belaieff, date unknown

Le Lac enchanté op. 62 (1909)
Approximate duration: 8'
Arranger: Vasili Kalafati from original for orchestra
Publisher: Leipzig: M.P. Belaieff, 1909, 2-11

Well-known, enchanting original with airy, expansive harmonies. Execution in duet requires exceptional attention to sound production and very fluid rendition of accompaniment. Technically highly demanding.

LIGETI, György (1923-2006) ROMANIA

Allegro (1943)
Approximate duration: 1'
Publisher: In Fünf Stücke für Klavier zu vier Händen. Mainz: Schott Musik International, 1999, 28-29

Short, elementary work with octave duplication of lines in each part.

Three Wedding Dances [Három lakodalmi tánc] (1950)
Movements:  1. A kapuban a szeker
            2. Hopp ide tisztan
            3. Csango forgos
Approximate duration: 2'  
Arranger: Composer from original for voices  
Publisher: In *Fünf Stücke für Klavier zu vier Händen*. Mainz: Schott Musik International, 1999, 12-17

From Romanian folk material, rather naïve style.

*March [Indulă] (1942)*  
Approximate duration: 2'  
Publisher: In *Fünf Stücke für Klavier zu vier Händen*. Mainz: Schott Musik International, 1999, 4-7

Immature work offering no challenges to performers.

*Polyphonic Étude [Polifon etüd] (1943)*  
Approximate duration: 2'  
Publisher: In *Fünf Stücke für Klavier zu vier Händen*. Mainz: Schott Musik International, 1999, 8-11

Polyphonic and polytonal étude in simple and unsophisticated imitative counterpoint.

*Sonatina for Piano Four Hands* (1950)  
Movements:  
1. Allegro  
2. Andante  
3. Vivace  
Approximate duration: 4'  

Simple, lacking depth in musical content, suitable for instruction.

LILBURN, Douglas (1915-2001) NEW ZEALAND  
http://www.douglaslilburn.com

*Piece for Four Hands* (1952)  
Approximate duration: 4'  
Publisher: Wellington: SOUNZ, date unknown

LINDGREN, Erik (1954- ) USA

*Fantasy for Piano Duet* (1979)  
Approximate duration: 8'

LINTER, Ricardo (1815-1886) UK

*The Canary Bird* (1880)  
Approximate duration: 3'  
Publisher: London: Robert Cocks & Co, date unknown, 2-11; Electronic version available on  
The Goldfinch Quadrilles (1880-1889)
Approximate duration: 4'

Collection of short movements in both works, engaging and descriptive in style.

LIPPER, Binnette (1939- ) USA

Theme and Variations for Four Hands (1976)
Approximate duration: 8'
Publisher: Composer

LISZT, Franz (1811-1886) HUNGARY

A la Chapelle Sixtine S. 633 (1862-1865)
Approximate duration: 18'
Arranger: Composer from Mozart’s transcription of Allegri’s Miserere

Adagio from “The Magic Flute” by Mozart S. 634a (1853)
Arranger: Composer from opera

Andante, Finale and March from “König Alfred” by Raff S. 631 (1853)
Arranger: Composer from opera

Bénédiction et serment de “Benvenuto Cellini” d’après Berlioz S. 628 (1853)
Approximate duration: 7'

Benedictus and Offertorium from Hungarian Coronation Mass S. 581 (1869)

Bülow-Marsch S. 619 (1883)

Czárás Macabre S. 617 (1882)

Czárás Obstine S. 618 (ca. 1884)

In Petofi’s Memory [Dem Andenken Petófis] S. 614 (1877)

Der Papstymnus S. 625 (1865)
Elegie S. 612 (1874)

2 Episoden aus Lenau's Faust S. 110 no. 1 (1856)
Arranger: Composer from original for piano
Publisher: Leipzig: J. Schuberth, date unknown

Epithalam S. 611 (1872)

Excelsior! S. 580 (1875)

Fantasia and Fugue on “Ad nos, ad salutarem undam” S. 624 (1850)
Approximate duration: 26'

Fantasia on themes from “La Sonnambula” by Bellini S. 627 (1852)

Festkantate zur Enthüllung des Beethoven-Denkmales in Bonn S. 584 (1845)

Festmarsch nach Motiven von Ernst Herzog von Sachsen-Coburg-Gotha “Diana von Solange” S. 607 (1859)
Approximate duration: 6'

Festmarsch zur Goethejubiläumsfeier S. 606 (1859)

Four pieces from Oratorio St. Elisabeth S. 578 (1866)

Gaudeamus igitur. Humoreske S. 586 (1870-1872)

Hungarian Rhapsody no. 2 in C-sharp minor S. 244/2 (1847)
Approximate duration: 12'
Arranger: Franz Bendel from original for piano
Publisher: Milan: R. Stabilimento Ricordi, date unknown, 3-25

Many substantial departures from original, especially in Friska section: omission of ornaments in the main theme, alteration of rhythmic elements of the fast figuration, and inclusion of very large ad libitum cadenza. Technically challenging, especially for primo.

Hungarian Rhapsody no. 14 in F minor S. 621/1 (1874)
Approximate duration: 11'
Arranger: Composer from original for piano S. 244/14
Publisher: Leipzig: J. Schuberth, date unknown, 2-27
Very original rewriting, with most thematic material newly embellished and some sections further developed, also using the orchestral version as a basis. Texture thickened to produce extensive expansion of range of both parts. A masterwork of virtuosic writing, very rewarding.

**Hungarian Rhapsody no. 15 in A minor S. 244/R. 106 “Rákóczi-Marsch” (1874)**
Approximate duration: 11'
Arranger: Erno Szegeti from original for solo piano

**Hungarian Rhapsody no. 16 in A minor S. 622 “Budapest Munkácsy-Festlichkeiten” (1882)**
Approximate duration: 6'
Arranger: Composer from original for solo piano S. 244/16
Publisher: Vienna: J. Weinberger, date unknown, 2-15

Skilful expansion of range enhances the grandioso character of the original. Duplication of rhythmical lines between parts demands accurate ensemble techniques. The parts are very close to each other, but with no superimpositions.

**Hungarian Rhapsody no. 18 in F-sharp minor S. 623 (1885)**
Approximate duration: 4'
Arranger: Composer from original for piano

**Hungarian Rhapsody no. 19 in D minor S. 623a (ca. 1885)**
Approximate duration: 11'
Arranger: Composer from original for piano

**Hunnenschlacht S. 105 (1855-1857)**
Movements: 1. Tempestoso: Allegro non troppo  
2. Das Tempo bleibt immer dasselbe bei dem verschiedenen Taktwechsel  
3. Maestoso assai: Andante  
4. Allegro: Alla breve
Approximate duration: 29'
Arranger: Composer from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown

**Hungarischer Strummarsch S. 610 (1875)**

**Hungarischer Königslied S. 626 (1884)**

**Hussitenlied S. 620 (1840)**

**Künstlerfestzug zur Schillerfeier (1859)**

**Marche at cavatine de Lucie de Lammermor S. 628a (1835-1836)**
Approximate duration: 9'
Limited expansion of original results in well-balanced texture. Dynamic range remains wide and writing idiomatic. Technically demanding, requiring careful sound production, especially in introductory section.

Marche héroique S. 587 (1848)

Mephisto Waltz no. 2 S. 515 (1880)
Approximate duration: 10'
Arranger: Composer from original for piano
Publisher: New York: G. Schirmer, 1881, 2-35

Virtuosic, with most fast figuration in primo. Pedal markings excessive, given thickness of secondo material. Requires editing.

O Lamm Gottes, unschuldig S. 582 (1878-1879)

Odes Funèbres S. 601-603
Movements: 1. Les Morts (1860)
2. La Notte (1866)
3. Le Triomphe Funèbre du Tasse (1869)

Ossia arida S. 54 (1879)

Pastorale, Schnitterchor aus dem Entfesseltem Prometheus S. 585 (1861)

Prometheus S. 99 (1855)
Approximate duration: 13'
Arranger: Composer from original for orchestra
Publisher: Breitkopf & Härtel

Réminiscences de Robert le Diable – Valse Infernale S. 630 (1841-1843)

Salve Polonia S. 604 (1863)

Symphonic Poems
No. 1: Ce qu’on entend sur la montagne S. 589 (1874)
Approximate duration: 36'
No. 2: Tasso, Lamento e Trionfo S. 590 (1858)
Approximate duration: 18'
No. 3: Les Préludes S. 591 (1858)
Approximate duration: 16'
No. 4: *Orpheus* S. 592 (1853-1854)
Approximate duration: 12'

No. 5: *Prometheus* S. 593 (1858)
Approximate duration: 14'

No. 6: *Mazeppa* S. 594 (1874)
Approximate duration: 8'

No. 7: *Festklänge* S. 101 (1854)
Approximate duration: 18'

No. 8: *Héroïde funèbre* S. 102 (1854-1856)
Approximate duration: 23'

No. 9: *Hungaria* S. 103 (1854)
Approximate duration: 20'

No. 10: *Hamlet* S. 104 (1858)
Approximate duration: 14'

No. 11: *Hunnenschlacht* S. 596b (ca. 1877)
Approximate duration: 17'

No. 12: *Die Ideale* S. 1106 (1856-1857)
Approximate duration: 24'

No. 13: *Von der Wiege bis zum Grabe* S. 598 (1881)
Approximate duration: 15'

Arranger: Composer from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown

Programmatic works directly arranged from original. Construction based on combining overture and symphony often results in double-function sonata form with innovative motivic development. Arrangements of highest technical difficulty, requiring intimate knowledge of original orchestral score. Distribution of material extremely expansive and virtuosic, calling for full technical command and ensemble precision, e.g. in the Allegro marziale of Hungaria, where superimposition of parts within fast double-octave passages requires careful planning. The two-piano version Liszt wrote later may be preferable in cases such as this one.

*Three pieces from Oratorio Christus* S. 579 (1866-1873)

*Tscherkessenmarsch d’après l’opéra “Ruslan et Ludmila” de Glinka* S. 629 (1843)
Approximate duration: 7'

*Two Episodes of Lenau’s Faust* S. 599 (1861-1862)
Movements: 1. The procession by night 2. The dance in the village inn
Approximate duration: 30'
Arranger: Composer from original for orchestra
Publisher: Leipzig: J. Schuberth, date unknown, 4-23

Captivating, well arranged. The parts aptly compliment each other, supported by clear articulation markings and pedal suggestions.
Two Patriotic Songs S. 628b (1873)
Movements: 1. Szózat (Egressy)
2. Ungarischer Hymnus (Erkel)

Ungarischer Marsch zur Krönungsfeier in Ofen-Pest S. 609 (1870)

Variations on the Chopsticks S. 265 (1880)

Via Crucis S. 583 (1878)
Approximate duration: 36'

Vom Fels zum Meer S. 618a (1853-1856)

Weimars Volkslied S. 588 (1857)

LOEFFLER, Alfred (1932-2003) USA

Sonata in G (1971)
Publisher: Chico: Avera Press, 1996

LORTZING, Albert (1801-1851) GERMANY
www.albertlortzing.org

Undine LoWV 64 (1845)
Approximate duration: 156'
Arranger: Unknown from opera
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 2-145

Large-scale, well executed arrangement, clearly intended for concert performance without voice, but work not musically appealing.

LUDWIG, Claus-Dieter (1952- ) GERMANY

Happy Birthday Variations (1997)
Movements: 1. Thema
2. Adagio lamentoso
3. Allegro
4. Tempo di valse
5. Tempo di Tango
Approximate duration: 9'
Publisher: Mainz: Schott, date unknown (ED09749)
LUSTIG, Leila S. (1944- ) USA/CANADA

Three Weather Haiku (2001)
Movements: 1. Pond under Rain Shower
2. Storm Coming
3. Devil's Rain
Approximate duration: 6'
Publisher: Toronto: CMC, date unknown (MI 2124 L972thw)

LUTYENS, Elizabeth (1906-1983) UK

Heliz op. 68 (1967)
Approximate duration: 9'
Publisher: Boca Raton: Kalmus, date unknown

LÜTZOW-HOLM, Ole (1954- ) SWEDEN

Faites plaisir, Musique en jeu (1978)
Approximate duration: 5'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (22611)

LVOV, Alexey Fyodorovich (1799-1870) RUSSIA

Ondine – Overture (1869)
Approximate duration: 7'
Arranger: M. Balakirev from opera
Publisher: Leipzig: J. H. Zimmermann, date unknown, 4-23

Excellent, very well balanced and creatively supported by articulation and dynamic
markings. Very effective, technically comfortable concert-stage work.

LYAPUNOV, Sergei (1859-1924) RUSSIA

Hashish op. 53 (1913)
Approximate duration: 25'
Arranger: Composer from original for orchestra
Publisher: Leipzig: J. H. Zimmermann, date unknown, 2-50

Superb, extremely effective. Technically immensely difficult for both parts, but
idiomatic style provides a rewarding performance. Absence of pedal markings require
discretion in application of pedal by studying original orchestral score.

Symphony no. 1 in B minor op. 12 (1887)
Movements: 1. Andantino – Allegro con spirito
2. Andante sostenuto
3. Scherzo
4. Allegro molto
Approximate duration: 43'
Arranger: Composer from original for orchestra
Publisher: Leipzig: J. H. Zimmermann, date unknown, 2-89
Superb, elaborate work, melodically engaging, with alluring harmonic language. Articulation markings from the original, such as the double eighth-note slurred material in the Scherzo, aid the interpretation of the text, but should not be taken literally.

Triumphal Overture on Russian Themes op. 7 (1896)
Approximate duration: 16'
Arranger: Unknown from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 4-53

Inferior to other arrangements of Lyapunov's orchestral music: range not expanded, material literally transcribed to the exact range, string tremolos conveyed with simple piano tremolos. Warrants editing to do justice to the quality of the original.

Żelazowa Wola op. 37 (1909)
Approximate duration: 13'
Arranger: Composer from original for orchestra
Publisher: Leipzig: J.H. Zimmermann, date unknown, 2-21

The title of this beautiful work, written as an homage to Chopin, refers to his birthplace. Polyphonically complex, requiring linear interpretation.

LYNE, Peter (1946– ) SWEDEN

Hary Janos END: A Parody [Hary Janos SLUT: En Parody] (1972)
First performance: On 15 November 1972 in Åbo by Peter Lyne and Åke Erikson
Approximate duration: 8'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (16316)

LYSIGHT, Michel (1958– ) BELGIUM
http://www.avk.org/lysight/

De part et d'autre (1995)
Approximate duration: 2'
Publisher: Paris: Alain Van Kerckhoven, date unknown (AVK88)
(www.newconsonantmusic.com)

Ripple Marks (1999)
Approximate duration: 6'
Publisher: Paris: Alain Van Kerckhoven, date unknown (AVK118)
(www.newconsonantmusic.com)

MACDOWELL, Edward (1860-1908) USA

Hamlet and Ophelia op. 22 (1885)
Movements: 1. Hamlet
2. Ophelia
Approximate duration: 13'
Arranger: Composer from original for orchestra
Publisher: Breslau: Julius Hainauer and New York: G. Schirmer, 1885, 2-27

Literal placement of material and articulation with many exaggerated dynamic markings. Requires editing.

*Suite no. 1 in D minor* op. 42 (1891-1893)
Movements: 1. In a Haunted Forest
2. Summer Idyl
3. The Shepherdess' Song
4. Forest Spirits
Approximate duration: 20'
Arranger: Composer from original for orchestra
Publisher: Boston: Arthur P. Schmidt, 1891, 2-35

Expansively, idiomatically and comfortably arranged, even if parts are often very close. Conveys the descriptive character of each movement. Appropriate articulation and dynamic markings.

*Suite no. 2 in E minor* op. 48 "Indian" (1897)
Movements: 1. Legend
2. Love Song
3. In War-time
4. Dirge
5. Village Festival
Approximate duration: 30'
Arranger: Otto Taubmann from original for orchestra
Publisher: Unknown, 2-59

Based on native North American folk melodies. Exceptional arrangement requiring technical proficiency from both players. In-depth knowledge of original orchestral score essential for correct interpretation of many orchestral effects.

MACHA, Otmar (1922-2006) CZECHOSLOVAKIA (now CZECH REPUBLIC)

*Piano Geography* (1984)
Publisher: Prague: Rental by Hudební Informacní Stredisko, date unknown (07569)

MACHE, François-Bernard (1935-) FRANCE

*Areg* op. 34 (1977)
Approximate duration: 5'
Arranger: Composer from original for two pianos
Publisher: Paris: Ed. Du Mordant, date unknown

MACKENZIE, Sir Alexander Campbell (1847-1935) UK

*Ravenswood: Music to Herman Merivale's Drama Ravenswood* op. 45
Arranger: B. Haynes from original for orchestra
Publisher: London: Novello, date unknown
MACMILLAN, Ernest (1893-1973) CANADA

D'où viens-tu, bergère
Publisher: place unknown: Thompson, date unknown

MADDOX, Richard Peter (1936- ) SAMOA/AUSTRALIA

Along the Dumaresq Creek Bike Track (1998)
Movements: 1. Walk
2. Sit
3. Run
Approximate duration: 9'
Publisher: The Rocks: AMC, date unknown (785.62121/MAD 1)

MAESSEN, Antoon (1919-1997) NETHERLANDS

Kleine Suite Over Merck (1955)
Approximate duration: 9'
Publisher: Amsterdam: Donemus, date unknown

MAEYER, Jan De (1949- ) BELGIUM

Fantasie on a Medieval Theme [Fantasia op een Middeleeuws Thema] op. 31 (1995)
Approximate duration: 11'
Publisher: Brussels: CeBeDeM, date unknown

MAGEAU, Mary (1934- ) USA/AUSTRALIA

Pacific Ports (1979)
Movements: 1. Acapulco
2. Honolulu
3. Hong Kong
4. Jakarta
5. Sydney
Approximate duration: 6'
Publisher: The Rocks: AMC, date unknown (785.62121/MAG 1)

MAHLER, Gustav (1860-1911) AUSTRIA

Symphony no. 1 in D major “Titan” (1884-1888)
Movements: 1. Langsam, Schleppend
2. Kräftig bewegt, doch nicht zu schnell
3. Feierlich und gemessen, ohne zu schleppen
4. Stürmisch bewegt – Energisch
Approximate duration: 54'
Arranger: Bruno Walter from original for orchestra
Publisher: Vienna: Universal Edition, date unknown, 2-37
Mahler's compositional style successfully transcribed. Unexaggerated expansion of range results in good balance of texture. Interpretative suggestions related to dynamics and articulation throughout. Some superimpositions, duly marked in brackets.

**Symphony no. 3 in D minor (1893-1896)**

Movements:
1. Kraftig Entschieden
2. Tempo di Menuetto. Sehr mässig
3. Comodo. Scherzando. Ohne Hast
5. Lustig im Tempo und keck im Ausdruck

Approximate duration: 100'

Arranger: Josef Venantius von Wöss from original for orchestra

Publisher: Vienna: Universal Edition, 1912, 2-133

Precise command of genre demonstrated. Many unidiomatic pedal markings and interpretative indications justified by the aim to convey original orchestral sound. First-rate score, deserving to be re-visited.

**Symphony no. 4 in G major (1899-1900)**

Movements:
1. Bedächtig. Nicht eilen
2. In gemächlicher Bewegung. Ohne Hast
3. Ruhevoll
4. Sehr behaglich: Wir genießen die himmlischen Freuden

Approximate duration: 53'

Arranger: Josef Venantius von Wöss from original for orchestra

Publisher: Vienna: Ludwig Doblinger, date unknown, 2-71

Attentive, idiomatic expansion of material and adaptation of articulation and dynamics to suit texture.

**Symphony no. 5 in C-sharp minor (1901-1902)**

Movements:
1. Trauermarsch
2. Stürmischt bewegt, mit größter Vehemenz
3. Scherzo
4. Adagietto
5. Rondo-Finale

Approximate duration: 71'

Arranger: Otto Singer from original for orchestra

Publisher: Leipzig: C. F. Peters, date unknown, 2-113

Simple, plain, with problematic literal transcription of long sustained notes, especially in the Adagietto. The latter is the only movement provided with pedal markings. Technically comfortable for both players.

**Symphony no. 6 in A minor “Tragic” (1903-1904)**

Movements:
1. Allegro energico, ma non troppo
2. Scherzo: Wuchtig
3. Andante moderato
4. Finale: Allegro moderato – Allegro energico

Approximate duration: 84'
Arranger: Alexander von Zemlinsky from original for orchestra
Publisher: Leipzig: C. F. Kahnt Nachfolger, 1906, 2-129

Accurate rendition of orchestral colour. Some questionable choices hamper musical flow: tremolos in bass register correctly imitate timpani elements, but are cumbersome as expansion of sustained low brass notes; at times the primo carries a single melodic line against a very heavy and fast-moving secondo. Extensive editing of dynamic markings required to achieve correct balance.

**Symphony no. 7 in E minor** (1904-1905)
Movements: 1. Langsam (Adagio) - Allegro con fuoco
2. Nachtmusik: Allegro moderato
3. Scherzo: Schattenhaft, fließend, aber nicht schnell
4. Nachtmusik: Andante amoroso
5. Rondo-Finale: Allegro ordinario

Approximate duration: 79'
Arranger: Alfredo Casella from original for orchestra
Publisher: Berlin: Bote & Bock, 1910, 2-153

Competent adaptation with original instrumentation markings to aid in choices of balance and sound colour. Technically highly demanding, requiring exceptionally precise ensemble.

**Symphony no. 8 in E-flat minor** “Symphony of a Thousand” (1906)
Movements: 1. Veni, Creator Spiritus
2. Final Scene from Faust

Approximate duration: 80'
Arranger: Josef Venantius Wöss from original for orchestra
Publisher: Vienna: Universal Edition, 1912, 2-133

Grandiose original’s sheer volume of sound and melding texture not transferable to piano duet. Valuable as tool for studying the work.

**Symphony no. 9 in D major** (1908-1909)
Movements: 1. Andante comodo
2. Im Tempo eines gemächlichen Ländlers. Etwas tappisch und sehr derb
3. Rondo-Burleske: Allegro assai. Sehr Trotzig
4. Adagio. Sehr langsam und noch zurückhaltend

Approximate duration: 80'
Arranger: Josef Venantius Wöss from original for orchestra
Publisher: Vienna: Universal Edition, 1912, 2-143

Masterwork not really transferable to any other medium. Arrangement technically and musically challenging, but rewarding, revealing at least some of the beauties of the original. Literal transcription of dynamics, as when a forte marking in the strings is equated with the forte of a single flute, results in poor balance.

MAILLART, Aimé (1817-1871) FRANCE

| Les dragons de Villars – Overture (1856) |
| Approximate duration: 7' |
Oesterle’s arrangement much more idiomatic than Kleinmichel’s due to avoidance of tremolos, better balance through expansion of top register (which allows the bass to remain in its original range) and preservation of melodic structure without additional harmonic filling. However, Kleinmichel is more faithful to the original articulation and dynamic markings, making a combination of the two advisable.

MAITLAND, Fraser (1973- ) UK

Singularity (1998)
Approximate duration: 11'
Publisher: Unpublished, reference at Glasgow: Scottish Music Centre

MALCYS, Arvydas (1957- ) LITHUANIA

Kite of Hope (2005)
Approximate duration: 7'
Publisher: Vilnius: MIC Lithuania, date unknown

Milky Way (2005)
Approximate duration: 9'
Publisher: Vilnius: MIC Lithuania, date unknown

The Summer Night’s Gardens (2005)
Approximate duration: 7'
Publisher: Vilnius: MIC Lithuania, date unknown

MALEK, Jan (1938- ) CZECHOSLOVAKIA (CZECH REPUBLIC)

Conifers. 7 Preludes for Piano for 4 Hands
Movements: 1. Jedlička koncem zimy
2. Jarní modřiny
3. Osamělý cedr
4. Jinany
5. Thuje a cypřiše
6. Černá hradba smrků
7. Borový haj v pozdním slunci

MALIPIERO, Gian Francesco (1882-1973) ITALY

Armenia (1917)
Approximate duration: 6'
Publisher: Paris: Editions Salabert, date unknown
MALISZEWSKI, Witold (1873-1939) POLAND

**Symphony no. 2 in A major op. 12 (1912)**

Movements:
1. Moderato
2. Andante espressivo
3. Scherzo: Allegro vivo
4. Finale: Allegro con fuoco

Arranger: Composer from original for orchestra
Publisher: Leipzig: M.P. Belaieff, 1912, 2-83

**Symphony no. 3 in C minor op. 14 (1912)**

Movements:
1. Allegro non troppo
2. Adagio misterioso
3. Thème et Variations
4. Finale: Allegro giocoso

Arranger: Composer from original for orchestra
Publisher: Leipzig: M.P. Belaieff, 1912, 2-87

Both of the highest quality, displaying idiomatic and technically sound understanding of medium. The dense polyphonic writing, which necessitates constant crossing between parts, and the intricate rhythmical structure require ensemble precision and study of the original to understand the dialogue between the instruments. Technically very demanding.

MALLING, Otto (1848-1915) DENMARK

*Musique de Ballet* op. 42 (1891)

Movements:
1. Danse grotesque
2. Danse gracieuse
3. Menuet
4. Mazurka
5. Danse fantastique
6. Marche solenelle

Arranger: Composer from original for orchestra
Publisher: Copenhagen: W. Hansen, date unknown

Descriptive, captivating, extremely well arranged. Full range of genre explored, creating at times uncomfortable proximity between players. Some orchestral effects brilliantly evoked by clever pedal markings without losing articulation definition. Deserves being re-discovered.

MANNO, Robert (1944- ) USA

www.robertmanno.com

Two American Folk-Song Preludes (1972)

Approximate duration: 6'
MANSKER, Carl (1935-) USA
www.jamesarts.com/carlmansker

Danza y Fuga V op. 29 (1988)
Approximate duration: 9'
Arranger: Composer from original for orchestra
Publisher: The Rocks: AMC, date unknown

Sonata op. 31 (1989)
Approximate duration: 17'
Publisher: The Rocks: AMC, date unknown

MARSCHNER, Heinrich (1795-1861) GERMANY

Der Bäbu op. 98 – Overture (1838)
Arranger: Composer from opera
Publisher: Leipzig: Julius Wunder, date unknown

MARTUCCI, Giuseppe (1856-1909) ITALY

Fantasia su “Un ballo in maschera” op. 8 (1873)
Arranger: Composer from opera
Publisher: Rome: Boccaccini & Spada, date unknown (BOCCA00363)

MASSENET, Jules (1842-1912) FRANCE

Le Cid (1885)
First performance: 30 November 1885
Approximate duration: 100'
Arranger: Leon Delahaye from ballet
Publisher: Paris: G. Hartmann, date unknown, 2-43


Les Érinnyes – Divertissement (1872)
Movements: 1. Danse grecque
2. La Troyenne regrettant se patrie
3. Final
Approximate duration: 13'
Arranger: Composer from original for choir and orchestra
Publisher: Paris: Heugel, date unknown, 2-31

Wonderful work rather inconsistently arranged. Material erratically expanded, resulting in poor balance of parts. Would benefit from editing.

Hérodiade – Ballet Suite (1881)
Movements: 1. Les Égyptiennes
2. Les Babyloniennes
3. Les Gauloises
4. Les Pheniciennes
5. Final
Approximate duration: 9'
Arranger: Composer from opera
Publisher: Paris: Heugel, date unknown, 2-23

Elegant and descriptive. Parts complement each other musically and structurally. Precision of articulation markings provides textural balance, with few but apt pedal indications. Musically complex, requiring proficient team-work.

Manon (1884)
Approximate duration: 130'
Arranger: Ernest Adler from opera
Publisher: Paris: Heugel, date unknown, 2-291

Exact, for rehearsal purposes. Material suitably distributed between parts, providing necessary aural references for singers.

Phèdre – Overture (1873)
Approximate duration: 9'
Arranger: Adolf Beyschlag from opera
Publisher: Leipzig: B. Schott’s Söhne, date unknown, 2-21

Unimaginative, rudimentary, weak, with tremolos constituting more than half the secondo material. Serious lack of balance between parts.

Le Roi de Lahore – Overture (1877)
Approximate duration: 7'
Arranger: Charles Malherbe from opera
Publisher: In Collection of French Ouvertures for Piano Four Hands. New York: G. Schirmer, date unknown, 1-15

Orchestral qualities of original preserved in full, to poor effect. Dense textures with frequent tremolos obscure the rhythmic structure.

Werther – Complete (1887)
Approximate duration: 101'
Arranger: Ernest Alder from opera
Publisher: Paris: Heugel, date unknown, 2-170

Rehearsal duet version providing necessary aural cues to vocalists.

MASSÉUS, Jan (1913-1999) NETHERLANDS

Skrìabinade op. 60a (1983)
Approximate duration: 30'
Arranger: Composer from original for orchestra
Publisher: Amsterdam: Donemus, date unknown
MAUTNER, Michael (1959- ) AUSTRIA

*Konzert für Klavier, zwei Pianisten und (reduziertes) Orchester* (1985)
Approximate duration: 18'  
Publisher: Manuscript

MAVES, David (1937- ) USA

*Homage to Stravinsky* (1984)
Approximate duration: 7'  
Arranger: Composer from original for orchestra  
Publisher: Composer

*Petite sonatine* (1966)
Approximate duration: 12'  
Publisher: place unknown: Bradley Publications, date unknown

*Sonate haitienne* (1983)
Approximate duration: 18'  
Publisher: Composer

MAWET, Lucien (1875-1947) BELGIUM

*Feuille d’album* (1909)
Publisher: Brussels: CeBeDeM, date unknown

*Intermezzo*
Approximate duration: 6'  
Publisher: Brussels: CeBeDeM, date unknown

MCBRIDE, Robert (1911-2007) USA

*Pajarillo Barranqueno* (1972) – also for woodwind quintet
Approximate duration: 1'  
Publisher: New York: ACA, date unknown

*Slow Jump* (1974)
Approximate duration: 2'  
Publisher: New York: ACA, date unknown

McCABE, John (1939- ) UK  
www.johnmccabe.com

*I Have a Bonnet Trimmed with Blue* (1992)
Approximate duration: 2'  
Publisher: London: Novello, date unknown

*Upon Entering a Painting* (2008-2009)
Approximate duration: 17'  
Publisher: London: Novello, date unknown
MCDONALD, Boyd (1932- ) CANADA

*Time Lines for Piano Four Hands* (1981)
Approximate duration: 9'
Publisher: Toronto: CMC, date unknown

MCGREGOR, Richard (1953- ) UK

*Greeks Bearing Gifts* (1998)
Approximate duration: 8'
Publisher: Unpublished, reference at Glasgow: Scottish Music Centre

*Tableaux* (1978)
Approximate duration: 14'
Publisher: Unpublished, reference at Glasgow: Scottish Music Centre

MCINTOSH, Diana (1937- ) CANADA

*Dual Control* (1986)
Approximate duration: 6'
Publisher: Toronto: Toronto: CMC, date unknown

*Through ancient caverns* (1988)
Approximate duration: 6'
Publisher: Toronto: CMC, date unknown

MCLACHLAN, John (1964- ) UK

*Prelude and Fugue* (1987)
First performance: July 1987, Letterkenny Summer School with Helen Haughey and John Mclachlan
Approximate duration: 2'
Publisher: Dublin: Comtemporary Music Centre, date unknown (MS680)

MCQUAID, John (1909-2004) UK

*Toccata for Piano Duet*
Publisher: Unpublished, reference at Glasgow: Scottish Music Centre

MEACHAM, Frank W. (1850-1896) USA

*American Patrol* op. 92 (1885)
Approximate duration: 4'
Publisher: place unknown: Zen On, date unknown (ZENON01185)

MÉHUL, Etienne Nicolas (1763-1817) FRANCE

*Joseph – Overture* (1805)
Approximate duration: 7'
Arranger: Hugo Ulrich from opera
Publisher: Leipzig: C. F. Peters, date unknown, 2-7
Competent, with clear delineation of parts. Overabundant pedal markings require editing.

