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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.

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## CHAPTER 1. INTRODUCTION

### 1.1 Historical background

The keyboard duet is one of the most appreciated and widely available music genres.<sup>1</sup> 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.<sup>2</sup> 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)<sup>3</sup> 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).<sup>4</sup>

Bartolomeo Cristofori's invention of the fortepiano in 1711<sup>5</sup>, and the improvements by instrument builders such as Gottfried Silbermann<sup>6</sup> 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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<sup>1</sup> Cameron McGraw, *Piano Duet Repertoire* (Bloomington: Indiana University Press, 2001), p. ix.

<sup>2</sup> Howard Ferguson, *Keyboard Duets from the 16th to the 20th Century for One and Two Pianos* (Oxford: Oxford University Press, 1995), p. 1.

<sup>3</sup> Nancy Arganbright, *The Piano Duet: A Medium for Today* (American Music Teacher. Volume: 56, Issue 5, April-May 2007), p. 16.

<sup>4</sup> *Ibid.*, p. 5.

<sup>5</sup> Martha Novak Clinkscale, *Makers of the Piano 1700-1820* (Oxford: Oxford University Press, 1993), p. 80.

<sup>6</sup> *Ibid.*, p. 265.

fully embraced the new medium.<sup>7</sup> 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,<sup>8</sup> 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")<sup>9</sup> 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.<sup>10</sup> 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".<sup>11</sup> 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.<sup>12</sup>

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<sup>7</sup> Mario R. Mercado, *The Evolution of Mozart's Pianistic Style* (Carbondale: Southern Illinois University Press, 1992), p. 17.

<sup>8</sup> Alfred Einstein, *Mozart – His Character, His Work* (Reading: Crafton Books 1971), p. 250.

<sup>9</sup> Herbert Westerby, *The History of Pianoforte Music* (London: Kegan Paul, Trench, Trubner & Co., 1924), p. 204.

<sup>10</sup> *Ibid.*, p. 71.

<sup>11</sup> Ferguson, *Keyboard Duets from the 16<sup>th</sup> to the 20<sup>th</sup> Century*, pp. 10, 49.

<sup>12</sup> McGraw, *Piano Duet Repertoire*, p. 73.

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.<sup>13</sup>

Franz Schubert (1797-1828) produced probably the largest body of work for piano duet in history,<sup>14</sup> 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 *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) (*Hungarian Dances*), Antonín Dvořák (1841-1904) (*Slavonic Dances*), Edvard Grieg (1843-1907) (*Norwegian Dances*), Pyotr Ilyich Tchaikovsky (1840-1893) (*Fifty Russian Folk Songs*), Max Bruch (1838-1920) (*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.<sup>15</sup> 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.

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<sup>13</sup> John Rink, *Musical Performance: A Guide to Understanding* (Cambridge: Cambridge University Press, 2002), p. 11.

<sup>14</sup> Westerby, *The History of Pianoforte Music*, p. 201.

<sup>15</sup> Jim Samson, *The Cambridge History of Nineteenth-century Music* (Cambridge: Cambridge University Press, 2002), p. 89.

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.<sup>16</sup>

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.<sup>17</sup>

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.

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<sup>16</sup> Thomas Christensen, *Four-Hand Piano Transcription and Geographies of Nineteenth-Century Musical Reception* (Journal of the American Musicological Society, Vol. 52, No. 2, Summer, 1999), p. 256.

<sup>17</sup> *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.<sup>18</sup>

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.<sup>19</sup> 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.<sup>20</sup>

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.

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<sup>18</sup> Christensen, *Four-Hand Piano Transcription*, p. 272.

<sup>19</sup> Jonathan Kregor, *Liszt as Transcriber* (Cambridge: Cambridge University Press, 2010), p. 103.

<sup>20</sup> 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?*<sup>21</sup>

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”,<sup>22</sup> 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.<sup>23</sup>

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*.<sup>24</sup>

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

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<sup>21</sup> Alan Walker, *In Defense of Arrangements*” *The Piano Quarterly* 143 (Fall 1988), p. 26.

<sup>22</sup> Christensen, *Four-Hand Piano Transcription*, p. 275.

<sup>23</sup> Maurice Hinson, *The Pianist’s Guide to Transcriptions, Arrangements and Paraphrases* (Bloomington, Indiana University Press, 2001), p. x.

<sup>24</sup> François-René Tranchefort, *Guide de la Musique de Piano et de Clavecin* (Paris, Librairie Arthème Fayard, 1987), p. 610.

include François-Bernard Mache's *Areg*, 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

Bastien's *Bastien Piano Basics* (1960) and Jane Tan's *Well Prepared Pianist* (1990).

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<sup>25</sup> lists a vast amount of publications in this category especially since the recent merger with MGB Hal Leonard Publishing.<sup>26</sup> 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.<sup>27</sup> 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

<sup>25</sup> "Universal Music Publishing", Universal Music Publishing Group 2009, accessed December 8, 2011, <http://www.universalmusicpublishingclassical.com/>

<sup>26</sup> "Hal Leonard Corporation", 2011 Hal Leonard Corporation, accessed December 8, 2011, <http://www.halleonard.com/>

<sup>27</sup> An example of the latter is "Music-Scores", Starchris Limited, 1999-2011, accessed December 8, 2011, <http://www.music-scores.com/>

media.<sup>28</sup> 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*,<sup>29</sup> 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<sup>30</sup> or in the composers' section of a broader catalogue.<sup>31</sup> All the available sources allude to the magnitude of the repertoire for piano duet, but few make any attempt to provide a representative listing.<sup>32</sup> The incomplete listing of arrangements and transcriptions is by far the most

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<sup>28</sup> The increase in two-piano repertoire is amply documented in Nina Veronika Schumann, *Two-Piano Performance: Its Classification, History and Challenges With a Compilation of a Dedicated Catalogue of Works* (Cape Town: Unpublished dissertation, 2005).

<sup>29</sup> Ernest Lubin, *The Piano Duet* (New York: Da Capo Press, 1970).

<sup>30</sup> An example is James Friskin and Irwin Freundlich, *Music for the Piano* (New York: Dover Publications, 1973), p. 321.

<sup>31</sup> An example is Tranchefort, *Guide de la Musique de Piano et de Clavecin*.

<sup>32</sup> See introductory note on James Friskin and Irwin Freundlich, *Music for the Piano*, p. 321.

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*.<sup>33</sup> 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.<sup>34</sup>

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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<sup>33</sup> Cameron McGraw, *Piano Duet Repertoire* (Bloomington, Indiana University Press, 2001).

<sup>34</sup> *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*.<sup>35</sup>

#### **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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<sup>35</sup> Hans Moldenhauer, *Duo Pianism* (Chicago: Chicago Musical College Press, 1950).

