

SIKORSKI MUSIKVERLAGE WWW.SIKORSKI.DE

# SIKORSKI

magazine

ISSUE 3.2017

The background of the cover is a close-up photograph of a hand holding a pen over a sheet of handwritten musical notation. The paper is aged and yellowed, with some text and musical staves visible. The text "Mr. Wolfgang Mozart" and "765." is clearly legible. The hand is positioned as if about to write or has just finished writing. The lighting is warm, highlighting the texture of the paper and the skin of the hand.

## NEWLY ADAPTED

Adaptations of Classical Compositions



## Dear Readers

Great composers such as Johann Sebastian Bach and Johannes Brahms, Sergei Prokofiev and Dmitri Shostakovich, just like our contemporaries, loved to adapt their own music or works by other composers. After all, they were constantly searching for new sound worlds and new practical applications for good music that would perhaps sound even better than the original when scored for other ensembles.

Interest in new arrangements and adaptations has markedly increased these days. In particular, orchestrations of chamber or piano music are becoming every more popular and refined; they are well suited for conquering new interpreters and audiences. Special discoveries are often made in the genre of adaptations. For example, who knows Prokofiev's piano adaptations of selected Schubert waltzes or the orchestral versions of fragments from Beethoven's sketch books made by Johannes Harneit?

We have examined our catalogues for remarkable adaptations of classical works. In this Magazine you will find new arrangements from all epochs, arranged chronologically and including performance durations and precise indications of instrumentation.

Wishing you a pleasurable time browsing,

Dagmar Sikorski  
Dr. Axel Sikorski

### IMPRINT

Quartalsmagazin der  
SIKORSKI MUSIKVERLAGE  
erscheint mind. 4x im Jahr  
kostenfrei

### PUBLISHER

Internationale Musikverlage  
Hans Sikorski GmbH & Co. KG  
Johnsallee 23  
20148 Hamburg  
T +49 40 41 41 00 - 0  
F +49 40 41 41 00 - 60  
www.sikorski.de  
contact@sikorski.de

### EDITOR

Helmut Peters

### ARTWORK

Joachim J. Kühmstedt,  
J4 Studio.com

### FOTO CREDITS

**Title/Page 5** Composing © J4 Studio **Page 7** Dejan Lazić © Susie Knoll **Page 8** Reunion of musicians © André Bouys, Wikipedia **Page 10** J. S. Bach © Wikipedia **Page 13** Musical Company © J. Voorhout, Wikipedia **Page 14** G. F. Händel © Wikipedia **Page 15** A. Vivaldi © Wikipedia **Page 16** Alte Hofburg, Vienna © Byjeng, Shutterstock **Page 18** L. v. Beethoven © Wikipedia **Page 20** J. Haydn © Wikipedia **Page 21** W. A. Mozart © Wikipedia **Page 23** F. Schubert © Wikipedia **Page 26** Wanderer above the sea of fog, C. D. Friedrich © Wikipedia **Page 29** F. Chopin © Wikipedia **Page 30** E. Grieg, F. Liszt © Wikipedia **Page 31** G. Mahler © Wikipedia **Page 32** F. Mendelssohn Bartholdy © Wikipedia **Page 33** M. Mussorgski, R. Schumann © Wikipedia **Page 34** C. Saint-Saëns, J. Strauß © Wikipedia **Page 35** P. I. Tschaikowsky © Wikipedia **Page 35** Christ the Savior Cathedral, Moscow © Dmitry Polonskiy, Shutterstock **Page 37** A. Chatschaturjan © K.I.P.P.A. Amsterdam, C. Debussy © Wikipedia **Page 38** D. Ellington, R. Glière © Wikipedia **Page 39** D. Kabalewski © Wikipedia, S. Prokofjew © Courtesy of the S.P. Foundation **Page 45** M. Ravel © Wikipedia **Page 46** E. Satie © Wikipedia, A. Schnittke © unknown **Page 47** D. Schostakowitsch © Wikipedia **Page 49** R. Shchedrin © du Vinage, M. Weinberg © Olga Rakhalskaya; S. Zinzadse © Wikipedia **Page 50** Scott Joplin © Wikipedia

**NOTE** Wherever possible we have located the copyright owners of all photos/illustrations. If we have not been successful in doing so in individual cases, or if there have been errors, we request that the authors contact us so that we may immediately comply with justified claims.



**05**  
**Newly Adapted**  
Adaptations of Classical Compositions



**06**  
**Adaptor Jochen Neurath**  
In Conversation

**07**  
**Dejan Lazić**  
Arrangements out of Respect and Love



**09**  
Originals from the  
**Baroque Period**

**17**  
Originals from the  
**Viennese Classics**

**27**  
Originals from the  
**Romantic Period**

**37**  
Originals from the  
**20th Century**

**50**  
**Others**







# Newly Adapted

## Adaptations of Classical Compositions

In recent years there has been a marked growth of interest in adaptations, new arrangements and transcriptions of classical works, including those of twentieth-century works. When one glances back at past epochs, the free adaptation of works was hardly exceptional. One need only remember Johann Sebastian Bach, who adapted numerous instrumental concerti of Vivaldi, or Mozart, who transformed successful pieces like his Oboe Concerto in C major, K. 314 into the Flute Concerto in D major for a Dutch amateur flutist. During the early Romantic period, it was especially Felix Mendelssohn Bartholdy who undertook profound changes in instrumentation with the adaptation, for example, of the "St. Matthew Passion" of Bach. In the revival of the "St. Matthew Passion", he used clarinets and a piano, for example— instruments that did not even exist during the Baroque period. Later on, great arrangers of their time included Franz Liszt and Ferruccio Busoni, as well as the representatives of the Second Viennese School such as Arnold Schönberg, who adapted Strauss waltzes and Mahler symphonies, and Anton Webern with his famous Bach Ricercata. They did not hesitate to interpret and analyse works of the past by their contemporaries by means of adaptations.

In the second half of the twentieth century, adapters concentrated more on original instrumentations, for the timbres and characteristics of definite instruments played an ever more important role for composers. Especially as regards baroque music and the Viennese classics, Urtext editions were preferred; these were free of interventions by editors who altered phrasing and dynamics from the point of view of their own perspective.

In this Magazine we have compiled a large number of our adaptations and allowed the arrangers and composers to speak for themselves. Join us on this journey through music history and become acquainted with interesting adaptations that will shed completely new light on certain works, some of them well known and others unknown.

# Adaptor Jochen Neurath in Conversation

Alongside Cord Garben, Joachim Winckelmann, the Russian-American composer Lera Auerbach and many others, Jochen Neurath counts amongst the very great arrangers and adaptors of our time. He very skilfully selects his originals, testing how the sound worlds of the given works can be transformed and whether the intended instrumentation does justice to the works.

One can gather how great the demand is for Jochen Neurath's work in view of a commission awarded to him by the Hamburg State Opera for the new production of the opera "Lulu" by Alban Berg in early 2017. The third act of this work, unfinished by Berg, exists only in short score form with rudimentary indications of a possible instrumentation. Neurath was given the task of realising the short score itself in sound, in its incompleteness - instead of orchestrating the short score. "The point was not to create an orchestral version as Berg would have done", says the arranger, "but rather to allow the short score to sound with the slight nuances of the instruments sketched by Berg". The short-score arrangement is not published, for it was made exclusively for the single production in Hamburg under the musical direction of Kent Nagano and produced by Christoph Marthaler.

Jochen Neurath's arrangements of famous works of music history, which we will introduce below alongside many other works, are all works that are highly respected for their practicability by all musicians and also frequently played.

We met Jochen Neurath for a conversation, which has been reproduced below in its entirety.

**Sikorski Magazine: According to which criteria do you select a work that you wish to adapt? Do you observe the suitability of the pieces more from the perspective of the instruments for which you wish to adapt them, or from the perspective of the original and its possible suitability?**

**Jochen Neurath:** The works that I wish to adapt always reveal a structural clarity; for me, the pre-

cision of voice-leading, harmonic progression and form are the prerequisites for thinking in a different instrumentation. But the emotional impulse that the piece sets off within me is just as important.

**Is your top priority to stay as close as possible to the original musical text, or do you allow yourself a few liberties in that regard?**

I treat the original work with the greatest respect. As a "colleague" of the composer, I take every detail of the musical text seriously so as to transfer it into the new instrumentation exactly as it is.

**In which works, so far, have you had to directly intervene in the musical text or even in the structural course of events, changing harmonic structures or even composing something new to add to it?**

I do not make changes in pure arrangements. In my own compositions, however, I sometimes integrate quotations from other composers. In this context, intervention in the original seems to me to be admissible.

**In your view, which literature is most difficult to adapt?**

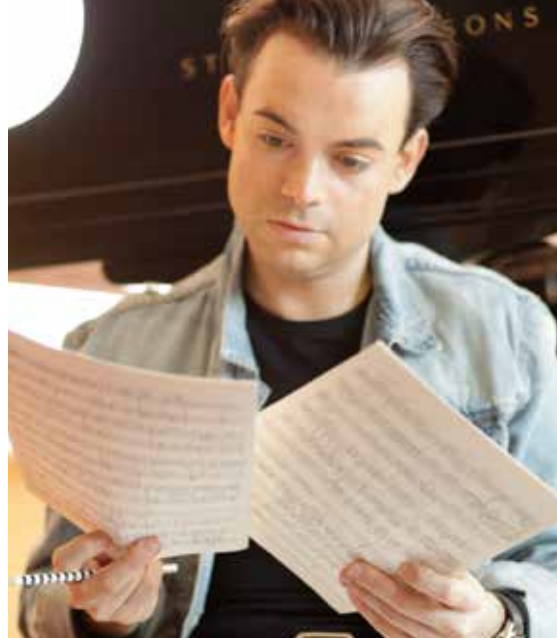
I have just decided to adapt Debussy's 'Images II' for piano for a chamber orchestra. In these pieces, so much of the musical structure is completely developed out of the possibilities of the piano that the adaptation will surely be a great challenge.