MEIJERING, Chiel (1954- ) NETHERLANDS

*Wait until the Foam Subsides* [*Wachten tot het schuim wegtrekt*] (1998, rev 2001)
Approximate duration: 8'
Publisher: Amsterdam: Donemus, date unknown

MENDELSSOHN, Felix (1809-1847) GERMANY
www.felixmendelssohn.com

*Athalie* op. 74 – *Allegretto* (1843-1845)
Approximate duration: 5'
Arranger: Armand Colin from original for choir and orchestra
Publisher: Paris: Armand Colin, date unknown, 64-67

Clear, effective, delicate, providing necessary support to melodic line. Sensitive touch required from both players.

*Athalie* op. 74 – *Kriegsmarsch der Priester* (1843-1845)
Approximate duration: 5'
Arranger: Adrian de Lorme from original for choir and orchestra
Publisher: Melbourne: Allan & Co, date unknown, 2-15

Simple, juxtaposing original material with little expansion in bass register.

*Athalie* op. 74 – *Overture* (1843-1845)
Approximate duration: 9'
Arranger: Gustav Kogel from original for choir and orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 76-87

Mendelssohn’s often, as here, style eminently suitable for piano duet. Straightforward, conveying musical speech coherently. Requires attention to balance between players.

*Auf Flügeln des Gesanges* op. 34 no. 2 (1834-1836)
Approximate duration: 5'
Arranger: Henry Maylath from original for voice and piano
Publisher: New York: Charles M. Harris, 1871, 2-7


*Cello Sonata no. 1 in B-flat major* op. 45 (1838)
Movements: 1. Allegro vivace
2. Andante
3. Allegro assai
Approximate duration: 25'
**Cello Sonata no. 2 in D major op. 58 (1843)**

Movements: 1. Allegro assai vivace  
2. Allegretto scherzando  
3. Adagio  
4. Molto allegro e vivace  

Approximate duration: 25'  
Arranger: Louis Winkler from originals for cello and piano

The grandeur and breadth of these sonatas not readily translatable to the duet medium, but arrangements still fit for concert stage, requiring technical and musical proficiency. Wonderful instances of fluid musical speech, as in the Adagio of Sonata no. 2.

**Die erste Walpurgisnacht op. 60 (1831/1843)**

Movements: 1. Overture: Der schlechte Wetter  
2. Overture: Der Übergang zum Frühling  
3. Es lacht der Mai  
4. Konnt ihr so verwegen handeln  
5. Wer Opfer heut' zu bringen scheut  
6. Verteilt euch, wack're Manner, hier  
7. Recitative: Diese dumpfen Pfaffenchristen  
8. Kommt mit Zacken und mit Gabeln  
9. So weit gebracht, dass wir bei Nacht  
10. Hilf, ach hilf mir, Kriegsgeselle  
11. Die Flamme reinigt sich vom Rauch

Approximate duration: 33'  
Arranger: Hugo Ulrich from cantata  
Publisher: Leipzig: C. F. Peters, date unknown, 2-53

Faithful integration of vocal parts results in severe balance problems. Advisable to duplicate single vocal lines when coupled with dense accompaniment. Quality surprisingly weaker given proven Ulrich's command of genre.

**Funeral March op. 103 (1836)**

Approximate duration: 8'  
Arranger: Norbert Burgmüller from original for military orchestra  
Publisher: Leipzig: C. F. Peters, date unknown, 24-25

Well-balanced, with some harmonic expansion of primo. Careful dynamic balance needed, especially in forte sections.

**The Hebrides op. 26 – Overture (1830)**

Approximate duration: 10'  
Arranger: Gustav Kogel from original for orchestra  
Publisher: Leipzig: C. F. Peters, date unknown, 30-41

Arranger: Composer from original for orchestra  
Publisher: Leipzig: Breitkopf & Härtel, date unknown

Except for rare, but unnecessary, harmonic expansion, Kogel's arrangement is almost equal to Mendelssohn's own, which provides fluid movement of melodic material.
without its being overpowered by textural issues. Technically comfortable for both parts, but requiring musical maturity.

*Die Hochzeit des Camacho* op. 10 – *Overture* (1825)
First performance: 19 April 1827, Berlin
Approximate duration: 6'
Arranger: Gustav Kogel from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 2-13

Similar to the preceding, but constant tremolos cause undesirable instability of texture.

*6 Kinderstücke* op. 72 (1842)
Movements: 1. Allegro non troppo
2. Andante sostenuto
3. Allegretto
4. Andante con moto
5. Allegro assai
6. Vivace
Approximate duration: 9'
Arranger: Unknown from original for piano
Publisher: Moscow: Muzyka, date unknown


*Lieder ohne Worte* op. 62 – *Trauermarsch* (1842-1844)
Approximate duration: 3'
Arranger: Composer from original for piano
Publisher: Leipzig: C. F. Peters, date unknown, 24-25

Short, simple, exquisitely arranged. Wonderful encore piece.

*March in D major* op. 108 (1841)
Approximate duration: 7'
Arranger: Julius Rietz from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 14-19

Uncomplicated, with standard duplication of melodic lines and expansion of bass register. Possibly effective with careful balance control.

*Meeresstille und Glückliche Fahrt* op. 27 (1828)
Approximate duration: 14'
Arranger: Gustav Kogel from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 42-57

Creative distribution of material with unusual crossing between parts. Excellent superpositioning of disparate dynamics partly inherited from original, but also adapted to support linear flow of melodies.
A Midsummer Night's Dream op. 21 – Overture (1826)
Approximate duration: 12'
Arranger: Gustav Kogel from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 14-29

A captivating score, conventionally but effectively arranged. Good balance between melodic lines and non-obtrusive accompaniment material. Worth exploring.

6 Organ Sonatas op. 65
Organ Sonata no. 1 in F major (1844)
Movements: 1. Allegro moderato e serioso
2. Adagio
3. Andante recitativo
4. Allegro assai vivace
Approximate duration: 16'

Organ Sonata no. 2 in C major (1844)
Movements: 1. Grave – Adagio
2. Allegro maestoso e vivace
3. Fugue
Approximate duration: 11'

Organ Sonata no. 3 in A major (1844)
Movements: 1. Con moto maestoso
2. Andante tranquillo
Approximate duration: 10'

Organ Sonata no. 4 in D major (1845)
Movements: 1. Allegro con brio
2. Andante religioso
3. Allegretto
4. Allegro maestoso
Approximate duration: 15'

Organ Sonata no. 5 in D major (1844)
Movements: 1. Andante
2. Andante con moto
3. Allegro
Approximate duration: 10'

Organ Sonata no. 6 in D major (1845)
Movements: 1. Chorale: Andante sostenuto – Allegro molto
2. Fugue
3. Finale
Approximate duration: 16'

Arranger: Unknown from originals for organ
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-99
Masterful works, reflecting Mendelssohn’s genius, but almost literal allocation of registers results in frequent balance problems. Long sustained bass notes do not allow support of busy treble and high register. Editing required, especially in secondo part.

**Overture in C major op. 24 (1826)**
Approximate duration: 10’
Arranger: Gustav Kogel from original for wind ensemble
Publisher: Leipzig: C. F. Peters, date unknown, 114-125

Straightforward, with clear texture. Rhythmically active, requiring precision from players.

**Paulus op. 36 (1836)**
Approximate duration: 160'
Arranger: Gustav Kogel from oratorio
Publisher: C. F. Peters, Leipzig: C. F. Peters, date unknown, 1-103

Good for concert performance. Vocal elements well integrated by coherent expansion of material, especially in bass register. Technically highly demanding.

**Piano Trio no. 1 in D minor op. 49 (1839)**
Movements: 1. Molto allegro agitato
2. Andante con moto tranquillo
3. Scherzo: Leggiero e vivace
4. Finale: Allegro assai appassionato
Approximate duration: 31'

**Piano Trio no. 2 in C minor op. 66 (1845)**
Movements: 1. Allegro energico e con fuoco
2. Andante espressivo
3. Scherzo: Molto allegro quasi presto
4. Finale: Allegro appassionato
Approximate duration: 30'

Arranger: Gustav Kogel from originals for piano trio
Publisher: Leipzig: C. F. Peters, date unknown, 1-93

Both good, with suitable integration of string material. Kogel maintains the original range of the string instruments without expansion or duplication of lines, leading to frequent superimpositions and crossing of part, but idiomatically set up and rewarding.

**3 Preludes and Fugues op. 37 (1835-1837)**
Movements: 1. Praeludium 1 (Vivace)
2. Fuga 1 (Con moto)
3. Praeludium 2 (Andante con moto)
4. Fuga 2
5. Praeludium 3 (Allegro)
6. Fuga 3
Approximate duration: 25'
Arranger: Gustav Rössler from original for organ
Publisher: Leipzig: C. F. Peters, date unknown, 1-27
Simple, apt, providing a very wide but solid sound spectrum. Absence of dynamic markings leaves decisions on dynamic variation to the performers.

*Sieben Lieder ohne Worte für Klavier zu vier Händen*, op. 62 nos. 1-6, op. 67 no. 1 (1842-1844)

Movements: 1. Andante espressivo in G major  
2. Allegro con fuoco in B-flat major  
3. Andante maestoso in E minor  
4. Allegro con anima in G major  
5. Andante con moto in A minor  
6. Allegretto grazioso in A major  
7. Andante in E-flat major

Approximate duration: 18'
Arranger: Composer from original for piano
Publisher: Kassel: Bärenreiter, date unknown (BA8101)

*String Octet in E-flat major* op. 20 (1825)

Movements: 1. Allegro moderato, ma con fuoco  
2. Andante  
3. Scherzo  
4. Presto

Approximate duration: 32'
Arranger: Composer from original for string octet
Publisher: Vienna: Universal Edition, date unknown, 1-51

Very good, except for some problematic tremolos in accompaniment material in first movement, which creates severe ensemble problems. Creatively adapted, frequently reduced without loss of effect.

*String Quartet no. 1 in E-flat major* op. 12 (1829)

Movements: 1. Adagio non troppo – Allegro non tardante  
2. Canzonetta: Allegretto  
3. Andante espressivo  
4. Molto allegro e vivace

Approximate duration: 24'

*String Quartet no. 2 in A minor* op. 13 (1827)

Movements: 1. Adagio – Allegro vivace  
2. Adagio non lento  
3. Intermezzo: Allegretto con moto  
4. Presto

Approximate duration: 32'

*String Quartet no. 3 in D major* op. 44 no. 1 (1838)

Movements: 1. Molto allegro e vivace  
2. Menuetto: Un poco allegretto  
3. Andante espressivo ma con moto  
4. Presto con brio

Approximate duration: 31'
String Quartet no. 4 in E minor op. 44 no. 2 (1837)
Movements: 1. Allegro assai appassionato
2. Scherzo: Allegro di molto
3. Andante
4. Presto agitato
Approximate duration: 28'

String Quartet no. 5 in E-flat major op. 44 no. 3 (1823)
Movements: 1. Allegro vivace
2. Scherzo: Assai leggiero vivace
3. Adagio non troppo
4. Molto allegro con fuoco
Approximate duration: 35'

String Quartet no. 6 in F minor op. 80 (1847)
Movements: 1. Allegro vivace assai
2. Allegro assai
3. Adagio
4. Finale: Allegro molto
Approximate duration: 25'

String Quartet op. 81 (1843-1847)
Movements: 1. Andante in E major
2. Scherzo in A minor
3. Capriccio in E minor
4. Fugue in E-flat major
Approximate duration: 20'
Arranger: Friedrich Brissler from originals for string quartet
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 2-275

The common thread in all Blisser’s arrangements is the literal distribution of material, which results in overpowering middle register texture. Could benefit from more duplication of some parts in primo, coupled with bass expansion. Articulation markings, idiomatic to stringed instruments, at times require re-interpretation. Technically comfortable for both parts, but requires great attention to balance.

String Quintet no. 1 in A major op. 18 (1826)
Movements: 1. Allegro con moto
2. Intermezzo: Andante sostenuto
3. Scherzo: Allegro di molto
4. Allegro vivace
Approximate duration: 31'

String Quintet no. 2 in A minor op. 87 (1845)
Movements: 1. Allegro vivace
2. Andante scherzando
3. Adagio e lento
4. Allegro molto vivace
Approximate duration: 32'
Wonderful, evincing in-depth knowledge of medium. Aesthetic, dynamic and articulation markings, as well as phrasing indications, adapted to fit the medium. Idiomatic and technically and musically very demanding.

_Symphony no. 1 in C minor_ op. 11 (1824)
Movements: 1. Allegro molto
2. Andante
3. Menuetto and Trio: Allegro molto
4. Allegro con fuoco
Approximate duration: 32'

Arranger: Julius Rietz from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-37

Arranger: Lucien Garban from original for orchestra
Publisher: Paris: Durand, date unknown, 1-47

A youthful, energetic work, showing Mendelssohn's precocious genius. The two arrangements very similar, apart from some harmonic expansion in Rietz. Articulation and dynamic markings equally faithful to original. Better text layout makes Rietz easier to read.

_Symphony no. 2 in B-flat major_ op. 52 “Lobgesang” (1840)
Approximate duration: 7'

Arranger: Julius Rietz from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 38-65

Arranger: Lucien Garban from original for orchestra
Publisher: Paris: Durand, date unknown, 50-87

Arrangements similar to the above, but Rietz often eliminates duplication of lines to improve balance, while Garban features some pedal markings, which could be incorporated in Rietz.

_Symphony no. 3 in A minor_ op. 56 “Scottish” (1842)
Movements: 1. Andante con moto – Allegro un poco agitato
2. Scherzo: Vivace non troppo
3. Adagio cantabile
4a. Allegro vivacissimo
4b. Allegro maestoso assai
Approximate duration: 42'

Arranger: Julius Rietz from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-55

Arranger: Lucien Garban from original for orchestra
Publisher: Paris: Durand, date unknown, 88-157
The first of Mendelssohn’s three symphonic masterpieces. Arrangements similar to the above. Some discrepancies in placement of articulation and dynamic markings, with Garban closer to the original.

**Symphony no. 4 in A major** op. 90 “Italian” (1833)

**Movements:**
1. Allegro vivace
2. Andante con moto
3. Con moto moderato
4. Saltarello: Presto

**Approximate duration:** 27'

**Symphony no. 5 in D major/D minor** op. 107 “Reformation” (1830)

**Movements:**
1. Andante – Allegro con fuoco
2. Allegro vivace
3. Andante

**Approximate duration:** 33'

Arranger: Julius Rietz from originals for orchestra
Publisher: Leipzig: C. F. Peters, date unknown

Both good, with attention to detail and suitable adaptation and expansion of material.

**The Fair Melusine Overture** op. 32 (1833)

**Approximate duration:** 11'

Arranger: Composer from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-27

Arranger: Gustav Kogel from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 58-75

Both versions equally good, but suffering from inherited orchestral characteristics: tremolos as means of harmonic expansion and sparse secondo limited to accompaniment material.

**Trumpet Overture in C major** op. 101 (1825)

**Approximate duration:** 9'

Arranger: Gustav Kogel from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 126-141

Overuse of tremolos, but technically comfortable.

**Violin Concerto in E minor** op. 64 (1844)

**Movements:**
1. Allegro molto appassionato
2. Andante
3. Allegro molto vivace

**Approximate duration:** 30'

Arranger: Jan Brandis-Buys from original for violin and orchestra
Publisher: Vienna: Universal Editions, date unknown, 1-47
Literal arrangement results in lack of idiomatic integration of orchestral and violin material. Does not do justice to this masterwork.

 Violin Sonata in F minor op. 4 (1825)
 Movements: 1. Adagio – Allegro moderato
 2. Poco adagio
 3. Allegro agitato
 Approximate duration: 22'
 Arranger: Louis Winkler from original for violin and piano
 Publisher: Publisher unknown, 1-21

 Conservative, but technically and musically rewarding. Sparse textures require great care in tone production.

 MESSAGER, André (1853-1929) FRANCE

 Trois Valses Romantiques (1883)
 Movements: 1. Maestoso
 2. Moderato
 3. Allegro giocoso
 Approximate duration: 9'
 Publisher: Essex: United Music Publishers, date unknown

 Véronique – Selections (1898)
 Approximate duration: 7'
 Arranger: Jeanne Leleu from operetta
 Publisher: Paris: Choudens, date unknown, 1-9

 Simply arranged potpourri, technically undemanding.

 MEUNIER, Gerard (1928– ) FRANCE

 Berceuse Pour Tiki (1992)
 Publisher: Paris: Lemoine, date unknown (HL25398)

 Poème pour l’aimée (2005)
 Publisher: Paris: Lemoine, date unknown (9790230980975)

 Promenades à quatre mains (1994)
 Publisher: Paris: Lemoine, date unknown (HL26149)

 MEYERS, Emerson (1910-1990) USA

 Episodes (1972)
 Approximate duration: 10'
 Publisher: New York: Independent Music Publishers, date unknown

 Preamble and Dance (1957)
 Approximate duration: 10'
 Publisher: New York: Independent Music Publishers, date unknown
MEYERBEER, Giacomo (1791-1864) GERMANY/FRANCE

*Le Prophète* – Overture (1849)
Approximate duration: 5' 
Arranger: C. V. Alkan from opera 
Publisher: Paris: Brandus, date unknown, 2-41

The score is rather illegible, preventing analysis of the finer details of the arrangement. However, it is possible to decipher the wide ranges utilized in both parts.

*Les Huguenots* – *Fantasie Brillante* (1836)
Approximate duration: 7'
Arranger: Charles Voss and Jean-Baptiste André from opera
Publisher: Paris: S. Richault, date unknown, 1-21

Interesting, effective. Challenging for primo, which carries most melodic material and virtuosic passages. Specific pedal and articulation markings in the score.

MEYOUHAS, Yoram (1967–) ISRAEL

*Suite for Piano Duo* (1989)
Approximate duration: 9'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI102)

MICHALSKY, Donal (1928–1975) USA

*Duetto for Piano Four Hands* (1964)
Publisher: Manuscript

MICHEL, Paul-Baudouin (1930–) BELGIUM


*Vingt doigts pour un carnaval* (1967)
Movements: 1. Barbares
2. Martiens
3. Personnage-mystère
4. L’homme des cavernes
5. Les deux cosmonautes
Approximate duration: 16'
Publisher: Brussels: CeBeDeM, date unknown

MIDDLETON, Robert (1920–) USA

*Sinfonia grande* (1964)
Approximate duration: 14'
Publisher: New York: Vassar College Libraries, Manuscript

MILHAUD, Darius (1892-1974) FRANCE

*Création du Monde* (1922-1923)
Movements: 1. Overture
2. The chaos before creation
3. The slowly lifting darkness, the creation of trees, plants, insects, birds and beasts
4. Man and woman created
5. The desire of man and woman
6. The man and woman kiss (Coda)

Approximate duration: 20'
Arranger: Unknown from ballet
Publisher: Paris: Editions Max Eschig, date unknown (ME1153)

MILLER, Michael Richard (1932-) PORTUGAL/CANADA

Twosome (1991)
Publisher: Toronto: CMC, date unknown

MILLS, Alan (1964-) UK

Concertino no. 1 (1990)
First performance: 23 March 1991, The Music Centre, Armagh, with Stephanie Hughes and Elizabeth Mucha
Approximate duration: 6'
Publisher: Dublin: Contemporary Music Centre, date unknown (MS1302)

MIRANDA, Ronaldo (1948-) BRAZIL
www.ronaldomiranda.com

Complicated March [Marcha Complicada] (1993)
Approximate duration: 1'
Publisher: Composer

Frevo (2004)
Approximate duration: 5'
Publisher: Composer

Approximate duration: 12'
Arranger: Composer from original for wind quintet
Publisher: Composer

Tango (1991)
Approximate duration: 7'
Publisher: Composer

MIYOSHI, Akira (1933-) JAPAN

Cahier sonore (1985)
Publisher: place unknown: Zen On, date unknown (ZENON168241)
MIZOKAMI, Hideo (1936- ) JAPAN

Act in Concert
Publisher: place unknown: Zen On, date unknown (ZENON01234)

Canto dei Campi I-III
Publisher: place unknown: Zen On, date unknown (ZENON01236)

Picture Book Without Pictures (1973)
Publisher: place unknown: Zen On, date unknown (ZENON)

MONIUSZKO, Stanislaw (1819-1872) POLAND

Contredanses
Publisher: Kraków: PWM Edition, 2003 (PWMxx02315)

MONRO, John (1786-1851) UK

Familiar Duet for Two Performers
Movements: 1. In Which Is Introduced
2. O Nanny Wilt Thou Gang Wi’ Me
Approximate duration: 6’
Publisher: London: Button & Whittaker, date unknown


Bells (1973)
Publisher: Vilnius: LMIPC Library, date unknown

Suite (1973)
Publisher: Vilnius: LMIPC Library, date unknown

MOORE, Thomas (1933- ) USA

Metamorphosis

MOREL, Gabriel (1878–1956) AUSTRALIA

Dance Espagnole (ca1910)
Publisher: Melbourne: Allan & Co., date unknown

Invitation (Court Dance) (1920-1929)
Publisher: Melbourne: Allan & Co., date unknown

Meditation (1920-1929)
Publisher: Melbourne: Allan & Co., date unknown

Norwegian Cradle Song (1914)
Publisher: Melbourne: Allan & Co., date unknown
MORRIS, Patrick (1948-) UK

The Stars Above Us (1984)
Publisher: Composer

MOSCHELES, Ignaz (1794-1870) BOHEMIA (now CZECH REPUBLIC)

Grand Sextet in E-flat major op. 35 (1815)
Movements: 1. Allegro spiritoso
            2. Menuetto
            3. Adagio
            4. Rondo: Allegro
Approximate duration: 33'
Arranger: Composer from original for chamber ensemble
Publisher: Leipzig: F. Hofmeister, date unknown, 2-45


MOSZKOWSKI, Moritz (1854-1925) POLAND

Balletmusik de Boabdil op. 49 (1892)
Movements: 1. Malaguena
            2. Scherzo-Valse
            3. Maurische Fantasia
Approximate duration: 20'
Arranger: Composer from ballet
Publisher: Leipzig: C. F. Peters, date unknown, 2-39

Very attractive, full of rhythmic vitality. Fluid technique and ensemble-playing required.

Fackeltanz op. 51 (1893)
Approximate duration: 7'
Arranger: Composer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 2-15

Musically uninteresting, but well arranged. Use of whole range allows good balance between parts.

Suite d'Orchestre no. 2 op. 47
Movements: 1. Preludio
            2. Fuga
            3. Scherzo
            4. Larghetto
            5. Intermezzo
            6. Marcia
Approximate duration: 30'
Arranger: Bernhard Pollack from original for orchestra
Publisher: Breslau: Jules Hainauer, date unknown, 2-75
A varied, imaginative, tuneful work. Good arrangement, exploring full potential of medium. Bass duplication recommended to balance overpowering middle register, especially in middle section of Larghetto.

MOURANT, Walter (1910-1995) USA

*Rigadoon* (1979)

MOZART, Leopold (1719-1787) AUSTRIA

*Toy Symphony* (1759)

Movements:
1. Marsche
2. Menuetto – Trio 1
3. Allegro
4. Menuetto – Trio 2
5. Allegretto
6. Menuetto – Trio 3
7. Presto

Approximate duration: 18'

Arranger: Unknown from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON01254)

MOZART, Wolfgang Amadeus (1756-1791) AUSTRIA

*Clarinet Quintet in A major* K. 581 (1789)

Movements:
1. Allegro
2. Larghetto
3. Menuetto – Trio I – Trio II
4. Allegretto con Variazioni

Approximate duration: 34'

Arranger: Agghazi from original for clarinet and string quartet
Publisher: Vienna: Universal Edition, date unknown, 58-79

A masterpiece of inspired lyricism, idiomatically adapted. Not over-expanded, allowing logical flow in melodic lines. A must for concert stage.

*Cosi fan tutte* K. 588 – *Complete* (1790)

Approximate duration: 125'

Arranger: Ferdinand Schubert from opera
Publisher: Leipzig: Friedlein & Hirsch, date unknown, 2-56

Simple, but effective. For rehearsal purposes.

*Deutsche Tänze Aus* K. 600 and K. 605

Arranger: Heinz Walter from original for chamber orchestra
Publisher: Wiesbaden: Breitkopf & Härtel, date unknown (EB6775)

*DIE ENTFÜHRUNG AUS DEM SERAIL* K. 384 – *Complete* (1782)

Approximate duration: 108'
Don Giovanni K. 527 - Complete (1787)
Approximate duration: 175'

Arranger: Hugo Ulrich from opera
Publisher: Leipzig: C. F. Peters (complete), date unknown; Leningrad: Muzyka (Overture only), 1981

Exceptional performance scores. Vocal and orchestral material idiomatically merged, with much duplication of melodic lines for balance. Dynamic markings suitably adapted.

Die Zauberflöte K. 620 (1791)
Approximate duration: 130'
Arranger: Alexander Zemlinsky
Publisher: Vienna: Universal Edition, date unknown, 2-119 (UE708A/B)

Splendid, technically highly demanding, utilising whole range. Very close proximity between parts creates some discomfort.

Eine kleine Nachtmusik K. 525 (1787)
Movements: 1. Allegro
2. Romanze: Andante
3. Menuetto: Allegretto
4. Rondo
Approximate duration: 15'

Arranger: Otto Singer from original for string orchestra
Publisher: New York: International Music, date unknown; Leipzig: C. F. Peters, date unknown, 2-23

Simple, faithful to original score. Moderately difficult.

Arranger: Bachmann from original for string orchestra
Publisher: ED 2505

Ein Musicalischer Spaß K. 522 (1787)
Movements: 1. Allegro
2. Menuetto and Trio
3. Adagio cantabile
4. Presto
Approximate duration: 22'
Arranger: Unknown from original for two horns and string quartet
Publisher: place unknown: Zen On, date unknown (ZENON00269)

Idomeneo K. 366 – Overture (1780)
Approximate duration: 5'

The Impresario K. 486 – Overture (1786)
Approximate duration: 5'
La Clemenza di Tito K. 621 – Overture (1791)
Approximate duration: 5'

La Finta Giardiniera K. 196 – Overture (1774-1775)
Approximate duration: 5'

Arranger: Hugo Ulrich from opera
Publisher: Leningrad: Muzyka, date unknown

All four very well arranged. Lacking in markings, requiring study of original.

La Tartine de Beurre in C major K. Anh.284n C 27.09
Arranger: Unknown from original for piano
Publisher: place unknown: Zen On, date unknown (ZENON01269)

Le Nozze de Figaro K. 492 – Overture (1786)
Approximate duration: 4'
Arranger: Carl Czerny from opera
Publisher: Paris: S. Richault, date unknown, 2-19

Truly pianistic, exploiting the full resources of the medium. Very apt pedal suggestions in both parts.

Le Nozze de Figaro K. 492 – Overture, Acts 1 and 2 (1786)
Approximate duration: 88'
Publisher: Leipzig: C. F. Peters, date unknown, 2-92

Competent arrangement of first half of the opera, with attention to dynamic and articulation detail. Not intended for rehearsal purposes.

Les Petit Reins K. Anh.10/299b
Approximate duration: 22'
Arranger: Unknown from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON01270)

Piano Concerto no. 21 in C major K. 467 – Andante (1785)
Approximate duration: 7'
Arranger: Askold from original for piano and orchestra
Publisher: place unknown: Askoldl, date unknown

Poor arrangement, very naïve.

Piano Concerto no. 15 in B-flat major K. 450 (1784)
Movements: 1. Allegro
2. Andante
3. Allegro
Approximate duration: 22'
Piano Concerto no. 20 in D minor K. 466 (1785)
Movements:  1. Allegro
           2. Romanza: Andante
           3. Rondo: Allegro assai
Approximate duration: 31'

Piano Concerto no. 22 in E-flat major K. 482 (1785)
Movements:  1. Allegro
           2. Andante
           3. Rondo: Allegro
Approximate duration: 34'

Piano Concerto no. 23 in A major K. 488 (1784-1786)
Movements:  1. Allegro
           2. Adagio
           3. Allegro assai
Approximate duration: 25'

Arranger: Hugo Ulrich and Robert Wittmann from original for piano and orchestra
Publisher: Leipzig: C. F. Peters, date unknown

Attempted integration of solo piano part with orchestral material without changing registers leads to frequent distribution of solo between the parts. Result good in view of limit to possible range expansion. Technically arduous, requiring exceptional ensemble and sound control.

Piano Quartet no. 1 in G minor K. 478 (1785)
Movements:  1. Allegro
           2. Andante
           3. Rondo: Allegro moderato
Approximate duration: 27'

Piano Quartet no. 2 in E-flat major K. 493 (1786)
Movements:  1. Allegro
           2. Larghetto
           3. Rondo: Allegretto
Approximate duration: 29'

Piano Quintet in E-flat major K. 452 (1784)
Movements:  1. Largo – Allegro moderato
           2. Larghetto
           3. Allegretto
Approximate duration: 24'

Arranger: Hugo Ulrich and Robert Wittmann from originals for piano quartet and quintet
Publisher: Leipzig: C. F. Peters, date unknown

All works well-suited for duet medium. Articulation and dynamic markings aptly adjusted. Technical brilliance required.
Requiem K. 626 (1791)
Movements: 1. Introitus: Requiem aeternam
           2. Kyrie eleison
           3. Dies irae
           4. Tuba mirum
           5. Rex tremendae
           6. Recordare Jesu
           7. Confutatis maledictis
           8. Lacrimos dies illa
           9. Domine Jesu Christe
          10. Hostias et preces tibi
          11. Sanctus
          12. Benedictus
          13. Agnus Dei – Kyrie eleison

Approximate duration: 40'
Arranger: Carl Czerny from original for voice, chorus and orchestra
Publisher: Vienna: Ant Diabelli & Comp, date unknown, 2-63

Extraordinary, deserving of re-publication. Dramatic writing in original superbly transferred by expansion of registers and utilization of pianistic effects, as in Dies irae and Confutatis maledictis. Technically extremely difficult, but rewarding for both duo and audience.