It was decided to include the nationality of the composer, the date of composition and the approximate duration of the work,<sup>36</sup> 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.

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<sup>36</sup> 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:

The image displays two musical staves. The top staff is the original score for the right hand, labeled 'MAINS.' and the bottom staff is the original score for the left hand, labeled 'PIEDS.'. Above the staves, the tempo is marked 'Tempo ritard. (M. M. ♩ = 110 ou 120)'. The dynamic marking 'f, Soutenu et noblement.' is present on both staves. The arrangement below shows the same music adapted for two hands, with the right hand playing the original right-hand part and the left hand playing the original left-hand part, demonstrating superimposition.

Example 1(a). Charles-Valentin Alkan, *Prélude no. 4* (bars 1-7). In *Préludes op. 66 for Pedal Organ*, Paris: Costallat, 1898, p. 40.

The image shows a piano duet arrangement of the first six bars of Alkan's Prélude no. 4. It is presented in four systems. The first system is for the right hand (treble clef) and the second for the left hand (bass clef). Both systems are marked 'Tempo giusto' and 'f sost. e mobile'. The notation includes various chords, arpeggios, and melodic lines with slurs and accents.

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)

- 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 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: Mtopia 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

Publisher: In *Collection of French Overtures For Piano Four Hands*. Edited by Louis Oesterle, 943:1-15, New York: G Schirmer, 1909

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](http://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**

<http://www.amcoz.com.au/composers/composer.asp?id=266>

*Green valley* (1932)

Approximate duration: 2'

Publisher: In *The Collected Edition of Roy Agnew Piano Works. Volume 12: Piano Duets.*

Edited by Larry Sitsky, Mount Lawley: Keys Press, 1999

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'

Publisher: In *The Collected Edition of Roy Agnew Piano Works. Volume 12: Piano Duets.*

Edited by Larry Sitsky, Mount Lawley: Keys Press, 1999

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**

[http://www.cebedem.be/composers/albert\\_karel/en.html](http://www.cebedem.be/composers/albert_karel/en.html)

*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](http://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 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.

*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](http://www.giovanniallevi.com)

*Pianoforte a 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](http://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](http://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**

*Cycle for Four-Handed Piano* (1998)

Movements: 1. Allegheny Melody  
2. Allegheny Dance

First performance: 28 March, 2003, Latvian National Opera New Hall with Antra Viksne and Normund Viksne

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 égyptiennes  
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 solennelle 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 than 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: Vasili 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](http://www.benjaminashkenazy.com)

[www.ashkenazy.nl](http://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 Schultze 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 fingering suggestions 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 Maçon*. Place unknown, C. F. Peters, date unknown, 46-53

Arranger: Max Schultze from opera

Publisher: Braunschweig: Henry Litolff'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 &amp; 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 &amp; 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 Rémiche

Approximate duration: 3'

Publisher: CeBeDeM &amp; 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 secondo. 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. Seidlhofer from original in open score

Publisher: Leipzig: Breitkopf & Härtel, 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'

Arranger: Paul Graf Waldersee from originals for harpsichord and orchestra  
 Publisher: Leipzig: Breitkopf & Härtel, date unknown

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. Overture  
 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. Overture  
 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. Overture  
 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. Overture  
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.

*Orgelbüchlein – 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 júbilo BWV 608

Approximate duration: 7'

Arranger: P. J. Billam from original for organ

Publisher: Peter J. Billam, 2001 ([www.pjb.com.au](http://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

*Tocatta 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.

***Toccata and Fugue in F major BWV 540 – Toccata (1713)***

Approximate duration: 9'

Arranger: Carl Plato from original for organ

Publisher: Offenbach: Johan André, date unknown

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. Prélude: 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 &amp; 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 &amp; 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 &amp; Härtel, date unknown

**BARKAUSKAS, Vytautas (1931- ) LITHUANIA***Five Small Pictures of Vytukas (1971)*

Approximate duration: 8'

Publisher: Vilnius: Music Export Lithuania, date unknown

*Winter 1982 (1982)*

First performance: Vaga, 1983

Approximate duration: 7'

Publisher: Vilnius: Music Export Lithuania, date unknown

**BARTON, Hanus (1960- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)**<http://www.musica.cz/barton/index.html>*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

*It's Mine, I Tell You* (2007)

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, Jirí (1924- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)**

*Everytime With Smiling. Piano duo*

Publisher: Prague: Hudební Informační Středisko, 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 &amp; 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 &amp; 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 tutti, 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

Arranger: Hugo Ulrich from original for piano and orchestra  
 Publisher: Leipzig: C. F. Peters, date unknown, 1-59

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 tutti 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'

***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.

***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.

***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

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012.

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

Arranger: Renaud de Vilbac from original for string trio

Publisher: In *Collection Litolf*. Braunschweig: Henry Litolf's Verlag, date unknown, 1-27

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)

Movements: 1. Adagio sostenuto  
2. Allegro  
3. Allegro vivace

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)

Movements: 1. Adagio sostenuto ed espressivo  
2. Allegro molto più tosto presto  
3. Rondo: Allegro

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)

Movements: 1. Allegro con brio  
2. Adagio affettuoso e appassionato  
3. Scherzo: Allegro molto  
4. Allegro

Approximate duration: 32'

*String Quartet no. 2 in G major* op. 18 no. 2 (1798-1800)

Movements: 1. Allegro  
2. Adagio cantabile  
3. Scherzo: Allegro  
4. Allegro molto, quasi presto

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 serio
  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 Litollf'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 Litollf'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  
 3. Menuetto: Allegro vivace – Trio: Un poco meno allegro  
 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 Litollf'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 Litollf'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 Litollf'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
  3. Scherzo: Presto – Trio: Assai meno presto
  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 Litollf'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 Litollf'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 Litollf'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**

*Festa in the North – Japanese Suite no. 2* (1989)

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'

Arranger: Hugo Ulrich from opera  
 Publisher: Leipzig: C. F. Peters, date unknown, 62-69

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](http://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 &amp; 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  
3. Roméo seul. Tristesse. Concert et bal.  
4. Grande fête chez les Capulets.  
5. Scène d'amour  
6. Scherzo: La reine Mab ou la fée des songes  
7. Roméo au tombeau es Capulets  
8. Invocation. Réveil de Juliette.  
9. Joie délirante, désespoir. Dernières angoisses et mort des deux amants.  
10. Finale: La foule accourt au cimetière. Rixe des Capulets et des Montagues.  
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](http://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](http://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

Publisher: place unknown: Schirmer, date unknown (HL5029040)

**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

**BISCARDI, Chester (1948- ) USA**[www.chesterbiscarcci.com](http://www.chesterbiscarcci.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

*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 (CHOUD00515)

*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**

<http://www.amcoz.com.au/composers/composer.asp?id=4937>

*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**

*Swedish bolero [Svensk bolero]* (1980-1981)

Approximate duration: 4'

Publisher: Stockholm: Swedish Music Information Centre, date unknown (20122)

**BLYTON, Carey (1932-2002) UK**

[www.careyblyton.co.uk](http://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

**BOËLMANN, 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 un pianistic. 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

Arranger: Unknown from opera  
 Publisher: New York: G. Schirmer, 1909, 32-45

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 Porfirevich (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. Rêverie  
 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

Approximate duration: 18'  
 Arranger: A. Glazunov from original for orchestra  
 Publisher: Unknown, 1-35

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 Papierschungel

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)

*Serenade* (2004)

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](http://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](http://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 unknow: 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.