**Are there composers or works of certain epochs that you would never adapt, for whatever reasons?**

As long as a work appeals to me personally and in its aspects of craftsmanship, I would consider it adaptable.

**How would you draw the boundary that an adaptor should never cross?**

The spirit of the original work must always be the final guiding principle for the arrangement. But the distance between the time of composition and the



present day must always be taken into consideration as well. The adaptation may ultimately only realise what is already inherent in the original for our present-day consciousness.

**You cannot play all the instruments. How important is the exact knowledge of technical playing possibilities for an adaptor? Where do you come up against limitations and have to ask an instrumentalist whether something can be realised or not?**

Knowledge of the technical playing possibilities of the instruments is part of the indispensable craftsmanship for adaptors as well as for composers.

**Are there special conditions for orchestral adaptations?**

In an adaptation for orchestra, I do primarily attempt to fulfil conventions of this instrumentation, but to gain new colours and textures from the orchestra with the help of the compositional structures of the original. Many of the Goldberg Variations, are two-voiced, for example. I have not filled out these pieces harmonically, but rather left them two-voiced so as to create a very lucid orchestral texture.

**Do you always decide to adapt something out of your own impulse, or do you become active through the requests of individual musicians or institutions?**

Ideally, my personal desire to adapt a certain work will coincide, at the given time, with a commissioner in who is planning a programme in which my idea fits. Occasionally, I have also written smaller works 'for the desk drawer'. With larger projects such as the 'Goldberg Variations', fortunately, there has always been a collaboration that was fruitful for both parties.

**Which pieces are on your desk now? What can we be expecting soon from Jochen Neurath's adaptor's workshop?**

After the Debussy Images, I would be very interested in adapting the Piano Sonatina of Maurice Ravel for a classical orchestral instrumentation.

## Dejan Lazić

### Arrangements out of Respect and Love

The pianist and composer Dejan Lazić, whose ingenious adaptation of the Violin Concerto in D major by Johannes Brahms for piano and orchestra has been published by us, has quite a few reasons and justifications for his procedure with the great Brahms himself. He says:

"In earlier times, Johann Sebastian Bach and Ludwig van Beethoven adapted their own violin concertos into piano concertos. The music of Brahms comes directly from Bach and Beethoven, and one often speaks of "the three great B's". As a pianist, and also formerly as a clarinetist, I always thought that the music of Brahms was not particularly conceived for the particular instrument in question. His sonatas for piano and clarinet are also designated as sonatas for piano and viola, and Brahms also made his Violin Sonata No. 1 in G major, Op. 78 into a Cello Sonata in D major. He adapted Bach's famous Chaconne for violin solo for piano left hand, and his Piano Quartet was orchestrated by Arnold Schönberg. He himself also adapted and arranged works of his own and of other composers, and other composers did the same with his music. All this led me to believe that his Violin Concerto would survive such a transformation for piano and orchestra very well. In addition, Brahms himself always composed at the piano. Another more subjective and personal reason for me was that I have always loved this concerto and wanted to play it ... One could say that this arrangement was made out of respect and love for Brahms and his work."



Reunion of musicians, André Bouys





# Originals from the Baroque Period



**JOHANN SEBASTIAN BACH //**  
**JOCHEN NEURATH**

**The Art of the Fugue for Chamber Orchestra**  
(17-voiced)

(based on The Art of the Fugue, BWV 1080)  
1,1(EnglHorn),2(A-Klar, BKlar),1 - 2,1,0,0 - Klav  
(ad lib.) - Streicher (1/1/1/1/1 or chorisch)

*Spieldauer: 60'*

*SIK 1733 (study score.)*

There is already a version for chamber orchestra of the Bach Goldberg Variations by Jochen Neurath in our catalogues, which was given its world premiere in 2012 by the Leipzig Gewandhausorchester. Now there is also an ingenious orchestration of the Art of the Fugue for chamber orchestra by the same author, which was given its world premiere in November 2007 by the Leipzig Sinfonietta under the direction of Johannes Harneit at the Leipzig Gewandhaus.

Rudolf Barschai created a first adaptation of "The Art of the Fugue" already in the late 1960s, and he performed it many times with his Moscow Chamber Orchestra. Nonetheless, he was always dissatisfied with it. He thus adapted it again two years prior to his death. He decided to include several early instruments, such as the viola d'amore, viola da gamba and oboe da caccia in order to attain greater transparency in Bach's polyphony. Completed in 2010, this adaptation crowned his life's work and became his "swan song".

**JOHANN SEBASTIAN BACH //**  
**HELMUT WINSCHERMANN**

**The Art of the Fugue**  
**for Winds, Strings and Harpsichord**  
(based on the Art of the Fugue, BWV 1080)

*Performance duration: 60'*

The oboist, former academy professor and conductor Helmut Winschermann was born on 22 March 1920 in Mühlheim an der Ruhr. After the Second World War he served for a lengthy period as solo oboist with the Symphony Orchestra of Radio Frankfurt, later known as the Hessian Radio Symphony Orchestra (HR). In 1960 Winschermann founded the renowned German Bach Soloists. In 1995 the active musician and adaptor of numerous works was named an honorary member of the Royal Academy of London.

**JOHANN SEBASTIAN BACH //**  
**RUDOLF BARSCHAI**

**The Art of the Fugue for Solo Instruments,**  
**String Orchestra and Harpsichord**

(oboe d'amore, viola d'amore,  
viola da gamba, string orchestra, harpsichord)  
(based on The Art of the Fugue, BWV 1080)

*Performance duration: 60'*



Johann Sebastian Bach (1685-1750)

**JOHANN SEBASTIAN BACH //  
JOCHEN NEURATH**

**Goldberg-Variations for Orchestra**  
(based on the Goldberg Variations, BWV 988)  
*Performance duration: 85'*

For all musicians who concern themselves with the structural questions of music, above and beyond its beauty, the Goldberg Variations, BWV 988 of Johann Sebastian Bach are simply the unsurpassed apogee of the baroque art of variation. Not least for this reason, our catalogues contain two adaptations of this famous work for large ensembles.

Jochen Neurath created a version for orchestra commissioned by the Leipzig Gewandhaus Orchestra that was premiered on 14 June 2012 at the Bachfest in Leipzig.

The Goldberg Variations bear their name because of an anecdote the veracity of which has not been one hundred percent proven. Ostensibly, the gifted harpsichordist Johann Gottlieb Goldberg encouraged the composition of these variations and played them for his employer who was suffering from insomnia. In the first printing of the work in 1741, the Goldberg Variations were still designated as "Clavier practice consisting of an ARIA with various variations for the clavicimbalum with 2 manuals".



**JOHANN SEBASTIAN BACH //  
DANA ANKA**

**Goldberg Variations for String Orchestra**  
(based on the Goldberg Variations, BWV 988)  
*Performance duration: 85'*



**JOHANN SEBASTIAN BACH //  
DANA ANKA**

**Goldberg Variations for String Quartet**  
(based on the Goldberg Variations, BWV 988)  
*Performance duration: 85'*

The violinist Dana Anka from Bucharest is a member of the Nathan Quartet. She made a highly successful adaptation of the Goldberg Variations, BWV 988 for string quartet which she has frequently performed with the Nathan Quartet, as well as a string orchestra version which is naturally very different from the one by Jochen Neurath discussed above, in terms of both instrumentation and timbre.



**JOHANN SEBASTIAN BACH //  
HELMUT WINSCHERMANN**

**Double Concerto in D minor for Harpsichord,  
Oboe, Strings and Basso Continuo**  
(based on the Concerto in D minor, BWV 1059)  
*Performance duration: 16'*

The Concerto in D minor, BWV 1059 of Johann Sebastian Bach has been frequently adapted, for the original is fragmentary and absolutely requires an adaptor's intervention in order to be performed at all. Bach's autograph manuscript of the so-called Concerto for harpsichord solo, "una Oboe, due Violini, Viola, e Cont." contains only nine bars which, taken by itself, would hardly suffice for an adaptation or completion. These thoroughly composed nine bars, however, are identical with the beginning of the Cantata No. 35 "Spirit and Soul Become Confused". In this work, Bach has provided an obbligato organ part and not intended the instrument to be used as a basso-continuo accompaniment. With this Cantata, Helmut Winschermann, who had edited a large number of baroque concertos in our catalogues, had an original version at his disposal of the concerto for harpsichord, oboe and strings ostensibly begun by Bach that could now be completed.



**JOHANN SEBASTIAN BACH //  
ARNOLD MENDELSSOHN**

**"Ich steh an deiner Krippen hier"  
(I Stand Here by Your Manger) for Voice and Piano**  
(based on "Ich steh an deiner Krippen hier", BWV 469)  
*Performance duration: 5'*

The sacred song "Ich steh an deiner Krippen hier" to a text written in 1653 by Paul Gerhardt was set by Johann Sebastian Bach in 1736.

*"I stand here by your manger,  
O Jesus, my life;  
I come, bring and present you with  
Everything that you have given me.  
Take it, it is my spirit and meaning,  
Heart, soul and courage, take it all  
And take joy in it."*

The composer and music pedagogue Arnold (Ludwig) Mendelssohn, of the famous Mendelssohn family, lived from 1809 until 1847 and became especially well known as a Lied composer. Arnold Mendelssohn spent most of his life in Darmstadt, where he worked as church music master for the Evangelical Provincial Church in Hessen and showed a special commitment to the passions and cantatas of Heinrich Schütz and Johann Sebastian Bach.