Der Schauspieldirektor K. 486 – Overture (1786)
Approximate duration: 4'
Arranger: Hugo Ulrich from opera
Publisher: Leningrad: Muzyka, date unknown

String Quartet no. 14 in G major K. 387 (1782)
Movements: 1. Allegro vivace assai
           2. Menuetto
           3. Andante cantabile
           4. Molto allegro

Approximate duration: 30'

String Quartet no. 15 in G major K. 421 (1783)
Movements: 1. Allegro moderato
           2. Andante
           3. Menuet and Trio: Allegretto
           4. Allegretto ma non troppo

Approximate duration: 29'

String Quartet no. 16 E-flat major K. 428 (1783)
Movements: 1. Allegro non troppo
           2. Andante con moto
           3. Menuetto and Trio
           4. Allegro vivace

Approximate duration: 28'

Arranger: Agghazy from originals for string quartet
Publisher: Universal Edition
Arranger: Hugo Ulrich and Robert Wittmann from originals for string quartet
Publisher: C. F. Peters

Both sets of arrangements of great quality and very similar in utilisation of registers. Dynamic and articulation markings faithful to original. Some differences in occasional harmonic expansion in Ulrich and Wittmann. A few omissions of tied notes in the same version, perhaps for textural balance.

String Quartet no. 17 in B-flat major K. 458 “The Hunt” (1784)
Movements: 1. Allegro vivace assai
2. Menuetto and Trio: Moderato
3. Adagio
4. Allegro assai
Approximate duration: 27'

String Quartet no. 18 in A major K. 464 (1785)
Movements: 1. Allegro
2. Menuetto and Trio
3. Andante
4. Allegro non troppo
Approximate duration: 34'

String Quartet no. 19 K. 465 “Dissonance” (1785)
Movements: 1. Adagio – Allegro
2. Andante cantabile
3. Menuetto: Allegro
4. Allegro molto
Approximate duration: 31'

String Quartet no. 20 in D major K. 499 “Hoffmeister” (1785)
Movements: 1. Allegretto
2. Menuetto: Allegretto
3. Adagio
4. Allegro
Approximate duration: 27'

String Quartet no. 21 in D major K. 575 (1789)
Movements: 1. Allegretto
2. Andante
3. Menuetto: Allegretto
4. Allegretto
Approximate duration: 24'

String Quartet no. 22 in B-flat major K. 589 (1790)
Movements: 1. Allegro
2. Larghetto
3. Menuetto: Moderato
4. Allegro assai
Approximate duration: 23'
Arranger: Hugo Ulrich and Robert Wittmann from original for string quartet
Publisher: In *Mozart Streichquartette zu vier Händen*. Leipzig: C. F. Peters, date unknown

These arrangements of Mozart’s great last six quartets are as important in the duet genre as Ulrich’s arrangements of Beethoven symphonies, and worth reviving for the concert stage. Musically and aesthetically demanding, technically idiomatic.

**String Quintet no. 2 in C minor** K. 406 (1787)
Movements: 1. Allegro
2. Andante
3. Menuetto in canone
4. Allegro
Approximate duration: 23'

**String Quintet no. 3 in C major** K. 515 (1787)
Movements: 1. Allegro
2. Andante
3. Menuetto: Allegretto
4. Allegro
Approximate duration: 32'

**String Quintet no. 4 in G minor** K. 516 (1787)
Movements: 1. Allegro
2. Menuetto: Allegretto
3. Adagio ma non troppo
4. Adagio – Allegro
Approximate duration: 33'

**String Quintet no. 5 in D major** K. 593 (1790)
Movements: 1. Larghetto – Allegro
2. Adagio
3. Menuetto: Allegretto
4. Allegro
Approximate duration: 28'

**String Quintet no. 6 in E-flat major** K. 614 (1791)
Movements: 1. Allegro di molto
2. Andante
3. Menuetto: Allegro
4. Allegro
Approximate duration: 25'

Arranger: Agghazy from original for string quintet
Publisher: Vienna: Universal Edition, date unknown

Arranger: Ernst Naumann from original for string quintet
Publisher: Leipzig: Breitkopf & Härtel, date unknown

Gripping, masterly works for quartet with additional viola. Both arrangements competent, but Agghazy more idiomatic and effective, mainly due to underutilization
of the full range by Naumann, which limits the expansion of the primo, and creates balance problems.

**Symphony no. 35 in D major K. 385 “Haffner” (1782)**
Movements: 1. Allegro con spirito
2. Andante
3. Menuetto
4. Presto
Approximate duration: 21'

**Symphony no. 36 in C major K. 425 “Linz” (1783)**
Movements: 1. Adagio – Allegro spiritoso
2. Andante
3. Menuetto
4. Finale: Presto
Approximate duration: 27'

**Symphony no. 38 in D major K. 504 “Prague” (1786)**
Movements: 1. Adagio – Allegro
2. Andante
3. Presto
Approximate duration: 29'

**Symphony no. 40 in G minor K. 550 (1788)**
Movements: 1. Molto allegro
2. Andante
3. Menuetto – Trio
4. Allegro assai
Approximate duration: 28'

**Symphony no. 41 in C major K. 551 “Jupiter” (1788)**
Movements: 1. Allegro vivace
2. Andante cantabile
3. Menuetto: Allegretto – Trio
4. Molto allegro
Approximate duration: 37'

Arranger: Unknown from original for orchestra
Publisher: Mineola: Dover Publications, date unknown (D450457XX-P)

**MUSGRAVE, Thea (1928- ) UK**

*A Tale for Thieves* (1954)
Approximate duration: 37'
Arranger: Composer from original for ballet

**MUSSORGSKY, Modest Petrovich (1839-1881) RUSSIA**

*Night on Bald Mountain* (1867)
Approximate duration: 11'
Arranger: Nikolai Vasilyevich Artsybushev from original for orchestra
Publisher: St Petersburg: W. Bessel, date unknown, 2-41

Unsatisfactory. Direct transcription results in sparse texture.

*Pictures at an Exhibition* (1874)

**Movements:** Promenade

1. The Gnome
2. The Old Castle
3. Tuilleries. Children Quarrelling at Play
4. Bydlo
5. Ballet of Unhatched Chickens
6. Samuel Goldenberg and Schmuyle
7. The Market Place at Limoges
8. Catacombae
9. Hut of the Baba-Yaga
10. The Great Gate of Kiev

Approximate duration: 30'

Arranger: P. Swerts from original for piano
Publisher: place unknown: Zodiac Editions, date unknown (ZEPFH04)

Arranger: Alexander Nikolaevich Schaefer from original for piano
Publisher: St. Petersburg: Bessel, date unknown

Arranger: Reginald Haché from original for piano
Publisher: Portland: Manduca Music, date unknown

Schaefer is the only available score. Disapointing: music redistributed to parts directly from solo piano version. No expansion of texture or provision of wider spectrum attempted.

*Sorochinsky Fair - Fragments* (1875 but unfinished)

Approximate duration: 9'
Arranger: Konstantin Chernov from Anatoly Lyadov’s compilation of fragmented and unfinished opera
Publisher: St.Petersburg: W. Bessel, 1909

Melodious and captivating unknown composition well setup for the medium. Moderately difficult.
NARBUTAITÉ, Onuté (1956-) LITHUANIA

Canon of Sea Pebbles (1986)
Approximate duration: 1'
Publisher: Vilnius: LMIPC Library, date unknown

The Snail and the Grasshopper in the Sunlight (1986)
Approximate duration: 1'
Publisher: Vilnius: LMIPC Library, date unknown

NARVILAITE, Loreta (1965-) LITHUANIA

Labyrinth (2004)
Approximate duration: 7'
Publisher: Vilnius: LMIPC Library, date unknown

NAS, Mayke (1972-) NETHERLANDS
www.maykenas.nl

Approximate duration: 8'
Publisher: Amsterdam: Donemus, date unknown

NASVELD, Robert (1955-) NETHERLANDS
www.robertnasveld.com

Traumblätter (2007)
Movements: 1. Das unruhige Einschlafen
2. Traumtropfen
3. Traum des Mädchens am Spinnrad
4. Traum der Geliebten die sich nicht verstehen können
5. Ungeduldiger Traumwächter
6. 'Déjà-entendu'
7. Karussell nächtlicher Gedanken
8. Letzter süßer Traum des Lebens
First performance: 26 October 2008, Concertgebouw aan't IJ
Approximate duration: 16'
Publisher: Amsterdam: Donemus, date unknown

NECKE, Hermann (1850-1912) GERMANY

Csikos Post
Approximate duration: 3'
Publisher: place unknown: Zen On, date unknown (ZENON01318)
NEURIG, Hans-Juergen (1950- ) GERMANY

Kla-Vier-Haendig Book VII: Popballaden
Publisher: Wilhelmshaven: Noetzel Edition, date unknown (N4529)

NEVIN, Ethelbert Woodbridge (1862-1901) USA

Narcissus op. 13 no. 4 from Water Music (1891)
Arranger: Unknown from original for piano
Approximate duration: 3'
Publisher: Boston: Boston Music Company, date unknown

NEWELL, Robert M. (1940- ) USA

Toccata d'amore (1982)
Approximate duration: 15'

NICOLAI, Carl Otto Ehrenfried (1810-1849) GERMANY

The Merry Wives of Windsor (1845-1846)
Approximate duration: 66'
Arranger: Unknown from opera
Publisher: Berlin and Posen: Ed. Bote & G. Bock, date unknown, 2-155

Carefully arranged with great attention to articulation details of original instrumentation. Technically challenging for both players. Ensemble precision needed, especially in Act II, with its constant changes in tempo.

The Merry Wives of Windsor – Overture (1845-1846)
Approximate duration: 10'
Arranger: Claude Melnotte from opera
Publisher: Washington: Kunkel Bros, 1876, 2-23

Somewhat closer to the original than the preceding arrangement, but lacks expansion of material.

NIELSEN, Carl August (1865-1931) DENMARK

Symphony no. 2 op. 16 “The Four Temperaments” (1901-1902)
Movements:
1. Allegro collerico
2. Allegro comodo e flemmatico
3. Andante malincolico
4. Allegro sanguineo
Approximate duration: 35'
Arranger: Henrik Knudsen from original for orchestra
Publisher: Copenhagen and Leipzig: Wilhelm Hansen, 1917, 2-59

Programmatic, descriptive, in traditional formal structure. Good arrangement, comfortably set up. Some reduction of material to prevent clashing of parts, especially in second and fourth movements.
NIKOLAUS, Theodoroff (1931- ) AUSTRIA

Zwölftonspiel für Klavier zu vier Händen (1956)
Approximate duration: 2'
Publisher: Vienna: MICA, date unknown

NOACK, Kurt (1895-1945) GERMANY

Heinzelmännchens Wachtenparade op. 5 (1912)
Approximate duration: 5'
Arranger: Composer from original for piano
Publisher: Mainz: Schott, date unknown (BSS34068)

NOCK, Mike (1940- ) NEW ZEALAND
http://www.mikenock.com

Southern Suite (2009)
Movements: 1. Oaraki - The Cloud Piercer
2. Ring of Fire
3. Copland Crossing
4. Welcome Flat Hotsprings
5. The Tranzalpine
6. Wanaka Dreaming
7. Rangitit River Ride
First performance: Festival of Colour in Lake Wanaka Centre, Wanaka by Michael Houstoun and Diedre Irons in May 2009
Approximate duration: 20'
Publisher: Composer

NORMAN, Philip (1953- ) NEW ZEALAND

Approximate duration: 19'
Publisher: place unknown: Nota Bene, date unknown

NOVÁK, Jan (1921-1984) CZECHOSLOVAKIA (now CZECH REPUBLIC)

Nocturne (1980)
Approximate duration: 5'
Publisher: München: Filmkunst-Musikverlag, date unknown

OBERSTADT, Ferdinand (1835-1912) GERMANY

2 Pieces (1880)
Approximate duration: 4'

Simplistic harmonies and unimaginative melodies.
OFFENBACH, Jacques (1819-1880) GERMANY

*Les Contes de Hoffmann – Barcarolle* (1881)
Approximate duration: 4'
Arranger: Colin Cowles from opera
Publisher: Northants: Fentone Music, date unknown (F926-401)

*La jolie parfumeuse – Overture* (1873)
Approximate duration: 4'
Arranger: W. A. Fallman from operetta
Publisher: New York: S.T. Gordon, 1875, 2-19

Quite repetitive and musically uninteresting.

*La jolie parfumeuse – Collection* (1873)
Arranger: Charles Dupee Blake from operetta
Publisher: Boston: White, Smith & Co., date unknown, 2-17

Not intended for concert performance, but rather for social and individual enjoyment. Very simple and straightforward.

*Orphée aux enfers – Overture* (1858)
Approximate duration: 9'
Arranger: Jean-Baptiste Andre from opera

Predictable, with overuse of tremolos and doubling of melodic material. Oesterle adds pedalling and further articulation markings, which lessen the reliance on the orchestral score.

*Orphée aux enfers – Can-can* (1858)
Approximate duration: 2'
Arranger: Anne Christopherson from opera
Publisher: www.music-scores.com, 2011

Accessible, with no challenges to the performers.

OGURI, Katsuhiro (1962-) JAPAN

Movements: 1. Barcarolle
2. Chant
3. Mouvement
Approximate duration: 7'
Publisher: Tokyo: Edition Kawai, 2004
O’KEEFFE, Eoin (1979- ) UK
www.eokmusic.com

Motion (2000)
Approximate duration: 6'
Publisher: Dublin: Contemporary Music Centre, date unknown (MS7086)

Out of Motion (2003)
Approximate duration: 6'
Publisher: Dublin: Contemporary Music Centre, date unknown (MS7116)

OLIVE, Vivien (1950-) UK
www.vivienne-olive.de

Pentakel (1982)
Approximate duration: 12'
Publisher: Baden-Baden: Tonos Musikverlag, date unknown (TONOS03842)

ONDERDONK, Henry (1928-2001) USA

Music for Piano Duet (1974)
Publisher: Composer

ORFF, Carl (1895-1982) GERMANY

Carmina Burana (1935-1936)
Movements: 1. Tanz
2. Floret silva
3. Chramer, gip die varwe mir
4. Reie
5. Swaz hie gat umbe
6. Chume, chum geselle min
7. Were diu werit alle min
8. O Fortuna
Approximate duration: 15'
Arranger: Hermann Regner from original for soloists, choir and orchestra
Publisher: Mainz: Schott Music, date unknown (ED09766)

Good execution of some of the movements, but recreating the necessary percussive qualities a major challenge.

ORGAD, Ben-Zion (1926-2006) ISRAEL

Tonegestures III (2000)
Approximate duration: 9'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI7594)

ORR, Buxton (1924-1997) UK

Side by Side (1979)
Approximate duration: 3'
Publisher: place unknown: Musica Publishing, date unknown

**ORR, Charles W. (1893-1976) UK**

*A Cotswald-Hill Tune* (1937)
Approximate duration: 9'
Arranger: John Mitchell from original for string orchestra
Publisher: London: Thames Publishing, date unknown

**OSIECK, Hans (1910-2000) NETHERLANDS**

*Variations rhapsodiques* (1983)
Movements: 1. Introduction
2. Blues
3. Rondo
Approximate duration: 12'
Arranger: Composer from original for clarinet, cello, piano, electric organ and small drum
Publisher: Amsterdam: Donemus, date unknown (D000072575)

*Varieties op “My Old Kentucky Home Good Night”* (1985)
Approximate duration: 6'
Publisher: Amsterdam: Donemus, date unknown

**OTAKA, Atsutada (1944-) JAPAN**

Approximate duration: 15'

**P**

**PÁLSSON, Helgi (1899-1964) ICELAND**

*In Hlídarendakoti & Now Cheerful [Í Hlídarendakoti & Nú er Glatt]*
Publisher: Reykjavik: IceMic, date unknown

**PARFREY, Raymond (1928-) UK**

*Waltz in A* (1967)
Publisher: London: BMIC, date unknown

**PARKER, C.S.L. (1961-) UK**

*Miniatures for Piano Duet* (1990)
First performance: April 1991, Aula Maxima, University College Cork with Hilary O’Neill and Michael Murphy
Approximate duration: 7'
Publisher: Dublin: Contemporary Music Centre, date unknown (MS6531)
Miniatures for Piano Duet (1991)
Approximate duration: 11'
Publisher: Dublin: Contemporary Music Centre, date unknown (MS6930)

PARROTT, Ian (1916- ) UK

Theme from a Symphony (1960)
Approximate duration: 9'
Arranger: Composer from first movement original for orchestra (Symphony no.2 "Round the World")
Publisher: Cambs: Oecumuse, date unknown

PARSONS, Michael (1938- ) UK

Canon (1973)
Publisher: London: BMIC, date unknown

PAULL, Edward Taylor (1858-1924) USA

Ben Hur March (1896)
Approximate duration: 4'
Arranger: Composer from original for piano
Publisher: Sydney: J. Albert & Son, 1896; Electronic version via the Internet at: http://nla.gov.au/nla.mus-an24215934

Fast paced, spirited, suitable as encore. Idiomatically arranged.

PEETERS, Flor (1903-1986) BELGIUM

There Was Once... [Er was eens...] op. 31/3 (1934)
Approximate duration: 3'
Publisher: Brussels: CeBeDeM, date unknown

PENTLAND, Barbara (1912-2000) CANADA

Freedom March: From the South (1963)
Publisher: Toronto: CMC, date unknown (MI 2124 P419fr 1963)

PERKINSON, Coleridge-Taylor (1932-2004) USA

3 Waltzes for 4 Hands (1986)
Approximate duration: 4'
Publisher: Score in New York Public Library

PERRY, Anita D. (1960- ) CANADA

Cosmos, Through which a Comet Flies (2000)
Publisher: Toronto: CMC, 2000 (MI 2124 P462co 2000)
Shika Boom (Forest Dance) (2000)
Publisher: Toronto: CMC, 2000 (MI 2124 P462sh 2000)

PERSSON, Mats (1943-) SWeden

Publisher: Stockholm: Swedish Music Information Centre, date unknown (JOR5283)

Lichtungen (1983)
Approximate duration: 15'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (22160)

Approximate duration: 8'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (GB2448)

PICK-MANGIAGALLI, Riccardo (1882-1949) Italy

Three Miniatures op. 4 (1909)
Movements: 1. À l'Automne
2. Danse Mignonne
3. Farfadet
Approximate duration: 8'
Arranger: Unknown from original for piano and string orchestra
Publisher: Boca Raton: Masters Music Publishing, date unknown (M1416)

PIERNÉ, Henri Constant Gabriel (1863-1937) France

Suite no. 1 op. 11 (1883)
Movements: 1. Ouverture
2. Le Jardin de Gracieuse
3. La Chambre de Franchita
4. Fandango
Approximate duration: 19'
Arranger: Composer from original for orchestra
Publisher: Paris: Alphonse Leduc, date unknown, 2-55

Transparent, delicate, balanced. Fast Tarantelle most taxing, but not technically daunting.

PINKHAM, Daniel (1923-2006) USA
www.danielpinkham.net

Forest Music (2002)
Approximate duration: 10'
Publisher: Framingham, Ione Press, date unknown (IONE6074)
Quarries (1999)
Approximate duration: 18'
Publisher: Framingham, Ione Press, date unknown (IONE5456)

Weather Reports (1999)
Approximate duration: 12'
Publisher: Framingham, Ione Press, date unknown (IONE5465)

PIRLBAUER, Gerhard (1954- ) AUSTRIA

Variationen für Klavier zu vier Händen (1977)
First performance: Mozarteum Salzburg in 1978
Approximate duration: 13'
Publisher: Manuscript

PIXIS, Johann Peter (1788-1874) GERMANY

Variations brillantes op. 112
Movements:  1. Andante maestoso
           2. Tempo di Marcia
           3. Variation 1: Leggiere
           4. Variation 2: Più moderato
           5. Variation 3: Brillante
           6. Finale: Allegro vivace
Publisher: Unidentified, date unknown, 2-27

Virtuosic for both players, requiring precision in ensemble. Musically not very inventive.

PLUISTER, Simon (1913-1995) NETHERLANDS

Music for Frans [Muziek voor Frans](1979)
Movements:  1. Fantasia
           2. Reel
           3. Air
           4. Nocturne (Nicaragua)
           5. Scherzando
Approximate duration: 20'
Publisher: Amsterdam: Donemus, date unknown

Pièces faciles (1982)
Movements:  1. Voila qui va bien
           2. Tristesse
           3. Le boeuf sur l’orgue de barbarie
           4. Nuit d’été
           5. Jouer au cheval de bois
Approximate duration: 20'
Publisher: Amsterdam: Donemus, date unknown
POKORNÝ, Václav (1918- ) CZECH REPUBLIC

*Autumn Sun*
Publisher: Prague: Hudební Informační Středisko, date unknown (pok70)

POLDINI, Eduard (1869-1957) HUNGARY

*Poupée Valsante* (1895)
Approximate duration: 4'
Publisher: Milan: Ricordi, date unknown (LD413)

POLIGNAC, Edmond de (1834-1901) FRANCE

*Bagatelle*
Publisher: Paris: Heugel, date unknown

POLIN, Claire C. J. (1926-1995) USA

*Phantasmagoria* (1989)
Approximate duration: 6'
Publisher: Washington: Sisra Publications, 1993

POVILAITIS, Leonas (1934- ) LITHUANIA

*Four Pieces* (1985)
Approximate duration: 3'
Publisher: Vilnius: MIC, date unknown

*Somewhere Heard Rock 'n' roll*
Publisher: Vilnius: MIC, date unknown

*Three Dedications* (1979)
Approximate duration: 5'
Publisher: Vilnius: MIC, date unknown

POWELL, Jonathan (1969- :) UK
http://jonathanpowell.wordpress.com

*Notturni Tascabili* (2001)
Approximate duration: 18'
Publisher: London: BMIC, date unknown

POWELL, Kit (1937- ) NEW ZEALAND

*Four Rothko Pictures* (2000)
Approximate duration: 7'
Publisher: Wellington: SOUNZ, date unknown
PRADO, Almeida (1943-2010) BRAZIL

Episódios de Animais (1979)
Publisher: Baden-Baden: Tonos Musikverlag, date unknown (TONOS04293)

PRESSL, Hermann Markus (1939-1994) AUSTRIA

A/7 oder Dreizehn Ecossaisen für Klavier vierhändig
Publisher: Manuscript

N. N. 4 (1986)
Publisher: Manuscript

PROKOFIEV, Sergei (1891-1953) RUSSIA

Fragments from the Original Score of Film and Dramatic Plays
Movements: 1. Ocean Sea (from Ivan the Terrible)
2. Visions (from Boris Godounov)
3. Amoroso (from Boris Godounov)
4. Pretender at the Fountain (from Boris Godounov)
5. Quadrille (from Lermontov)
6. Andante (from Partisan in the Steppes of the Ukraine)
7. Apparition of Hamlet’s Father (from Hamlet)
8. Ophelia’s First Song (from Hamlet)
9. Ophelia’s Second Song (from Hamlet)
10. Pantomime (from Hamlet)
11. Song (from Tonia)
12. Andante (from Eugene Onegin)
13. Polka (from Eugene Onegin)
14. Mazurka (from Eugene Onegin)
15. Lisa (from Pique Dame)
16. Ball (from Pique Dame)
Arranger: V. Blok and R. Ledenev from original for orchestra
Publisher: Vuarmarens: International Music, 1991

PSATHAS, John (1966- ) NEW ZEALAND

http://www.johnpsathas.com

Fragment (2001)
Approximate duration: 4'
Publisher: Composer

Motet (1997)
First performance: Broadcast on the radio programme Light on New Zealand Composers, New Zealand by Michael Houstoun and Diedre Irons on 30 December 2008
Approximate duration: 15'
Publisher: Wellington: Promethean Editions, date unknown
PUGNO, Stéphane Raoul (1852-1913) FRANCE

*Petite Valse* (1893)
Approximate duration: 3'
Publisher: Paris: Armand Colin, date unknown, 20-25
Charming and supple, with effective tempo fluctuations.

Q

QUEF, Charles (1873-1931) FRANCE

*Suite for Piano and Wind Quintet* op. 4 (1902)
Movements: 1. Entrée
2. Andantino
3. Rondo: Final
Approximate duration: 25'
Arranger: Isidor Philipp from original for piano and wind quintet
Publisher: Paris: A. Noël, 1902, 2-31
An extraordinary arrangement producing a refined and idiomatic piano duet work. Successful assimilation of the wind parts demonstrates great command of the medium. Some articulation and dynamic markings altered for better pianistic effect.

QUILTER, Roger (1877-1953)

*Three English Dances* op. 11 (1910)
Movements: 1. Allegro giocoso
2. Allegro scherzando
3. Allegro ma non troppo ma con spirito
Approximate duration: 8'
Arranger: Unknown from original for orchestra
Publisher: Boca Raton: Masters Music Publishing, 1991 (M1821)

QUINET, Marcel (1915-1986) BELGIUM


*Tercet* op. 95 (1982)
Approximate duration: 9'
Publisher: Brussels: CeBeDeM, date unknown

R

RABAUD, Henri (1873-1949) FRANCE

*La procession nocturne* op. 6 (1910)
Approximate duration: 17'
Arranger: Composer from original for orchestra
Publisher: Paris: A. Durand, date unknown, 2-21
Beautiful and melodious. Excessive use of tremolos in secondo against single melodic lines of primo creates balance problems.

RACHMANINOFF, Sergei (1873-1943) RUSSIA

*Caprice Bohémien* op. 12 (1892-1894)
Approximate duration: 18'
Arranger: Composer from original for orchestra
Publisher: London: Boosey & Hawkes, date unknown (BOOSE04853); Moscow: A. Gutheil, date unknown, 2-41

Early work, displaying similar style of duet writing as in composer’s op. 11. Both parts highly soloistic and technically extremely demanding. Worth reviving.

*The Isle of the Dead* op. 29 (1909)
Approximate duration: 23'
Arranger: Otto Taubman from original for orchestra
Publisher: London: Boosey & Hawkes, date unknown (BOOSE04854)

*5 Preludes* (1901-1903)
Movements: 1. Prelude op. 3 no. 2
2. Prelude op. 23 no. 3
3. Prelude op. 23 no. 5
4. Prelude op. 23 no. 6
5. Prelude op. 32 no. 3
Approximate duration: 16'
Arranger: Russell Denwood from original for piano
Publisher: London: Boosey & Hawkes, date unknown (BOOSE04867)

*The Rock* op. 7 (1893)
Approximate duration: 14'
Arranger: Composer from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 4-35

Dark and powerful, extremely well arranged. Density and complexity require first-rate performers and special attention to sound production.

*Symphony no. 1 in D minor* op. 13 (1895)
Movements: 1. Grave – Allegro ma non troppo
2. Allegro animato
3. Larghetto
4. Allegro con fuoco
Approximate duration: 50'
Arranger: Composer from original for orchestra
Publisher: Moscow: Muzgiz, 1950, 3-134

A masterpiece so well adapted to the medium that it almost seems to have been conceived for it. Exact articulation, dynamic and phrase markings for each line reveal the polyphonic structure. Tremolos utilized not only for harmonic support, but as aid to shifts in dynamic level.
Symphony no. 2 in E minor op. 27 (1906-1907)
Movements: 1. Largo – Allegro moderato
2. Allegro molto
3. Adagio
4. Allegro vivace
Approximate duration: 58'
Arranger: Vladimir Willshaw from original for orchestra
Publisher: Moscow: A. Gutheil, 1910, 2-121

A captivating work, but the sheer technical difficulty of the second and fourth movements, the unidiomatic piano writing and some uncomfortable positioning of parts hinder fluid performance. Third movement most successful.

Symphony no. 3 in A minor op. 44 (1935-1936) - Copyright score unavailable
Movements: 1. Lento – Allegro Moderato
2. Adagio ma non troppo
3. Allegro – Allegro vivace
Approximate duration: 41'
Arranger: Composer from original for orchestra
Publisher: Moscow: Muzgiz, 1949, 2-104

First class, on a par with composer's own version of the Symphonic Dances. Both parts completely integrated into the musical dialogue without assignment of roles as in early works. Technical dexterity and musical maturity required.

Vocalise op. 34 no. 14 (1912)
Approximate duration: 5'
Arranger: Allan Brings from original for voice and piano
Publisher: place unknown: Mira Music, date unknown

RAFF, Joachim (1822-1882) SWITZERLAND
www.raff.org

Cachoucha-Caprice op. 79 (1858)
Approximate duration: 2'
Arranger: R. Lange from original for piano
Publisher: Mainz: B. Schott's Söhne, 1915, 2-19

Amusing, expansive, requiring high level of skill from both players. Deserves being revived.

Suite no. 1 for orchestra in C major op. 101 (1863)
Movements: 1. Introduction & Fugue: Maestoso – Doppio movimento. Allegro
2. Menuett: Allegro molto
3. Adagietto
4. Scherzo: Presto
5. Marsch: (Allegro) Deciso
Approximate duration: 30'
Arranger: Unknown from original for orchestra
Publisher: Mainz: B. Schott’s Söhne, date unknown, 2-49
Fairly good, but resources of medium underutilised. Secondo could benefit from expansion, except in final movement.

RASCH, Ingrid (1926-1995) SWEDEN

*Three four hand pieces* op. 40 (1992-1993)
Movements: 1. Sommardag  
2. Solkatter  
3. Idyll  
Approximate duration: 10'  
Publisher: Stockholm: Swedish Music Information Centre, date unknown (47777)

RASSE, François (1873-1955) BELGIUM

*Entrée triomphale* (1909)  
Approximate duration: 12'  
Publisher: Brussels: CeBeDeM, date unknown

*Symphonie romantique* op. 32 (1901)  
Approximate duration: 23'  
Publisher: Brussels: CeBeDeM, date unknown

RAUM, Elizabeth (1945- ) USA

*Sonata for Piano Four Hands* (2000)
Movements: 1. Moderato con fuoco  
2. Geneva variations  
3. Hymn to the children  
Approximate duration: 15'  
Publisher: Toronto: CMC, date unknown (MI 2124 R246so)

RAVEL, Maurice (1875-1937) FRANCE

*Alborada del Grazioso* (1904-1905)  
Approximate duration: 6'  
Arranger: Unknown from original for piano  
Publisher: Paris: Durand, date unknown (ED0103600)

*Bolero* (1928)  
Approximate duration: 15'  
Arranger: Composer from original for orchestra  
Publisher: Paris: Durand, 1929, 1-30

Well-known work perfectly arranged. The difficulty of maintaining rhythmic stability is overcome by creatively sharing the accompaniment between the parts.
Introduction et Allegro (1905)
Approximate duration: 12'
Arranger: Léon Roques from original for harp, string quartet, flute and clarinet
Publisher: Paris: Durand, 1911, 2-25

Lyrical work, aptly arranged, but with some inevitable reductions, especially in terms of harp arpeggios. Some omissions could be remedied by consulting the composer’s own two-piano version.

Ma mère l’oye – Prelude et Danse du Rouet (1911)
Approximate duration: 4'
Arranger: Lucien Garban from original for orchestra
Publisher: Paris: Durand, 1919, 1-12

Engaging, fairly well arranged. Layered writing rather challenging in terms of sound production and separation of texture. Care required in usage of pedal. Could be used as supplement to the original duet version of Ma mère l’oye.