*Triumphlied 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

Publisher: Berlin: N. Simrock, date unknown, 1-41

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 &amp; 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  
3. Scherzo: Schnell – Trio: Langsamer  
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

3. Scherzo: Bewegt – Trio: Nicht zu schnell, keinesfalls schleppend

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](http://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.

*Overture 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**

<http://www.amcoz.com.au/composers/composer.asp?id=193>

*Melody and nocturne* (2006)

Approximate duration: 4'

Publisher: The Rocks: AMC, date unknown (library number: 785.62121/BRU 1)

**BRUZAITĖ, Zita (1966- ) LITHUANIA**

*House of Rain* (2004)

Approximate duration: 3'

Publisher: Vilnius: LMIPC Library, date unknown

**BUCALOSSI, 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'Entrée  
2. Branle  
3. Chanson de l'Amour  
4. Valse après M. Ravel  
5. Ninna-Nanna  
6. Ritornello

Approximate duration: 20'

Arranger: Composer from ballet  
 Publisher: place unknown: Peters, date unknown (EP67814)

**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](http://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

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**CABUS, Peter (1923-2000) BELGIUM**  
[http://www.cebedem.be/composers/cabus\\_peter/en.html](http://www.cebedem.be/composers/cabus_peter/en.html)

*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.sergiocaligaris.com](http://www.sergiocaligaris.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](http://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)

First performance: MusicCasa, New Zealand by Natsuki Emura Piano Duo in October 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. Cortège  
2. Ballroom Nightmare

Approximate duration: 11'

Publisher: The Rocks: AMC, date unknown (library number: 785.62121/CAR 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: 785.62121/CAR 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](http://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**[http://www.cebedem.be/composers/celis\\_frits/en.html](http://www.cebedem.be/composers/celis_frits/en.html)*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>*Serie Brasil 2000 no. 1* op. 12 (1997-1998)

Approximate duration: 9'

Publisher: Composer

*Toccata* (2004)

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 pro fugus* op. 38 (1992)

Approximate duration: 20'

Publisher: L'Écrit

**CHANÉET, 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://www.amcoz.com.au/composers/composer.asp?id=133>

<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.abcsstrings.com/dcleary](http://www.abcsstrings.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

Publisher: Paris: Rouart, Lerolle , date unknown, 1-35.

Literal, unidiomatic. Overuse of tremolos, excessive pedal markings and confusing scoring.

**COLBERT, Brendan (1956- ) AUSTRALIA**

<http://www.amcoz.com.au/composers/composer.asp?id=208>

*A Sneaking Suspicion* (2002)

Approximate duration: 6'

Publisher: The Rocks: AMC, date unknown (library number: 785.62121/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**

[http://www.cebedem.be/composers/constant\\_franz/en.html](http://www.cebedem.be/composers/constant_franz/en.html)

*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**

[http://www.cebedem.be/composers/coppens\\_claude\\_a\\_/en.html](http://www.cebedem.be/composers/coppens_claude_a_/en.html)

*Eine kleine Nachtmaer-Musik* (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](http://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

*Étincelles*

Publisher: Lebanon: Frog Peak, date unknown

*Ritual Pieces*

Publisher: Lebanon: Frog Peak, date unknown

**COTEL, Morris (1943-2008) USA**

[www.moshecotel.com](http://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**

*Kalamalka, Suite for piano Duet* (1989)

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](http://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](http://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 "Dépêchons, 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](http://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)

**DARGOMYZHISKY, Alexander Sergejevich (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)

*Dances* (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

Publisher: Paris: Durand, 1918, 1-40

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 martyr 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

Publisher: Paris: Durand, 1904, 2-53

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**

[http://www.cebedem.be/composers/decadt\\_jan/en.html](http://www.cebedem.be/composers/decadt_jan/en.html)

*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**[http://www.cebedem.be/composers/dejonghe\\_koen/en.html](http://www.cebedem.be/composers/dejonghe_koen/en.html)*Pillion [Duozit]* (1995)

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**[http://www.cebedem.be/composers/deleuze\\_jean\\_pierre/en.html](http://www.cebedem.be/composers/deleuze_jean_pierre/en.html)*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](http://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 sighs 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 (DURAN01518)

*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 Véséral

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' staccato 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'

Arranger: Ernest Adler from original for orchestra  
 Publisher: Paris: Heugel, 1900, 1-35

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 Mallorca  
 3. Horizons verts: Falconara  
 4. Le Mystère de l'océan: La Grande Cote

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](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, Tema 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 Litolf 's Verlag, date unknown

*Belisario – Overture* (1836)

Approximate duration: 6'

Arranger: Composer from opera

Publisher: Braunschweig &amp; 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 &amp; 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 &amp; 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 &amp; 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 &amp; Spada, date unknown (BOCCA00206)

*L'elisir d'amore – Overture* (1832)

Approximate duration: 4'

Arranger: Composer from opera

Publisher: Braunschweig &amp; 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

Publisher: Braunschweig & New York: Henry Litolf 's Verlag, date unknown

*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**

[http://www.cebedem.be/composers/doutrelepont\\_renier/en.html](http://www.cebedem.be/composers/doutrelepont_renier/en.html)

*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**

*But What Is the Nature of Time?* (1999)

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.

*Husitská 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 giusto

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.

## E

**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](http://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](http://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](http://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](http://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.

Publisher: Mainz: Schott, date unknown (ED11172); place unknown: Zen On, date unknown (ZENON00804)

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. Banditenstreiche (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](http://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**

*Aspul: variazioni e fuga sopra un soggetto di Gustav Asplund* (2008)

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)

*Ronballa: 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

Masterful blend of tenor line within the instrumental material. Sensitive melodic lines and subtle accompaniment material requiring careful attention to tone colour production.