**JOHANN SEBASTIAN BACH //  
WALTER HÄUSLER**

**Concerto in F major for Oboe, Strings and B.C.**  
(based on the Harpsichord Concerto in E major,  
BWV 1055)  
*Performance duration: 15'*

The Oboe Concerto in F major arranged by Walter Häusler is an adaptation of the Harpsichord Concerto in E major, BWV 1055. It is comprised of the movements Allegro, Larghetto and Allegro ma non tanto. The Harpsichord Concerto supposedly was often performed with an oboe d'amore; according to research, it was originally composed for the viola d'amore, an instrument related to the oboe in its range.



**JOHANN SEBASTIAN BACH //  
HERMANN TÖTTCHER UND GOTTFRIED MÜLLER**

**Concerto in F major for Oboe, Strings and B.C.**  
(based on the Harpsichord Concerto in E major,  
BWV 1053)  
*Performance duration: 19'*

The Second Harpsichord Concerto, BWV 1053 with the opening movement originally in E major, a magical Siciliano and a cheerful Allegro at the end, was taken up by Bach in many other works: in the first and second movements of the Cantata 169 "God Alone Should Have My Heart" and in the introductory symphony to the Cantata 49 "I Go and Search with Longing". Some Bach scholars consider the harpsichord concerto to be an organ concerto originally, while other thinks it could have originally been a concerto for a wind instrument due to its restricted range. Because of the special technical aspects of playing this work, the scholars Siegbert Rampe and Dominik Sachs believe that it could be the original version of a concerto for oboe d'amore and strings from Bach's earlier Köthen period, composed around 1718/19.



**JOHANN SEBASTIAN BACH //  
GOTTFRIED MÜLLER UND WERNER BERNDSEN**

**Partita in C minor for Flute and Harpsichord**  
(based on the Partita in C minor for harpsichord,  
BWV 826) 2,2,0,2 – 2,0,0,0 – harpsichord, strings  
(5/4/3/2/1)  
*Performance duration: 13'*

The original version of this adaptation of the Partita in C minor, BWV 826 for flute and harpsichord by Gottfried Müller and Werner Berndsen is the second Partita in C minor, BWV 826 for solo harpsichord by Johann Sebastian Bach. This Partita has six movements: Grave-Andante-Allegro, Allemande, Courante, Sarabande, Rondeaux and Capriccio.



**JOHANN SEBASTIAN BACH //  
EDISON DENISSOW**

**Partita for Violin and Orchestra**  
(based on the Partita No. 2 in D minor  
for violin solo, BWV 1004)  
*Performance duration: 29'*

Edison Denissow, one of the leading Russian composers of the post-Shostakovich era together with Sofia Gubaidulina, Galina Ustvolskaya and Alfred Schnittke, is considered a great tone poet and a master of differentiated colouring and the most refined contours.

Denissow, born in 1929 in Tomsk, Siberia, started out studying mathematics before he began studying composition at the Conservatory in Tomsk with Vissarion Shebalin and Nikolai Peiko. From 1968 until 1970 he worked at the Experimental Studio for Electronic Music in Moscow. He gave private lessons in composition (his most important pupils

were Elena Firsova and Dmitri Smirnov) and taught instrumentation and score playing at the Moscow Conservatory because the authorities there did not want to entrust him with a composition class due to his avant-garde tendencies. After the breakdown of the Soviet Union, Denissov, for a time, served as Secretary of the Russian Composers' Union and was a co-founder of the Moscow Ensemble for New Music.

Denissov was originally encouraged by Dmitri Shostakovich but the influence of the older composer on his worked continually waned, during which time he increasingly turned to Western models of present-day music (especially from France). Denissov's extensive oeuvre is marked by a free dodecaphony and microstructural procedures with which he achieves a great richness of atmospheric timbres.

In the version of the Partita No. 2 in D minor for violin solo, BWV 1004 adapted for violin and orchestra (in 14 voices) in 1981, Edison Denissov creates a refined sonic spectrum that does justice to Bach's cosmos in every respect, gaining new perspectives on this classic of the violin literature.



**JOHANN SEBASTIAN BACH //**  
**ALEXANDER GOEDICKE**

**Passacaglia in C minor for Orchestra**

(based on the Passacaglia in C minor for organ, BWV 582)

(3,2,3,3 - 4,3,3,1 - timp., perc., strings)

*Performance duration: 20'*

Alexander Goedicke, the Russian composer, organist and pianist of German origins, lived from 1877 until 1956. Beginning in 1909 he taught piano, organ and chamber music at the Moscow Conservatory and was well known as a renowned Bach interpreter. Goedicke's cousin was Nikolai Medtner, whose compositions are enjoying a growing popularity in our time.

Goedicke orchestrated the famous Passacaglia for organ, BWV 582. This is, by the way, not to be confused with the frequently performed Passacaglia, Op. 1 for orchestra by the twelve-tone composer Anton Webern, an original work from Webern's early period.



**JOHANN SEBASTIAN BACH //**  
**TIMOFEJ DOKSCHIZER**

**Preludes for Trumpet and Piano**

(based on the Well-Tempered Clavier, BWV 846-893)

*Performance duration: 20'*

Timofei Dokchizer's name was once made world-famous by the Trumpet Concerto of Alexander Arutiunian. Alongside Dmitri Shostakovich's Concerto for piano, trumpet and orchestra, Op. 35, Arutiunian's contribution to this genre is one of Russia's most frequently performed trumpet concertos. This Trumpet Concerto was composed in 1950 in Moscow for the virtuoso Timofei Dokchizer, who wrote the solo cadenza usually included in the work today. In the spring of 2005, Timofei Dokshizer, the famous Russian trumpeter, adaptor and editor of trumpet literature, died at the age of 84. Dokschizer also edited "In the Style of Albéniz" for trumpet and piano by Rodion Shchedrin.

The Preludes of Johann Sebastian Bach adapted for trumpet and piano by Timofei Dokshizer are based on Bach's "Well Tempered Clavier", BWV 846-893.



**JOHANN SEBASTIAN BACH //**  
**ALEXANDER RASKATOV**

**Preludio e Fuga in D minor for String Orchestra**

(Thai-Gong ad lib.)

(based on the Prelude and Fugue in D minor, BWV 851 from Part 1 of the Well-Tempered Clavier, BWV 851)

*Performance duration: 5'*

The composer Alexander Raskatov from Moscow, born in 1953, moved to Germany in the early 1990s and later moved to France, where he is active as a freelance composer. In 1990 he was composer-in-residence at Stanton University, in 1998 at Lockenhaus. He received numerous stipends and high-profile composition commissions. He received special attention for his reconstruction of Alfred Schnittke's Ninth Symphony, which had been entrusted to him by the widow of the composer, who died in 1998. Raskatov's best-known works include the opera "A Dog's Heart", performed in many European opera houses, as well as the "Missa byzantina" and the piano concerto "Night Butterflies".

Raskatov's refined techniques of sound development and treatment of material are not only shown in his original works, but also in his adaptations, as for example in Preludio e Fuga in D minor for String Orchestra. This work, based on Part 1 of "The Well-Tempered Clavier", BWV 851 is especially striking with the Thai gong that can be used ad libitum.



**JOHANN SEBASTIAN BACH //**  
**FRANZ SCHMIDT**

**Six Suites for Solo Viola**

(based on the Suites for solo violoncello, BWV 1007-1012)

*Performance duration: 140' SIK 0316*



Musical Company, Johann Voorhout, 1674

The Suites, BWV 1007-1012 by Johann Sebastian Bach are a challenge for all cellists and a central component of their repertoire. The Austro-Hungarian composer Franz Schnidt conjures up a somewhat different sound cosmos in this famous series of works in his successful adaptation for viola solo of the six suites.



**JOHANN SEBASTIAN BACH //  
WLADIMIR CHOMENKO**  
**Suites No. 1-6 for Double Bass**  
(based on BWV 1007-1012)  
*Performance duration: 140'*

The Russian double bassist Vladimir Chomenko is a professor of solo performance and chamber music for double bass at the Gnessin Music Academy in Moscow. His more famous pupils include the Ukrainian Vitaliy Kravchenko. The Suites Nos. 1 to 6 arranged for double bass by Chomenko are based on Bach's Cello Suites, BWV 1007-1012.



**JOHANN SEBASTIAN BACH //  
FRIEDEMANN WINKLHOFFER**  
**Sinfonia from the Cantata**  
**"We Thank You, God, We Thank You" for Organ**  
(based on BWV 29)  
*Performance duration: 5'*



**JOHANN SEBASTIAN BACH //  
FRIEDEMANN WINKLHOFFER**  
**Sinfonia from the Cantata "Weeping Lamenting,**  
**Worry, Apprehension" for Organ**  
(based on BWV 12)  
*Performance duration: 3'*



**JOHANN SEBASTIAN BACH //  
FRIEDEMANN WINKLHOFFER**  
**Sinfonia from the Cantata "I Stand with**  
**One Foot in the Grave" for Organ**  
(based on BWV 156)  
*SIK 1731*  
*Performance duration: 2'*




**JOHANN SEBASTIAN BACH //  
FRIEDEMANN WINKLHOFFER**  
**Sonatina from the Cantata "God's Time**  
**Is the Very Best Time" for Organ**  
(based on BWV 106)  
*Performance duration: 3'*

Friedemann Winklhofer initially studied pharmacy then later organ, piano and conducting at the Munich Academy of Music. In 1981 he was a prize winner at the International Organ Competition of the

Accadèmia Santa Cecilia in Rome. Winklhofer was the assistant to the conductor Karl Richter for four years with the Munich Bach Choir. As a soloist, he performed with such conductors as Lorin Maazel, Sir Georg Solti, Carlo Maria Giulini, Bernard Haitink, Franz Welser-Möst, Krzysztof Penderecki, Marcello Viotti, Roger Norrington, Kent Nagano, Zubin Mehta, Semyon Bychkov and Yehudi Menuhin. Today Winklhofer is a professor at the Academy of Music and Theatre in Munich. He has written contributions for Bavarian Radio and appeared as a moderator for this station. He has been the organ expert of the Munich-Freising Archdiocese since 1992. In September 2001 he was appointed "Custos" of the Klais Organ in the Munich Philharmonie. Winklhofer's organ adaptations are considered masterly, thanks to his expertise and wide range of experience.