Piano Trio (1914)
Movements: 1. Modéré
2. Pantoum: Assez vif
3. Passacaille: Très large
4. Final: Animé
Approximate duration: 29'
Arranger: Lucien Garban from original for piano trio
Publisher: Paris: Durand, 1917, 2-48

A wonderful arrangement. Parts blended with idiomatic ease. The counterpoint and rhythmical structure benefit from the uniform instrumental colouring, so that the results are at times even more convincing than in the original version, especially in the Passacaille.

Rhapsodie Espagnole (1907)
Movements: 1. Prélude à la nuit: Très modéré
2. Malagneña: Assez vif
3. Habanera: Assez lent et d’un rythme las
4. Feria: Assez animé
Approximate duration: 15'
Publisher: Boca Raton: Masters Music Publishing (M1222), date unknown; Paris: Durand, 1908, 1-32

An imaginative and evocative work. Designed for performance on one or two pianos, resulting in very close proximity of parts and frequent crossing of hands. Requires technical dexterity for the rhythmic vitality of the Malagneña and Feria, as well as a wide tonal palette.

Le Tombeau de Couperin (1917)
Movements: 1. Prélude
2. Fugue
3. Forlane
4. Rigaudon
5. Menuet  
6. Toccata  
Approximate duration: 23'
Arranger: Lucien Garban from original for piano  
Publisher: Paris: Durand, 1919, 1-31  

Idiomatic placement of material, well distributed between parts, but without expansion.

La Valse (1920)  
Approximate duration: 11'
Arranger: Lucien Garban from original for orchestra  
Publisher: Paris: Durand, 1920, 1-42  

Very well executed with attention to complexities of distribution between parts.  
Indebted to Ravel’s solo piano and two-piano versions. Several hand-crossings between parts and some superimpositions. Exceptional, requiring highly proficient performers.

REA, John (1944– ) CANADA  
What You Will (1971)  
Movements:  
1. A sad winter’s tune and ... a happy spring song  
2. The honey and ... the bumble bee  
3. Summer sun and ... autumn fun  
4. The hare and ... the tortoise  
5. The little worm and ... the robin  
6. Moonwalk and ... spacewalk  
Publisher: London, Ontario: Jaymar (Huron), date unknown

REBIKOV, Vladimir Ivanovich (1866-1920) RUSSIA  
The Christmas Tree op. 21 (1900)  
Movements:  
1. Walzer  
2. Zug der Gnomen  
3. Tanz der Bajazzho  
4. Tanz der Chinesischen Puppen  
5. Die Himmelsleiter  
6. Finstre Nacht  
Approximate duration: 16'  
Arranger: Composer from original for orchestra  
Publisher: Moscow: P. Jurgenson, date unknown, 2-41  

Enticing, but with rather static melodic material. Some uncomfortable writing, with awkward crossing of parts in third movement, repeated notes alternating between parts in fourth, pianissimo tremolos throughout fifth, etc.

REGER, Max (1873-1916) GERMANY  
Choral-Phantasie über “Einfeste Burg ist unser Gott” op. 27 (1898)  
Approximate duration: 13'  
Arranger: Richard Lange from original for organ  
Publisher: Leipzig: Rob. Forberg, 1915, 2-21
Very dense, with constant bass register expansion and thick chord progressions. Overall balance between parts challenging, requiring sensitive tone control.

*Clarinet Quintet in A major* op. 146 (1915)
Movements: 1. Moderato ed amabile  
2. Vivace  
3. Largo  
4. Poco allegretto  
Approximate duration: 34'
Arranger: Joseph Haas from original for clarinet and string quartet  
Publisher: Berlin: N. Simrock, date unknown

*Eine Ballett-Suite* op. 130 (1913)
Movements: 1. Entrée  
2. Colombine  
3. Harlequin  
4. Pierrot und Pierette  
5. Valse d’amour  
6. Finale  
Approximate duration: 22'
Arranger: Composer from original for orchestra  
Publisher: Leipzig: C. F. Peters, 1913, 2-39

Wonderfully imaginative, very challenging to perform. Retains idiomatic character, despite dense articulation and dynamic markings.

*Phantasie für Orgel über “Freu dich sehr, o meine Seele” in F major* (1899-1900)
Approximate duration: 15'
Arranger: Composer from original for organ  
Publisher: Echterdingen: Carus Verlag, date unknown (52.030/10)

*Sinfonietta in A major* op. 90 (1904-1905)
Movements: 1. Allegro moderato quasi Allegretto  
2. Allegro vivace  
3. Larghetto  
4. Allegro con spirito  
Approximate duration: 50'
Arranger: Theodor Müller-Reuter from original for orchestra  
Publisher: Leipzig: Lauterbach & Kuhn, 1905, 2-115

A well-conceived arrangement, evincing a clear understanding of Reger’s dense writing and of the duet medium, with the exception of some dynamic markings taken from the original, which need to be re-interpreted.

*Symphonischer Prolog zu einer Tragödie* op. 108 (1908)
Approximate duration: 32'
Arranger: Composer from original for orchestra  
Publisher: Leipzig: C. F. Peters, 1909, 2-35

Grandiose, dramatic, contrapuntally complex. Exceptionally difficult at every level.
Suite für Orgel op. 16 (1894-1895)
Movements: 1. Introduction (Grave) and Fugue (Allegro ma non tanto)
2. Adagio assai
3. Intermezzo (Un poco allegro, ma non troppo) and Trio (Andantino)
4. Passacaglia (Andante)
Approximate duration: 20'
Arranger: Composer from original for organ
Publisher: München: Henle, date unknown (HN652J)

Variations and Fugue on “God Save the King” (1901)
Movements: 1. Variations
2. Fugue
Approximate duration: 8'
Arranger: Composer from original for organ
Publisher: Leipzig: Joseph Aibl Verlag, 1901, 2-11

Imaginative display of Reger’s contrapuntal skill. A well-balanced, texturally coherent arrangement.

Variations and Fugue on a Theme of Hiller op. 100 (1907)
Movements: 1. Theme (Andante grazioso)
2. Piú andante
3. Allegretto con grazia
4. Vivace
5. Poco vivace
6. Andante sostenuto
7. Tempo di Menuetto
8. Presto
9. Andante con moto
10. Allegro con spirito
11. Allegro appassionato
12. Andante con moto
13. Allegro moderato
Approximate duration: 41'
Arranger: Otto Singer from original for orchestra
Publisher: Berlin: Ed. Bote & G. Bock, 1909, 2-77

Wonderfully idiomatically arranged. Occasional expansion of bass register as option in score to be tested for overall textural balance.

Variations and Fugue on a Theme of Mozart op. 132 (1914)
Movements: 1. Thema: Andante grazioso
2. Variation 1: L’istesso tempo
3. Variation 2: Poco agitato
4. Variation 3: Con moto
5. Variation 4: Vivace
6. Variation 5: Quasi presto
7. Variation 6: Sostenuto
8. Variation 7: Andante grazioso
9. Variation 8: Molto sostenuto
10. Fugue: Allegretto grazioso
Approximate duration: 32'
Arranger: Composer from original for orchestra
Publisher: Berlin: N. Simrock, 1915, 2-47

A magnificent, highly imaginative work. So well suited to the duet medium, that conveying orchestral effects becomes superfluous. Fluid and idiomatic, requiring musical and technical proficiency.

_Weihnachtstraum_ op. 17 no. 9: Fantasie über “Stille Nacht, heilige Nacht” (1902)
Approximate duration: 2'
Publisher: Mainz: Schott, date unknown (BSS31649)

**REINECKE, Carl (1824-1910) GERMANY**

_Fest-Ouvertüre_ op. 218 (1893)
Approximate duration: 12'
Arranger: Composer from original for orchestra
Publisher: Leipzig: Gebrüder Reinecke, 1893, 2-19

A well-crafted arrangement, exploiting the full potential of the medium. Rewarding and technically comfortable.

_Symphony no. 1 in A major_ op. 79 (1858)
Movements: 1. Lento – Allegro con brio
2. Andante
3. Scherzo: Molto vivace – Trio
4. Finalle: Allegro ma non troppo
Approximate duration: 28'
Arranger: Composer from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 2-51

Well-arranged. Pedal markings designed to create orchestral expansion of sound to be applied with care so as to avoid blurring of articulation, especially in Scherzo.

_Weihnachts-Sonatine_ op. 251 no. 3 (1901)
Approximate duration: 6'
Arranger: Adolf Ruthardt from original for piano
Publisher: Leipzig: Hofmeister Musikverlag, date unknown

**RENS, Jean-Marie (1955- ) BELGIUM**

_Blubs Satire_ (1984)
Approximate duration: 2'
Publisher: Brussels: CeBeDeM, date unknown

_La goutte qui fait déborder le vase_ (1985)
Approximate duration: 12'
Publisher: Brussels: CeBeDeM, date unknown
RESPIGHI, Ottorino (1879-1936) ITALY

Antiche danze et arie per liuto, Suite no. 1 (1917)
Movements: 1. Balletto detto "Il Conte Orlando"
2. Gagliarda
3. Villanella
4. Passo Mezzo e Mascherada
5. Mascherada
Approximate duration: 16'
Arranger: Composer from original for orchestra
Publisher: Milan: G. Ricordi, 1919, 2-25

Antiche danze et arie per liuto, Suite no. 2 (1923)
Movements: 1. Laura Soave
2. Danza Rústica
3. Campanae Parisienses – Ária
4. Bergamasca
Approximate duration: 19'
Arranger: Composer from original for orchestra
Publisher: Milan: G. Ricordi, 1924, 2-37

Delicate works, sensitively arranged. Sparse textures often require attention to sound production and balance between registers. Addition of careful pedalling recommended.

Fontane di Roma (1916)
Movements: 1. La fontana di Valle Giulia all’alba
2. La fontana del Tritone al mattino
3. La fontana di Trevi al meriggio
4. La fontana di Villa Medici al tramonto
Approximate duration: 17'
Arranger: Composer from original for orchestra
Publisher: Milan: G. Ricordi, 1919, 2-27

Captivatingly melodic work, truly pianistic arrangement. Some rhythmical complexities between parts may affect overall texture.

Pini di Roma (1924)
Movements: 1. I pini di Villa Borghese
2. Pini presso una catacomba
3. I pini del Gianicolo
4. I pini della Via Appia
Approximate duration: 22'
Arranger: Composer from original for orchestra
Publisher: Milan: G. Ricordi, 1925, 1-37

Similar to the above. Very specific articulation markings require careful pedal usage. Some exaggerated dynamic markings need to be adapted to the medium.
REUBART, Dale (1926-) USA/CANADA

2X2: *Etudes for Piano Duet* (1997)
Movements:  
1. Hoe-down  
2. Rag-a-muffin  
3. Drums and bugles  
4. Galop  
5. A Quiet place  
6. Polka
Publisher: Oakville: Frederick Harris, date unknown

Movements:  
1. Celebration  
2. Above the night  
3. Interplay  
4. Pas de deux  
5. Flight of fancy  
6. Parade
Approximate duration: 9'
Publisher: Toronto: CMC, date unknown (MI 2124 R442fL 1996)

*Two duets from Sounds of Earth and Sky* (2000)
Movements:  
1. On a summer evening  
2. Whirligig
Approximate duration: 4'
Publisher: Toronto: CMC, date unknown (MI 2124 R442td 2000)

REYER, Ernest (1823-1909) FRANCE

*Sigurd* (1884)
Approximate duration: 240'
Arranger: Richard Ernest Alder from opera
Publisher: Paris: Heugel, date unknown, 2-200

Good for rehearsal purposes with all necessary cue markings.

RHEINBERGER, Josef Gabriel (1839-1901) GERMANY

*Barcarolle* (1866)
Approximate duration: 3'
Arranger: Composer from *Drei Characterstücke* op. 7
Publisher: Echterdingen: Carus Verlag, date unknown (CARUS09662)

*Bootlied* (1866)
Approximate duration: 2'
Arranger: Composer from *Fünf Tonbilder* op. 11
Publisher: Echterdingen: Carus Verlag, date unknown (CARUS09662)

*Duettino* op. 14 no. 13 (1866)
Approximate duration: 1'
Arranger: Composer from *Präludien in Etudenform*
Duo in A minor op. 15 (1868)
Movements: 1. Allegro alla breve
2. Adagietto
3. Finale
Approximate duration: 18'
Arranger: Alois Reckendorf from original for two pianos
Publisher: Leipzig: E.W. Fritsch, date unknown

Fantasie: Präludium, Intermezzo und Fuge op. 79 (1874)
Approximate duration: 13'
Publisher: Echterdingen: Carus Verlag, date unknown (CARUS09662)

Fuga op. 29 no. 2 (1870)
Approximate duration: 4'
Arranger: Composer from Sechs Tonstücke in fugierten Form
Publisher: Echterdingen: Carus Verlag, date unknown (CARUS09662)

Symphony no. 1 in D minor op. 10 (1866)
Movements: 1. Vorspiel: Allegro con fuoco
2. Thekla
3. Wallenstein's Lager
4. Wallenstein's Tod
Approximate duration: 54'
Arranger: Composer from original for orchestra
Publisher: Leipzig: E.W. Fritsch, date unknown, 2-77

String Quartet no. 1 in C minor op. 89 (1876)
Movements: 1. Allegro non troppo
2. Adagio espressivo
3. Scherzo non troppo viv0
4. Finale: Allegretto
Approximate duration: 35'
Arranger: Composer from original for string quartet
Publisher: Echterdingen: Carus Verlag, date unknown (50.089/03)

String Quartet no. 2 in F major op. 147 (1886)
Movements: 1. Allegretto
2. Adagio
3. Tempo di Menuetto - moderato
4. Introduction and Fugue
Approximate duration: 31'
Arranger: Composer from original for string quartet
Publisher: Echterdingen: Carus Verlag, date unknown (50.147/03)

Literal distribution of orchestral material with little expansion. Rhythmically vigorous, but technically comfortable.
RICHTER, Marga (1926-) USA
www.margarichter.com

Approximate duration: 5'
Publisher: Composer

Variations on a Theme by Latimer (1952/1964)
Approximate duration: 9'
Publisher: New York: Carl Fischer, date unknown

RIHM, Wolfgang (1952-) GERMANY

Klavierstück no. 3 op. 8c (1971)
Approximate duration: 5'
Publisher: Wiesbaden: Breitkopf & Härtel, date unknown (EB8004)

RIMSKY-KORSAKOV, Nikolai (1844-1908) RUSSIA

Capriccio espagnol op. 34 (1887)
Movements: 1. Alborada in A
2. Variazioni in F
3. Alborada in B-flat
4. Scena e canto gitano in D minor
5. Fandango asturiano in A
Approximate duration: 18'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1888, 2-39

Skilful arrangement of an orchestral showpiece, featuring very interesting and imaginative distribution of material, with frequent part-crossings managed without creating discomfort. Rhythmic vigour and precise articulation at brisk tempi call for physical endurance.

Fantasia on Serbian Themes op. 6 (1867)
Approximate duration: 7'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M.P. Belaieff, 1895, 2-23

Very exciting, highly effective. The comfortable technical layout makes the required fast tempo feasible.

Hummelflug (1899-1900)
Approximate duration: 3'
Arranger: Kom From the opera "Das Märchen vom Zaren Saltan"
Publisher: Mainz: Schott, date unknown (ED09851)

May Night – Selections (1879)
Arranger: Unknown from opera
Publisher: Leipzig: M. P. Belaieff, 1896, 2-35
Selections skilfully linked into seamless musical flow. Pleasant and idiomatic.

On the Tomb op. 61 – Prelude (1904)
Approximate duration: 4’
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1905, 2-7

The sustained melodic material of the wind instruments not suited to the piano, creating a rather static effect.

Pan Voyevoda op. 59 (1903-1904)
Movements: 1. Introduction
2. Krakowiak
3. Nocturne
4. Mazurka
5. Polonaise
Approximate duration: 24’
Arranger: Alexander Nikolaevich Schaefer from original for orchestra
Publisher: St. Petersburg: W. Bessel, date unknown, 2-65

Imaginative and tuneful. Conservative arrangement, without over-expansion of ranges.
Study of dynamic markings of original could benefit interpretation.

Sadko op. 5 (1869)
Approximate duration: 13’
Arranger: Nadezhda Nikolaevna Purgold from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 2-31

Overuse of tremolos and very dense secondo create many balance problems. Sensitive approach required to simplify complex texture.

Scheherazade op. 35 (1888)
Movements: 1. The Sea and Sinbad’s ship
2. The Story of the Kalender Prince
3. The Young Prince and the Young Princess
4. Festival at Baghdad – The Sea
Approximate duration: 42’
Arranger: Composer from original for orchestra
Publisher: Leipzig: M.P. Belaieff, 1889, 2-17

In arranging this work, noted for its rich orchestration, the composer makes creative use of articulation to depict orchestral colours, and gives apt advice on posture to facilitate the frequent part-crossings and close proximity between parts. Technically complex, requiring stamina, especially in second movement.

Skazka op. 29 (1900-1901)
Movements: 1. Larghetto
2. Allegretto ma non troppo e pesante
3. Allegretto
4. Allegro
5. Allegro
Approximate duration: 20'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1886, 4-35

Evocation of orchestral colours exquisitely realised. With its numerous tempo changes, the work requires rhythmic flexibility, technical proficiency and musical maturity.

*String Sextet in A major* (1876)
Movements: 1. Allegro vivace
2. Rondo fugato: Allegretto grazioso
3. Scherzo: vivace alla saltarello
4. Andante expressivo
5. Finale: Allegro molto

Approximate duration: 30'
Arranger: Nadezhda Rimskaya-Korsakova from original for string sextet
Publisher: Berlin: Edition Russe de Musique, 1912, 2-83

Suitable original arranged literally, without expansion of registers. Several comfortable crossings of parts and duly marked superimpositions.

*Symphony no. 2 op. 9 “Antar”* (1897)
Movements: 1. Largo
2. Allegro
3. Allegro risoluto alla marcia
4. Allegretto vivace

Approximate duration: 28'
Arranger: Nadezhda Rimskaya-Korsakova from original for orchestra
Publisher: Paris: Alphonse Leduc, date unknown, 2-67

Dense, complex, linear. As the orchestral instruments are not indicated, performers should refer to the original to determine suitable tone colour.

**RIVÉ-KING, Julia (1857-1937) USA**

*March of the Goblins* (1879)
Approximate duration: 4'
Arranger: Composer from original for piano
Publisher: St Louis: Kunkel Bros., 1879, 2-11

Simple, unimaginative, with secondo substantially simpler than primo.

*On Blooming Meadows* (1878)
Approximate duration: 4'
Arranger: Composer from original for piano
Publisher: St Louis: Kunkel Bros., 1878, 2-19

Arranger: Carl Sidus from original for piano
Publisher: St Louis: Kunkel Bros., 1884, 2-7
Original an attractive waltz with colourful melodic and harmonic content. The composer’s own arrangement features expansion of registers and harmonic amplification of the accompaniment while remaining technically comfortable. Sidus’s is greatly simplified and cuts several sections.

ROBINSON, Paul (1949-) UK
www.paulrobinsoncomposer.co.uk

Eris
Approximate duration: 17'
Publisher: Composer

ROCCA, Mariano (1974-) ARGENTINA

Sonata (2001)
Approximate duration: 4'
Publisher: Composer, 2002, 2-11

Polytonal, with complex rhythmic structure. Rather repetitive with brisk short articulation markings throughout.

ROCKMAKER, Jody (1961-) USA

Four Square (2007)
Approximate duration: 3'
Publisher: New York: ACA, date unknown

RODRIGO, Joaquín (1901-1999) SPAIN

Juglares (1923)
Approximate duration: 5'
First performance: 19 November 1993, Aula de Caja de Madrid, Spain, with Miguel Zanetti and Fernando Turina
Arranger: Composer from original for orchestra
Publisher: Mainz: Schott, date unknown

Dense texture with a secondo carrying accompaniment material while primo presents the melodic lines.

RODRIGUEZ, Robert Xavier (1946-) USA
www.robertxavierrodriguez.com

Semi-Suite (1980)
Approximate duration: 7'
Publisher: Alhambra: RXR, date unknown

The Sallutation Rag (1976)
Approximate duration: 5'
Publisher: Alhambra: RXR, date unknown
ROGER-DUCASSE, Jean (1873-1954) FRANCE

Épitalame (1922)
Movements: 1. Adagio
2. Cake-walk
3. Fox-trot
4. Tango
5. Danse finale
6. Adagio
Approximate duration: 21'
Arranger: Composer from original for orchestra
Publisher: Paris: Durand, date unknown

Nocturne de printemps (1920)
Approximate duration: 10'
Arranger: Composer from original for orchestra
Publisher: Paris: Durand, 1919, 1-13

Good arrangement of atmospheric, impressionistic original. Melodic lines clearly delineated, accompaniment and embellishing figuration idiomatic. Requires sensitive touch, and suppleness and dexterity in fast figuration.

Pastorale (1909)
Approximate duration: 10'
Arranger: Composer from original for organ
Publisher: Paris: Durand, 1909, 1-19

Contrapuntal original with overlapping harmonic sequences coupled with long sustained notes. The slow tempo makes the latter ineffectual on the piano and hinders the flow of melodic lines.

Poème Symphonique sur le nom de Gabriel Fauré
Approximate duration: 9'
Arranger: Composer from original for orchestra
Publisher: Paris: Durand, date unknown

Prélude d’un Ballet (1910)
Approximate duration: 3'
Arranger: Composer from original for orchestra
Publisher: Paris: Durand, 1910, 1-5 (7947)

A tender piece, requiring delicacy and sensitive tone control.

Sarabande (1910)
Approximate duration: 12'
Arranger: Composer from original for mixed chorus and orchestra
Publisher: Paris: Durand, 1911, 2-13

Cue markings for voices indicate that this arrangement was intended for rehearsal purposes. Good utilization of full range of medium.
String Quartet no. 1 in D minor (1909)
Movements: 1. Modéré, mais décidé
2. Scherzo: Pas vite
3. Très lent
4. Modéré – Vite
Approximate duration: 20'
Arranger: Composer from original for string quartet
Publisher: Paris: Durand, date unknown, 2-53

A marvellous, if traditional, work. The arrangement retains the original registers. Technically challenging, especially in Scherzo. Pedal to be applied, though not marked. Deserves concert performance.

Variations plaisantes sur un thème grave (1906)
Approximate duration: 10'
Arranger: Composer from original for harp solo and orchestra
Publisher: Paris: Durand, 1909, 2-25

Both the original and the arrangement are exceptional. The latter is truly pianistic and idiomatic, employing many technical resources. No clear spatial boundaries between parts. Very rewarding as a concert work.

ROGERS, Matthew (dates unknown) UK
Swings and Roundabouts (2006)
First performance: 27 October 2006, Sittingbourne Music Society, Kent with Joseph Tong and Waka Hasegawa
Approximate duration: 9'
Publisher: Composer

RÖNTGEN, Julius (1855-1932) GERMANY/NETHERLANDS
www.juliusrontgen.info
Theme and Variations in B-flat major op. 17 (1878)
Approximate duration: 11'
Publisher: Amsterdam: Donemus, date unknown

ROPARTZ, Joseph Guy (1864-1955) FRANCE
Divertissement (1915)
Approximate duration: 8'
Arranger: Composer from original for orchestra
Publisher: Paris: Durand, 1919, 2-23

Imaginative, uncomplicated, characterized by metre and tempo changes.

ROSSÉAU, Norbert (1907-1975) BELGIUM

H2O op. 22 (1938)
Approximate duration: 15'
ROSSINI, Gioachino (1792-1868) ITALY

Il barbiere di Siviglia (1816)
Approximate duration: 132'
Arranger: Arnold Schoenberg from opera

Clear, objective arrangement, with good balance between parts. Technically challenging, but within comfortable range assigned to each player.

Il barbiere di Siviglia – Overture (1816)
Approximate duration: 8'
Arranger: Richard Kleinmichel from opera
Publisher: In Overtüren-Album, Leipzig: C. F. Peters, 1895, 88-97

Very similar to Schoenberg’s, but slightly sparser in introduction, omitting some necessary harmonic expansion. Allegro con brio section fuller than Schoenberg’s, especially in primo. A combination of Schoenberg’s introduction with Kleinmichel’s Allegro con brio would be optimal.

La gazza ladra – Overture (1817)
Approximate duration: 10'

L’italiana in Algeri – Overture (1813)
Approximate duration: 8'

Arranger: Richard Kleinmichel from opera
Publisher: In Overtüren-Album, Leipzig: C. F. Peters, 1895, 98-11 & 78-87, respectively

Both examples of objective transcription method with bass registers maintained and top melodic material frequently duplicated in primo. Comfortable, with clear articulation and dynamic markings.

Guillaume Tell – Overture (1829)
Approximate duration: 4'

Arranger: Louis Moreau Gottschalk from opera
Publisher: New York: William Hall & Son, 1864, 2-49

Arranger: Claude Melnotte from opera
Publisher: St Louis: Kunkel Bros, 1873, 2-35

Gottschalk’s arrangement is quite conservative in the distribution and limited expansion of material. Melnotte’s is almost a virtuosic paraphrase, an adventurous exploration of the resources of the medium, but risking imbalance due to textural density and excessive pedal markings.
Petite Messe Solennelle (1863)
Movements: 1. Kyrie
2. Gloria
3. Credo
4. Preludio religioso
5. Ritornello – Sanctus
6. Benedictus
7. O salutaris hostia
8. Agnus dei
Approximate duration: 92'
Arranger: Unknown from mass
Publisher: Milan: Ricordi, date unknown, 2-455

Straightforward, with rather simple distribution of material, posing no major ensemble or technical challenges. Despite the limited cue markings, this unimaginative arrangement was probably intended for rehearsal purposes.

Tancredi – Overture (1813)
Approximate duration: 7'
Arranger: Hugo Ulrich from opera
Publisher: In Overtüren-Album, Leipzig: C. F. Peters, date unknown, 90-97

Unquestionably very good, as is the norm with Ulrich.

ROSSUM, Frederik Van (1939- ) BELGIUM

Douze miniatures op. 55 (1996)
Movements: 1. Prélude
2. Cantilène
3. Psaume
4. Capriccio
5. Arioso
6. Scherzo
7. Pastoral
8. Pierrot
9. Toccata
10. Marche
11. Elégie
12. Finale
Approximate duration: 27'
Publisher: Brussels: CeDeBeM, date unknown

ROUSSEL, Albert (1869-1937) FRANCE

Évocations op. 15 (1910-1911)
Movements: 1. Les Dieux dans l’ombre des cavernes
2. La Ville rose
3. Aux bords du fleuve sacré
Approximate duration: 54'
Arranger: Léon Roques from cantata
Exquisite, musically and technically very taxing, with musical content of highest quality. Deserves revival on concert stage.

ROVICS, Howard (1936- ) USA

*Composition* (1972)
Approximate duration: 7'
Publisher: New York: ACA, date unknown

ROXBURGH, Edwin (1936- ) USA

*Homage to Debussy* (2006)
Movements: 1. Jardins sous la neige
2. L'Isle enchantée
3. Reflets dans la glace
Approximate duration: 12'
Publisher: Essex: UMP, date unknown

RUBIN, Justin Henry (1971- ) USA

www.d.umn.edu/~rubin1

*À Rebours* (2005)
Movements: 1. Sognando con rubato
2. Leggeramente
3. Solennemente; posato
Approximate duration: 11'
Publisher: place unknown: Harvey Music Editions, date unknown

Although the composer indicates that the work can be performed at one or two pianos, the former is hardly possible given the constant superimpositions between parts, unavoidable by any sort of ensemble or editing decision.

Movements: 1. Deep Waters
2. Forest
3. Daylight
Approximate duration: 10'
Publisher: place unknown: Harvey Music Editions, date unknown

Minimalistic style of composition within a polyrhythmic structure posing ensemble challenges.

RUBINSTEIN, Anton (1829-1894) RUSSIA

*Don Quixote* op. 87 (1871)
Approximate duration: 22'
Arranger: P. Tchaikovsky from original for orchestra
Fantasia Eroica op. 110 (1884)
Approximate duration: 28'
Arranger: Alexandra Ivanovna Hubert from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 2-53

Good, with some imbalance between parts. Study of original score advisable to ascertain tone colors.

Feramors (1861-1862)
Movements: 1. Bajaderentanz
2. Lichtertanz der Bräute von Kashmir
3. Bajaderentanz II
4. Hochzeitzug
Approximate duration: 19'
Arranger: Richard Kleinmichel from opera
Publisher: Leipzig: Bartholff Senff, date unknown, 2-41

Wonderful original, tastefully arranged. Technically extremely demanding, requiring expansive tonal palette. Deserves to be revived.

Ivan the Terrible in B minor op. 79 (1869)
Approximate duration: 23'
Arranger: P. Tchaikovsky from original for orchestra
Publisher: St. Petersburg: W. Bessel, date unknown, 2-45

Arrangement rather economical, extremely well-balanced and idiomatic. Few dynamic and articulation markings, so study of original score advisable.

Piano Concerto no. 4 in D minor op. 70 (1864)
Movements: 1. Moderato assai
2. Andante
3. Allegro
Approximate duration: 31'
Arranger: Gustav Sandré from original for piano and orchestra
Publisher: Paris: Alphonse Leduc, date unknown

Romance in E-flat op. 44 no. 1 (1861)
Approximate duration: 3'
Arranger: Unknown from original for piano
Publisher: Moscow: P. Jurgenson, date unknown, 2-5

Well-known lyrical work aptly arranged. Careful balance of parts required, as well as sensitive touch to express fluid melodic line.

Trot de Cavalerie (1850)
Approximate duration: 5'
Arranger: Albert W. Berg from original for piano
Publisher: New York: W. A. Pond, 1884, 2-15
Rather straightforward, but effective arrangement.

*Viola Sonata in F minor* op. 49 (1855)

Movements:
1. Moderato
2. Andante
3. Moderato con moto
4. Allegro assai

Approximate duration: 31'

Arranger: Friedrich Brissler from original for viola and piano
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 2-47

Seamless blending of viola and piano parts. Comfortable and idiomatic balance, with frequent duplication of viola material in primo.

**RUBINSTEIN, David (1949-) USA**

www.shadowhillsmusic.com
www.davidrubinstein.net

*One-Note Concerto* (2001)
Approximate duration: 7'
Arranger: Composer from original for piano and orchestra
Publisher: Composer

**RUBINSTEIN, Nikolai (1835-1881) RUSSIA**

*3 Morceaux* op. 16 – *Valse*
Approximate duration: 3'
Arranger: Max Lippold from original for piano solo
Publisher: Moscow: P. Jurgenson, date unknown, 2-17

Very effective, with material perfectly balanced between parts, success depending on exact execution of articulation. Technically comfortable.