*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

*Vijf 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](http://www.carmefernandezvidal.com)

*Capricci* (2002)

Approximate duration: 4'

Publisher: Marl: Certose Verlag, 2002, 1-12

Complex, avant-guard, 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**

*Zwölf-tonspiel für Klavier zu vier Händen* (1956)

Approximate duration: 2'

Publisher: Manuscript

**FIALA, Martin Ludwig (1964- ) AUSTRIA**

[www.martinfiala.com](http://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, Tsippi (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](http://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 Informační 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 &amp; 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 &amp; 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.olvfranzen.se](http://www.olvfranzen.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 Eliezer (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

Publisher: Leipzig: C. F. Peters, date unknown, 1-23; Adliswil: Edition Kunzelmann, 1996 (GM1764)

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

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## **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 più moto  
2. Scherzo: Allegro risoluto quasi presto – Meno allegro – Tempo 1  
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](http://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 Viennoise (from Miniature Suite no. 1 for piano)  
 6. Zephyrs – Grand Galop (from The Book of Circe Vol. I)  
 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.

*Orpheus. Eurydike. Hermes* (1986)

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 Anagrams* (1988)

Publisher: Budapest: Akkord Music Publishers, date unknown (AKKOR00093)

**GEYSEN, Frans (1936- ) BELGIUM**[http://www.cebedem.be/composers/geysen\\_frans/en.html](http://www.cebedem.be/composers/geysen_frans/en.html)*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**<http://www.amcoz.com.au/composers/composer.asp?id=3381>*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**<http://www.amcoz.com.au/composers/composer.asp?id=319>*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 &amp; 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

Publisher: Leipzig: M. P. Belaieff, 1914, 1-11

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 Salomé*) 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)

Movements: 1. Evening. The Town Sleeps. The Watchmen's Call. Song of a Young Improvisor.  
 2. Dance of the Young Men and Girls  
 3. An Old Man's Ballad  
 4. Fanfare. Return of the Victorious Troops. General Triumph.  
 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. Prélude  
 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  
 4. Finale: Allegro moderato – Allegro vivo.

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

Publisher: Leipzig: M. P. Belaieff, 1905, 1-85.

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 Vladimirovich Protopopov from original for orchestra

Publisher: Moscow: Musgiz

*Valse-Fantasia* (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 &amp; 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 &amp; 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 &amp; 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-Overtüre 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 Schwalb 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 RAHBEE, Dianne (1938- ) USA**[www.dgoolkasianrahbee.com](http://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](http://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. Terkische: Allegro molto  
 3. Doina: Meno mosso, rubato  
 4. Hora: Andante con moto – Più 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](http://www.jackgottlieb.com)*Gershwin Medley: 3 by 2* (2000)

Approximate duration: 8'

Publisher: Composer

**GOTTSCHALK, Louis Moreau (1829-1869) FRANCE/USA**[www.gottschalk.fr](http://www.gottschalk.fr)*L'Étincelle* 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 &amp; 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 sal6n 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 na6ve.

*Rom6o 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 B6riot from original for pedal piano and orchestra

Publisher: Paris: Armand Colin, date unknown, 1-63

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. Elégie  
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 STASNY, Jaroslav) (1952- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)**

*The Lovers* (1991)

Approximate duration: 5'

Publisher: Prague: Hudební Informační Středisko, 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/](http://www.compositiontoday.com/a_green/)*Five Movements*

Publisher: Composer

**GREIF, Olivier (1950-2000) FRANCE**[www.oliviergreif.com](http://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)

Movements: 1. The Abduction of the Bride. Ingrid's Lament.  
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](http://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) ENGLAND/NEW ZEALAND**

*Epithalamium, 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.

**GROOCK, 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 &amp; 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***Colour of Water [Veden Väri]* (2006)

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 aîné, 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**

<http://www.amcoz.com.au/composers/composer.asp?id=3403>

*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](http://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 &amp; 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 &amp; 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 innocentemente  
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'

Arranger: Carl Klage from original for string quartet  
 Publisher: Magdeburg: Heinrichshofen, date unknown, 2-23

Arranger: Hugo Ulrich from original for string quartet  
 Publisher: Leipzig: C. F. Peters, date unknown, 2-23

*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'

Arranger: Hugo Ulrich from original for string quartet  
 Publisher: Leipzig: C. F. Peters, date unknown, 24-41

*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'

Arranger: Carl Klage from original for string quartet  
 Publisher: Magdeburg: Heinrichshofen’s Verlag, date unknown, 2-27

*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'

Arranger: Carl Klage from original for string quartet  
 Publisher: Magdeburg: Heinrichshofen’s Verlag, date unknown, 2-23

*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'

Arranger: Carl Klage from original for string quartet  
 Publisher: Magdeburg: Heinrichshofen’s Verlag, date unknown, 2-23

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

Approximate duration: 20'  
 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

Approximate duration: 24'  
 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

Approximate duration: 24'  
 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

Approximate duration: 21'  
 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

Approximate duration: 26'  
 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 Litolf'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. Menuetto 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. Menuetto 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. Menuetto 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. Menuetto 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. Menuetto 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. Menuetto 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)

First performance: On 27 April 1991 in National Museum, Stockholm by Ulf and Lefki Lindahl

Approximate duration: 6'

Publisher: Stockholm: Swedish Music Information Centre, date unknown (24504)

*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 'bruis't 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)*

*Initiation – Etude Unpleasant for 20 Fingers (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**

<http://www.amcoz.com.au/composers/composer.asp?id=3397>

*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 Montsalvatop on Themes from Wagner's Parsifal* op. 60a (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. Rhythmical 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.joaquinhoms.org

*Andante from Quintet no. 1*

Approximate duration: 5'

Arranger: Composer from original for wind quintet

Publisher: Barcelona: Dinsic Publicacions, date unknown

*Three Sardanas for Piano Four Hands [Tres Sardaneas para piano a cuatro 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: Norfolk: 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 Litolff'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, Ilja (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 Nemeč

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**

<http://www.amcoz.com.au/composers/composer.asp?id=3415>

*Autumn Stream* (1973)

Publisher: The Rocks: AMC, date unknown (785.62121/HYD 4)

*Oriental Dance* (1948)

Publisher: The Rocks: AMC, date unknown (785.62121/HYD 3)

*Toccata for Two* (1973)

Publisher: The Rocks: AMC, date unknown (785.62121/HYD 2)

**I****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](http://www.gabrieliranyi.de)

*Metaphores liees* (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 fuocososo [*sic*]
  5. Capriccioso
  6. Quasi lento con tenerezza
  7. Tempo guisto
  8. Allegretto cantabile
  9. Allegretto amoroso
  10. Andantino melanconico
  11. Allegro armonioso
  12. Allegro dolce fantastico
  13. Finale: Vivace fuocososo [*sic*]

Approximate duration: 16'

Publisher: Paris: E. Gérard, date unknown, 1-53

In Brahmsian style. Atmospheric, well-crafted and very effective.