Georg Friedrich Händel (1685-1759)

  
**JOHANN SEBASTIAN BACH //**  
**CHARLES GOUNOD AND HEINZ GEESE**  
**Ave Maria for Baritone,**  
**Boys' Choir and Orchestra**  
 harp, strings  
 (based on Ave Maria by Bach/Gounod)  
*Performance duration: 5'*

The original model for Charles Gounod's adaptation of "Ave Maria" was the Prelude No. 1 in C major from Part 1 of the "Well-Tempered Clavier" by Johann Sebastian Bach. Gounod took on the movement without alterations, published the piece under the title "Méditation sur le premier prélude de Bach" in 1852 whilst still a student and, seven years later, gave the work the text of the Latin prayer "Ave Maria". The striking version of this work for baritone, boys' choir and orchestra was made by Heinz Geese in 1980.


  
**GEORG FRIEDRICH HÄNDEL //**  
**RÜDIGER-ALBERT EICHEL**  
**Fireworks Music**  
**for Solo Wind Instrument and Piano**  
 (based on the Fireworks Music, HWV 351)  
*Performance duration: 17'*  
*SIK 1742 (with solo parts in C and B-flat)*

It is hardly an exaggeration to speak of Georg Friedrich Händel's "Music for the Royal Fireworks", HWV 351 composed in 1748 as a classical hit that has been successful beyond all measure. The "Fireworks Music" is an occasional work by the great baroque composer who lived in England at the time, as is the no less successful "Water Music" of 1717. The occasion for the "Fireworks Music" was the celebration of the Aachen Peace agreed on in October

1748 to mark the termination of the Austrian War of Succession. The English King George II commissioned the work from Händel and requested a gigantic ensemble of musicians befitting the occasion. After all, the music was to be performed in London's Green Park during the course of a giant display of fireworks. The choice of solo instrument in the adaptation of the "Fireworks Music" for solo wind instrument and piano by Rüdiger-Albert Eichel is to be made freely.

  
**GEORG FRIEDRICH HÄNDEL //**  
**GOTTHOLD FROTSCHER**  
**"Il pastor fido": 14 Instrumental Pieces**  
**for Chamber Orchestra**  
 (based on the opera "Il pastor fido", HWV 8)  
 2,2,0,0 – 2,0,0,0 – strings and B.c.  
*Performance duration: 25'*

As so often in his works, Georg Friedrich Händel made use of already existing works from his repertoire for the opera seria "Il pastor fido" of 1712. Two thirds of the arias in the first version of this opera are taken from cantatas and oratorios that had already been composed. The work is a typical pastoral opera that is set in Ancient Greece and in which the god Apollo plays a central role. The muse Terpsichore is a role to be danced, which is why there are a number of highly interesting instrumental pieces in the opera. Gotthold Frotscher has adapted 14 instrumental pieces from "Il pastor fido" for chamber orchestra.

  
**GEORG FRIEDRICH HÄNDEL //**  
**SERGEJ ASLAMASJAN**  
**Passacaglia for String Orchestra**  
 (based on the Andante from the Organ Concerto,  
 Op. 7/1, HWV 306)  
*Performance duration: 3'*

The Organ Concerto, Op. 7/1, HWV 306, the Andante of which (structured like a passaglia) has been adapted for string orchestra by Sergei Aslamasian, is part of the six-part series of organ concertos by Händel under the catalogue number HWV 306-311, composed between 1740 and 1751 in London and published posthumously in 1761 by the printer John Walsh in England. Händel primarily wrote the organ concertos as interludes for use at performances of his oratorios.



**GEORG FRIEDRICH HÄNDEL //  
GOTTHOLD FROTSCHER**

**Overture and Suite from "Rodrigo" for Solo Violin,  
two Oboes, Bassoon, Strings and B.c.**

(based on the opera "Rodrigo", HWV 5)

*Performance duration: 20'*

The opera "Rodrigo", premiered in 1707, is an early work by Händel and is based on Roderich, King of the West Goths. The opera takes place around 711 A.D.

The adaptation of the Overture and other parts of the opera for solo violin and chamber orchestra was made by Gotthold Frotscher (1897-1967), a well-known Saxon music author, organ expert and baroque specialist.



**GEORG FRIEDRICH HÄNDEL //  
HUBERT ZANOSKAR**

**Sonata in D major for Flute and Guitar**

(based on the Violin Sonata in D major, HWV 371)

*Performance duration: 11'30"*

The famous "Hallenser Sonatas" are original works for flute and harpsichord by Georg Friedrich Händel and are very popular with all flutists. This Händel repertoire, however, was not sufficient for the recorder player and flutist Hubert Zanoskar. He decided to adapt the Violin Sonata, HWV 371 for the interesting combination of flute and guitar.

Zanoskar is from Mainz, and studied at the University in that city where he also received his doctorate. He spent a long time teaching in New Zealand, China, South America and Tibet. Today, Hubert Zanoskar teaches at the Peter Cornelius Conservatory in Mainz.



**GEORG FRIEDRICH HÄNDEL //  
LINDE HÖFFER-VON WINTERFELD**

**Two Opera Arias for Soprano, Flauto piccolo,  
Two Obligato Recorders, Strings and B.C.**

("Augeletti, che cantate", "Il volo così fido")

(based on the operas "Rinaldo", HWV 7a/7b  
and "Riccardo Primo", HWV 23)

*Performance duration: 11'30"*

The aria "Augeletti, che cantate" is from Georg Friedrich Händel's opera "Rinaldo", HWV 7a/7b and is a declared favourite piece of the Italian star mezzo-soprano Cecilia Bartoli. The second aria "Il volo così fido", adapted by the German recorder expert Linde Höffer-von Winterfeld (1919-1993) here for soprano, flauto piccolo, two obligato recorders, strings and b.c. is taken from Händel's opera "Riccardo Primo", HWV 23.



**ANTONIO VIVALDI //  
DAVID GERINGAS**

**Concerto per 6 Violoncelli**

(based on the Concerto per 2 violoncelli e  
basso continuo in sol minore RV 531)

*Performance duration 8'*

*SIK 1743*

The cellist and conductor David Geringas, born in Vilnius/Lithuania, is one of the most important cellists of the present day. Geringas is a pupil of Mstislav Rostropovich and won first prize and the gold medal at the Tchaikovsky Competition in 1970. David Geringas performs all over the world with many important orchestras and has so far issued about 100 CDs which have received the Grand Prix du Disque, Diapason d'Or de l'année and an ECHO Klassik, amongst other awards. David Geringas is closely associated with the Russian present-day musical scene, and is in regular exchange with Sofia Gubaidulina, amongst others.



**Antonio Vivaldi (1678-1741)**







# Originals from the

# Viennese Classics



**LUDWIG VAN BEETHOVEN //  
EFIM JOURIST**

**Marcia alla turca for Sextet**

Bayan, Violin, Guitar, Percussion

(based on the Marcia alla turca from the Festival Music "The Ruins of Athens", Op. 113)

*Performance duration: 5'*

The Ukrainian composer and accordionist Efim Jourist, who died in 2007, was a master of both the accordion and the bayan. He undertook his first foreign tour in 1977 and thereafter regularly travelled to South America, Europe, Australia and the USA. In 1992 the composer/instrumentalist moved to Germany, where he founded the Efim Jourist Quartet consisting of bayan, guitar, violin and double bass. In addition to his quartet, he also founded the Efim Jourist Ensemble, which performed numerous compositions by Jourist, with the combination of bayan, violin, guitar, double bass, marimba/vibraphone and percussion. Jourist wrote orchestral works and numerous pieces for his quartet and ensemble, art songs, arrangements for accordion and bayan solo as well as adaptations for the most widely varied combinations.

The "Marcia alla turca" adapted by Efim Jourist for chamber sextet is based on festival music "The Ruins of Athens", Op. 113 premiered in 1812 for the christening of the theatre of the Hungarian city of Pest.



**LUDWIG VAN BEETHOVEN //  
JAN MÜLLER-WIELAND**

**Beethoven's Egmont Overture:**

**Transcription for the Ensemble of  
Stravinsky's "L'Histoire du Soldat"**

Clarinet, Bassoon, Cornet, Trombone,  
Percussion, Violin, Double Bass  
based on the Overture from the

Incidental Music to Goethe's "Egmont", Op. 84)

*Performance duration: 8'*

Jan Müller-Wieland reports: "In March 2001, the violinist Daniel Hope told me about a project with two words: 'War peaces'. He asked me if I thought it was possible to adapt the Egmont Overture for Stravinsky's "Soldier's Tale" ensemble. What a curious idea, I thought, but then thought it over a bit: it probably wouldn't be possible.

After having occupied myself in detail with the Egmont Overture, I told Daniel I would do it after all, but considered the following point to be important: 1. it should only depart from the original in case of an extreme emergency, 2. the exact same percussion instruments should be used as in the Stravinsky, 3. it should be instrumented and also transferred (a large orchestral sound was being transformed, after all). (...) I wish the interpreters much fun in this grotesque, county-fair character piece, and I thank Daniel Hope for this unusual stimulus."