**RÜHM, Gerhard (1930-) AUSTRIA**

Approximate duration: 9'
Publisher: Manuscript

**RUNSWICK, Daryl (1946-) UK**
http://www.btinternet.com/~daryl.runswick/
www.darylrunswick.net

*Duet-Toccata* (1995)
Approximate duration: 4'
Publisher: London: Dazzle, date unknown

**RUSHBY-SMITH John (1936-) UK**

*Aspects of Night* (1976)
Publisher: Composer
RYDELL, Thomas (1969-) SWEDEN

_And Allow Me to See (Through Your Eyes) (2000)_
Publisher: Stockholm: Swedish Music Information Centre, date unknown (JOR4537)

RYELANDT, Joseph (1870-1965) BELGIUM

_Ouvertüre zu dem Drama Cain von Byron_ op. 3 (1893)
Approximate duration: 6'
Publisher: Brussels: CeBeDeM, date unknown

_Patria_ op. 69 (1917)
Approximate duration: 12'
Publisher: Brussels: CeBeDeM, date unknown

_Prélude “Regina Coeli”_ op. 21 (1897)
Approximate duration: 4'
Publisher: Brussels: CeBeDeM, date unknown

_Symphony no. 1 in B-flat_ op. 16 (1897)
Movements: 1. Allegro vivace
            2. Andante
            3. Scherzo
            4. Finale
Approximate duration: 30'
Publisher: Brussels: CeBeDeM, date unknown

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SACCO, Peter (1928-2000) USA

_Flowers_ (1984)
Arranger: Composer from version for violin and piano
Publisher: Manuscript

_Six Variations on a song An die Musik by Franz Schubert_ (1981)
Publisher: Manuscript

SAINT-SAËNS, Camille (1835-1921) FRANCE

_Alcéste de Gluck – Caprice_ (1867)
Approximate duration: 10'
Arranger: Claude Debussy from original for piano
Publisher: Unknown, 1-16

    Good, with necessary expansion of material in both parts, and occasional duplication of
    melodic lines. Comfortable for both players.
Bénédiction Nuptiale op. 9 (1859)
Approximate duration: 6'
Arranger: Composer from original for organ
Publisher: Paris: Maeyens-Couvreur, date unknown, 1-7

Dense, technically and musically demanding, but rewardingly idiomatic. Some very close proximity of parts uncomfortable.

Le Carnaval des Animaux (1886)
Movements: 1. Introduction et marche royale du Lion
2. Poules et Coqs
3. Hémiones
4. Tortues
5. L'Eléphant
6. Kangourous
7. Aquarium
8. Personnages a longues oreilles
9. Le-coucou au fond des bois
10. Volière
11. Pianistes
12. Fossiles
13. Le Cygne
14. Finale
Approximate duration: 20'
Arranger: Lucien Garban from original for two pianos and orchestra
Publisher: Boca Raton: Masters Music, date unknown, 1-50
Extremely well-executed, idiomatic, including all material required to convey original, despite inevitable reductions. Least successful, through limitations of medium, is 'Le Cygne', where accompaniment figuration moves to an upper register.

Le Carnaval des Animaux – Le Cygne (1886)
Approximate duration: 3'
Arranger: Jacques Durand from original for two pianos and cello
Publisher: Paris: A. Durand, date unknown, 2-5

Good, with tempo marking Adagio instead of original Andantino grazioso. Some discrepancies in placement of dynamic markings. Could be used to replace Garban's arrangement listed above.

Caprice Arabe op. 96 (1894)
Approximate duration: 9'
Arranger: A. Benfeld from original for two pianos
Publisher: Paris: A. Durand, date unknown, 2-25

Not suitable for concert performance, as some material is omitted, and the registers are altered considerably from the original, especially for the primo, which is often pushed an octave higher, stretching the limitations of the medium.

Danse Macabre op. 40 (1874)
Approximate duration: 7'
Arranger: Ernest Guiraud from original for orchestra
Simple and straightforward. Material well-distributed, with no imbalance or technical discomfort. Use pedal, even if not marked, where more sustained sound is required.

*Le Déluge* op. 45 – *Prélude* (1875)
Approximate duration: 8'
Arranger: André Messager from oratorio
Publisher: Paris: A. Durand, date unknown, 1-121

Beautiful, captivating, idiomatic original characterized by long sustained material in slow *tempi* not suitable for piano duet. Some inexplicable and regrettable omissions of solo second violin and solo viola material in E-major section.

*7 Improvisations* op. 150 (1916-1917)
Movements: 1. Molto lento
2. Feria Pentecostes
3. Poco adagio
4. Allegretto
5. Pro Martyribus
6. Pro Defunctus
7. Allegro giocoso
Approximate duration: 42'
Arranger: Lucien Garban from original for organ
Publisher: Paris: A. Durand, date unknown, 1-45

Musically captivating, but the arrangement is rather literal, and does not provide solutions to the lack of sustainability on long notes.

*La Jeunesse d'Hercule* op. 50 (1877)
Approximate duration: 17'
Arranger: Ernest Guiraud from original for orchestra
Publisher: Paris: A. Durand, date unknown, 54-75

Conventional, with accurate placement of material and necessary duplication of melodic lines in primo. Articulation and dynamic markings exact, often requiring aid from suitable pedalling, especially in Maestoso.

*Marche du Couronnement* op. 117 (1902)
Approximate duration: 5'
Arranger: Composer from original for orchestra
Publisher: London: Augener, date unknown, 1-15

Festive, rhythmically vigorous work. Arrangement explores full range of medium. Texturally dense sections require special care for balance between parts. Many exaggerated dynamic markings to be interpreted in context of medium. Technically comfortable.

*Mélodies Persanes* op. 26 (1870)
Movements: 1. La brise
2. La splendour vide
3. La solitaire
4. Sabre en main
5. Au cimetière
6. Tournoiement

Approximate duration: 15'
Arranger: A. Benfeld from original for voice and piano
Publisher: Paris: A. Durand, date unknown, 1-45

Allocation of material reorganized to fit medium, often with alteration of registers, so that link to original becomes at times tenuous.

Ouverture d’un Opéra-Comique Inachevé (1854)
Approximate duration: 10'
Arranger: Jacques Charlot from opera
Publisher: Paris: A. Durand, 1914, 1-17

A strange and not very successful arrangement, with many superimpositions. Bass line with long sustained notes does not support rest of material. Tremolos in primo at end do not convey full harmonic content of original.

Phaëton op. 39 (1873)
Approximate duration: 9'
Arranger: Ernest Ghiraud from original for orchestra
Publisher: Paris: A. Durand, date unknown, 24-39

Very exciting, rhythmic work, conventionally arranged. Technically highly demanding, especially for primo. Exaggerated dynamic markings, reaching $f_{fff}$, to be interpreted in context.

Piano Trio no. 2 in E minor op. 92 (1892)
Movements: 1. Allegro non troppo
2. Allegretto
3. Andante con moto
4. Grazioso, poco allegro
5. Allegro
Approximate duration: 34'
Arranger: A. Benfeld from original for piano trio
Publisher: Paris: A. Durand, date unknown, 1-83

Some alteration of registers. No indication in score relating to original instrumentation, but articulation markings idiomatic. Highly difficult.

Le Rouet d’Omphale op. 31 (1872)
Approximate duration: 8'
Arranger: Ernest Guiraud from original for orchestra
Publisher: Paris: A. Durand, date unknown, 1-23

Traditional arrangement, technically challenging, with fast figuration requiring dexterity and skilful sound control.
Samson et Dalila op. 47 – Complete (1877)
Approximate duration: 111'
Arranger: Paul Dukas from opera
Publisher: Paris: A. Durand, date unknown, 1-217

Judging from markings, conceived for rehearsal purposes, but of highest quality regarding distribution and expansion of material. Overuse of tremolos to be interpreted as harmonic expansion, rather than measured figuration. Technically highly demanding.

Samson et Dalila op. 47 – Selections (1877)
Approximate duration: 12'
Arranger: Léon Roques from opera
Publisher: Paris: A. Durand, date unknown, 1-19

Potpourri of selected scenes poorly arranged. Over-simplification of material leads to lack of harmonic support.

Scherzo op. 87 (1889)
Approximate duration: 11'
Arranger: Philippe Bellenot from original for two pianos
Publisher: Paris: A. Durand, date unknown, 1-37

Good arrangement, aided by the fact that in the original the first piano plays mostly in the high register and the second in the low. Technically demanding for both parts, requiring very accurate ensemble.

Septet in E-flat major op. 65 (1879-1880)
Movements: 1. Prélude: Allegro moderato
2. Menuet: Tempo di minuetto moderato
3. Intermède: Andante
4. Gavotte & Final: Allegro non troppo
Approximate duration: 16'
Arranger: Gabriel Fauré from original for strings, piano and trumpet
Publisher: Paris: A. Durand, date unknown, 1-33

An entertaining work, extremely well arranged. Skilful manipulation and combination of material enables an idiomatic translation without loss of character and musical flow between voices. Worth reviving for concert stage.

String Quartet no. 1 in E minor op. 112 (1899)
Movements: 1. Allegro
2. Molto allegro quasi presto
3. Molto adagio
4. Allegro ma non troppo
Approximate duration: 30'
Arranger: A. Benfeld from original for string quartet
Publisher: Paris: A. Durand, date unknown, 2-71

An appealing work, excellently arranged. Original registers kept, frequently duplicated, especially in top register. Markings from the original, such as pizzicato, help to clarify texture. Requires technical proficiency and ensemble precision.
Suite Algérienne op. 60 (1980)
Movements: 1. Prélude
           2. Rhapsodie mauresque
           3. Rêverie du soir
           4. Marche militaire française
Approximate duration: 20'
Arranger: Gabriel Fauré from original for orchestra
Publisher: Paris: A. Durand, date unknown, 1-49

Very well executed, faithful to original, with exact transcription of articulation and
dynamic markings. Technically challenging, but idiomatic writing enables comfortable
execution.

Suite op. 49 (1863)
Movements: 1. Prélude
           2. Sarabande
           3. Gavotte
           4. Romance
           5. Final
Approximate duration: 20'
Arranger: Ernest Guiraud from original for orchestra
Publisher: Paris: A. Durand, date unknown, 1-48

Good; respects original registers. In opening movement, long sustained notes,
especially in bass register, reiterated every third bar to assist longevity. Expansion of
bass register and top melodic lines creates balanced texture throughout. Interpretation
markings omitted from original should be reinstated. Technically moderately
challenging.

Symphony no. 1 in E-flat major op. 2 (1850)
Movements: 1. Poco adagio – Allegro vivace
           2. Andantino
           3. Scherzo vivace
           4. Finale: Allegro molto – Presto
Approximate duration: 24'
Arranger: Composer from original for orchestra
Publisher: Paris: A. Durand, date unknown, 1-49

Exaggerated use of tremolos for harmonic expansion results in imbalance between
parts. Rather dense in articulation and dynamic markings, often coupled with unsuitable
pedal markings, e.g. *tre corde* marking with dynamic *ppp* in opening of Finale.
Technically highly demanding, requiring ensemble precision.

Symphony no. 2 in A minor op. 55 (1859)
Movements: 1. Allegro marcato
           2. Adagio
           3. Scherzo: Presto – Un poco meno mosso
           4. Prestissimo
Approximate duration: 21'
Arranger: André Messager from original for orchestra
Publisher: Paris: A. Durand, date unknown, 1-33
Rather simple, thin in texture. Expansion required, especially in bass register. Study of original advisable.

_Symphony no. 3 in C minor_ op. 78 (1886)
Movements: 1. Adagio – Allegro moderato – Poco adagio
2. Allegro moderato – Presto – Maestoso – Allegro
Approximate duration: 37'
Arranger: Léon Roques from original for orchestra
Publisher: Paris: A. Durand, 1910, 1-73

Very expansive, but magnitude of original orchestration, especially second movement with organ, requires a fuller medium. Technically and musically highly demanding.

_Wedding-Cake_ op. 76 (1885)
Approximate duration: 6'
Arranger: A. Benfeld from original for piano and strings
Publisher: Paris: Durand, 1950, 1-27

Attractive, fast-paced work, fairly well adapted to duet medium. Some inevitable reductions of material. Duplication of syncopated melodic lines in Capricciosamente unnecessary. Some inconsistencies in articulation, especially where legato markings replace original pizzicato. Primo substantially more demanding, carrying most of original piano part’s fast figuration. Requires study of original score.

SALTER, Timothy (1942-) UK
www.timothysalter.com

_Four Pieces_ (1979)
Approximate duration: 19'
Publisher: London: Usk Edition, date unknown

_Quints_ (1972)
Approximate duration: 10'
Publisher: London: Usk Edition, date unknown

SALZEDO, Leonard (1921-2000) UK

_Vive Henry IV_ op. 110 (1989)
Publisher: place unknown: Lopes, date unknown

SAMUEL, Rhian (1944-) UK

_Gaslight Square II: For Piano Duet_ (2005)
Approximate duration: 7'
Publisher: London: Stainer & Bell, 2005 (Y223)

SANDBERG, Lars (1955-) SWEDEN

_Touch_ (1983)
First performance: On 6 November 1983 in Kulturhuset, Stockholm by Kristine Scholz and Mats Persson
Approximate duration: 11'
Publisher: Stockholm: Edition Suécia, date unknown (6485)

SANTOS, Duarte J. Dos (dates unknown)

Les demoiselles (1840-1849)
Approximate duration: 10'

Salon-style composition, with heavy textures in the secondo and usual duplication of lines in primo. Rather primitive in construction.

SATIE, Erik (1866-1925) FRANCE

La Belle Excentrique – Fantaisie Sérieuse (1920)
Movements: 1. Marche franco-lunaire  
2. Grande ritournelle  
3. Valse du ‘mystérieux baiser dans l’œiel’  
4. Grande ritournelle  
5. Cancan grand-mondain
Approximate duration: 9'
Arranger: Composer from original for orchestra
Publisher: Paris: Max Eschig, date unknown, 1-24

Light, ironic, eccentric, perhaps deliberately somewhat shallow. Articulation, dynamic and interpretative tempo markings complete and precise in conveying character of each movement. Interpretative imagination very important.

Parade “Ballet Réaliste” (1916-1917)
Movements: 1. Prelude of the Red Curtain  
2. Chinese Magician  
3. Young American Girl  
4. Ragtime of the Packet Steamer  
5. Acrobats  
6. Continuation of the Prelude of the Red Curtain
Approximate duration: 16'
Arranger: Composer from ballet
Publisher: Paris: Rouart, Lerolle et Cie., 1917 (RL10431N); Mineola: Dover Publications, 1998

Intended for rehearsal purposes or staging. Original instrumentation suffered additions by Jean Cocteau of satirical objects like typewriter, milk bottles, but no indication in duet score of such elements. Moderately difficult, requiring knowledge of aesthetic values of composition.

Petites pièces montées (1920)
Movements: 1. De l’enfance de Pantagruel (Rêverie)  
2. Marche de Cocagne (Démarche)  
3. Jeux de Gargântua (Coin de Polka)
Approximate duration: 4'
Very good, but seems to demand the use of percussion instruments.

SATTER, Gustav (1832-1879) SLOVENIA/USA

*La Valse des Valses* op. 105 (1879)
Approximate duration: 12'
Arranger: Theodore Moeling from original for piano
Publisher: New York: Edward Schuberth, 1879, 2-19

Great expansion of registers, exploring whole range of medium. Some crossing of parts in fast tempo create discomfort. Scarce dynamic markings make some further variation of tone within larger sections advisable.

SAUER, Frantisek (1912-1989) CZECHOSLOVAKIA (now CZECH REPUBLIC)

*Little Nusses* (1946)

SCARLATTI, Domenico (1685-1757) ITALY

*Burlesca* L. 338 (1756)
Approximate duration: 4'
Arranger: Unknown from original for keyboard
Publisher: Paris: Armand Colin, date unknown, 98-101

Effective, especially with light articulation of dense texture. Ensemble precision required.

SCARMOLIN, A. Louis (1890-1969) USA

*Shortnin' bread*
Publisher: Westbury: Pró Art Publications, date unknown

SCHEN, Hsueh-Yung (1952- ) USA

*Diurne* (1982)
Publisher: Composer

SCHICKELE, Peter (1935- ) USA

Approximate duration: 14'
Publisher: Philadelphia: Elkan Vogel, date unknown (160-00218)

*Little Suite for Summer for Piano Four Hands* (1977)
Approximate duration: 7'
Publisher: King of Prussia: Theodore Presser, date unknown (160-00193)

*Two-Bit Epiphanies for Piano Four Hands* (1973)
Movements: 1. Acapulco Hotel, July
2. Ghost Ranch, Los Angeles County, noon
3. Nada, Nevada, 6 a.m.

Publisher: Composer

SCHMITT, Florent (1870-1958) FRANCE

Antoine et Cléopâtre Suite no. 1 op. 69a (1920)
Movements: 1. Antoine et Cléopâtre
2. Le camp de Pompée
3. Bataille d'Actium
Arranger: Composer from original for orchestra
Publisher: Paris: Durand, 1912, 1-43

Antoine et Cléopâtre Suite no. 2 op. 69b (1920)
Movements: 1. Nuit au plais de la Reine
2. Orgie et danses
3. Le tombeau de Cléopâtre
Arranger: Composer from original for orchestra
Publisher: Paris: Durand, 1920, 1-50

Outstanding impressionistic arrangements, even if the extraordinary orchestration of the original seems almost indispensable to conveying the aesthetic intentions. Well worth re-discovery, requiring first-rate performers to deal with huge technical and musical demands.

Dionysiaques op. 62 (1913)
Approximate duration: 11'
Arranger: Composer from original for military band
Publisher: Paris: Durand, 1917, 1-27

Masterly arrangement of exciting, complex work. Extremely difficult, requiring in-depth knowledge of original score.

Lied et Scherzo op. 54 (1910)
Approximate duration: 10'
Arranger: Composer from original for solo horn and doubled wind quintet
Publisher: Paris: Durand, 1912, 1-24

Charming, vivacious work, exquisitely arranged. Character suits medium, enhanced by shifting of registers. Several crossing of parts, but with ample space for execution. Requires proficient players.

Musiques de plein air op. 44 (1904)
Movements: 1. Procession dans la montagne
2. Danse désuète
3. Accalmie
Approximate duration: 22'
Arranger: Composer from original for orchestra
Publisher: Paris: Durand, 1914, 1-34; Boca Raton: Kalmus Editions (K09975)
Fascinating work, idiomatically arranged, allowing fluid performance of seemingly complicated writing. Deserves concert status.

*Le Palais Hanté* op. 49 (1904)
Approximate duration: 14'
Arranger: Composer from original for orchestra
Publisher: Paris: Durand, date unknown

**SCHREKER, Franz (1878-1934) AUSTRIA**

*Vorspiel zu einem Drama* (1913)
Approximate duration: 22'
Arranger: Unknown from original for orchestra
Publisher: Vienna: Universal Edition, 1915, 2-37

Passionate, harmonically rich, of highest quality, but extremely complex. Luxuriant orchestration inevitably results in omission of some material in duet version, but texture still very dense; may result in imbalance in contrapuntal dialogue. Orchestral score to be studied in depth to determine level of importance of each line.

**SCHUBACK, Peter (1947- ) SWEDEN**

*Totwo* (1976)
Publisher: Stockholm: Swedish Music Information Centre, date unknown (16535)

**SCHUBERT, Franz (1797-1828) AUSTRIA**

*Ballettmusik Nr. 2 in G major from “Rosamunde”* D. 797 (1823)
Approximate duration: 5'
Arranger: Lothar Lechner original for soprano, choir and orchestra
Publisher: Mainz: Schott Music, date unknown (SD.49008758)

Approximate duration: 20'
Arranger: Peter Billam from original for piano
Publisher: place unknown: Peter Billam: www.pjb.com.au, 2003, 4-23

Simple, rather naïve arrangement, with minimal expansion of original material.

*Entre’acte from “Rosamunde”* D. 797 (1823)
Approximate duration: 7'
Arranger: Colin Cowles from original for soprano, choir and orchestra
Publisher: Northants: Fentone Music, date unknown (F926-401)

*4 Ländler* D. 814 (1824)
Movements:
1. E-flat major
2. A-flat major
3. C minor
4. A-flat major
Approximate duration: 4'
Arranger: Johannes Brahms from original for piano
Publisher: München: Henle Verlag, date unknown (HENLE00995)

**Piano Quintet in A major** D. 667 "The Trout" (1819)

**Movements:**
1. Allegro vivace
2. Andante
3. Scherzo: Presto
4. Theme: Andantino and 5 Variations – Allegretto
5. Finale: Allegro giusto

Approximate duration: 39'

Arranger: Hugo Ulrich from original for piano quintet
Publisher: Vienna: Universal Edition, date unknown, 1-55

Arranger: Brandts-Buys from original for piano quintet
Publisher: Leipzig: C. F. Peters, date unknown, 1-55

The two arrangers differ mainly in expansion of lines, with Ulrich duplicating top melodic lines more frequently, creating better balance between parts. Individual judgment comes to the fore in choosing what to omit, e.g., Brandt omits the cello and viola lines in the D major section of the second movement Andante, while Ulrich omits the bass. A combination could be considered, but Ulrich’s is generally superior.

*Sämtliche Tänze* - Collection

'Hommage aux Belles Viennoises' from op. 67 and op. 77 (1822)
Approximate duration: 11'

*Galop and 8 Ecossaisen* D. 735 (1822)
Approximate duration: 4'

*8 German Dances and Ecoissaisen* D. 783 (1823-1824)
Approximate duration: 12'

*12 Grazer Walzer* D. 924 (1827)
Approximate duration: 9'

*36 Originaltänze* D. 365, op. 9 (1816-1821)

**Movements:**
1. No. 1 in A-flat major
2. No. 2 in A-flat major
3. No. 3 in A-flat major
4. No. 4 in A-flat major
5. No. 5 in A-flat major
6. No. 6 in A-flat major
7. No. 7 in A-flat major
8. No. 8 in A-flat major
9. No. 9 in A-flat major
10. No. 10 in A-flat major
11. No. 11 in A-flat major
12. No. 12 in A-flat major
13. No. 13 in A-flat major
14. No. 14 in D-flat major
15. No. 15 in D-flat major
16. No. 16 in A major
17. No. 17 in A major
18. No. 18 in A major
19. No. 19 in G major
20. No. 20 in G major
21. No. 21 in G major
22. No. 22 in G-sharp minor
23. No. 23 in B major
24. No. 24 in B major
25. No. 25 in E major
26. No. 26 in E major
27. No. 27 in E major
28. No. 28 in A major
29. No. 29 in D major
30. No. 30 in A major
31. No. 31 in C major
32. No. 32 in F major
33. No. 33 in F major
34. No. 34 in F major
35. No. 35 in F major
36. No. 36 in F major

Approximate duration: 25'

12 Valses Nobles D. 969 (1826)
Movements: 1. No. 1 in C major
2. No. 2 in A major
3. No. 3 in C major
4. No. 4 in G major
5. No. 5 in A minor
6. No. 6 in C minor
7. No. 7 in E major
8. No. 8 in A major
9. No. 9 in A minor
10. No. 10 in F major
11. No. 11 in C major
12. No. 12 in C major

Approximate duration: 12'

20 Waltzes D. 146 (1815-1824)
Movements: 1. No. 1 in D major
2. No. 2 in A major
3. No. 3 in E major
4. No. 4 in A major
5. No. 5 in F major
6. No. 6 in D major
7. No. 7 in B minor
8. No. 8 in G major
9. No. 9 in C major
10. No. 10 in F major
11. No. 11 in B-flat major
12. No. 12 in G minor
13. No. 13 in C major
14. No. 14 in G major
15. No. 15 in B-flat major
16. No. 16 in F major
17. No. 17 in B-flat major
18. No. 18 in B-flat major
19. No. 19 in F major
20. No. 20 in D major

Approximate duration: 26'

*38 Waltzer, Ländler und Ecossaisen* D. 145 (1815-1821)

Movements:
1. Waltz no. 1 in E major
2. Waltz no. 2 in B major
3. Waltz no. 3 in A minor
4. Waltz no. 4 in C-sharp minor
5. Waltz no. 5 in G major
6. Waltz no. 6 in B minor
7. Waltz no. 7 in E-flat major
8. Waltz no. 8 in G-flat major
9. Waltz no. 9 in F-sharp minor
10. Waltz no. 10 in B minor
11. Waltz no. 11 in B major
12. Waltz no. 12 in E major
13. Ländler Nos. 1-17
14. Ecossaisen Nos. 1-9

Approximate duration: 25'

Arranger: Georg Kremser from original for piano

Covers almost all Schubert’s short dances not arranged for duet by the composer.
Exact, without over-expansion of registers, true to simplicity and candour of originals.
Of moderate technical difficulty.

*String Quartet no. 8 in B-flat major* D. 112 (1814)

Movements:
1. Allegro ma non troppo
2. Andante sostenuto
3. Menuetto: Allegro – Trio
4. Presto

Approximate duration: 29'

*String Quartet no. 10 in E-flat major* D. 87 (1817)

Movements:
1. Allegro moderato
2. Scherzo: Prestissimo – Trio
3. Adagio
4. Allegro

Approximate duration: 26'
String Quartet no. 11 in E major D. 353 (1816)
Movements: 1. Allegro con fuoco
2. Andante
3. Menuetto: Allegro vivace – Trio
4. Rondo: Allegro vivace
Approximate duration: 22'

String Quartet no. 12 in C minor D. 703 (1820)
Movements: 1. Allegro assai
2. Andante (fragment)
Approximate duration: 9'

String Quartet no. 13 in A minor D. 804 "Rosamunde" (1824)
Movements: 1. Allegro ma non troppo
2. Andante
3. Menuetto: Allegretto – Trio
4. Allegro moderato
Approximate duration: 34'

String Quartet no. 14 in D minor D. 810 "Death and the Maiden" (1824)
Movements: 1. Allegro
2. Andante con moto
3. Scherzo: Allegro molto – Trio
4. Presto
Approximate duration: 44'

Arranger: Hugo Ulrich from original for string quartet
Publisher: Leipzig: C. F. Peters, date unknown

Superbly idiomatic arrangements, with attention to delicate nuances in placement of
dynamic and articulation (often adjusted to duet medium). Requiring sophisticated
musicianship, skill and in-depth knowledge of original.

String Quintet in C major D. 956 (1828)
Movements: 1. Allegro ma non troppo
2. Adagio
4. Finale: Allegretto
Approximate duration: 55'
Arranger: Hugo Ulrich from original for string quintet
Publisher: Leipzig: C. F. Peters, date unknown, 56-89

Very good arrangement of a masterpiece, with suitable expansion of bass register
where necessary. Dynamic markings retained as in original, including crescendos on
sustained notes. Complexity of articulation markings in Adagio challenging.

Symphony no. 8 in B minor D. 759 "Unfinished" (1822)
Movements: 1. Allegro moderato
2. Andante con moto
Approximate duration: 26'
Arranger: Carl Reinecke from original for orchestra
Publisher: Vienna: C. A. Spina, date unknown, 1-31

Good arrangement of well-known work. Register changes due to limitations of medium. Some balance problems between parts due to dense writing for secondo coupled with single melodic line in primo, especially in first movement's principal theme. High tessitura of second movement makes duplication of top line impossible.

Symphony no. 9 in C major D. 944 "Great" (1825-28)
Movements: 1. Andante – Allegro ma non troppo
2. Andante con moto
3. Scherzo: Allegro vivace
4. Finale: Allegro vivace
Approximate duration: 51'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-79

Exceptional, perfectly adapted to medium. Instrumentation markings given for better realisation of tone colour. Idiomatic, though technically very demanding. Deserves revival.

Variationen über ein eigenes Thema "Ihr Blümlein alle" aus den Müllerliedern op. posth. 160
Approximate duration: 14'
Arranger: Fritz Dietrich from original for flute and piano
Publisher: Kassel: Bärenreiter Verlag, date unknown, 1-23

Quite a discovery. Skilful arrangement in Schubertian style, very rewarding in performance, but technically demanding.

Winterreise D. 911 (1827)
Movements: 1. Gute Nacht
2. Die Wetterfahne
3. Gefrorne Tränen
4. Erstarrung
5. Der Lindenbaum
6. Wasserflut
7. Auf dem Flusse
8. Rückblick
9. Irrlicht
10. Rast
11. Frühlingstraum
12. Einsamkeit
13. Die Post
14. Der greise Kopf
15. Die Krähe
16. Letzte Hoffnung
17. Im Dorfe
18. Der Stürmische Morgen
19. Täuschung
20. Der Wegweiser
21. Das Wirtshaus
22. Mut!
23. Die Nebensonnen
24. Der Leiermann

Approximate duration: 75'
Arranger: Hugo Ulrich from original for tenor and piano
Publisher: Leipzig: C. F. Peters, date unknown, 1-63

Range of voice maintained intact; register allocation of piano part often changed to accommodate voice line. Duplication of lines in some songs (e.g. 'Im Dorfe' and 'Der greise Kopf') for better balance between parts. An excellent arrangement, but one misses the tone colour and text interpretation of the singer.

SCHULHOFF (Šulhov), Jules (1825-1898) BOHEMIA (now CZECH REPUBLIC)/GERMANY

*Grande valse: Victoria* (1880–1889)
Approximate duration: 8'
Arranger: Adrian De Lorme from original for piano
Publisher: Melbourne: W. A. Glen, date unknown, 2-19; Electronic version via the Internet at: http://nla.gov.au/nla.mus-vn3420741

Registers substantially expanded, utilizing full range of medium. Quite dense in texture, but brilliant in character. Technically demanding.

SCHUMANN, Robert (1810-1856) GERMANY

*Das Paradies und die Peri* op. 50 (1843)
Approximate duration: 97'
Arranger: Unknown from original for voice, choir and orchestra
Publisher: Leipzig: Breitkopf und Härtel, date unknown, 1-149

Probably intended for rehearsal purposes despite the inscription 'for piano four hands without words'. Clear indications in score for vocal parts, with words. Unidiomatic, with exaggerated usage of tremolos, and tied sustained notes lasting at times for 20 bars. Extensive editing required.

*Fantasiestücke* op. 73 (1849)
Movements: 1. Zart und mit Ausdruck
2. Lebhaft, leicht
3. Rasch und mit Feier
Approximate duration: 11'
Arranger: Friedrich Gustav Jansen from original for clarinet and piano
Publisher: Vienna: Wiener Urtext, date unknown (WIENE00083)

*Kinderszenen* op. 15 (1838)
Movements: 1. Von fremden Ländern und Menschen
2. Kuriose Geschichte
3. Hasche-Mann
4. Bittendes Kind
5. Glückes genug
6. Wichtige Begebenheit
7. Träumerei
8. Am Kamin
9. Ritter vom Steckenpferd
10. Fast zu ernst
11. Fürchtenmachen
12. Kind im Einschlummern
13. Der Dichter spricht

Approximate duration: 18'
Arranger: Unknown from original for piano
Publisher: Paris: A. Durand, date unknown, 2-17

Satisfying arrangement, with expansion of ranges creating large sound dimension.
Articulation and dynamics faithful to original. Moderate technical difficulty.

Märchenerzählungen op. 132 (1853)
Movements: 1. Lebhaft, nicht zu schnell
2. Lebhaft und sehr markiert
3. Ruhiges Tempo, mit zartem Ausdruck
4. Lebhaft, sehr markiert

Approximate duration: 16'
Arranger: Composer from original for clarinet, viola and piano
Publisher: Leipzig: Breitkopf und Härtel, date unknown, 1-27

Some omissions of clarinet and viola material due to limitations of genre. Unnecessary omission of viola line in opening of third movement should be remedied. Overall well-balanced, but technically demanding.