**JANÁČEK, 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'

Publisher: New York: Two-Eighteen Press, 1990

**JONGEN, Joseph (1873-1953) BELGIUM**

[http://www.cebedem.be/composers/jongen\\_joseph/en.html](http://www.cebedem.be/composers/jongen_joseph/en.html)

*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

Ostinato 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'

Publisher: Sydney: Woolcott &amp; Clarke, date unknown, 1-10; Electronic version via the

Internet at: <http://acms.sl.nsw.gov.au/album/albumView.aspx?itemID=846440&acmsid=0>

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, Kjell Mork (1947- ) NORWAY**

*Grieg Fantasie [Griegfantasier]* (2010)  
 Approximate duration: 4'  
 Publisher: Oslo: MIC, date unknown

### **KASEMETS, Udo (1919- ) ESTONIA/CANADA**

*Vertical Music: In Remembrance of Morton Feldman* (1988)  
 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

Publisher: Hamburg and Leipzig: D. Rahter, 1902, 2-23

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](http://www.kergercamille.lu)

*Ausklänge* (1989)  
 Approximate duration: 9'  
 Publisher: place unknown: CD Editions, date unknown (LGNM Vol. 9)

**KERSTERS, Willem (1929-1998) BELGIUM**  
[http://www.cebedem.be/composers/kersters\\_willem/en.html](http://www.cebedem.be/composers/kersters_willem/en.html)

*Serenata* (1958)  
 Publisher: Brussels: CeBeDeM, date unknown

**KETELBEY, Albert William (1875-1959) UK**  
[www.albertketelbey.org.uk](http://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**

*Brudfaerden 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**

*I 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)

**KOPELANT, Marek (1932- ) CZECHOSLOVAKIA (now CZECH REPUBLIC)**

*Curious Dance Podpantoflicek* (1980)

Approximate duration: 6'

Publisher: Prague: Hudební Informační Středisko, date unknown (Kop48)

*Good Day* (1980)

Publisher: Prague: Hudební Informační Středisko, date unknown (Kop46)

*Two. A Little Composition for Piano Four Hands* (1973)

Publisher: Prague: Hudební Informační Středisko, 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.

**KORESHCHENKO, Arseny (1870-1918) RUSSIA***Suite Arménienne* 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 &amp; 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

**L****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. Ciaconne [*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. Cortège  
 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

**Publisher:** Paris: J. Hamelle, date unknown, 2-7

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](http://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

*Second Nature* (2000)

Approximate duration: 12'

Publisher: Amsterdam: Donemus, date unknown

**LAYTON, Steve (1956- ) USA***Lumbre* (1998)

Approximate duration: 5'

Publisher: Composer

**LECLERC, Michel (1914-1995) BELGIUM**[http://www.cebedem.be/composers/leclerc\\_michel/en.html](http://www.cebedem.be/composers/leclerc_michel/en.html)*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

Publisher: Paris: Brandus, date unknown, 3-167

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**

*Fantasia-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 Dansé 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 [Induló] (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 [Polifón etüd] (1943)*

Approximate duration: 2'

Publisher: In *Fünf Stücke für Klavier zu vier Händen*. Mainz: Schott Musik International, 1999, 8-11

Polyphonic and polytonal etude in simple and unsophisticated imitative counterpoint.

*Sonatina for Piano Four Hands (1950)*

Movements: 1. Allegro  
2. Andante  
3. Vivace

Approximate duration: 4'

Publisher: In *Fünf Stücke für Klavier zu vier Händen*. Mainz: Schott Musik International, 1999, 18-27

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 <http://nla.gov.au/nla.mus-an6572051>

***The Goldfinch Quadrilles* (1880-1889)**

Approximate duration: 4'

Publisher: London: Robert Cocks & Co, date unknown, 2-11; Electronic version available on <http://nla.gov.au/nla.mus-vn3410233>

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*Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012***Adagio from "The Magic Flute" by Mozart* S. 634a (1853)**

Arranger: Composer from opera

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012***Andante, Finale and March from "König Alfred" by Raff* S. 631 (1853)**

Arranger: Composer from opera

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012***Bénédiction et serment de "Benvenuto Cellini" d'après Berlioz* S. 628 (1853)**

Approximate duration: 7'

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012***Benedictus and Offertorium from Hungarian Coronation Mass* S. 581 (1869)**Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012***Bülow-Marsch* S. 619 (1883)**Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012***Czárdás Macabre* S. 617 (1882)**Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012***Czárdás Obstiné* S. 618 (ca. 1884)**Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012***In Petöfi's Memory [Dem Andenken Petöfis]* S. 614 (1877)**Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012***Der Papsthymnus* S. 625 (1865)**Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Elegie* S. 612 (1874)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*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)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Excelsior!* S. 580 (1875)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Fantasia and Fugue on "Ad nos, ad salutarem undam"* S. 624 (1850)

Approximate duration: 26'

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Fantasia on themes from "La Sonnambula" by Bellini* S. 627 (1852)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Festkantate zur Enthüllung des Beethoven-Denkmal in Bonn* S. 584 (1845)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Festmarsch nach Motiven von Ernst Herzog von Sachsen-Coburg-Gotha "Diana von Solange"* S. 607 (1859)

Approximate duration: 6'

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Festmarsch zur Goethejubiläumsfeier* S. 606 (1859)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Four pieces from Oratorio St. Elisabeth* S. 578 (1866)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Gaudeamus igitur. Humoreske* S. 586 (1870-1872)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*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

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Hungarian Rhapsody no. 19 in D minor* S. 623a (ca. 1885)

Approximate duration: 11'

Arranger: Composer from original for piano

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*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)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Hungarischer Königslied* S. 626 (1884)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Hussitenlied* S. 620 (1840)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Künstlerfestzug zur Schillerfeier* (1859)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Marche at cavatine de Lucie de Lammermor* S. 628a (1835-1836)

Approximate duration: 9'

Arranger: Composer from original for piano  
 Publisher: Mainz: B.Schott, date unknown, 2-15

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 héroïque* S. 587 (1848)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*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)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Odes Funèbres* S. 601-603

Movements: 1. Les Morts (1860)

2. La Notte (1866)

3. Le Triomphe Funèbre du Tasse (1869)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Ossia arida* S. 54 (1879)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Pastorale, Schnitterchor aus dem Entfesseltem Prometheus* S. 585 (1861)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*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)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Salve Polonia* S. 604 (1863)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