Ludwig van Beethoven (1770-1827)

LUDWIG VAN BEETHOVEN //  
ADOLF HOFFMANN

**"Die Himmel rühmen" (Heaven Praises)  
for Choir and Accompanying Instruments**

(based on the Six Songs, Op. 48 No. 4)

*Performance duration: 5'*

The songtext "Die Himmel rühmen" (Heaven Praises) from Ludwig van Beethoven's Six Songs, Op. 48 No. 4 is taken from Christian Fürchtegott Gellert's poem "Die Ehre Gottes aus der Natur" (The Glory of God in Nature). Beethoven immediately made two settings of this text. This setting was made in 1803, whereby he set only the first two verses of the poem.

*"Heaven praises the glory of Eternity;  
its roar proclaims his name.  
The earth praises him, the seas praise him,  
Listen, o man, to their divine words.*

*Who supports the uncountable stars of heaven?  
Who guides the sun from its canopy?  
It comes and shines, and laughs at us from afar,  
And runs its course like a hero."*

LUDWIG VAN BEETHOVEN //  
RUDOLF BARSCHAI

**Chamber Symphony based on the String Quartet  
in F major, Op. 59/1 for Chamber Orchestra**

(based on the String Quartet in F major,  
Op. 59/1 "Rasoumovsky")

1,3(EnglHorn),2,2 - 2,0,0,0 – strings

*Performance duration: 40'*

LUDWIG VAN BEETHOVEN //  
RUDOLF BARSCHAI

**Chamber Symphony based on the String Quartet  
in E-flat major, Op. 74 for String Orchestra**

(based on the String Quartet in E-flat major,  
Op. 74 "Harp Quartet")

*Performance duration: 30'*

Rudolf Barschai's way of dealing with original models was extremely subtle. He never falsified the sound world of the original with as much as a single note, but he gained completely new perspectives from the original. Barschai's Chamber Symphony, Op. 74a is based on the String Quartet, Op. 74 in E-flat major of Ludwig van Beethoven. This work formed a momentary conclusion in 1809 to Beethoven's string quartet production; it was not until the years 1822 to 1825 that he resumed working in this medium. The E-flat major Quartet also bears the somewhat confusing epithets "Harp Quartet" and the "Lobkowitz Quartet" in reference to Beethoven's patron Prince Franz Joseph von Lobkowitz.

The other Chamber Symphony, Op. 59a is based on the String Quartet No. 7 in F major, Op. 59. This quartet was composed in 1806 during a very productive phase on the part of the composer, and it belongs to the series of so-called Rasoumovsky Quartets. The Russian diplomat Andrei Kirillovich Rasoumovsky commissioned this series of works from Beethoven.

LUDWIG VAN BEETHOVEN //  
SLAWA ULANOWSKI

**"The Rage over the Lost Penny"  
for Percussion and Orchestra**

(based on "The Rage  
over the Lost Penny" for piano, Op. 129)

1,0,2,1 - 0,0,0,0 - timp., perc. (incl. marimba), strings

*Performance duration: 7'*

The Russian composer Slava Ulanovski scored a major success with his adaptation of Beethoven's classic "The Rage over the Lost Penny". This ingeniously crazy orchestral adaptation is not only conceived as a piece of music, but also as a small "performance", in which the percussionist (in addition to performing his musical tasks) plays the role of Beethoven who has lost this "damned" penny. Ulanovski himself describes the course of events: "After several introductory bars, Beethoven enters from backstage or from the audience. He sees and hears nothing around him, but rather observes his empty coin purse, stunned, and his pockets. The he begins looking for the penny on the music stands, amongst the musicians and in the audience. Ever

more agitated over the loss, he approaches the percussion instruments and gets hold of the marimba. After he has played a solo and thrown away the mallets, he becomes involved in his search again, which now peaks in thundering blows on the bass drum. The conductor, meanwhile notified, signals to the disruptive musician that he should disappear. The latter attempts, however, to explain his situation with gestures. When the conductor finally understands, he turns to the orchestra which stands harmoniously by his side. After this warning, Beethoven finally returns to his obligations as an orchestral musician.”



**LUDWIG VAN BEETHOVEN //  
DMITRI SCHOSTAKOWITSCH**

**Adagio cantabile for Orchestra**

(based on the Piano Sonata No. 8 in C minor,  
Op. 13, 2nd movement)

*Performance duration: 5'*

Beethoven's famous work is much better known by the title of "Pathétique" than as the Piano Sonata No. 8, Op. 13. Especially the dreamlike theme of the second movement, adapted for orchestra by none other than Dmitri Shostakovich, is certainly one of Beethoven's best-known melodies. The Adagio cantabile is structured in a three-part song form and is particularly suitable for an orchestration by virtue of its richly contrasting structure and its tendencies toward textures in tone colours already anticipating Romanticism.



**LUDWIG VAN BEETHOVEN //  
DMITRI SCHOSTAKOWITSCH**

**Maestoso for Orchestra**

(based on the First Movement from the  
Piano Sonata No. 32, Op. 111)

*Performance duration: 9'*

The Piano Sonata No. 32, Op. 111 is Beethoven's final contribution to this genre. It belongs to the three-part sonata complex Op. 109, Op. 110 and Op. 111 and was composed in 1821. The first movement orchestrated by Dmitri Shostakovich is extremely complex and points toward the future in its harmonic and structural design. Beethoven worked here with irritating chromaticism, diminished seventh-chord leaps and the most sophisticated polyphonic techniques.



**LUDWIG VAN BEETHOVEN //  
JOHANNES HARNEIT**

**"Beethoven Sketches (Kessler Sketchbook)"  
for Orchestra**

(based on Manuscript Sketches  
of Ludwig van Beethoven)

1,2,2(basscl),2(contrabsn) -  
2,2,0,0 - timp. - strings (6/5/4/3/1)

*SIK 1729 (Study score)*

*Performance duration: 25'*



**LUDWIG VAN BEETHOVEN //  
JOHANNES HARNEIT**

**"Beethoven Sketches (Landsberg 5)" for Orchestra**

(based on Manuscript Sketches of  
Ludwig van Beethoven)

fl, ob, clar, bsn - 2 hn, trump.,  
perc., pno., strings (1/1/1/1/1)

*Performance duration: 25'*

Beethoven's manner of preserving fleeting thoughts in his famous sketchbooks during long walks has not only fascinated the musical world, but also the composer Johannes Harneit, who wanted to make music out of Beethoven's jottings in their original form. In two works, the so-called "Beethoven Sketches" for orchestra as well as the "Beethoven Sketches (Landsberg 5)" for ensemble, he put this idea into practice. Both works were written during the year 2006.



**LUDWIG VAN BEETHOVEN //  
DMITRI SCHOSTAKOWITSCH**

**Flea Song from Goethe's "Faust"  
for Bass and Orchestra**

(based on the Six Songs, Op. 75 No. 3)

3,2,2,2 - 2,0,0,0 – strings

*Performance duration: 2'*

Beethoven's relationship with Johann Wolfgang von Goethe was not entirely unproblematic, but nonetheless characterised by the greatest mutual respect. In his Six Songs, Op. 75 Beethoven set the famous Flea Song entitled "There Once Was a King". The text with an ironical background stimulated him, and Beethoven's fantastic setting also stimulated Dmitri Shostakovich, who orchestrated Beethoven's song in January 1975, the year of his death. The world premiere was given on 1 April 1975 in Leningrad with the bass Yevgeni Nesterenko and the Leningrad Philharmonic conducted by Yuri Kochnev. The orchestral version of the "Flea Song" exists in both the German and English languages.



Joseph Haydn (1732-1809)



**JOSEPH HAYDN //  
JOHANNES HARNEIT**

**“The Seven Last Words” for Chamber Orchestra**

(based on “The Seven Last Words of  
Our Redeemer on the Cross”, Hob. XX/1:A)

1,1,2(bclar),1 – 1,1,1,0 – strings

*Performance duration: 70’*

Joseph Haydn composed the “Seven Last Words of Our Redeemer on the Cross” in 1785. This is music for Holy Week (semana santa), traditionally celebrated in many places with processions and passion plays.

Haydn derived the musical-thematic of each sonata from the respective Latin Redeemer word so that the declamation is audible. Haydn later adapted the original orchestral version for string quartet and also as a large oratorio with four vocal soloists, choir and orchestra. Based on these three versions by Haydn, the composer Johannes Harneit made an instrumentation for 14 musicians which leaves the musical text untouched. The world premiere of the adaptation took place on 17 April 2014 at the Neue Kirche in Emden with the Leipzig Sinfonietta.



**JOSEPH HAYDN //  
JOHANNES HARNEIT**

**“Koloratur” for Piano and Ensemble, Op. 17/1**

(based on Six Esterházy Sonatas for Piano Solo,  
Hob. XVI, Nos. 21-26)

*Performance duration: 80’*

Joseph Haydn’s Piano Sonatas, Op. 13, Hob. XVI Nos. 21-26, composed in 1773 and dedicated to Prince Esterházy belong to a particularly lively storm-and stress phase of this Viennese classical composer. They are a document of Haydn’s close relationship with his great patron, Prince Esterházy, to whom he was grateful for economical security over many years and also for the development of his artistic career.



**WOLFGANG AMADEUS MOZART //  
WILFRIED GOTTWALD AND MICHAEL SALAMON**

**Concerto for Clarinet and String Quintet in A major**

(based on the Concerto for Clarinet and  
Orchestra in A major, K. 622)

*Performance duration: 27’*

*SIK 1746*

The clarinetist Anton Stadler, for whom Mozart wrote his famous Clarinet Concerto in A major, K. 622 and the Quintet for basset clarinet and strings, K. 581, didn’t have an unsullied reputation. He is supposed to have been as irresponsible with money as was Mozart himself. Be that as it may, we are indebted to this man for the greatest works for clarinet and the basset clarinet (sounding a major third lower) of the Viennese classical period, a man who was employed by the Vienna Burgtheater Orchestra and who repeatedly inspired Mozart.