4 Marches op. 76 (1849)
Movements: 1. Mit grösster Energie
2. Sehr kräftig
3. Sehr mässig
4. Mit Kraft und Feuer

Approximate duration: 13'

2 Marches op. 99 "Bunte Blätter" (1836-1849)
Movements: 1. No. 11 Sehr getragen
2. No. 14 Sehr markiert

Arranger: Theodor Kirchner from original for piano
Publisher: Elberfeld: F. W. Arnold, date unknown

Very exciting, with suitable duplication of melodic lines and expansion of bass. Pedal required to sustain musical line in occasional superimpositions, but otherwise pedal markings exaggerated.

Overture, Scherzo and Finale op. 52 (1841)
Approximate duration: 18'
Arranger: Composer from original for orchestra
Publisher: Leipzig: Fr. Kistner, date unknown, 2-41
Meticulously arranged, showing command of genre. Adaptation of original sometimes quite free, intentionally re-creating the material in the new medium, most noticeable in first two movements. Finale more orchestral in character and structure. Technically and musically very demanding, requiring special attention to ensemble in Scherzo.

**Piano Concerto in A minor op. 54 (1841-1845)**

| Movements: | 1. Allegro affettuoso |
| 2. Intermezzo |
| 3. Allegro vivace |
| Approximate duration: 30' |

Arranger: Theodor Kirchner from original for piano and orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-63

Arranger: Otto Singer from original for piano and orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-63

Kirchner stands out with creative and resourceful understanding of medium. Many crossings of parts, apparently unnecessary, but, besides being surprisingly comfortable, justifiable in maintaining range of original, as in opening cello theme. Orchestral and piano material also more idiomatically integrated than in Singer's, which is rather overcomplicated and uncomfortable to perform, often sharing melodic lines between right hand of secondo and left hand of primo. In-depth knowledge of original score advisable.

**Piano Quartet in E-flat major op. 47 (1842)**

| Movements: | 1. Sostenuto assai – Allegro ma non troppo |
| 2. Scherzo: Molto vivace |
| 3. Andante cantabile |
| 4. Finale: Vivace |
| Approximate duration: 27' |

Arranger: Johannes Brahms from original for piano quartet
Publisher: Elberfeld: F. W. Arnold, date unknown, 1-47; Berlin: Adolph Fürstner, date unknown, 2-55

Arranger: Carl Reinecke from original for piano quartet
Publisher: Leipzig: C. F. Peters, date unknown, 1-49

Both equally well arranged, Brahms expanding registers much more, especially in primo. Some material omitted due to limitations of medium. Minor differences in allocation of material between parts and articulation and dynamic markings. Combination of the two possibly worth investigating. Arnold edition of Brahms marred by inconsistent markings, often in only one part; Fürstner edition most accurate.

**Piano Quintet in E-flat major op. 44 (1842)**

| Movements: | 1. Allegro brillante |
| 2. Un poco largamente, in modo d'una marcia |
| 3. Scherzo: Molto vivace |
| 4. Allegro ma non troppo |
| Approximate duration: 29' |
Fairly well suited to duet medium. Several inevitable omissions of material and changes of registers. One misses the lack of variation in tone colour, but idiomatic and rewarding to play. Technically demanding.

**Sketches for Organ or Pedal Piano** op. 58 (1845)
Movements:
1. Nicht schnell und sehr markiert
2. Nicht schnell und sehr markiert
3. Lefhaft: Vivo
4. Allegretto
Approximate duration: 13'

**String Quartet no. 1 in A minor** op. 41 no. 1 (1842)
Movements:
1. Introduzione: Andante espressivo – Allegro
2. Scherzo: Presto – Intermezzo
3. Adagio
4. Presto
Approximate duration: 25'

**String Quartet no. 2 in F major** op. 41 no. 2 (1842)
Movements:
1. Allegro vivace
2. Andante quasi Variazione
4. Allegro molto vivace
Approximate duration: 25'

**String Quartet no. 3 in A major** op. 41 no. 3 (1842)
Movements:
1. Andante espressivo – Allegro molto moderato
2. Assai agitato
3. Adagio molto
4. Finale: Allegro molto vivace – Quasi Trio
Approximate duration: 29'

Arranger: Rudolf Bibl from originals for string quartet
Publisher: Vienna: Universal Edition, date unknown, 1-102

Exact, closely following original. String quartet genre well suited to duet medium, especially with register expansion for balance of parts.

**6 Studien in kanonischer Form für Orgel oder Pedalklavier** op. 56 (1845)
Movements:
1. Nicht zu schnell
2. Mit innigem Ausdruck
3. Andantino – Etwas schneller
4. Innig – Etwas bewegter
5. Nicht zu schnell
6. Adagio
Approximate duration: 24'

Arranger: George Bizet from original for organ or piano
Publisher: Paris: A. Durand, date unknown, 2-33
Very good, can be used for pedagogical work at advanced level. Requires ensemble precision and great care in sound production.

**Symphony no. 1 in B-flat major** op. 38 “Spring” (1841)

Movements: 1. Andante un poco maestoso – Allegro molto vivace  
2. Larghetto  
4. Finale: Allegro animato e grazioso  

Approximate duration: 30' 

Arranger: Composer from original for orchestra  
Publisher: Paris: A. Durand, date unknown, 1-55  

Arranger: Theodor Kirchner from original for orchestra  
Publisher: Leipzig: C. F. Peters, date unknown, 1-51  

Quite different in transcription methods and allocation of registers, dynamics and articulation. Schumann, as composer, freer in adapting material to the duet medium, e.g. in fourth movement Finale, Kirchner marks strings line with allocated articulation as in original, while Schumann does not. Both versions technically highly demanding.

**Symphony no. 2 in C major** op. 61 (1845-1846)

Movements: 1. Sostenuto assai – Un poco piu vivace – Allegro ma non troppo  
2. Scherzo: Allegro vivace – Trio 1 – Trio 2 – Coda  
3. Adagio espressivo  
4. Allegro molto vivace  

Approximate duration: 36’ 

Arranger: Composer from original for orchestra  
Publisher: Paris: A. Durand, date unknown, 54-109  

Arranger: Theodor Kirchner from original for orchestra  
Publisher: Leipzig: C. F. Peters, date unknown, 52-107  

Same comments as above, but with even greater differences in rhythmical construction of lines.

**Symphony no. 3 in E-flat major** op. 97 “Rhenish” (1850)

Movements: 1. Lebhaft  
2. Scherzo: Sehr mäßig  
3. Nicht schnell  
4. Feierlich  
5. Lebhaft  

Approximate duration: 37’ 

Arranger: Theodor Kirchner from original for orchestra  
Publisher: Leipzig: C. F. Peters, date unknown, 108-151  

Arranger: Carl Reinecke from original for orchestra  
Publisher: Paris: A. Durand, date unknown, 110-161
No extant arrangement by Schumann. Reinecke's resembles Schumann's very layered set-up of lines, often exaggerating density of texture as in fourth movement. Some unnecessary crossing of parts in Kirchner; the material can be redistributed more idiomatically. Both technically comfortable, but requiring mature musicianship.

Symphony no. 4 in D minor op. 120 (1841, rev.1851)
Movements: 1. Ziemlich langsam – Lebhaft
2. Romanze: Ziemlich langsам
3. Scherzo: Lebhaft – Trio
4. Langsam – Lebhaft – Schneller – Presto
Approximate duration: 26'
Arranger: Composer from original for orchestra
Publisher: Paris: A. Durand, date unknown, 162-201
Arranger: Theodor Kirchner from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 152-189

Same comments as for Symphony no. 1 listed above.

Waldszenen op. 82 (1848-1949)
Movements: 1. No. 3 Einsame blumen
2. No. 6 Herberge
Approximate duration: 4'
Arranger: Unknown from original for piano
Publisher: Paris: Armand Colin, date unknown, 26-29, 68-71

Very simple, but well-crafted, requiring sensitive musicianship.

Zigeunerleben op. 29 no. 3 (1840)
Approximate duration: 4'
Arranger: Ferdinand Brissler from original for voice, choir and piano
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-9

Very few register alterations in choir material. Idiomatic nature of original not transferable to duet medium.

SCHWARTZ, Elliott (1936- ) USA
http://www.schwartzmusic.com/

Cambridge Mosaic
Approximate duration: 14'
Publisher: New York: ACA, date unknown

SCHWERTSIK, Kurt (1935- ) AUSTRIA

Macbeth (1988)
First performance: 10 February 1988, Heidelberg
Approximate duration: 90'
Publisher: London: Boosey & Hawkes, date unknown
SCIARRINO, Salvatore (1947- ) ITALY

*Ditta unite a Quattro mani* (2000)
Publisher: Vienna: Universal Edition, date unknown (UE33662)

SÉVERAC, Déodat de (1872-1921) FRANCE

*En vacances* (1911)
Movements: 1. Invocation à Schumann
2. Les caresses de Grand' Maman
3. Les petites voisines en visite
4. Toto déguisé en Suisse d'Eglise
5. Mimi en Marquise
6. Ronde dans le Pare
7. Où l'on entend une vieille boîte à musique
8. Valse Romantique
Approximate duration: 18'
Arranger: Joseph V. Lignon from original for piano
Publisher: Paris: Rouart Lerolle, 1921, 2-41

Descriptive, simple, quite sparse in texture. Technically easy, but demanding refinement in tone control.

SGAMBATI, Giovanni (1841-1914) ITALY

*Ninna-Nanna* (1895)
Approximate duration: 4'
Arranger: Francesco Libetta and Francesco Caramiello from original for violin and piano
Publisher: Manuscript, 1-5

Original unpublished, could not be sourced. Arrangement idiomatic, posing no ensemble or technical problems. Musical content not enchanting.

*Noel* (1904)
Approximate duration: 4'
Arranger: Francesco Libetta and Francesco Caramiello from unknown
Publisher: Manuscript, 1-5

Original could not be sourced. Musically rather static; not very convincing.

SHAWN, Allen (1948- ) USA

*Three dance portraits* (1994)
Movements: 1. Lilting
2. Grazioso
3. Hard Edged
Approximate duration: 7'

SHCHEDRIN, Rodion K. (1932-) RUSSIA

Seven Pieces for Piano Four Hands (2007)
First Perormance: 2007, Verbier Festival with Rodion Shchedrin and Roland Pöntinen
Movements: 1. Andante cantabile
2. Allegro sotto voce
3. Maestoso con moto
4. Allegretto moderato alla 'gypsy'
5. Allegro ma non troppo
6. Andante recitando
7. Prestissimo (Coda)
Approximate duration: 15'
Publisher: Mainz: Schott, date unknown (SCHOM08866)

SHEFTEL, Paul (dates unknown) ITALY/USA

Scherzo
Publisher: New York: Fischer, date unknown (FISCH04737)

SHOSTAKOVICH, Dmitri Dmitrievich (1906-1975) RUSSIA

Symphony no. 1 in F minor op. 10 (1924-1925)
Movements: 1. Allegretto – Allegro ma non troppo
2. Allegro – Meno mosso – Allegro – Meno mosso
3. Lento – Largo – Lento
   meno mosso – Adagio
Approximate duration: 32'
Arranger: Yevgeni Slavinsky from original for orchestra
Publisher: Moscow: Dsch, date unknown

Symphony no. 9 in E-flat major op. 70 (1945)
Movements: 1. Allegro
2. Moderato
3. Presto
4. Largo
5. Allegretto – Allegro
Approximate duration: 27'

Symphony no. 10 in E minor op. 93 (1953)
Movements: 1. Moderato
2. Allegro
3. Allegretto
4. Andante – Allegro
Approximate duration: 53'

Arranger: Composer from originals for orchestra
Publisher: Moscow: Sovetskaya Muzyka, date unknown; Manuscript at State Central
Museum of Musical Culture, Moscow
The dates of these two exciting arrangements could not be established. Markings on score of No. 10 of orchestral instrumentation indicate that orchestration was done first. Commentary notes on score of No. 9 suggest that some pencilled-in markings were from performances with composer. Some discrepancies between original and duet versions, especially regarding dynamic markings. Arrangement process coherent, accurately representing original.

SHUR, Laura (1931-) UK

Negro Spiritual Fantasy (1985)
Approximate duration: 7'
Publisher: Van Nuys: Belwin, date unknown; Godstone: Maecenas, date unknown

SIBELIUS, Jean (1865-1957) FINLAND

Belshazzar’s Feast op. 51 (1906)
Movements: 1. Oriental Procession
2. Solitude
3. Nocturne
4. Khadra’s Dance
Approximate duration: 15'
Arranger: Gustav Volk from original for orchestra
Publisher: Berlin: Schlesinger in der Buch-und Musikhandlung, date unknown, 1-15

Descriptive work suitably arranged. Requires precision in ensemble and great attention to detailed articulation markings.

Karelia Overture op. 10 (1893)
Approximate duration: 8'
Arranger: Karl Ekman from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-17

Expansive, but with uncharacteristic use of tremolos too dense for medium. Several crossing of parts duly marked with sotto and sopra. Technically uncomfortable, unusual for the medium.

Karelia Suite op. 11 (1893)
Movements: 1. Intermezzo
2. Ballade
3. Alla marcia
Approximate duration: 16'
Arranger: Karl Ekman from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-35

Exceptional, with great attention to detail, providing suitable figuration especially in accompaniment. Frequent ossias not for simplification, but for alternative colouring to passage. Technically highly demanding, requiring mature musicianship.

King Christian II op. 27a (1898)
Movements: 1. Élégie
2. Musette
3. Serenade
4. Lied von der Kreuzspinne

Approximate duration: 18'

Arranger: Otto Taubmann from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-15

Concise, careful, sensitively adapted. Closeness of registers requires attention to balance of melodic lines with accompaniment material. Study of original score advisable to delineate original instrumentation not marked in duet version.

Pelléas et Mélisande Suite op. 46 – Selections (1905)
Movements: 1. At the castle-gate
2. Mélisande
3. A Spring in the Park
4. Pastorale
5. Entr’acte

Approximate duration: 12'

Arranger: Composer from original for orchestra
Publisher: Berlin: Schlesinger in der Buch-und Musikhandlung, date unknown, 1-19

Detailed, well-adapted to medium, especially in adjustment of articulation markings. Deserves concert status.

Symphony no. 3 in C major op. 52 (1904-1907)
Movements: 1. Allegro moderato
2. Andantino con moto, quasi allegretto
3. Moderato: Allegro, ma non tanto

Approximate duration: 27'

Arranger: Composer from original for orchestra
Publisher: Berlin: Schlesinger in der Buch-und Musikhandlung, date unknown, 1-47; Moscow: P. Jürgenson

All parts integrated in arrangement, respecting registers of original instrumentation almost entirely. Excellent, with individual lines allocated to single players. Some crossing of parts, but still comfortable. Original instrumentation marked on score.

SICK, Theodor Bernhard (1827-1893) DENMARK

Septet no. 1 op. 25 (1872)
Movements: 1. Tempo moderato
2. Andante
3. Allegretto
4. Finale: Moderato

Approximate duration: 19'

Arranger: Composer from original for clarinet, bassoon, horn, violin, viola, cello and bass
Publisher: Manuscript copy, 1-44

Very close proximity between parts, some material from original omitted. Expansion of material neither evident nor necessary, given wide range of original. Long sustained notes in winds require editing of ties.
SIERRA, Roberto (1953-) PUERTO RICO

Treinta y tres formas de mirar un mismo objecto (2008)
Approximate duration: 25'
Publisher: Verona: Subito Music, date unknown

SIMICEK, Jan (1942-) CZECHOSLOVAKIA (now CZECH REPUBLIC)

Svratka. Phantasy for Piano for Four Hands (2007)
First performance: On 12 February 2008 in Brno by Libuše and Radim Pančochovi
Approximate duration: 13'

SINGER, Malcolm (1953-) UK

www.malcolmsinger.co.uk

The Icarus Toccata (1979)
Approximate duration: 8'
Publisher: London: BMIC, date unknown; Composer

SINGLETON, Alvin (1940-) USA

Approximate duration: 18'
Publisher: Mainz: Schott, date unknown

SINIGAGLIA, Leone (1868-1944) ITALY

Piemonte op. 36 (1912)
Movements: 1. Per boschi per campi
2. Un balletto rustico
3. In montibus sanctis
4. Carneval piemontese
Approximate duration: 20'
Arranger: Unknown from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-61

Very interesting work, idiomatically adapted. Superimpositions between parts require pedalling to avoid double attack. Technically demanding, needing competent ensemble.

SISASK, Urmas (1960-) ESTONIA

The Milky Way (1990)
Approximate duration: 13'
Publisher: place unknown: Antes Edition, date unknown (ANTES00376)

Spiral Symphony op. 68, Cycle of Nine Piano Pieces (1980)
Approximate duration: 30'
Publisher: Türi: Edition 49, date unknown (EDITN91499)
SKÖLD, Bengt-Göran (1936- ) SWEDEN

Approximate duration: 7'

SKÖLD, Yngve (1899-1992) SWEDEN

Giga (1947)
Approximate duration: 7'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (16355)

SKORYK, Myroslav (1938- ) UKRAINE

Three Extravagant Dances
Movements: 1. Entrance and Dance ... almost Hispano-Moresque
2. Blues ... almost American
3. Can-can ... as if from an old gramophone record
Approximate duration: 20'
Publisher: Woodbridge: Duma Music, date unknown

Score could not be sourced. Described by publisher as “[a] brilliantly conceived showpiece for piano four-hands, propelled by rapturous dance rhythms and imbued in a coloristic and evocative harmonic palette.”

Three Jazz Pieces
Approximate duration: 10'
Publisher: Woodbridge: Duma Music, date unknown

Score could not be sourced. Described by publisher as “[three] spirited duets utilizing jazz rhythms and harmonies, peppered with humour throughout. The second piano part is well within the capabilities of intermediate pianists, while the first part requires a more advanced technique.”

SLAYTON, Michael (dates unknown) USA

Le Soir Tombe (2007)
Approximate duration: 5'
Publisher: New York: ACA, date unknown

SLOTHOIJVER, Jochem (1938-2009) NETHERLANDS

Canti Percossi (1979)
Approximate duration: 13'
Publisher: Amsterdam: Donemus, date unknown

SCLUYS, Johan (1964- ) BELGIUM

Approximate duration: 5'
Publisher: Brussels: CeBeDeM, date unknown
SMET, Raoul De (1936- ) BELGIUM

Souper à Tunis (1998)
Approximate duration: 7'
Publisher: Brussels: CeBeDeM, date unknown

SMETANA, Bedřich (1824-1884) BOHEMIA (now CZECH REPUBLIC)

The Bartered Bride JB1:100 – Overture (1863-1866)
Approximate duration: 7'
Arranger: Composer from opera
Publisher: Berlin: Ed. Bote & G. Bock, date unknown, 1-19

Good arrangement of exciting, fast-paced work, requiring virtuosic technique.

Dalibor JB1:101 – Prelude (1865-1867)
Approximate duration: 3'
Arranger: Václav Juda Novotný from opera
Publisher: Vienna: Josef Weinberger, date unknown, 1-4

Well-balanced arrangement of short, beautiful work.

The Devil’s Wall JB1:122 – Prelude (1879-1882)
Approximate duration: 4'
Arranger: Jan Malát from opera
Publisher: Vienna: Josef Weinberger, date unknown, 1-6

Well-arranged, adapting opening strings tremolos to pianistic patterns. Technically comfortable.

The Kiss JB1:104 – Overture (1875-1876)
Approximate duration: 5'
Arranger: Composer from opera
Publisher: Vienna: Josef Weinberger, date unknown, 12-21

Very good, idiomatic arrangement. Some well-judged alterations of original articulation markings, especially the omission of staccati.

Libussa JB1:102 – Overture (1869-1872)
Approximate duration: 8'
Arranger: Composer from opera
Publisher: Vienna: Josef Weinberger, date unknown, 1-11

Stately, grandiose work, with extensive use of wind instruments, not suited to duet medium, despite high quality of arrangement.

Má Vlast JB1:112 (1874-1879)
Movements: 1. Vyšehrad
2. Vltava (The Moldau)
3. Šárka
4. Z českých luhů a hůjů
5. Tábor
6. Blaník

Approximate duration: 74'
Arranger: Composer from original for orchestra
Publisher: Prague: Fr. A. Urbánk & Sons, date unknown

Original symphonic poems not all composed at the same time. Grouped as a set only in 1882. Each movement highly descriptive, requiring research on background. Complex orchestral score simplified for clearer texture in duet. Well-executed, requiring technical proficiency.

The Secret JB1:110 – Overture (1877-1878)
Approximate duration: 7'
Arranger: Composer from opera
Publisher: Vienna: Josef Weinberger, date unknown, 24-37

Very successful due to lively nature of original and composer’s command of the medium. Deserves being revived.

SMITH, Eric (1906-1984) UK

A Donegal Melody (1939)
Publisher: place unknown: Leonard, Gould & Bottler, date unknown

Free and Easy
Publisher: place unknown: Leonard, Gould & Bottler, date unknown

SMOLKA, Jaroslav (1933- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)


SNYERS, Félix (1940- ) BELGIUM

Instantané op. 170/4 (2007)
Publisher: Brussels: CeBeDeM, date unknown

Little Joke op. 159 (2002)
Approximate duration: 5'
Publisher: Brussels: CeBeDeM, date unknown

SODEIKA, Gintaras (1961- ) LITHUANIA

Cidadas (1999)
Approximate duration: 4'
Publisher: Vilnius: LMIPC, date unknown
SÖDERLUNDH, Lille Bror (1912-1957) SWEDEN

Val-Pesante-Polka
Approximate duration: 10'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (7933)

SOLOMONS, David W. (1953- ) UK

Duo
First performance: 16 April 1997, Manchester University with J. Turner and K. Swallows
Approximate duration: 4'
Publisher: London: BMIC, date unknown; Composer

SOUZA, John Philip (1854-1932) USA

Stars and Stripes Forever (1896)
Approximate duration: 4'
Arranger: Reginald Hache from original for concert band
Publisher: Portland: Mandusa Music, date unknown (10126)

SOUSTER, Tim (1943-1994) UK

Metropolitan Games (1967)
First performance: 6 February 1968, Wigmore Hall, London with S. Bradshaw and R.R. Bennett
Approximate duration: 10'
Publisher: place unknown: OdB Editions, date unknown

SOUTHAM, Ann (1937- ) CANADA

Four in Hand: A Piano Duet (1981)
Approximate duration: 10'
Publisher: Toronto: CMC, date unknown (MI 2124 S726fo 1981)

SOUZA, Rodolfo Coelho de (1952- ) BRAZIL

In Green and Yellow [Em Verde e Amarelo] (2006)

SPEDDING, Frank (1929- ) UK

Bellini Studies (1977)
Publisher: Composer

SPOHR, Louis (1784-1859) GERMANY

Jessonda (1823)
Approximate duration: 126'
Arranger: Composer from opera
Publisher: Leipzig: C. F. Peters, date unknown, 1-111
Good, intended for performance, not rehearsal, judging by absence of cue markings. Well-balanced, with required expansion of registers.

*Notturno* op. 34 (1815)
Movements: 1. Marcia moderato – Trio
2. Menuetto – Allegro
3. Andante con variazioni
4. Polacca
5. Adagio
6. Finale: Vivace
Approximate duration: 32'
Arranger: Composer from original for winds and Turkish band
Publisher: Leipzig: C. F. Peters, date unknown, 1-31

Conventional, posing no balance issues. Polacca and Finale require technical dexterity, especially for primo.

*Piano Sonata in A-flat major* op. 125 (1843)
Movements: 1. Allegro moderato
2. Romance
3. Scherzo
4. Finale: Allegretto
Approximate duration: 21'
Arranger: Composer from original for piano
Publisher: London: Ashdown & Parry, date unknown, 1-41

Wonderful, carefully adapted to medium. Expansion of primo necessary, requiring more support in secondo. Edition difficult to read, but deserves concert status.

**STALLAERT, Alphonse (1920-1995) NETHERLANDS**
www.stallaert.fr

*Nikolane Kromatik* (1979)
Approximate duration: 17'
Publisher: Amsterdam: Donemus, date unknown

**STARK, D. Anthony (dates unknown) USA**

*Dumbarton Sonata* (1986)
Approximate duration: 17'

**STATSNY, Jaroslav (see GRAHAM, Peter)**

**ST. CLAIR, Richard C. (1946- ) USA**

*Medley for piano four hands* op. 13 (1969)
Approximate duration: 7'
STEELE, Jan (1950-) UK

*Rhapsody Spaniel* (1975)
Approximate duration: 5'
Publisher: Composer

STEINBERG, Maximilian (1883-1946) RUSSIA

*Symphony no. 1 in D major* op. 3 (1905-1906)
Movements: 1. Allegro non troppo – Poco più tranquillo – Tempo 1
2. Scherzo: Allegro vivace – Un poco più tranquillo – Tempo 1
3. Andante molto sostenuto
4. Finale: Allegro moderato
Approximate duration: 38'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1911, 1-87

*Symphony no. 2 in B-flat major* op. 8 “In memoriam Nikolai Rimsky-Korsakov” (1908-1909)
Movements: 1. Moderato
2. Allegro non troppo
3. Largo – Allegro moderato
Approximate duration: 35'
Arranger: Composer from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1912, 1-71

Very high standard in placement and distribution of material, but technically complex and unidiomatic. Often impossible to execute, e.g. opening of second movement of No. 2 features a polyrhythmic pattern between the hands in primo with duplication of notes; quintuplets often accompanied by awkward figuration. Requires extensive editing for more comfortable execution.

STERNFELD-DUNN, Aleksander (dates unknown) USA
http://aleksandersternfelddunn.com/

*Mary Had A Little Variation* (2002)

STEVENS, Bernard (1916-1983) UK

*Two Dances* op. 33 (1962)
Approximate duration: 6'
Publisher: London: Bardic Edition, date unknown

STEVENS, Halsey (1908-1989) USA
http://www.halseystevens.com/

*Prelude for Piano Four Hands* (1956)
Approximate duration: 1'
Publisher: New York: ACA, date unknown
Two Duets on Old French Airs (1954)
Movements: 1. Jarare Pon-pon
2. Quand on a prononce ce malheureux oui
Approximate duration: 1'
Publisher: New York: ACA, date unknown

STEVENS, James (1930- ) UK

Scenes through a Keyhole (1953)
Publisher: place unknown: Edition Modern, date unknown

STOKER, Richard (1938- ) UK

Diversions: On a Theme by Berkeley op. 46 (1975)
Approximate duration: 10'
Publisher: London: BMIC, date unknown; Composer

Duologue op. 47
First performance: 1975, Purcell Room, London with R.R. Bennett and Susan Bradshaw
Approximate duration: 4'
Publisher: London: BMIC, date unknown; Composer

STRATEGIER, Herman (1912-1988) NETHERLANDS

Quatre pieces brèves (1973)
Movements: 1. Andante
2. Allegro
3. Moderato
4. Con spirito
Publisher: Amsterdam: Donemus, date unknown (00876)

Tema con variazioni (1952)
Approximate duration: 8'
Publisher: Amsterdam: Donemus, date unknown (00878)

STRAUSS, Eduard (1835-1916) AUSTRIA

Schützen-Quadrille (1868 – Also composed by Josef and Johann Strauss II)
Approximate duration: 5'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00019)

STRAUSS, Josef (1827-1870) AUSTRIA

Dorfschwalben aus Österreich (Walzer) op. 164 (1864)
Approximate duration: 7'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00019)
Frauenherz (Polka-Mazur) op. 166 (1867)
Approximate duration: 5'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00019)

Jockey-Polka op. 278 (1870)
Approximate duration: 2'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00019)

Schutzen-Quadrille (1868 – Also composed by Eduard and Johann Strauss II)
Approximate duration: 5'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00019)

STRAUSS I, Johann (1804-1849) AUSTRIA

Beliebte Tänze
Movements: 1. Das Leben ein Tanz op. 49 (1831)
          Approximate duration: 7’
2. Beliebte Sperl-Polka op. 133 (1842)
    Approximate duration: 3’
3. Donau Lieder Walzer op. 127 (1827)
    Approximate duration: 5’
4. Annen-Polka op. 137 (1842)
    Approximate duration: 3’
5. Künstler-Ball-Tänze op. 150 (1843)
    Approximate duration: 9’
6. Kathinka-Polka op. 210 (1847)
    Approximate duration: 3’
7. Loreley-Rheinklänge Walzer op. 154 (1843)
    Approximate duration: 8’
8. Wiener Kreuzer-Polka op. 220 (1848)
    Approximate duration: 3’
9. Die Schwalben op. 208 (1847)
    Approximate duration: 7’
10. Venetianer-Galopp op. 74 (1834)
    Approximate duration: 2’
11. Sorgenbrecher op. 230 (1848)
    Approximate duration: 6’
12. Radetzky Marsch op. 228 (1848)
    Approximate duration: 3’

Arranger: Composer from original for orchestra
Publisher: In Beliebte Tänze von Johann Strauss (Vater) für Klavier zu vier Händen. Leipzig: C. F. Peters, date unknown, 1-65

Light, simple, in salon style.

Radetzky Marsch op. 228 (1848)
Approximate duration: 3’
STRAUSS II, Johann (1825-1899) AUSTRIA

*An der Schöne Blauen Donau (Walzer)* op. 314 (1866)
Approximate duration: 10'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00019)

*Bahn Frei (Polka)* op. 45 (1865)
Approximate duration: 3'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00019)

*Fledermaus Overture* op. 56 (1874)
Approximate duration: 5'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00021)

*Frühlingsstimmen* op. 410 (1882)
Approximate duration: 5'
Arranger: Janos Cegledy from original for soprano and orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00020)

*Geschichten aus dem Wienerwald* op. 325 (1868)
Approximate duration: 13'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00020)

*Leichtes Blut* op. 319 (1867)
Approximate duration: 3'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00020)

*Morgenblätter* op. 279 (1863)
Approximate duration: 11'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00020)

*Pizzicato-Polka* op. 449 (1892)
Approximate duration: 3'
Arranger: Janos Cegledy from original for strings
Publisher: place unknown: Zen On, date unknown (ZENON00019)

Arranger: W. D. Pacher from original for strings
Publisher: Out of print. Plate in Washington: Library of Congress
Cegledy’s not possible to source. Pacher’s simple but effective, allowing for lightness of sound. Requires sensitive touch from both players and flexibility of tempo.

*Rosen aus dem Süden* op. 388 (1880)
Approximate duration: 9'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00020)

*Schatz-Walzer aus “Der Zigeunerbaron”* op. 418 (1885)
Approximate duration: 8'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00020)

*Schutzen-Quadrille* (1868 – Also composed by Josef and Eduard Strauss)
Approximate duration: 5'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00019)

*Wein, Weib und Gesang* op. 333 (1869)
Approximate duration: 7'
Arranger: Janos Cegledy from original for orchestra
Publisher: place unknown: Zen On, date unknown (ZENON00019)

**STRAUSS, Richard (1864-1949) GERMANY**

*Also Sprach Zarathustra* op. 30 (1896)
Approximate duration: 33'
Arranger: Otto Singer from original for orchestra
Publisher: Munich: Joseph Aibl Verlag, 1896, 1-55
   Tour de force for piano duet, very complex, technically demanding. Density of texture requires absolute command of tone control within linear structure. Decision on whether to imitate original or approach arrangement pianistically on its own merits will determine many interpretative choices.