### *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)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Tscherkessenmarsch d'après l'opéra "Ruslan et Ludmila" de Glinka* S. 629 (1843)

Approximate duration: 7'

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*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)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Ungarischer Marsch zur Krönungsfeier in Ofen-Pest* S. 609 (1870)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Variations on the Chopsticks* S. 265 (1880)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Via Crucis* S. 583 (1878)

Approximate duration: 36'

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Vom Fels zum Meer* S. 618a (1853-1856)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

*Weimars Volkslied* S. 588 (1857)

Publisher: In *New Liszt Edition Series III*, Budapest: Editio Musica Budapest, release 2012

#### **LOEFFLER, Alfred (1932-2003) USA**

*Sonata in G* (1971)

Publisher: Chico: Avera Press, 1996

#### **LORTZING, Albert (1801-1851) GERMANY**

[www.albertlortzing.org](http://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](http://www.newconsonantmusic.com))

*Ripple Marks* (1999)

Approximate duration: 6'

Publisher: Paris: Alain Van Kerckhoven, date unknown (AVK118)

([www.newconsonantmusic.com](http://www.newconsonantmusic.com))

## **M**

#### **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 Informační Středisko, 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'ou viens-tu, bergère*

Publisher: place unknown: Thompson, date unknown

**MADDOX, Richard Peter (1936- ) SAMOA/AUSTRALIA**<http://www.amcoz.com.au/composers/composer.asp?id=1199>*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**[http://www.cebedem.be/composers/de\\_maeyer\\_jan/en.html](http://www.cebedem.be/composers/de_maeyer_jan/en.html)*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**<http://www.amcoz.com.au/composers/composer.asp?id=3423>*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  
4. Sehr langsam. Misterioso. Durchaus ppp  
5. Lustig im Tempo und keck im Ausdruck  
6. Langsam. Ruhevoll. Empfundener

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. Stürmisch 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'

Arranger: Richard Kleinmichel from opera

Publisher: In *Ouvertüren-Album: Sammlung der Beliebtesten Ouvertüren für Pianoforte zu Vier Händen Bearbeitet*. Leipzig: C. F. Peters, date unknown, 60-69

Arranger: Louis Oesterle from opera

Publisher: In *Collection of French Overtures for Piano Four Hands*. New York: G. Schirmer, date unknown, 86-99

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 háj 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 solennelle

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](http://www.robertmanno.com)*Two American Folk-Song Preludes* (1972)

Approximate duration: 6'

Publisher: Composer

**MANSKER, Carl (1935- ) USA**  
[www.jamesarts.com/carlmansker](http://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

Rhythmically vivacious, in Spanish mode. Of highest quality with mostly idiomatic writing. Technical challenging, demanding rhythmic freedom and fluency. Deserves airing.

*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 Phéniciennes

## 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 Overtures 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***Skriabinade* 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**[http://www.cebedem.be/composers/mawet\\_lucien/en.html](http://www.cebedem.be/composers/mawet_lucien/en.html)*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](http://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: Comtemporany 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

Very simple: secondo presents flowing accompaniment for beautiful, well-known melody in primo. Very effective encore piece.

*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. Overtüre: Der schlechte Wetter  
 2. Overtüre: 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

Beautiful, simple, short, exceptionally arranged and expanded. Present edition inaccurate in articulation and dynamic markings. Requires sensitivity and technical skill.

*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 serio  
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 &amp; 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 Rösler 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 leggero 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'

Arranger: Unknown from originals for string quintet  
 Publisher: Leipzig: C. F. Peters, date unknown, 1-75

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  
4. Chorale: Ein feste Burg ist unser Gott

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)

*Poeme 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 – Fantasia 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**[http://www.cebedem.be/composers/michel\\_paul\\_baudouin/en.html](http://www.cebedem.be/composers/michel_paul_baudouin/en.html)*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](http://www.ronaldomiranda.com)

*Complicated March [Marcha Complicada]* (1993)

Approximate duration: 1'

Publisher: Composer

*Frevo* (2004)

Approximate duration: 5'

Publisher: Composer

*Serious Variations [Variações Sérias]* (1991/1998)

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

**MONTVILLA, Vytautas (1935-2003) LITHUANIA**

*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

Wonderful, melodically inventive work. Completely idiomatic arrangement, using full capabilities of medium, requires mature pianism. Deserving of concert performance.

**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.

*Così 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)

Arranger: Unknown from opera

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: Askold1, 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. Menuetto 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

Promenade

2. The Old Castle

Promenade

3. Tuilleries. Children Quarrelling at Play

4. Bydło

Promenade

5. Ballet of Unhatched Chickens

6. Samuel Goldenberg and Schmuyle

Promenade

7. The Market Place at Limoges

8. Catacombae

Cum mortis in Lingua Mortua

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. Disappointing: 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.

# N

## **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

## **NARVILAITĖ, Loreta (1965- ) LITHUANIA**

*Labyrinth* (2004)

Approximate duration: 7'

Publisher: Vilnius: LMIPC Library, date unknown

## **NAS, Mayke (1972- ) NETHERLANDS**

[www.maykenas.nl](http://www.maykenas.nl)

*DiGiG #2* (2002-2003)

Approximate duration: 8'

Publisher: Amsterdam: Donemus, date unknown

## **NASVELD, Robert (1955- ) NETHERLANDS**

[www.robertnasveld.com](http://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 &amp; 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, Fheodoroff (1931- ) AUSTRIA***Zwölftonspiel für Klavier zu vier Händen* (1956)

Approximate duration: 2'

Publisher: Vienna: MICA, date unknown

**NOACK, Kurt (1895-1945) GERMANY***Heinzelmannchens Wachtparade* 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. Rangitāt 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***Parliament of Women* (1976, rev. 1987)

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

**O****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 &amp; 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

Publisher: In *Collection of French Overtures for Piano Four Hands*. Edited by Louis

Oesterle, New York: G. Schirmer, 1909, 116-127

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](http://www.music-scores.com), 2011

Accessible, with no challenges to the performers.