It is a particularly attractive thought to transform the best-known clarinet concerto in music history into a chamber version, especially before the backdrop of this pair of works in Mozart’s oeuvre. Wilfried Gottwald and Michael Salamon have adapted this concerto for clarinet and string quintet—the concerto with the heartrendingly beautiful Adagio in which the clarinet develops one of Mozart’s most beautiful melodies above tender orchestral echoes. Many things may sound unusual here, although not a single note or rest from Mozart’s original version has been left out.



**WOLFGANG AMADEUS MOZART //  
FRANZ-JOSEF KASTL**

**Four Pieces from “The Magic Flute”  
for Soprano Recorder and Piano**

*Performance duration: 8’*

*SIK 1590*

In accordance with the taste of the late 18th century, adaptations of the highlights of popular operas were made time and again, following their premieres, for a wide variety of instrumental combinations. The Mozart contemporary Johann Went, for example,

took popular arias from "The Magic Flute", the Salzburg composer's late mystical work, and adapted them for two flutes.

The recorder player and arranger Franz-Josef Kastl from Wiebaden has now made an adaptation of four selected pieces from "The Magic Flute" for soprano recorder and piano.



**WOLFGANG AMADEUS MOZART //  
MANUEL MUNZLINGER**

**Sonata facile in C major, for Oboe,  
Violoncello and Harpsichord**

(based on the Piano Sonata No. 16, K. 545)

*Performance duration: 10'*

Manuel Munzlinger, born in Berlin, studied oboe with Hansjörg Schellenberger at the University of the Arts in Berlin. Following several orchestral engagements (e.g. with the Deutsche Sinfonie Orchester Berlin, the Berlin Symphony Orchestra, the Berlin Baroque Orchestra, the Adelaide Symphony Orchestra in South Australia and the Danish Chamber Players) he developed programmes of his own and worked as a arranger and musical director with Ilja Richter, Otto Sander, Herbert Feuerstein, Winfried Glatzeder, Thekla Carola Wied, Peter Sattmann and others.

The Piano Sonata No. 16, K. 545 by Wolfgang Amadeus Mozart adapted by Munzlinger for oboe, violoncello and harpsichord is better known under the designation "Sonata facile". In the first edition of the work, this designation was chosen in 1805 for this "Little sonata for beginners".



**Wolfgang Amadeus Mozart (1756-1791)**



**WOLFGANG AMADEUS MOZART //  
WOLFGANG SEBASTIAN MEYER**

**Fantasia in F minor for Wind Quintet**

(Flute, Oboe, Clarinet, Bassoon, Horn)

(based on the Fantasia for a Barrel Organ, K. 608)

*Performance duration: 10'*

Mozart received a commission for an entire series of pieces for the so-called "flute clock", also designated by him as "organ mechanism in a clock" or "barrel organ", in 1790/91 from the Vienna Wax Figure and Curiosity Cabinet. The best-known pieces among these are the two works in F minor, K. 594 and K. 608. These pieces are often played on an organ or piano (also in versions for piano four hands). Wolfgang Sebastian Meyer has now adapted the Fantasia for a Barrel Organ, K. 608 for wind quintet, a genre that enjoyed ever-growing popularity during Mozart's time.



**WOLFGANG AMADEUS MOZART //  
JÖRN ARNECKE**

**"The Marriage of Figaro" for Twelve Instruments**

(based on the opera "The Marriage of Figaro", K. 492)

1,1,2,1 - 1,0,0,0 - timp. - strings (1/1/1/1/1)

*Performance duration: 210'*

Jörn Arnecke, born in 1973 in Hameln, won one of Germany's most important composition prizes at the age of 30 – the Hindemith Prize of the Schleswig-Holstein Music Festival. His musical theatrical works commissioned by the Ruhr Triennial ("Under Ice") and by the Hamburg State Opera ("Butterfly Blues", "The Festival in the Sea") were highly acclaimed. His pieces have also been performed at the Munich Biennial and at opera houses in Frankfurt, Munich, Zürich and Prague. From 2001 until 2009 he worked as a part-time professor of music theory at the Academy of Music and Theatre in Hamburg, and has been Professor of Music Theory at the Weimar Academy since October 2009. Arnecke's ingenious adaptation of Mozart's opera "The Marriage of Figaro" for 12 instruments was written in 1999 in response to a commission from the Festival of Young Artists in Bayreuth.



**WOLFGANG AMADEUS MOZART //  
EDVARD GRIEG // JOHANNES X. SCHACHTNER**

**Concertino facile for Piano and Chamber Ensemble**

1,0,1,1 - 1,0,0,0, - strings (1/1/1/1/1)

(freely adapted from Edvard Grieg's Completion of Mozart's "Sonata facile" K. 545)

*Performance duration: 10'*

Johannes X. Schachtner wrote this work for the 30th birthday of his partner, the pianist Lauriane Follonier, who performed the world premiere on 22 March 2015 in Starnberg.

The Concertino facile is an instrumentation of the second piano part added by Grieg to Mozart's original piano part, whereby the soloist basically plays the Mozart piano sonata without alterations. Only in the final movement, which also contains the cadenza by Edvard Grieg, does Schachtner exchange the parts. The work is dedicated to Lauriane Follonier.



**WOLFGANG AMADEUS MOZART //  
ALFRED SCHNITTKE**

**Pantomime for Chamber Ensemble**

flute, clarinet, 2 percussionists, organ, strings

(based on the Fragment K. 446, [416d])

*SIK 1756 (Study score)*

*Performance duration: 7'*

The Russian composer Alfred Schnittke, who died in Hamburg in 1998, once called his "Pantomime" for chamber ensemble based on the Fragment K. 446, 416d of Wolfgang Amadeus Mozart as an "attempt at reconstruction not to be taken seriously", whereby there is much more behind this than one might gather from these words. Schnittke came to terms during the 1960s with the musical avant garde, with serialism and the twelve-tone technique. Beginning in 1968 he increasingly orientated himself on the work of Charles Ives and Henry Pousseur, which finally led him to the compositional procedure of polystylism (a term coined by Schnittke himself).

The "Pantomime" composed in 1975 occupied a special position in this connection. In this bold Mozart homage which provided the stimulus for an entire series of works with the highly suggestive title "Moz-Art", the polystylist Schnittke reveals himself as a "unistylist", as Jan Kästel once wrote. The "Pantomime" is based on an original work by Mozart that was ostensibly composed for a carnival performance in 1783. Only a fragment of the work (K. 446) has survived, however. Alfred Schnittke completed and adapted it according to the wishes of the violinist Gidon Kremer for a concert on New Year's Eve 1976 in Moscow. It became a commedia-dell'arte imitation, in which, amongst others, the five figures Colombine, Harlequin, Pierrot, Pantalon and the Doctor make an appearance. Right at the end of the piece is a Russian New Year's song. Not without irony, he continues in the preface: "(...) heard in the night in a dream and preserved by ear with the greatest precision in musical notation, and adorned with small completions in accordance with the contemporary fashion." The string quartet instrumentation,

originally planned, is bolstered by a small percussion apparatus, a flute and a clarinet as well as a third violin.



**WOLFGANG AMADEUS MOZART //  
LERA AUERBACH**

**"Double Dream". Concerto grosso No. 5 for Violin,  
Piano and Orchestra** (based on the Concerto for  
Flute, Harp and Orchestra K. 299 and the Andante  
for Flute and Orchestra, K. 315)

2(picc), 2, 2, 2 – 2, 1, 0, 0 – timp., vibr., strings

*Performance duration: 26'*

It is one of three double concertos from the pen of Wolfgang Amadeus Mozart and the most popular one by far. The Concerto for Flute, Harp and Orchestra in C major, K. 299 was composed in 1778 during a Mozart family sojourn in Paris. The lightness and joyful playfulness, together with the gracefulness of the solo instruments in combination with each other, are just a few characteristics of this concerto that was often and gladly performed (formerly with great élan by Nicanor Zabaleta and Aurèle Nicolet). Lera Auerbach not only had the bold idea of exchanging the two solo instruments for violin and piano, but also of making a collage of this double concerto with the Andante for Flute and Orchestra KV 315, composed during the same year, in a violin version. The composer Lera Auerbach, intimately familiar with Mozart's piano works as a soloist, performed the piano solo part at the world premiere of her Concerto grosso No. 5 for violin, piano and orchestra entitled "Double Dream" based on Mozart's K. 299/297c and K. 315 on 22 April 2017 in Columbus (Ohio). The violin solo part was played by Katherine McLin with David Danzmayr conducting the Pro Musica Chamber Orchestra.



**WOLFGANG AMADEUS MOZART //  
BORIS TISCHTSCHENKO**

**Pas de deux for Orchestra**

(based on 12 Variations K. 265 for Piano)

*Performance duration: 7'00"*

There is a classical hit hidden behind the soberly titled 12 Variations, K. 265 of Wolfgang Amadeus Mozart. These are the variations on "Ah, vous dirai-je Maman", probably composed in 1781. Everyone knows the melody; in the German-speaking countries, it was appropriated into a Christmas song. The work, orchestrated by the Russian composer Boris Tishchenko under the title "Pas de deux", was originally written for Mozart's own use. At that time he was much in demand as a piano teacher in Vienna and needed good, playable pieces for his pupils.



**WOLFGANG AMADEUS MOZART //  
FRANZ WÜLLNER AND  
EBERHARD SCHWICKERATH**

**"Ave verum corpus" for Male Choir**

(based on "Ave verum corpus" for Mixed Choir,  
Orchestra and Organ, K. 618)

*Performance duration: 5'*

The "Ave verum" is a rhymed prayer from the late Middle Ages set by a large number of composers from the Renaissance to the present day. Wolfgang Amadeus Mozart composed his "Ave verum corpus" K. 618 just six months prior to his death on 17 June 1791, at a time when he was working on "The Magic Flute" and the Requiem. The work was intended for performance at a Corpus Christi festival in Baden near Vienna.