*Aus Italien* op. 16 (1886)
Movements: 1. Auf der Campagna  
2. In Roms Ruinen  
3. Am Strande von Sorrent  
4. Neapolitanisches Volksleben
Approximate duration: 42'
Arranger: Otto Singer from original for orchestra
Publisher: Munich: Joseph Aibl Verlag, date unknown, 1-71

   Very dense, layered orchestration with exception of second movement. Much material, especially from woodwinds, omitted in arrangement, resulting in lack of harmonic support and unbalanced texture, e.g. opening section of third movement. Could be used as pedagogical tool.

*Concert Waltz from “Der Rosenkavalier”* op. 59 (1909-1910)
Approximate duration: 10'
Arranger: Otto Singer from opera
Don Quixote op. 35 (1897)
Approximate duration: 18'
Arranger: Otto Singer from original for cello, viola and orchestra
Publisher: Munich: Joseph Aibl Verlag, date unknown 1-55

Very good arrangement, original material allowing good textural balance. Some registers altered, making study of original score advisable. Musically complex, requiring proficient performers.

Ein Heldenleben op. 40 (1898)
Movements: 1. Der Held
2. Des Helden Widersacher
3. Des Helden Gefährtin
4. Des Helden Walstatt
5. Des Helden Friedenswerke
6. Des Helden Weltflucht und Vollendung
Approximate duration: 50'
Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: F. E. C. Leuckart, 1899, 1-63

Wonderful arrangement, often providing more clarity in musical discourse than original. Some obstacles in performance, such as $f$ back-stage trumpet in ‘Des Helden Walstatt’. Rewarding, requiring technical proficiency.

Eine Alpensinfonie op. 64 (1915)
Movements: 1. Nacht
2. Sonnenaufgang
3. Der Anstieg
4. Eintritt in den Wald
5. Wanderung neben dem Bache
6. Am Wasserfall
7. Erscheinung
8. Auf blumigen Wiesen
9. Auf der Alm
10. Durch Dickicht und Gestrüpp auf Irrwegen
11. Auf dem Gletscher
12. Gefahrvolle Augenblicke
13. Auf dem Gipfel
14. Vision
15. Nebel steigen auf
16. Die Sonne verdüstert sich allmählich
17. Elegie
18. Stille vor dem Sturm
19. Gewitter und Sturm, Abstieg
20. Sonnenuntergang
21. Ausklang
22. Nacht
Approximate duration: 50'
Arranger: Otto Singer from original for orchestra
Good arrangement, with accurate sense of balance in allocation and expansion of text, but inevitable reduction of material and lack of timbral variation felt acutely, given the descriptive nature and orchestral texture of original.

*Feierlicher Einzug der Ritter des Johanniter-Ordens* TrV. 224 (1909)
Approximate duration: 7'
Arranger: Johannes Doebger from original for brass and timpani
Publisher: Berlin: Schlesinger in der Buch & Musikhandlung, 1909, 1-7

Simple, straightforward, no technical obstacles. Sustained musical lines and slow tempo marking in original might pose interpretative problems.

*Guntram* op. 25 – *Preludes to Acts 1 and 2* (1892-1893)
Approximate duration: 10'
Arranger: Otto Singer from opera
Publisher: Munich: Joseph Aibl Verlag, 1895

Excessive use of tremolos create textural imbalance between parts; careful pedalling might offer a solution. Very close proximity of parts may result in uncomfortable performance. Technically challenging, especially Prelude to Act 2.

*Macbeth* op. 23 (1892)
Approximate duration: 20'
Arranger: Otto Singer from original for orchestra
Publisher: Munich: Joseph Aibl Verlag, 1896, 1-39

Expansive, very clear delineation of material. Tremolos inevitably imported from strings to be played as trills to avoid measured execution. Pedalling often marked on both parts, with discrepancies in placement. Revision necessary, superb technical and musical skills required.

*String Quartet in A major* op. 2 (1880)
Movements: 1. Allegro
2. Scherzo: Allegro molto – Trio: Un poco meno
3. Andante cantabile
4. Finale: Allegro vivace
Approximate duration: 32'
Arranger: Richard Kleinmichel from original for string quartet
Publisher: Munich: Joseph Aibl Verlag, date unknown, 1-53

Very good, retaining original range of instrumentation coupled with expansion of bass register for support. Comfortable performance.

*Symphonia Domestica* op. 53 (1903)
Movements: 1. Bewegt
2. Scherzo
3. Wiegenlied
4. Adagio
5. Finale
Approximate duration: 47'
Arranger: Otto Singer from original for orchestra
Publisher: Berlin: Ed. Bote & G. Bock, 1904, 1-79

Very consistent and careful, utilizing full range of genre. Parts complement each other
despite apparent texturally heavy secondo part. Some manageable superimpositions.

Symphony no. 2 in F minor op. 12 (1883-1884)
Movements: 1. Allegro ma non troppo, un poco maestoso
2. Scherzo: Presto
3. Andante cantabile
4. Finale: Allegro assai, molto appassionato

Approximate duration: 40'
Arranger: Composer from original for orchestra
Publisher: Munich: Joseph Aibl Verlag, date unknown, 1-69

Composer's only known composition written or arranged for piano duet. Rather
complex, often unidiomatic, with an abundance of articulation markings. Frequent use
of over-long long sustained notes. Worth comparing with original for purpose of
performance.

Till Eulenspiegels lustige Streiche op. 28 (1894-1895)
Movements: 1. Introducing the Rogue
2. Till's Pranks
3. Till's Trial
4. Sentence and Execution
5. Epilogue

Approximate duration: 16'
Arranger: Hermann Ley from original for orchestra
Publisher: Munich: Joseph Aibl Verlag, 1895, 1-33

Rhythmic vitality of original suits duet medium and ensures a rewarding performance.
Suitably balanced, respecting original range.

Tod und Verklärung op. 24 (1890)
Approximate duration: 23'
Arranger: Otto Singer from original for orchestra
Publisher: Munich: Joseph Aibl Verlag, 1895, 1-35

Exceptionally arranged, to limit of medium's possibilities. Technical proficiency
verging on the impossible required to maintain musical flow in fast sections.
Simplification not desirable, but perhaps inevitable.

STRAVINSKY, Igor Fyodorovich (1882-1971) RUSSIA

The Firebird Suite (1910)
Approximate duration: 27'
Arranger: P. Barrett from original for orchestra
Publisher: Wellington: SOUNZ, date unknown
The Rite of Spring [Le Sacre du Printemps] (1912-1913)
First performance: Claude Debussy and Igor Stravinsky
Movements: 1. L’adoration de la Terre
2. Le Sacrifice
Approximate duration: 33’
Arranger: Composer from ballet
Publisher: Berlin: Edition Russe de Musique, date unknown, 1-89; London: Boosey & Hawkes, date unknown (BOOSE02395); Mineola: Dover Publications, 1989

Duet score, preceding orchestral version, intended mainly as working version, gained deserved concert status. Highly effective, pianistic, offering several options that can be integrated into text. Study of the orchestral version essential to interpretation.

Symphony no. 1 in E flat major op. 1 (1907)
Movements: 1. Allegro moderato
2. Scherzo: Allegretto
3. Largo
4. Finale: Allegro molto
Approximate duration: 33’
Arranger: N. Gilaiew from original for orchestra
Publisher: Unknown, 1-107

Attempt to transcribe all orchestral material results in very dense, unidiomatic and technically arduous arrangement. Constant use of tremolos in first and last movements impedes textural balance of parts, and awkward figuration in Scherzo precludes fast tempo with light touch. Requires extensive editing.

Petrushka (1910-1911)
Movements: 1. The Shrovetide Fair
2. Petrushka’s Cell
3. The Moor’s Room
4. The Shrovetide Fair
Approximate duration: 35’
Arranger: Composer from ballet
Publisher: London: Boosey & Hawkes, date unknown (BOOSE02384)

Idiomatic, and technically highly demanding. Not all orchestral material included, but structurally complete. Several crossings of parts, but not uncomfortable.

Three Pieces for String Quartet (1914)
Approximate duration: 8’
Arranger: Composer from original for string quartet
Publisher: London: Boosey & Hawkes, date unknown (BOOSE04310)

Valse des fleurs (1914)
Approximate duration: 1’
Publisher: London: Boosey & Hawkes, date unknown (BOOSE04480)

Valse pour les enfants (1916-1917)
Approximate duration: 1’
Publisher: London: Boosey & Hawkes, date unknown (BOOSE04480)
STREET, Donald (1940-) UK

Pareldida (1959)
Arranger: Composer from original for orchestra
Publisher: Composer

STRENS, Jules (1893-1971) BELGIUM

Préludes lyriques op. 16 (1927)
Approximate duration: 20'
Publisher: Brussels: CeBeDeM, date unknown

Rapsodia zingara op. 15 (1927)
Approximate duration: 10'
Publisher: Brussels: CeBeDeM, date unknown

Roland op. 20 (1931)
Approximate duration: 20'
Publisher: Brussels: CeBeDeM, date unknown

SULLIVAN, Arthur (1842-1900) UK

The Mikado – Selections (1885)
Approximate duration: 9'

Patience – Potpourri (1881)
Approximate duration: 5'

Arranger: Charles Dupee Blake from operetta
Publisher: Boston: White, Smith & Co., date unknown, 1-17

Simple, both in potpourri style. Some unnecessary but manageable crossing of parts in both.

The Pirates of Penzance – Overture (1879)
Approximate duration: 5'
Arranger: E. G. Hurley from operetta
Publisher: Baltimore: George Willig, 1881, 1-17

Uncomplicated, uninteresting, with all melodic material in primo.

The Pirates of Penzance – Potpourri (1879)
Approximate duration: 10'
Arranger: H. Cramer from operetta
Publisher: Philadelphia: T. A. Bacher, 1881, 1-17

Salon-style work without much musical interest.
SUPPÉ, Franz von (1819-1895) AUSTRIA

*Beauties of Fatinitza – Selections from Fatinitza* (1876)
Approximate duration: 10'
Arranger: Heinrich Maylath from opera
Publisher: Boston: Oliver Ditson, 1879, 1-15

Straightforward potpourri in salon style.

*Dicther und Bauer – Overture* (1846)
Approximate duration: 9'
Arranger: Unknown from opera
Publisher: Vienna: Universal Edition, date unknown, 4-17
Arranger: Claude Melnotte from opera
Publisher: St. Louis: Kunkel, date unknown, 2-21

Melnotte explores full possibilities of medium with expansive, idiomatic arrangement, often technically challenging. The other version more conventional, with traditional division of labour between the parts.

*Overture Collection I*

*Banditenstreiche – Overture* (1867)
Approximate duration: 7'

*Die Frau Meisterin – Overture* (1868)
Approximate duration: 6'

*Die Irrfahrt um’s Glück – Overture* (1853)
Approximate duration: 8'

*Ein Morgen, ein Mittag und ein Abend in Wien – Overture* (1844)
Approximate duration: 8'

*Pique Dame – Overture* (1884)
Approximate duration: 9'

*Des Wanderers Ziel – Overture* (1845)
Approximate duration: 10'

Arranger: Unknown from operettas
Publisher: Leipzig: C. F. W. Siegel, date unknown

Conventional arrangements with clear delineation of roles: primo with duplicated melodic material and secondo accompanying. Expansion in bass register aids textural balance.

*Overture Collection II*

*Die Flotte Bursche – Overture* (1863)
Approximate duration: 6'
Isabella – Overture (1869)
Approximate duration: 8'

Paragraph 3 – Overture (1858)
Approximate duration: 9'

Die schöne Galathée – Overture (1865)
Approximate duration: 7'

Zehn Mädchen und kein Mann (1862)
Approximate duration: 8'

Arranger: Unknown from operettas
Publisher: Munich: Joseph Aibl Verlag, date unknown

Expansive, idiomatic, with very clear articulation and dynamic markings.

Der Teufel auf Erden – Teufel’s March (1878)
Approximate duration: 3'
Arranger: W. S. Milton from opera
Publisher: Philadelphia: T. A. Bacher, 1853, 2-5

Plain, with duplication of melodic lines in primo, while secondo provides rhythmic accompaniment.

SUTHERLAND, Hugh (1930-2000) UK

Publisher: Unpublished, reference at Scottish Music Centre

SVEDAS, Vladas (1934- ) LITHUANIA

Fugato (2003)

SVEINBJÖRNSSON, Sveinbjörn (1847-1927) ICELAND

Danmarks Minde
Publisher: place unknown: Hantritadeild, date unknown

SVENDESEN, Johan (1840-1911) NORWAY

Carnival in Paris op. 9 (1872)
Approximate duration: 10'

Coronation March op. 13 (1873)
Approximate duration: 10'

Arranger: Aloys Reckendorf from original for orchestra
Publisher: Leipzig: E. W. Fritzsch, 1874, 1-15
Expansive, with excessive use of tremolos, especially in Carnival in Paris. Technically demanding due to fast tempo and textural density.

*Norwegian Artists' Carnival* [Norsk Kunstnerkarnival] op. 14 (1873)
Approximate duration: 6'
Arranger: August Horn from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-19

Well executed, with required expansion of both parts. Some material omitted of necessity. Rewarding in performance.

*Zorahayda* op. 11 (1874, rev.1879)
Approximate duration: 14'
Arranger: Eyvind Alnaes from original for orchestra
Publisher: Copenhagen: Wilhelm Hansen, date unknown, 1-19

Original atmospheric, descriptive, purely orchestral in idiom. Arrangement of high quality, with great care in balancing textures, but unconvincing in duet medium.

**SWÄRD, David (1958- ) SWEDEN**

*Shadows of motion* (1996)
First performance: On 11 June 1996 in Arbetets Museum, Norrköping by Yoriko Asahara and Mats Jansson
Approximate duration: 11'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (87884)

**SWERTS, Piet (1960- ) BELGIUM**
http://www.pietswerts.be/

*De koekoek* (1990)
Approximate duration: 1'
Publisher: Brussels: CeBeDeM, date unknown

*De trein* (1990)
Approximate duration: 1'
Publisher: Brussels: CeBeDeM, date unknown

*Epitaph* (1997)
Approximate duration: 6'
Publisher: Hagendorn: De Haske Publications, date unknown (DHP 0991664-401)

*Martenizza* (1994)
First performance: Stijn and Steven Kolacny
Approximate duration: 5'
Publisher: Hagendorn: De Haske Publications, date unknown (DHP 0991663-401)

*Ragtime* (1997)
Approximate duration: 3'
Publisher: Hagendorn: De Haske Publications, date unknown (DHP 0991412-401)
Sonetto 63 del Petrarca (1986, revised 2005)
Approximate duration: 6'
Publisher: place unknown: Zodiac Editions, date unknown (ZEPFH01)

Vesaliussuite (1996)
Movements: 1. Introduction
          2. Choral
          3. Spiral
First performance: Leuven, Belgium by Stijn and Steven Kolacny
Approximate duration: 15'
Publisher: place unknown: Zodiac Editions, date unknown (ZEPFH02)

TACUCIAN, Ricardo (1939- ) BRAZIL

Twin Structures [Estruturas Gémeas] (1978)

TAEYE, Alex De (1898-1952) BELGIUM

Trois pièces (1942)
Approximate duration: 13'
Publisher: Brussels: CeBeDeM, date unknown

TAILLEFERRE, Germaine (1892-1983) FRANCE

Parisiana, Divertissement Choréographique (1953)
Movements: 1. Prologue
          2. Pantalon
          3. Pastourelle
          4. Danse des Clochards et Var. de L’Étoile
          5. Pâs de Deux: Barcarolle et Rondo
          6. Polka
          7. Grotesque
          8. French Can-can
Approximate duration: 20'
Publisher: Lagny sur Marne: Musik Fabrik, 2000

TAL, Josef (1910-2008) ISRAEL

A Tale in Four Parts (1988)
Approximate duration: 5'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI6711)

Pieces for Piano Four Hands (1933)
Approximate duration: 6'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI7754)
TANAKA, Toshimitsu (1930-) JAPAN

An Ancient Five-Storied Pagoda (1977)
Publisher: Tokyo: Ongaku No Tomo Sha, 1979

Small Walk (1951)
Approximate duration: 3'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI7755)

TANN, Hilary (1947- ) UK/USA
www.hilarytann.com

Water’s Edge (1993)
Approximate duration: 9'
Publisher: Oxford: Oxford University Press, date unknown

TANSMAN, Alexandre (1897-1986) POLAND/FRANCE

Trois Fugues
Publisher: Paris: Max Eschig, 1994 (ME8764)

TAYLOR, Clifford (1923-1987) USA

Kallo Folk Dance (1969)
Approximate duration: 7'
Publisher: New York: ACA, date unknown

TCHAIKOVSKY, Pyotr Ilyich (1840-1893) RUSSIA
www.tchaikovsky-research.org

Andante Cantabile
Publisher: place unknown: Zen On, date unknown (ZENON01632)

Capriccio Italien op. 45 (1880)
Approximate duration: 15'
Arranger: Composer from original for orchestra
Publisher: Hamburg: D. Rahter, date unknown, 1-39

Wonderful, respecting original range of instrumentation but expanding the extreme registers. Tremolos, often utilized for harmonic expansion, should be unmeasured.

Dance of the Reed Pipes (1892)
Approximate duration: 3'
Arranger: from The Nutcracker Suite
Publisher: place unknown: Zen On, date unknown (ZENON00259)

Fate [Fatum] op. 77 (1868)
Approximate duration: 17'
Arranger: Nikolay Alexandrovich Sokolow from original for orchestra
Publisher: Leipzig: M. P. Belaieff, 1896, 4-33
Fairly well executed, with balanced texture. As melodic lines often shift between hands and players, the absence of phrase marks is regrettable, and makes study of the original score essential.

Festival Overture on the Danish National Anthem op. 15 (1866, rev.1892)
First performance: 29 January 1867, Moscow
Approximate duration: 13’
Arranger: Composer from original for orchestra
Publisher: Moscow: Muzyka, 1965, 2-40

Exciting, despite omission of some original material due to limitations of genre. Some registers altered. Technically highly demanding, requiring knowledge of original instrumentation (not indicated in score) to achieve suitable balance of texture.

Francesca da Rimini op. 32 (1876)
Approximate duration: 24’
Arranger: Karl Klindworth from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 1-75

Technically complex, uncomfortable, often unidiomatic. Very close proximity between parts, frequent crossing of parts, Primo cramped by expansion of top register of secondo.

Hamlet op. 67a – incidental music (1891)
Movements: 1. Overture
2. Mélodrame
3. Fanfare
4. Mélodrame
5. Mélodrame
6. Entr’acte avant le 2me acte
7. Fanfare
8. Entr’acte avant le 3me acte
9. Mélodrame
10. Elégie
11. Scène – Ophélie
12. Scène11a – Ophélie
13. Scène 11b– Ophélie
14. Entr’acte avant le 5me acte
15. Chant du fossoyeur
16. Marche funèbre
17. Fanfare
18. Marche finale
First performance: 9 February 1891, Mikhailovsky Theatre, St Petersburg
Approximate duration: 40’
Arranger: Eduard Langer from original for soprano, baritone and orchestra
Publisher: Hamburg: D. Rahter, date unknown, 2-79

Technically comfortable for both players with well-balanced material. Careful attention to be given to first Mélodrame as dense secondo part comprises only tremolos.
Hamlet – Overture-fantasia op. 67 (1888)
First performance: 12 November 1888, St Petersburg
Approximate duration: 19'
Arranger: Henryk Pachulski from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 1-35

Truly pianistic, showcases potential and capabilities of genre. Some registers and articulation markings altered to fit the medium, especially in Allegro vivace. Deserves revival.

Manfred Symphony op. 58 (1885)
First performance: 11 March 1886, Moscow
Movements: 1. Lento lugubre
2. Vivace con spirito
3. Andante con moto
4. Allegro con fuoco
Approximate duration: 55'
Arranger: Sergei Rachmaninoff from original for orchestra
Publisher: Boca Raton: Kalms, date unknown (K04052) (now permanently out of print)
Arranger: Pyotr Tchaikovsky and Alexandra Hubert from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 4-105

Rachmaninoff’s arrangement could not be sourced. Tchaikovsky and Hubert’s solid, imposing, resourceful. Pianistic, mature musicianship of the highest level demanded. Complex layering of musical texture requires special attention to articulation. A masterpiece.

Nutcracker Suite op. 71a (1891-1892)
Movements: 1. Miniature Overture
2. March
3. Dance of the Sugarplum Fairy
4. Russian Dance “Trepak”
5. Arab Dance
6. Chinese Dance
7. Dance of the Reed Flutes
8. Waltz of the Flowers
Approximate duration: 23'
Arranger: Eduard Langer from original for orchestra
Publisher: Van Nuys: Alfred Publishing, date unknown (ALFRE01095); New York: G. Schirmer, 1918, 2-69
Arranger: Stepan Esipoff from original for orchestra
Publisher: Mainz: Schott, 1985 (3795752906)
Arranger: Composer from original for orchestra
Publisher: Van Nuys: Alfred Masterwork Edition, date unknown (ALFRE01094)
Only Langer version could be sourced. Fine, set up economically, but with necessary expansion, allowing for comfortable, coherent musical flow. Descriptive nature requires refined tone control.

_Nutcracker Suite_ op. 71a – _Trépak_ (1891-1892)
Approximate duration: 1'
Arranger: Colin Cowles
Publisher: Northants: Fentone Music, date unknown (F926-401)

_1812 Overture_ op. 49 (1880)
Approximate duration: 15'
Arranger: Composer from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 1-35

High quality in pianistic and musical terms, but required volume not achievable within medium. Adaptation to two pianos, with further expansion, could be more rewarding.

_Serenade for String Orchestra_ op. 48 (1880)
**Movements:** 1. _Pezzo in forma di sonatina_  
2. Valse  
3. Élégie  
4. Finale: Tema russo
Approximate duration: 30'
Arranger: Composer from original for string orchestra
Publisher: Moscow: Muzyka, 1965, 1-68

Exceptional, very well balanced between parts with no need to expand registers. One reservation is that the sustained string sound, which forms an important part of the character of the work, cannot be conveyed on the piano.

_Sérénade mélancolique_ op. 26 (1879)
Approximate duration: 10'
Arranger: Paul Klengel from original for violin and orchestra
Publisher: Leipzig: Robert Forberg, 1897, 1-13

Very good, but with the same reservation as above.

_Sleeping Beauty Suite_ op. 66 – _Waltz_ (1888-1889)
Approximate duration: 4'
Arranger: Sergei Rachmaninoff from ballet
Publisher: Moscow: P. Jurgenson, date unknown, 1-17

Simple, rudimentary, probably from Rachmaninoff's early years.

_Souvenir de Florence_ op. 70 (1887-1892)
**Movements:** 1. Allegro con spirito  
2. Allegro con spirito  
3. Allegretto moderato  
4. Allegro vivace
Approximate duration: 35'
Arranger: Henryk Pachulski from original for string orchestra or string sextet
Shows command of genre and pianistic imagination in allocation and distribution of material. Deserves concert status.

*Suite no. 1 in D minor* op. 43 (1878)
Movements: 1. Introduzione e Fuga  
  2. Divertimento  
  3. Intermezzo  
  4. Marche miniature  
  5. Scherzo  
  6. Gavotte  
Approximate duration: 35'  
Arranger: Composer from original for orchestra  
Publisher: Hamburg: D. Rahter, date unknown, 2-103

Suite no. 3 in G major* op. 55 (1884)
Movements: 1. Élégie: Andantino molto cantabile  
  2. Valse mélancolique: Allegro moderato  
  3. Scherzo: Presto  
  4. Tema con variazioni  
Approximate duration: 43'  
Arranger: Composer from original for orchestra  
Publisher: Berlin: Ed. Bote & G. Bock, date unknown, 1-105

Both excellent in pianistic writing and integrated material allocation. The expansion of the bass line given as option in the Valse in Suite no. 3 shows awareness of the problem of balance in duet writing. Attractive works for experienced performers.

Suite no. 4 in G major"Mozartiana"* op. 61 (1887)
Movements: 1. Gigue: Allegro  
  2. Menuet: Moderato  
  3. Preghiera: Andante ma non tanto  
  4. Thème et variations: Allegro giusto  
Approximate duration: 20' 
Arranger: Eduard Langer from original for orchestra  
Publisher: Hamburg: D. Rahter, date unknown, 1-31

Based on Mozartian originals, with the exception of the last movement, composed as tribute to the composer. Polished, suitable for medium and technically complex, especially for primo.

*Swan Lake Suite* op. 20a (1875-1886)
Movements: 1. Scène  
  2. Waltz  
  3. Dance of the Swans  
  4. Scène  
  5. Hungarian Dance, ‘Czardas’  
  6. Scène  
Approximate duration: 23' 
Arranger: Eduard Langer from ballet
Well-known music, simply but rewardingly arranged.

*Slavonic March [Marche Slave]* op. 31 (1876)
Approximate duration: 11'
Arranger: Unknown from original for orchestra
Publisher: Van Nuys: Belwin Mills, date unknown (BELWI00151)

*Symphony no. 1 in G minor* op. 13 (1866)
Movements: 1. Allegro tranquillo
2. Adagio cantabile, ma non tanto
3. Scherzo: Allegro scherzando giocoso
4. Finale: Andante lûgubre – Allegro maestoso
Approximate duration: 43'
Arranger: Eduard Langer from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 1-73

Very high quality, equally very demanding for both players. Grandioso character limited by dynamic and sonority range of medium, as in last Piu animato section of last movement.

*Symphony no. 2 in C minor* op. 17 (second version 1879-1890)
Movements: 1. Andante sostenuto – Allegro vivo
2. Andante marciale quasi moderato
3. Scherzo: Allegro molto vivace
4. Finale: Moderato assai – Allegro vivo
Approximate duration: 34'
Arranger: Composer from original for orchestra
Publisher: St. Petersburg: W. Bessel, date unknown, 1-91

Complex, demanding mature pianism and musicianship. Limitations of medium impair full projection of musical content. Performance on two pianos with further expansion preferable.

*Symphony no. 3 in D major* op. 29 (1875)
Movements: 1. Introduzione e Allegro – Moderato assai – Tempo di marcia fûnebre
2. Alla tedesca: Allegro moderato e semplice
3. Andante. Andante elegiaco
4. Scherzo: Allegro vivo
5. Finale: Allegro con fuoco – Tempo di polacca
Approximate duration: 45'
Arranger: Eduard Langer from original for orchestra
Publisher: Leipzig: Aug. Cranz, date unknown, 1-101

Very high quality, but same reservations as above.

*Symphony no. 4 in F minor* op. 36 (1878)
Movements: 1. Andante sostenuto – Moderato con anima
2. Andantino in modo di canzona
3. Scherzo: Pizzicato ostinato
4. Finale: Allegro con fuoco
Approximate duration: 44'

Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-85

Arranger: Sergei Taneyev from orchestral version
Publisher: Hamburg: D. Rahter, date unknown, 1-91

Very similar arrangements, except for some differences regarding expansion of harmonic support, and inclusion of orchestral instrumentation by Singer. The dynamic rhythmic design makes this symphony more effective and rewarding in duet form than its predecessors.

_Symphony no. 6 in B minor op. 74 “Pathétique” (1893)_
Movements: 1. Adagio – Allegro non troppo
2. Allegro con grazia
3. Allegro molto vivace
4. Finale: Adagio lamentoso
Approximate duration: 48'
Arranger: Composer from original for orchestra
Publisher: Leipzig: Robert Forberg, 1906, 1-97

The dense orchestral texture of this well-known and deeply emotional original is skilfully transferred to the duet medium, but with some loss of clarity owing to the uniformity of timbre. Taxing for pianistic and ensemble capabilities of duet.

_The Tempest op. 18 (1873)_
Movements: 1. Andante con moto
2. Allegro moderato – Andante alla breve
3. Allegro vivace
4. Andante con moto – Andantino
5. Allegro animato – Allegro vivo
6. Andante non tanto. Andante
7. Allegro molto – Andante non tanto – Allegro risoluto
8. Andante con moto
Approximate duration: 25'
Arranger: Eduard Langer from original for orchestra
Publisher: Paris: Brandus, date unknown, 1-43

Very effective, with decorative motives mainly in primo. Helpful indications of original instrumentation. Pedal to be applied despite absence of markings in score.

_The Oprichnik – Introduction (1870-1872)_
Approximate duration: 6'
Arranger: Ivan Aleksandrovich Pomzansky from opera
Publisher: St Petersburg: W. Bessel, date unknown, 1-11

Uninteresting, unbalanced.
The Voyevoda op. 3 – Overture (1869)
Approximate duration: 9'
Arranger: Alexandra Hubert from opera
Publisher: Moscow: P. Jurgenson, date unknown, 2-23

Unpianistic, does not do justice to original. Requires extensive editing.

The Voyevoda op. 3 – Entr'acte and Dance of the Chambermaids (1869)
Approximate duration: 10'
Arranger: Composer from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 1-27

Careful, imaginative intertwining of melodic lines and secondary material, especially harp motives. Requires careful pedal application despite absence of markings. Technically comfortable for both players.

TELFER, Nancy (1950- ) CANADA

Music of the spheres (1993)
Movements: 1. A New Horizon
2. Harmony Within Nature
3. Dancing Underwater
4. The Cosmos
Publisher: Toronto: CMC, date unknown (MI 2124 T271mus)

THIJSSE, Wim (1916-1998) NETHERLANDS

Divertimento Serioso (1980)
Movements: 1. Permutazioni
2. Fuga permutando
Approximate duration: 10'
Publisher: Amsterdam: Donemus, date unknown

THOMAS, Charles Louis Ambroise (1811-1896) FRANCE

Hamlet (1893)
Movements: 1. Danse Villageoise
2. Pas des Chasseurs
3. Pantomime
4. Valse-Mazurke
5. Scène du Bouquet
6. Bacchanale
Arranger: George Bizet from opera
Publisher: Paris: Heugel, date unknown

Mignon – Overture (1866)
Approximate duration: 12'
Arranger: Louis Oesterle from opera
Publisher: New York: G. Schirmer, date unknown, 128-145
Rhythmical, energetic, well suited to medium, but requiring ensemble precision. Close proximity between parts not uncomfortable.