**OGURI, Katsuhiko (1962- ) JAPAN***Trois Melodies* (2003)

Movements: 1. Barcarolle

2. Chant

3. Mouvement

Approximate duration: 7'

Publisher: Tokyo: Edition Kawai, 2004

**O'KEEFE, 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 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**

*Travelling Muse* (2004)

Approximate duration: 15'

Publisher: Tokyo: Edition Kawai, 2003

## P

**PÁLSSON, Helgi (1899-1964) ICELAND**

*In Hlidarendakoti & Now Cheerful [Í Hlidarendakoti & 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**

[http://www.cebedem.be/composers/peeters\\_flor/en.html](http://www.cebedem.be/composers/peeters_flor/en.html)

*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***Exotic Birds in Henri Rousseau's Jungle [Exotiska fåglar i Henri Rousseaus djungel]* (1985/1999)

Publisher: Stockholm: Swedish Music Information Centre, date unknown (JOR5283)

*Lichtungen* (1983)

First performance: On 13 February 1986 in Radiohuset, Stockholm by Mats Persson and Kristine Scholz

Approximate duration: 15'

Publisher: Stockholm: Swedish Music Information Centre, date unknown (22160)

*Processione – B.A.C.H.* (2003)

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](http://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)

**PIRKLBAUER, 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

**POKORNY, Vaclav (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>

*Notturmi 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**[http://www.cebedem.be/composers/quinet\\_marcel/en.html](http://www.cebedem.be/composers/quinet_marcel/en.html)*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](http://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**

[http://www.cebedem.be/composers/rasse\\_francois/en.html](http://www.cebedem.be/composers/rasse_francois/en.html)

*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

First performance: 7 March 2001, Leo Rich theatre, Tucson AZ, USA by Bernadene Blaha and Kevin Fitz-Gerald.

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. Malagueña: 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 *Malagueña* 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 Bajazzo  
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 "Ein feste 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. Più 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-Ouverture* 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. Finale: 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**

[http://www.cebedem.be/composers/rens\\_jean\\_marie/en.html](http://www.cebedem.be/composers/rens_jean_marie/en.html)

*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

*Flights of Fancy: Six etudes for Piano Duet: Book 2* (1996)

- 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*

Publisher: Echterdingen: Carus Verlag, date unknown (CARUS09662)

*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. Wallensteins Lager  
4. Wallensteins Tod

Approximate duration: 54'

Arranger: Composer from original for orchestra

Publisher: Leipzig: E.W. Fritsch, date unknown, 2-77

Literal distribution of orchestral material with little expansion. Rhythmically vigorous, but technically comfortable.

*String Quartet no. 1 in C minor op. 89* (1876)

Movements: 1. Allegro non troppo  
2. Adagio espressivo  
3. Scherzo non troppo vivo  
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)

**RICHTER, Marga (1926-) USA**

www.margarichter.com

*Not Your Grandmother's Four-Hand Piece* (2006)

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 &amp; 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: Korn 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 espressivo  
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](http://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**  
[http://web.mac.com/jodyrockmaker/Jody\\_Rockmaker,\\_Composer/Home.html](http://web.mac.com/jodyrockmaker/Jody_Rockmaker,_Composer/Home.html)

*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](http://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***Épithalame* (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](http://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.

**ROSSEAU, Norbert (1907-1975) BELGIUM**

[http://www.cebedem.be/composers/rosseau\\_norbert/en.html](http://www.cebedem.be/composers/rosseau_norbert/en.html)

*H2O* op. 22 (1938)

Approximate duration: 15'

Publisher: Brussels: CeBeDeM, date unknown

**ROSSINI, Gioachino (1792-1868) ITALY**

*Il barbiere di Siviglia* (1816)

Approximate duration: 132'

Arranger: Arnold Schoenberg from opera

Publisher: Leipzig: Universal Edition, ca. 1901-1905, 1-132

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**

[http://www.cebedem.be/composers/van\\_rossum\\_frederik/en.html](http://www.cebedem.be/composers/van_rossum_frederik/en.html)

*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 sacre

Approximate duration: 54'

Arranger: Léon Roques from cantata

Publisher: Paris: Durand, 1913, 2-35

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)*

First performance: 24 November 2006, Wigmore Hall, London with Waka Hasegawa and Joseph Tang

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](http://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.

*Meditations on the Nature Poetry of Samuel Greenberg (2007)*

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

Publisher: St. Petersburg: V. Bessel, date unknown

*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 colours.

*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](http://www.shadowhillsmusic.com)

[www.davidrubinstein.net](http://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**

*Cherubinische Ornamente nach Sprüchen von Angelus Silesius – auch mit Dias* (1983)

Approximate duration: 9'

Publisher: Manuscript

**RUNSWICK, Daryl (1946- ) UK**

<http://www.btinternet.com/~daryl.runswick/>

[www.darylrunswick.net](http://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**[http://www.cebedem.be/composers/ryelandt\\_joseph/en.html](http://www.cebedem.be/composers/ryelandt_joseph/en.html)*Ouvertüre zu dem Drama Cain von Byron* op. 3 (1893)

Approximate duration: 6'

Publisher: Brussels: CeBeDeMm, 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

**S****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***Alceste 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'Éléphant
  6. Kangourous
  7. Aquarium
  8. Personnages à longues oreilles
  9. Le coucou au fond des bois
  10. Volière
  11. Pianistes
  12. Fossiles
  13. Le Cygne
  14. 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

Publisher: Paris: A. Durand, date unknown, 2-21 (DF2141)

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 splendeur 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.

*Phaéton* 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 *ffff*, 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](http://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'

Publisher: Sydney: F. Ellard's Music Saloon, date unknown, 2-11; Electronic version via the internet at <http://nla.gov.au/nla.mus-an11182737>

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'æiel'
  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 Realiste"* (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'

Publisher: Paris: Éditions de la Sirène, 1920, 1-13

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**

*Little Mushrooms – Suite for Piano Four Hands* (1997)

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)

*24 Dances from* D. 145, D. 146, D. 158, D. 299, D. 365, D. 366, D. 420, D. 421, D. 643, D. 734, D. 735 and D. 781

Approximate duration: 20'

Arranger: Peter Billam from original for piano

Publisher: place unknown: Peter Billam: [www.pjb.com.au](http://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 Ecoissaisen* 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

Publisher: In *Sämtliche Tänze von Franz Schubert für Klavier zu Vier Händen*. Vienna: Universal Edition, date unknown

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  
 3. Scherzo: Presto – Trio: Andante sostenuto  
 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 crescendi 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. Skillfull arrangement in Schubertian style, very rewarding in performance, but technically demanding.