Mozart's text, slightly modified from the medieval original, is as follows:

*"Ave, ave, verum Corpus,  
natum de Maria Virgine:  
Vere passum, immolatum  
in cruce pro homine,  
Cuius latus perforatum  
unda fluxit et sanguine  
Esto nobis praegustatum  
in mortis examine,  
in mortis examine!"*



**WOLFGANG AMADEUS MOZART //  
ERNST RIEGE**

**Turkish March for Orchestra**

(based on the Rondo alla turca from the Piano  
Sonata in A major, K. 331 (300i))

*Performance duration: 4'*

The Turkish March is the famous Rondo alla turca, the final movement of the Piano Sonata in A major, K. 331 (300i) of Wolfgang Amadeus Mozart, which rapidly developed into one of the catchiest tunes in classical music. With the unusual modulations from A to C minor and then from F-sharp to C-sharp minor, Mozart creates unconventional harmonic colourings. Ernst Riege made a successful orchestral version of this movement that can be performed not only as part of a programme but also as an effective encore at orchestral concerts.



**Franz Schubert (1797-1828)**



**FRANZ SCHUBERT //  
SERGEJ PROKOFJEV**  
**Waltz Suite for Piano**

(based on diverse Waltzes and Ländler  
by Franz Schubert)

When a master like Sergei Prokofiev takes up a work by another master, something masterly is likely to be the result. This is also the case with the surprisingly little-known Waltz Suite based on original pieces by Franz Schubert adapted for piano by Sergei Prokofiev. Prokofiev put together various Schubert waltzes, some very catchy indeed, to form a suite played without a break that is full of surprises and modestly refined transformations.



**FRANZ SCHUBERT //  
ULRICH LEYENDECKER**

**"Der Doppelgänger" (The Double)  
for Ten-Piece Chamber Ensemble**

2 clar., 2 hn., vl., vla., vc, db.

(based on Lied No. 13 "Der Doppelgänger"  
from the cycle "Swan Song", D. 957)

*Performance duration: 3'*

The Schubert Lied adapted by Ulrich Leyendecker for ten-piece chamber ensemble is the eighth Lied "Der Doppelgänger" (The Double) from the cycle "Swan Song" completed by Schubert in 1828. Like the other songs of this cycle, the poem "Der Doppelgänger" is by Heinrich Heine.

Leyendecker's instrumental adaptation was made in 2008 for a concert of the Nederlands Blazers Ensemble (NBE).



**FRANZ SCHUBERT //  
ULRICH LEYENDECKER**

**“Ihr Bild” (Her Portrait) for Chamber Ensemble**

2 clar., 2 hr., vl., vla., vc., db.  
(based on Lied No. 9 “Ihr Bild”  
from the cycle “Swan Song”, D. 957)  
*Performance duration: 3’*



**FRANZ SCHUBERT //  
ULRICH LEYENDECKER**

**Quintet in C major for Chamber Ensemble**

(based on the String Quintet, D. 956)  
*Performance duration: 48’*

The music journalist Joachim Kaiser found words of excessive praise for Franz Schubert’s famous contribution to the genre of the string quintet, the Quintet for 2 violins, viola and 2 violoncelli in C major, D. 956: “All those who especially value music, especially chamber music, will admiringly bow before or even swoon in the presence of Franz Schubert’s String Quintet. This work occupies a singular place in Schubert’s oeuvre, and in music literature itself. It is puzzling and perfect ... No one can fully explain the sonic mystery of this work or sum it up in words.” This may be true, but one can at least confirm that Schubert’s placement of the first violoncello as principal carrier of melodies in the higher register gives this work a tone colour all its own. Ulrich Leyendecker does full justice to these special traits in his fantastic adaptation for chamber ensemble.



**FRANZ SCHUBERT //  
EDISON DENISSOW**

**Ave Maria for Two Oboes,  
Two Bassoons, Two Horns and Strings**

(based on Ellen’s Song III for voice  
and piano D. 839, op. 52 No. 6)  
*Performance duration: 5’*

The famous “Ave Maria”, D. 839 Op. 52 No. 6 by Franz Schubert was composed in 1825. The designation “Ave Maria” has firmly established itself for this art song, although it was originally entitled “Ellen’s Song III ‘Hymn to the Virgin’”. The text is from Walter Scott’s poem “The Lady of the Lake” and was translated into German by Adam Storck. Performances of “Ave Maria” in church services generally use the Latin text of the “Ave Maria”, not the romantic poetic version. Schubert’s “Ave Maria” exists in a number of instrumental adaptations.



**FRANZ SCHUBERT //  
EDISON DENISSOW**

**Grätzer Waltz, Op. 91A for Chamber Orchestra**

1,1,1,1 - 1,1,1,0 - perc. (1 player: incl. glock.),  
harp, 2 vl., vla., vc., db.

**Version for Orchestra**

2,2,2,2 - 4,1,1,0 - perc. (incl. glock.), harp, strings  
(based on D. 924 for piano)  
*Performance duration: 14’*



**FRANZ SCHUBERT //  
EDISON DENISSOW**

**Waltz op. 18a for Chamber Orchestra**

1,1,1,1 - 1,1,1,0 - perc. (incl. glock.),  
harp, 2 vl., vla., vc., db.

**Version for Orchestra**

2,2,2,2 - 4,1,1,0 - perc. (incl. glock.), harp, strings  
(based on Waltzes from D. 145 for piano)  
*Performance duration: 10’*



**FRANZ SCHUBERT //  
EDISON DENISSOW**

**Waltz, Op. 9a for Chamber Orchestra**

1,1,1,1 - 1,1,1,0 - perc. (incl. glock.), harp,  
2 vl., vla., vc., db.

**Version for Orchestra**

2,2,2,2 - 4,1,1,0 - perc. (incl. glock.), harp, strings  
(based on 18 Original Dances from D. 365 for piano)  
*Performance duration: 1’30”*



**FRANZ SCHUBERT //  
EDISON DENISSOW**

**Waltzes, Op. 9b for Chamber Orchestra**

1,1,1,1 - 1,1,1,0 - perc. (incl. glock.), harp,  
2 vl., vla., vc., db.

**Version for Orchestra**

2,2,2,2 - 4,1,1,0 - perc. (incl. glock.), harp, strings  
(based on 18 Original Dances from D. 235 for piano)  
*Performance duration: 1’30”*

With his Waltzes and Ländler for piano, Schubert made use of a genre that was to enjoy untold popularity during the 19th century. The Russian composer Edison Denissov especially loved the music of Franz Schubert and adapted a large number of his works.





**FRANZ SCHUBERT //  
EDISON DENISSOW**

**“Hommage aux belles Viennoise”  
for Chamber Orchestra**

1,1,1,1 - 1,1,1,0 - perc. (incl. glock.), harp,  
2 vl., vla., vc., db. (based on the 16 Viennese Ladies’  
Ländler, D. 734 op. 67 for piano)

*Performance duration: 12’*

The 16 Ländler and 2 Ecossaisses for piano, D. 734 are also known by the title “Viennese Ladies’ Ländler and Ecossaisses”.



**FRANZ SCHUBERT //  
EDISON DENISSOW**

**Last Waltz, Op. 127 for Chamber Orchestra**

1,1,1,1 - 1,1,1,0 - perc., 2 vl., vla., vc., db.  
(based on D. 146 for piano)

*Performance duration: 3’40”*



**FRANZ SCHUBERT //  
DMITRI KABALEWSKI**

**Fantasia for Piano and Orchestra**

3,2,2,2 – 4,2,3,0 – timp., strings  
(based on the Fantasia for piano four hands  
in F minor, D. 940)

*Performance duration: 17’*

The Fantasia in F minor for piano four hands, D.940 is a late work of Franz Schubert composed during his final year, 1828. Schubert dedicated it to his pupil Karoline von Esterházy, for whom he harboured a secret reverence. This piece is one of the most beloved works in the literature for piano four hands.



**FRANZ SCHUBERT //  
FLORIAN HENRI HOLLARD**

**Symphony No. 8: Scherzo for Orchestra**

Completion and Orchestration of the Third  
Movement of the Symphony No. 8 in B minor,  
D. 759 “Unfinished” (based on the sketches for the  
Scherzo from Symphony No. 8)

*Performance duration: 6’30*

Florian Henri Hollard is not the only musician who has attempted to complete the two-movement, unfinished Symphony No. 8 with the help of Schubert’s sketches. Unlike the Swiss conductor Mario Venzago, however, he did not add a fourth movement, but limited himself to a completion of the third movement, a Scherzo.



**FRANZ SCHUBERT //  
ADOLF HOFFMANN**

**“Am Brunnen vor dem Tore” (The Linden Tree)  
for Choir and Instrumental Ensemble**

(based on D. 911-5)

*Performance duration: 5’*

The original title of the Lied “Am Brunnen vor dem Tore” is “Der Lindenbaum” (The Linden Tree). This poem set by Franz Schubert was written by Wilhelm Müller and forms part of the cycle “Die Winterreise” (The Winter Journey). Adolf Hoffmann has adapted the famous text and music for choir and instrumental ensemble.