THOMSON, Virgil (1896-1989) USA

*Symphony no. 2 in C major* (1932)
Movements: 1. Allegro militaire
2. Andante
3. Allegro
Arranger: Composer from original for orchestra
Approximate duration: 15'

*Symphony on a Hymn Tune* (1928)
Movements: 1. Introduction – Allegro
2. Andante cantabile
3. Allegretto
4. Alla breve
Approximate duration: 19'
Arranger: John Kirkpatrick from original for orchestra

TILLIS, Frederick C. (1930- ) USA

*Spiritual Fantasy no. 3* (1981)
Approximate duration: 12'

TOCHER, Gordon (1957- ) UK

*Ballade for Piano Duet* (1982)
Approximate duration: 12'
Publisher: Unpublished, reference at Scottish Music Centre

*Sonata in G and B for Piano Duet* (1986)
Publisher: Unpublished, reference at Scottish Music Centre

TOEBOSCH, Louis (1916-2009) NETHERLANDS

*Pasticcio di Rofena* op. 105 (1973)
Approximate duration: 6'
Publisher: Amsterdam: Donemus, date unknown

TOWNSEND, Douglas (1921- ) USA

*Six Fantasies on Christmas Carols* (2003)
Movements: 1. Il est né
2. All Through the Night
3. Wassail Song
4. Coventry Carol
5. Silent Night
6. God Rest Ye Merry Gentlemen
Approximate duration: 19'
Publisher: Leipzig: Peters Edition, date unknown (PE.P68102A)
The Infinite: A Modern Ballet for Piano Four Hands (2009)
Approximate duration: 30'
Arranger: Composer from original for orchestra
Publisher: Composer

The Ridgefield Rag (1985)
Approximate duration: 6'
Publisher: Composer

TRACHTENBERG, Lazar (1955- ) ISRAEL

Homage to Bartók (1981)
Approximate duration: 7'
Publisher: Tel Aviv: Israeli Music Institute, date unknown (IMI6391)

U

USSACHEVSKY, Vladimir (1911-1990) RUSSIA/USA

Episodes (1985)
Approximate duration: 4'
Publisher: Composer

UYTTENHOVE, Yolande (1925-2000) BELGIUM

Cendrillon op. 93 (1980)
Approximate duration: 6'
Publisher: Brussels: CeBeDeM, date unknown

La chanson d'autrefois op. 45 (1971)
Approximate duration: 1'
Publisher: Brussels: CeBeDeM, date unknown

V

VAN DEN SIGTENHORST-MEYER, Bernard (1988-1953) NETHERLANDS

Waltz 1952 op. 50 (1952)
Approximate duration: 2'
Publisher: Amsterdam: Alsbach, date unknown

VAN DIJK, Jan (1918- ) NETHERLANDS
http://www.janvandijk.net

3 Aphorismen op. 626 (1979)
Publisher: Foundation of Jan van Dijk
3 Miniatures op. 949 (1998)
Publisher: Foundation of Jan van Dijk

Adagio op. 363 (1963)
Publisher: Foundation of Jan van Dijk

Aria en Schardamse Mars op. 286 (1961)
Publisher: Foundation of Jan van Dijk

Au Jardin op. 230b (1956)
Publisher: Donemus

Berceuse op. 412 (1966)
Publisher: Foundation of Jan van Dijk

Berceuse 2 op. 641 (1980)
Publisher: Foundation of Jan van Dijk

Concertstuk op. 103 (1945)
Publisher: Foundation of Jan van Dijk

Cortège en Rondeau op. 228 (1955)
Publisher: Foundation of Jan van Dijk

Couple op. 943 (1997)
Publisher: Foundation of Jan van Dijk

De la part de Beethoven op. 1015 (2002)
Publisher: Foundation of Jan van Dijk

En forêt op. 426 (1966)
Publisher: Donemus

Five o'clock (Ravel) op. 375 (1964)
Publisher: Foundation of Jan van Dijk

For Piano op. 445 (1967)
Publisher: Donemus

Fuga op. 1237 (2003)
Publisher: Foundation of Jan van Dijk

In the name op. 898 (1996)
Publisher: Foundation of Jan van Dijk

Intrada e Tromba op. 481 (1969)
Publisher: Foundation of Jan van Dijk

Kleine Suite op. 295 (1961)
Publisher: Foundation of Jan van Dijk
Krislo op. 492 (1970)
Publisher: Foundation of Jan van Dijk

Les trois villes op. 1011 (2002)
Publisher: Foundation of Jan van Dijk

Makedonski op. 480 (1969)
Publisher: Foundation of Jan van Dijk

March et Valse op. 359 (1963)
Publisher: Foundation of Jan van Dijk

Menuetto op. 640 (1980)
Publisher: Foundation of Jan van Dijk

Pavane op. 82 (1943)
Publisher: Amsterdam: Donemus, date unknown

Polka & à la valse op. 275 (1959)
Publisher: Foundation of Jan van Dijk

Prélude, Air et Gavotte op. 587 (1976)
Publisher: Foundation of Jan van Dijk

Prélude, Canzon en Boogie op. 298 (1961)
Publisher: Foundation of Jan van Dijk

Quodlibet op. 386 (1964)
Publisher: Foundation of Jan van Dijk

Something op. 477 (1969)
Publisher: Donemus

Sonatine 2 op. 703a (1984)
Publisher: Foundation of Jan van Dijk

Twee minuten vierhandig (2004)
Publisher: Foundation of Jan van Dijk

Van de tijdong (2007)
Publisher: Foundation of Jan van Dijk

Vierstemmig voor 4 hände op. 840 (1992)
Publisher: Foundation of Jan van Dijk

VASILENKO, Sergei Nikiforovich (1872-1956) RUSSIA

Epic Poem op. 4 (1900-1903)
Arranger: Composer from original for orchestra
Publisher: Moscow: P. Jurgenson, date unknown, 1-35
Imaginative, with inventive harmonic progressions. Texture well balanced, but dynamic markings sometimes extreme.

**Symphony no. 1 in G minor** op. 10 (1904-1906)

Movements:
1. Molto sostenuto – Allegro con brio
2. Scherzo: Vivace
3. Andante misterioso
4. Finale: Allegro maestoso

Approximate duration: 50'

Arranger: Composer from original for orchestra

Publisher: Moscow: P. Jurgenson, 1906, 1-121

Imposing, complex, technically demanding. Challenges include changes of metre and rhythm, and detailed and sometimes awkward articulation markings.

**Valse Fantastique** op. 18 (1911)

Approximate duration: 16'

Arranger: Composer from original for orchestra

Publisher: Moscow: P. Jurgenson, date unknown, 1-15

Melodically striking, characterized by syncopated dialogue between parts with crossing melodic lines. Frequent tempo fluctuations require good co-ordination between players.

**VECUMNIEKS, Andris (1964-) LATVIA**


Approximate duration: 4'

Publisher: Riga: Musica Baltica, date unknown

**VERCOE, Elizabeth (1941-) USA**

[www.elizabethvercoe.com](http://www.elizabethvercoe.com)

*Umbrian Suite for Two Pianos or Four Hands* (1999)

Movements:
1. Fast
2. Slow
3. Fast

Approximate duration: 8'

Publisher: Klein-Winternheim: Certosa Verlag, date unknown

**VERDI, Giuseppe (1813-1901) ITALY**

*Nabucco* (1841)

Approximate duration: 128'

Arranger: Paul Wagner from opera

Publisher: Paris: Schonenberger, date unknown, 1-161

Intended for rehearsal purposes, as indicated by the cue markings. First rate, showing great command of the genre. Technically demanding, but idiomatic.

*La traviata* (1853)

Approximate duration: 170'
Arranger: Unknown from opera
Publisher: Paris: Léon Escudier, date unknown, 1-155

Simple but effective. Secondo carries accompaniment, primo presents melodic lines. Moderately difficult.

Il trovatore – Selections (1853)
Arranger: Jean Paul from opera
Publisher: St. Louis: Kunkel Brothers, 1879, 1-13.

Uninteresting, naïve distribution of material with excessive markings.

VERHAAR, Ary (1900-1994) NETHERLANDS

Intonazione, Canzone/Fugue op. 34 (1948)
Movements: 1. Intonazione: Allegro deciso
2. Canzone: Moderato
Approximate duration: 8'
Publisher: Amsterdam: Donemus, date unknown

VERHAEGEN, Marc (1943- ) BELGIUM

Toccaresque (1982)
Approximate duration: 9'
Publisher: Brussels: CeBeDeM, date unknown

VERLEY, Albert (1867-1959) FRANCE

Pastels sonores – no. 2 “L’Aurore aux Doigts de Roses...” (1916)
Approximate duration: 5'
Arranger: Erik Satie from original for piano
Publisher: Paris: Private Publication, date unknown, 1-7

Descriptive, with complex, rich harmonic content. Rather eccentric allocation of registers, with right hand of secondo playing above left hand of primo. No tempo or mood indication.

VISSEI', Peter (1939- ) NETHERLANDS
http://home.wolmail.nl/~sb098406/Peterhtm/werkenlijst.htm

Campane (1998)
Approximate duration: 8'
Publisher: Composer

Confìtì (1979, rev. 1981)
Movements: 1. Fantasia
2. Intermezzo Capriccioso
Approximate duration: 18'
Publisher: Amsterdam: Donemus, date unknown
Schubert on Broadway (2004)
Approximate duration: 7'
Publisher: Composer

VITO-DELVAUX, Berthe di (1915-2005) BELGIUM

Esquisses mythologiques op. 149 (1983)
Approximate duration: 30'
Publisher: Brussels: CeBeDeM, date unknown

Fantaisie sur un air populaire op. 69 (1954)
Approximate duration: 16'
Publisher: Brussels: CeBeDeM, date unknown

Prisonnier op. 175 (1989)
Approximate duration: 18'
Publisher: Brussels: CeBeDeM, date unknown

VLIEET, Henk van der (1928- ) NETHERLANDS

Approximate duration: 4'
Publisher: Amsterdam: Donemus, date unknown

VOLKMANN, Robert (1815-1883) GERMANY

Piano Trio no. 2 in B-flat minor op. 5 (1850)
Movements: 1. Largo
2. Ritornell: Andante
3. Allegro con brio
Approximate duration: 25'
Arranger: Unknown from original for piano trio
Publisher: Leipzig and Budapest: Rózsavölgyi, date unknown, 1-51

String and piano material admirably combined and integrated. Parts in very close proximity throughout.

Serenade no. 1 in C major op. 62 (1869)
Movements: 1. Maestoso alla marcia
2. Un poco più lento
3. Allegro vivo
4. Andante sostenuto
5. Maestoso alla marcia
Approximate duration: 8'
Arranger: Adolf Ruthardt from original for string orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 1-17

Serenade no. 2 in F major op. 63 (1869)
Movements: 1. Allegro moderato
2. Molto vivace
3. Waltz: Allegro moderato
4. March: Allegro marcato
Approximate duration: 12'
Arranger: Adolf Ruthardt from original for string orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 18-37

Serenade no. 3 in D minor op. 69 (1870)
Movements: 1. Larghetto non troppo
2. Andante affetuoso - Allegro non tanto
3. Andante affetuoso - Andante espressivo
Approximate duration: 14'
Arranger: Adolf Ruthardt from original for string orchestra and cello solo
Publisher: Leipzig: C. F. Peters, date unknown, 38-55

All three arrangements are cautious and rather limited, with almost literal distribution of material, but nevertheless coherent and technically rewarding.

Variationen über ein Thema von Händel op. 26 (1856)
Approximate duration: 10'
Arranger: August Horn from original for piano
Publisher: Pressburg and Leipzig: Gustav Heckenast, date unknown, 1-31

Excellent, exceptionally arranged. Expansion of range enables an easy and coherent flow of the musical discourse, which is almost symphonic in character. Technically demanding in terms of sound production and dexterity.

VORISEK, Johann Hugo (1791-1825) BOHEMIA (now CZECH REPUBLIC)

Symphony in D major (1821)
Movements: 1. Allegro con spirito
2. Andante
3. Scherzo: Allegro ma non troppo
3. Finale: Allegro con brio
Approximate duration: 27'
Arranger: Karel Solc from original for orchestra
Publisher: Prague: Bärenreiter Praha, date unknown (H7323)

W

WAGNER, Richard (1813-1883) GERMANY

Der Fliegende Holländer WWV 63 – Spinnerlied (1843)
Approximate duration: 5'
Arranger: Léon Roques from opera
Publisher: Paris: A. Durand, date unknown, 1-13 (3153)

Arranger: Louis Köhler from Franz Liszt’s original solo piano version
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 1-19 (10611)
Roques's arrangement concise and idiomatic, fast-moving figuration in secondo, primo's melodic lines often doubled at the octave. Köhler's evenly distributing Liszt's complex solo piano version, still keeping virtuosic character of work. Several unmarked superimpositions between parts to be edited.

*Lohengrin* WWV 75—*Prelude Act I* (1850)
Approximate duration: 8'
Arranger: Unknown from opera
Publisher: Leipzig: Breitkopf & Härtel, date unknown, 2-5 (8711)

Sustained string material in top register in slow tempo not suited to duet medium.

*Die Meistersinger von Nürnberg* WWV 96—*Prelude* (1868)
Approximate duration: 9'
Arranger: Carl Tausig and A. Horn from opera
Publisher: Mainz: B. Schott's Söhne, date unknown, 1-19

Balance between parts problematic, given heavy secondo part against primo in original range without octave doubling. Several superimpositions needing suitable pedal application. Technically challenging, requiring ensemble proficiency.

*Ritt der Walküren* WWV 86b—*Prelude to Act III* (1856)
Approximate duration: 5'
Arranger: C. Tausig from opera
Publisher: Mainz: B. Schott's Söhne, date unknown, 1-21 (18550)

Highly virtuosic, exhilarating. Dynamic range to be carefully calibrated to provide *fff* in final section; *ossias* in primo for increased sonority. Technical tour-de-force; fast ornamental material in primo almost impossibly difficult.

*Siegfried-Idyll* WWV 103 (1869)
Approximate duration: 20'
Arranger: Joseph Rubinstein from original for chamber orchestra
Publisher: London: B. Schott's Söhne, date unknown, 1-27 (22523)

Wonderful arrangement, well-balanced and idiomatic, despite occasional crossing of parts. Instrumentation markings aid interpretation, and voice-leading is clearly delineated. Deserves concert status.

**WAHLBERG, Rune** (1910-1999) SWEDEN

*Two dance pieces [Två dansstyccken]* (1980)
Approximate duration: 5'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (19983)

**WALDTEUFEL, Emile** (1837-1915) FRANCE

*Acclamations, op. 223—Walzer* (1888)
Approximate duration: 8'
Bella Bocca op. 163 (1879)
Approximate duration: 6'

En Garde op. 189 (1883)
Approximate duration: 4'

Estudiantina op. 191 (1883)
Approximate duration: 7'

Les Sirènes op. 154 (1878)
Approximate duration: 8'

Toujours ou Jamais op. 156 (1878)
Approximate duration: 11'

Très-Jolie op. 159 (1878)
Approximate duration: 9'

Un Premier Bouquet op. 201 (1885)
Approximate duration: 9'

Arranger: Composer from originals for orchestra
Publisher: In Album der Beliebtesten Tänze für das Pianoforte zu 4 Händen von Emil Waldteufel, Braunschweig: H. Litolff Verlag, date unknown (2879)

Simple, charming, requiring moderate technical abilities.

WALLACH, Joelle (1946- ) USA
www.joellewallach.com

The Tiger's Tale (1990)
Approximate duration: 11'
Arranger: Composer from original for orchestra
Publisher: New York: E. C. Schirmer, date unknown

WALLGREN, Jan (1935-1996) SWEDEN

Lamento con variazioni (1991-1993)
First performance: On 24 January 1993 in Trollhätten, Hebeteatern by Bengt Forsberg and Jan Wallberg
Approximate duration: 11'
Publisher: place unknown: Klavertramp, date unknown (35401)

WALTER, Franz (1936- ) AUSTRIA

Intrada für Klavier zu vier Händen
Approximate duration: 3'
Publisher: Manuscript
WALTON, William (1902-1983) UK
www.williamwalton.net

Crown Imperial (1937)
Approximate duration: 7'
Arranger: Herbert Murrill
Publisher: Oxford: Oxford University Press, date unknown

Facade, Suite no. 1 (1926)
Movements: 1. Polka
2. Valse
3. Swiss Jodeling Song: Lento
4. Tango-Pasadoble: Lento
5. Tarantella-Sevillana
Arranger: Constant Lambert from original for orchestra
Publisher: Oxford: Oxford University Press, date unknown

Portsmouth Point, an Overture (1927)
Arranger: Composer from original for orchestra
Publisher: Oxford: Oxford University Press, date unknown

WATERHOUSE, Graham (1962-) UK

Tango and March Song op. 21a (1997)
Publisher: Leipzig: Hofmeister Musikverlag, 1998 (FH2467)

WEBER, Carl Maria von (1786-1826) GERMANY

Abu Hassan J. 106 – Overture (1810-1811, revised 1812-1813, 1823)
Approximate duration: 5'
Arranger: Hugo Ulrich from opera
Publisher: Leipzig: C. F. Peters, date unknown, 30-35 (6532)

A lively work, well arranged, with necessary expansion of ranges. Requires technical dexterity.

Aufforderung zum Tanze J. 260 op. 65 (1819)
Approximate duration: 6'
Arranger: August Horn from original for piano
Publisher: Leipzig: C. F. Peters, date unknown, 28-39

Conventional arrangement, with the melody in primo. Conservative expansion of bass register brings better balance. Moderately difficult.

Der Beherrscher der Geister (Rübezahloverture) op. 27 (1811)
Approximate duration: 6'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 12-21

Fast, energetic work. Arrangement of high quality, but technically extremely demanding. Very effective if tempo marking (Presto) is respected.
Concertino for Clarinet and Orchestra in E-flat major op. 26 (1811)
Approximate duration: 10'

Concertino for Horn and Orchestra in E minor op. 45 (1806, rev.1815)
Approximate duration: 17'

Arranger: Composer from originals for solo instrument and orchestra
Publisher: In Concertinos, Leipzig: C. F. Peters, date unknown, 1-33 (3029)

Original orchestral material well integrated with solo lines, which are often duplicated for better textural balance. Highly idiomatic; almost seems to have been conceived for piano duet.

Der Freischütz J. 277 op. 77 – Selections (1817-1821)
Approximate duration: 5'
Arranger: Herman Auer from opera
Publisher: Cincinnati: J. Church & Co, 1881, 2-9

Rather simple potpourri, conventionally arranged.

Euryanthe J. 291 op. 81 – Overture (1822-1823)
Approximate duration: 9'

Arranger: Composer from opera

Arranger: Hugo Ulrich from opera
Publisher: Leipzig: C. F. Peters, date unknown, 76-87

Martial in style. Ulrich’s version (the only one that could be sourced) is expansive and technically demanding, but idiomatic.

Grande Polonaise op. 21 (1808)
Approximate duration: 7'
Arranger: August Horn from original for piano
Publisher: Leipzig: C. F. Peters, date unknown, 1-13

Balanced relationship between parts, at times in very close proximity. Rhythmical flexibility essential.

Jubel Overture in E major J. 245 op. 59 (1818)
Approximate duration: 9'
Arranger: Hugo Ulrich from original for orchestra
Publisher: Leipzig: C. F. Peters, date unknown, 54-65

Idiomatically arranged, but technically demanding, especially in Presto.

Oberon J. 306 – Overture (1825-1826)
Approximate duration: 9'

Arranger: Louis Moreau Gottschalk from opera
Publisher: Boston: Oliver Ditson & Co, 1873, 2-31
Ulrich’s arrangement technically sound and idiomatic in style, with appropriate expansion of registers, while retaining overall balance of texture. Gottschalk’s development to almost paraphrase status, ignoring register restriction of original instrumentation. Pianistically extremely difficult, but very exciting.

Peter Schmoll und seine Nachbarn J. 8 op. 8 – Grande Overture (1807)
Approximate duration: 9’
Arranger: Hugo Ulrich from opera
Publisher: Leipzig: C. F. Peters, date unknown, 2-11

Differences in rhythm of original, especially in opening segment of overture. Unusual for Ulrich, some material is unnecessarily omitted, such as the syncopated bass of the second theme. Requires some revision.

Polacca brillante op. 72 (1818)
Approximate duration: 6’
Arranger: August Horn from original for piano
Publisher: Leipzig: C. F. Peters, date unknown, 40-51

Very taxing, especially the primo’s rapid runs. Close proximity between parts manageable.

Preciosa J. 279 op. 78 – Overture (1820)
Approximate duration: 8’
Arranger: Hugo Ulrich from opera
Publisher: Leipzig: C. F. Peters, date unknown, 42-53

Polonaise-style overture with march-like interludes. Excellent arrangement; requires ensemble precision.

Rübezahl J. 44-46 – Overture (1804-1805)
Approximate duration: 6’
Arranger: Composer from original for orchestra

Silvana J. 87 – Overture (1808-1810)
Approximate duration: 6’
Arranger: Hugo Ulrich from opera
Publisher: Leipzig: C. F. Peters, date unknown, 22-29

Well-balanced: some deviations from original in articulation markings.

Turandot J. 75 op. 37 – Overture (1809)
Approximate duration: 4’
Arranger: Hugo Ulrich from orchestral version
Publisher: Leipzig: C. F. Peters, date unknown, 36-41

Very good, but one misses the percussion timbres so characteristic of the original. Opening tremolos an unnecessary addition.
WEEKS, John R. (1934- ) UK

Triptych op. 54 (1994)
Approximate duration: 10'
Publisher: Composer

WEINBERGER, Jaromír (1896-1967) CZECHOSLOVAKIA (now CZECH REPUBLIC) / USA

Polka from Schwanda the Bagpiper (1926)
Approximate duration: 2'
Publisher: New York: Boosey & Hawkes, date unknown (BOOSE02534)

WEINGARTNER, Felix (1863-1942) AUSTRIA

König Lear op. 20 (1897)
Approximate duration: 23'
Arranger: Otto Singer from original for orchestra
Publisher: Leipzig: Breitkopf & Härtel, 1897, 2-39

Well-executed, despite overuse of tremolos. Several crossings of parts duly marked with *sopra* and *sotto*. Technically very demanding, requiring rhythmic precision.

WEINZWEIG, John (1913-2006) CANADA

7 Piano Duets (2000)
Movements:
1. Swingin' blues
2. Conversations
3. Birds of a feather
4. Go-train
5. Ballerina
6. Joie de vivre
7. Ariette
Publisher: Toronto: CMC, 2000 (MI 2124 W4245se)

WELLS, Jane (1952- ) UK
www.janewellsoccasionalmusic.co.uk

Duet (1979)
First performance: 6 October 1980, October Gallery with M. Finnissy and P. Lawson
Approximate duration: 8'
Publisher: Composer

WESTERLINCK, Wilfried (1945- ) BELGIUM

Approximate duration: 14'
Publisher: Brussels: CeBeDeM, date unknown
Preludio per unadanzaantica (1985)
Approximate duration: 7'
Publisher: Brussels: CeBeDeM, date unknown

WHETTAM, Graham (1927-2007) UK

Ballade hebraique (1999)
Approximate duration: 13'
Arranger: Composer from original for violin and orchestra
Publisher: London: Meridan Music, date unknown

Fantasy Suite for Piano Duet
Publisher: London: Meridan Music, date unknown

WHIFFIN, Lawrence (1930- ) AUSTRALIA

Suite Colette (1988)
Movements: 1. Lullaby
2. Round
3. Nature
4. Playtime
5. Sarabande
6. Burlesque
7. Finale: Parade
Publisher: The Rocks: AMC, date unknown (785.62121/WHI 1)

WHITE, John (1936- ) GERMANY/UK

Piano Duets
Publisher: London: BMIC, date unknown

WHITTAKER, William G. (1876-1944) UK

A Dance Suite (1932)
Publisher: York: Banks Music Publications, date unknown

WIDOR, Charles-Marie (1844-1937) FRANCE

Symphony no. 2 in A major op. 54 (1882)
Movements: 1. Allegro vivace
2. Moderato
3. Andante con moto
4. Vivace
Approximate duration: 35'
Arranger: A. Benfeld from original for soprano solo, choir and orchestra
Publisher: Paris: A. Durand, date unknown, 1-67

Conventional, with insufficient expansion of ranges, and several omissions. Revision required.
WIENIAWSKI, Józef (1837-1912) POLAND/BELGIUM

*Valse de Concert* op. 3
Approximate duration: 6'
Arranger: Friedrich Hermann Schneider from original for piano
Publisher: Berlin: Ed. Bote & G. Bock, date unknown, 1-15

Unbalanced, with primo much more taxing than second.

WIJDEVELD, Wolfgang (1910-1985) NETHERLANDS

*Gregorius in Eden* (1983)
Approximate duration: 5'
Publisher: Amsterdam: Donemus, date unknown

WIKLANDER, Kurt (1950- ) SWEDEN

*Meditation on a Spiritual Folk Song from Dalarna* [Meditation över en andlig folkvisa från Dalarna] (1984)
First performance: On 20 October 1984 in Släps församlingshem
Approximate duration: 3'
Publisher: Stockholm: Swedish Music Information Centre, date unknown (5626)

WILLIAMS, Adrian (1956- ) UK
www.adrianwilliamsmusic.com

*Jubiyspo* (1978)
Publisher: Composer

WILLIAMS, Charles (1893-1978) UK

*Habasambanera* (1995)
Publisher: Composer

WIMS, Johann Wilhelm (1772-1847) GERMANY/NETHERLANDS

*Sonata for Piano Four Hands in C major* op. 31
Approximate duration: 23'

WISHART, PETER (1921-1984) UK

*Prelude and Variations* (1955)
Approximate duration: 10'

WITTE, George Hendrik (1843-1929) UK

*Waltzes for piano duet* op. 7 (1862-1863)
Approximate duration: 17'

WOLF, Hugo (1860-1903) AUSTRIA
Penthesilea (1885)
Movements: 1. Departure of the Amazons for Troy
2. Penthesilea’s Dream of the Feast of Roses
3. Fights, Passions, Madness, Extinction
Approximate duration: 25'
Arranger: Max Reger from original for orchestra
Publisher: Berlin: Ed. Bote & G. Bock, date unknown, 1-51

Dense and expansive style of the original matched in the arrangement, which evinces full command of the medium and its possibilities. Requires technically and musically proficient players. Deserves being revived.

WOODWARD-COOPER, Marlene USA

Deceptions (2005)

Einsamer Tränen (2006)

Sombras (2002)

WORDSWORTH, William (1908-1988) UK

Symphony no. 4 in E-flat major op. 54 (1953)
Arranger: Composer from original for orchestra
Publisher: Unpublished, reference at Scottish Music Centre

Variations for Chamber Orchestra
Arranger: Composer from original for chamber orchestra
Publisher: Unpublished, reference at Scottish Music Centre

WUENSCH, Gerhard (1925-2007) AUSTRIA/CANADA

Canaduets: 15 Folksongs and Patriotic Songs of Canada (1987)
Movements: 1. Land of the silverbirch
2. A la claire fontaine
3. I’se the b’y
4. She’s like the swallow
5. Lukey’s boat
6. Huron carol
7. Alouette
8. Nova Scotia song
9. Squid-jiggin’ ground
10. Un canadien errant
11. A frog he would a-wooing go
12. Vive la canadienne
13. Jack Was Every Inch a Sailor
14. The Maple Leaf Forever
15. O Canada
Publisher: New York: Boosey & Hawkes, date unknown (HL.48002549)
WÜLLNER, Franz (1832-1902) GERMANY

Variations op. 11  
Publisher: München: Wollenwebber, date unknown (WW175)

Y

YAVELOW, Christopher (1950- ) USA  
http://chrisyavelow.com

Yavalovelations (1972)  
Approximate duration: 8'  
Publisher: Composer

YOSSIFOV, Alexander (1940-) BULGARIA

Variations for Four-Handed Piano [sic] "Hubava si moia goro" (1987)  
Approximate duration: 16'  
Publisher: Composer

YOUMANS, Vincent (1898-1946) USA

Tea for Two (1924)  
Approximate duration: 6'  
Arranger: Jacob Louis Merkur from original for voice and orchestra  
Publisher: New York: T. B. Harms, date unknown

YU, Julian (1957-) CHINA/ AUSTRALIA  

Dance of the Warriors (1983)  
Approximate duration: 5'  
Publisher: New York: AMC Library, date unknown (785.62121/YU 1)

Z

ZABRACK, Harold Allen (1928-1995) USA

Scherzo: Hommage à Prokofieff (1967)  
Approximate duration: 3'  
Arranger: Composer from original for piano  
Publisher: Milwaukee: Hal Leonard Corporation, date unknown (HL50395220)

ZAGLER, Herbert (1940-) AUSTRIA

Musikalische Weltreise op. 49 (1976)  
First performance: 21 June 1980  
Approximate duration: 4'  
Publisher: Manuscript
ZAIMONT, Judith Lang (1945- ) USA
www.jzaimont.com

Snazzy Sonata: An Entertainment for Two (1972)
Movements: 1. Moderate Two-step
2. Lazy Beguine
3. Be-Bop Scherzo
4. Valse Brillante
Approximate duration: 18'
Publisher: St. Louis: Vivace Press, date unknown

ZARZYCKI, Aleksander (1834-1895) POLAND

Suite Polonaise op. 37 (1893)
Movements: 1. A la polonaise
2. A la mazourka
3. Intermezzo cantabile
4. A la Cravonienne
Approximate duration: 22'
Arranger: Composer from original for orchestra
Publisher: Berlin: N. Simrock, 1893 (10008)

Interesting work fairly well transcribed. Technically demanding for both parts and
texturally very dense. Large amount of articulation markings require special attention to
parity between parts. Several unmarked superimpositions.

ZEHM, Norbert (1962- ) AUSTRIA
www.zehm.com

A European Approach (1993)
Approximate duration: 17'
Publisher: Composer

Clockwise - Musik für Klavier zu vier Händen zum Tanztheater von William Anthony op. 12
(1989)
Approximate duration: 5'
Publisher: Composer

ZIOLEK, Eric (1951- ) USA

Six Afterludes (1991)
Approximate duration: 14'
Publisher: New York: ACA, date unknown

ZOUHAR, Vit (1966- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)
http://www.musica.cz/kladatele/zouhar-vit.html

Scarydreaming (2004)
Approximate duration: 12'
Publisher: Composer
ZOUHAR, Zdenek (1927- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)

Polka (1965)
Approximate duration: 4'
Publisher: Prague: Hudebni, date unknown
CONCERTI

CABUS, Peter (1923-2000) BELGIUM  

Concertino for Four-Handed Piano and Strings (1984)  
Approximate duration: 16'  
Publisher: Brussels: CeBeDeM, date unknown

HUMBER, Lorraine Muter (1930- ) CANADA

Concertino  
Publisher: Toronto: Association of Canadian Women Composers, date unknown

MICHEL, Paul-Baudouin (1930- ) BELGIUM  

Concertino (1994)  
Approximate duration: 7'  
Publisher: Brussels: CeBeDeM, date unknown

MIEG, Peter (1906-1990) SWITZERLAND

Concerto for Piano Four Hands in D-flat major (1980)  
Movements:  
1. Allegro  
2. Andante cantabile  
3. Vivace  
Approximate duration: 18'  
Publisher: Fichtenau: Amadeus Verlag, date unknown (M7.BP-405)

MOORE, Timothy (1922-2003) UK

Concerto for Piano Duet and Strings (1989)  
Approximate duration: 16'  
Publisher: London: BMIC, date unknown; Composer

VAN DIJK, Jan (1918- ) NETHERLANDS  
http://www.janvandijk.net

Concerto Piano Vierhandig (1963)  
Approximate duration: 17'  
Publisher: Amsterdam: Donemus, date unknown

YOSSIFOV, Alexander (1940- ) BULGARIA
Concerto for Piano Duet and Orchestra in C op. 153

Movements:
1. Prologo (Grave comodo)
2. Adagio-pastorale [sic]
3. Allegro (come danza rustica) [sic]

Approximate duration: 33'

Publisher: Composer
REFERENCE LIST


Walker, Alan. *In Defense of Arrangements* "The Piano Quarterly 143 (Fall 1988).