*Winterreise* D. 911 (1827)

Movements: 1. Gute Nacht  
2. Die Wetterfahne  
3. Gefrorene 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 affetuoso  
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'

Arranger: Theodor Kirchner from original for piano quintet  
 Publisher: Leipzig: C. F. Peters, date unknown, 1-45

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  
 3. Scherzo: Presto – Trio: L'istesso tempo  
 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  
3. Scherzo: Molto vivace – Trio 1: Molto piu vivace – Trio 2  
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 langsam  
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 Parc  
 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. Liltng  
 2. Grazioso  
 3. Hard Edged

Approximate duration: 7'

**SHCHEDRIN, Rodion K. (1932- ) RUSSIA***Seven Pieces for Piano Four Hands* (2007)

First Performance: 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
  4. Allegro molto – Lento – Allegro – Meno mosso – Allegro molto – Molto 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 objeto* (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](http://www.malcolmsinger.co.uk)

*The Icarus Toccata* (1979)

Approximate duration: 8'

Publisher: London: BMIC, date unknown; Composer

**SINGLETON, Alvin (1940- ) USA**

*Inside-Out* (1983-1984)

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, Urmask (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***Duo Fresco* (1987-1991)

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

**SLOTHOUWER, Jochem (1938-2009) NETHERLANDS***Canti Percossi* (1979)

Approximate duration: 13'

Publisher: Amsterdam: Donemus, date unknown

**SLUYS, Johan (1964- ) BELGIUM**[http://www.cebedem.be/composers/sluis\\_johan/en.html](http://www.cebedem.be/composers/sluis_johan/en.html)*Variations on “A ram-sam-sam” [Variaties op “A ram-sam-sam”]* (2001)

Approximate duration: 5'

Publisher: Brussels: CeBeDeM, date unknown

**SMET, Raoul De (1936- ) BELGIUM**

[http://www.cebedem.be/composers/de\\_smet\\_raoul/en.html](http://www.cebedem.be/composers/de_smet_raoul/en.html)

*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 hájů
- 5. Tábor
- 6. Blaník

Approximate duration: 74'

Arranger: Composer from original for orchestra

Publisher: Prague: Fr. A. Urbánek & 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)**

<http://www.musica.cz/skladatele/smolka-jaroslav.html>

*The Curved Mirror: Three Toccatas for Piano Duo* [*Zakřivená zrcadla: Tři toccaty pro klavírní duo*] (1986, rev.1994)

#### **SNYERS, Félix (1940- ) BELGIUM**

<http://www.cebedem.be/en/composers/s/522-snyers-felix>

*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***Vals-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

**SOUSA, John Philip (1854-1932) USA***Stars and Stripes Forever* (1896)

Approximate duration: 4'

Arranger: Reginald Haché 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)**SPEEDING, 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.

*Notturmo* 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](http://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. Belaïeff, 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. Belaïeff, 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)

First performance: 1978, London with I. Beyer and H. Dagul

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)

First performance: 12 May 1975, Purcell Room, London with Richard Stoker and Jan Latham-Koenig

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***Schutzen-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 Osterreich (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'

Arranger: P. Swerts from original for orchestra  
 Publisher: place unknown: Zodiac Editions, date unknown (ZEPFH03)

Arranger: Janos Cegledy from original for orchestra  
 Publisher: place unknown: Zen On, date unknown (ZENON00019)

### **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

Publisher: London: Boosey & Hawkes, date unknown (BOOSE02316)

*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 *ff* 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. Gefährliche 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

Publisher: Leipzig: F. E. C. Leuckart, 1915, 1-81

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. Gilaiiew 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**[http://www.cebedem.be/composers/strens\\_jules/en.html](http://www.cebedem.be/composers/strens_jules/en.html)*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 &amp; 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.

*Dichter 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**

*Troika: Version for Piano Duet* (1995)

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

#### **SVENDSEN, 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. Fritsch, 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)

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**TACUCIAN, Ricardo (1939- ) BRAZIL**

*Twin Structures [Estruturas Gémeas]* (1978)

**TAEYE, Alex De (1898-1952) BELGIUM**

[http://www.cebedem.be/composers/de\\_taeve\\_alex/en.html](http://www.cebedem.be/composers/de_taeve_alex/en.html)

*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. Pás de Deux: Barcarolle et Rondo

6. Polka

7. Grottesque

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. Scène 11a – 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: Kalmus, 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 "Trépak"  
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

Publisher: Hamburg: D. Rahter, date unknown, 2-103

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: Paris: Mackar & Noël, date unknown, 1-93

*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* op. 61 "Mozartiana" (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

Publisher: Moscow: P. Jurgenson, date unknown, 1-61

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 lugubre – 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 Più 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 marziale 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 funebre  
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 canzone  
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**

[http://www.cebedem.be/composers/uyttenhove\\_yolande/en.html](http://www.cebedem.be/composers/uyttenhove_yolande/en.html)

*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 tijdtong* (2007)

Publisher: Foundation of Jan van Dijk

*Vierstemmig voor 4 hande* 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**

*Lullaby* (2003)

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**

[http://www.cebedem.be/composers/verhaegen\\_marc/en.html](http://www.cebedem.be/composers/verhaegen_marc/en.html)

*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.

### **VISSER, Peter (1939- ) NETHERLANDS**

<http://home.wolmail.nl/~sb098406/Peterhtm/werkenlijst.htm>

*Campane* (1998)

Approximate duration: 8'

Publisher: Composer

*Conflitti* (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**[http://www.cebedem.be/composers/di\\_vito\\_delvaux\\_berthe/en.html](http://www.cebedem.be/composers/di_vito_delvaux_berthe/en.html)*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

**VLIET, Henk van der (1928- ) NETHERLANDS***Praebulum e variazioni* (1966, rev. 2000)

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 dansstycken]* (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. Litolf Verlag, date unknown (2879)

Simple, charming, requiring moderate technical abilities.

**WALLACH, Joelle (1946- ) USA**

[www.joellewallach.com](http://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, Hebetatern 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

*Façade, Suite no. 1* (1926)

Movements: 1. Polka

2. Valse

3. Swiss Jodeling Song: Lento

4. Tango-Pasadoblé: 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 (Rübezahl Overture)* 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

Arranger: Hugo Ulrich from opera  
 Publisher: Leipzig: C. F. Peters, date unknown, 88-99

Ulrich's arrangement technically sound and idiomatic in style, with appropriate expansion of registers, while retaining overall balance of texture. Gottschalk's developed 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 &amp; 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 &amp; 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](http://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**[http://www.cebedem.be/composers/westerlinck\\_wilfried/en.html](http://www.cebedem.be/composers/westerlinck_wilfried/en.html)*Gisekin-Rapsodie* (2003)

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**

<http://www.amcoz.com.au/composers/composer.asp?id=303>

*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 &amp; 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 fr 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](http://www.adrianwilliamsmusic.com)*Jubilyspo* (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***Canaducts: 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-wooin' 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**<http://www.amcoz.com.au/composers/composer.asp?id=253>*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](http://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](http://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/skladatele/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**

[http://www.cebedem.be/composers/cabus\\_peter/en.html](http://www.cebedem.be/composers/cabus_peter/en.html)

*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**

[http://www.cebedem.be/composers/michel\\_paul\\_baudouin/en.html](http://www.cebedem.be/composers/michel_paul_baudouin/en.html)

*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

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