*The fountain by the gateway  
Stands by a linden tree:  
I dreamed within its shadow  
So many charming dreams.*

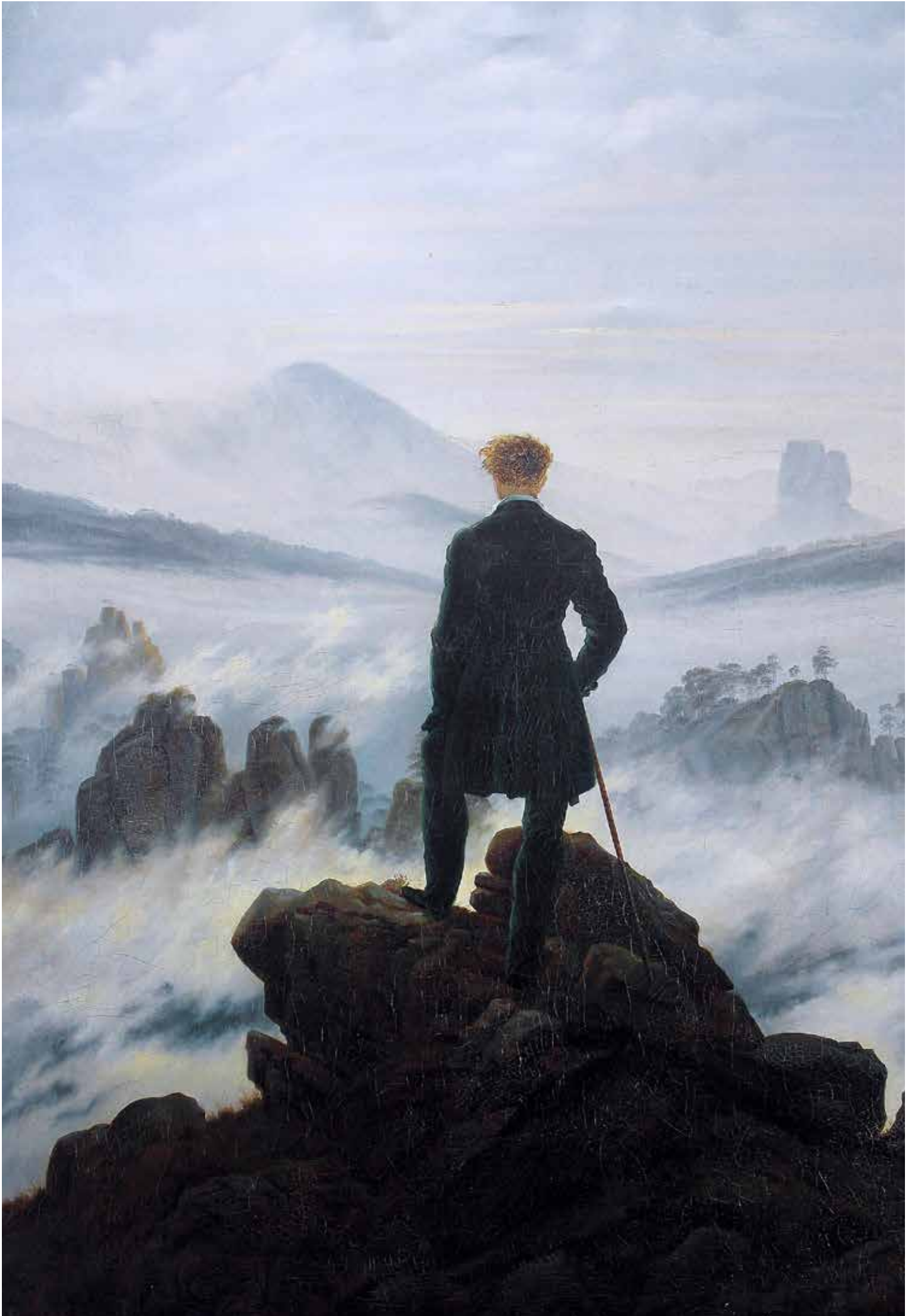
*I cut into its surface  
So many loving words;  
Throughout my joy and sorrow  
It drew me all the while.*

*Today, I had to pass by  
Although in deepest night,  
But there, whilst still in darkness,  
I turned my eyes away.*

*And then its branches rustled  
As if to call to me:  
“Come here to me, in friendship,  
Here will you find your rest”.*

*The icy winds have blown now  
Directly on my face;  
my hat flew from my head but  
I turned again no more.*

*So many hours I’ve travelled  
Far from that distant place,  
But always hear that rustling:  
You’d find that peace is there.*



Wanderer above the sea of fog, Caspar David Friedrich

## Originals from the

# Romantic Period



**JOHANNES BRAHMS //  
IWAN JASCHKEWITSCH**

**Hungarian Dance No. 5 for Bayan**  
(based on the Hungarian Dance WoO 1)  
*Performance duration: 4'*

The famous Hungarian Dances of Johannes Brahms composed from 1858 to 1869 were originally works for piano four hands. Because the pieces were so extraordinarily popular, Brahms himself adapted ten of these dances for piano solo in 1872 as well as an orchestration of selected dances in 1873. The Russian bayan virtuoso Ivan Jashkevich made a name for himself especially with adaptations of Russian literature but also of South American music by Astor Piazzolla, amongst others.



**JOHANNES BRAHMS //  
CORD GARBEN**

**Andante for Violoncello and Piano**  
(based on the Andante from the Concerto for Piano and Orchestra No. 2 in B-flat major, Op. 83)  
*Performance duration: 10'*

The Second Piano Concerto of Johannes Brahms, of which one can surely speak of a symphony with piano due to the equal treatment of the solo instrument and the orchestra, has gigantic proportions with a performance duration of 50 minutes. Of the four movements, Cord Garben selected the slow movement, Andante, with its songlike principal theme for his adaptation.



**JOHANNES BRAHMS //  
CORD GARBEN**

**Adagio for Oboe and Piano**  
(based on the Adagio from the Concerto for Violin and Orchestra in D major, Op. 77)  
*Performance duration: 9'*

Not only the pianist Dejan Lazić, but also the pianist and conductor Cord Garben turned to the magnificent Violin Concerto in D major, Op. 77 of Johannes Brahms for adaptations.



**JOHANNES BRAHMS //  
CORD GARBEN**

**Trio in A minor for Piano Four Hands,  
Violin and Violoncello**  
(based on the Double Concerto for Violin, Violoncello and Orchestra in A minor, Op. 102)  
*Performance duration: 34'*  
SIK 1753

The pianist Dejan Lazić recently had an adaptation published by our company of the Violin Concerto in D major, scored in his version for piano and orchestra. Now we are releasing a transcription, just as valuable and congenial, of the famous Double Concerto in A minor of Brahms in a chamber version for piano four hands, violin and violoncello by Cord Garben. Unlike Lazić, however, Garben made use of an ensemble from the late nineteenth century. Since no orchestra was available at the time, the Double Concerto was first performed in Munich in October 1897 at a chamber recital at which the two soloists were accompanied by the composer himself playing from his own piano reduction. "A true emergency solution, for the reduction of the orchestral score to accommodate the physical possibilities of a single player can hardly do justice to a symphonic work," says Cord Garben. Still, there exists an unusual and lesser known variant amongst transfers of orchestral scores to the piano. In 1898, one year before the death of Johannes Brahms, adaptations of his symphonies were published, made by the composer Friedrich Hermann (1828-1907). These convincingly proved that a kind of orchestral effect could be achieved in chamber music, after all, by adding a second pianist. Hermann placed the piano part in the foreground in the title, taking the symphonic structure into consideration, and called the adaptations "Works for Pianoforte Four Hands with Violin

and Violoncello". According to Garben, this publication now made it possible to fulfil the repeatedly expressed desire for a usable chamber version of the beloved concerto. This work should not be regarded, however, as a "piano trio in the traditional sense."



**JOHANNES BRAHMS //  
JOCHEN NEURATH**

**Four Intermezzi from Op. 116-119  
for Chamber Orchestra**

1,1,2(a-cl.,bcl.),1(cbsn.) - 2,1,0,0 - strings (1/1/1/1/1)  
(based on Intermezzi, Op. 116-119)

*Performance duration: 20'*

The composer and ingenious adaptor Jochen Neurath, born in Celle in 1968, has been closely associated with the Leipzig Gewandhaus and its Gewandhaus Orchestra for many years. In 2012 he completed a version of the "Goldberg Variations" of Johann Sebastian Bach for orchestra, commissioned by the Gewandhaus Orchestra, that was premiered under the direction of Stefan Asbury at the 2012 Bachfest in Leipzig.

Neurath's adaptation of the Four Intermezzi from Op. 116-119 of Johannes Brahms for chamber orchestra was made in 2011 for the Leipzig Sinfonietta, but was not premiered until 3 May 2015 at the Gewandhaus in Leipzig.



**Johannes Brahms (1833-1897)**



**JOHANNES BRAHMS //  
JOCHEN NEURATH**

**Eleven Chorale Preludes for Chamber Orchestra**

1 (alto flute, picc.), 1 (EH), 1, bcl., 1 (cfg.) - 2, 1, 0, 0 - 1, 1, 1, 1, 1 (soloistic strings or in a small ensemble  
(based on Eleven Chorale Preludes for organ,  
Op. 122 post.)

*Performance duration: 45'*

Johannes Brahms already encountered the organ as a young composer when he wrote preludes and fugues and the chorale prelude on "O Traurigkeit, o Herzeleid" during the 1850s. The Eleven Chorale Preludes, Op. 122 post. of 1896 adapted by Jochen Neurath for chamber orchestra are the very last works by Brahms. He composed them prior to and following the death of Clara Schumann, to whom he was so close.



**JOHANNES BRAHMS //  
CORD GARBEN**

**Concerto for Violoncello and Orchestra**

2,2,2,2 - 4,2,0,0 - timp. , strings

(based on the Double Concerto for Violin,  
Violoncello and Orchestra in A minor, Op. 102)

*Performance duration: 34'*

*SIK 1725 (Study score)*

Johannes Brahms wrote the Double Concerto during the summer months of 1887 whilst residing on Lake Thun. He was actually toying with the idea of writing a violoncello concerto to comply with the request of his friend Robert Hausmann, the cellist of the Joachim Quartet. But things worked out differently. He told Clara Schumann that he had a "funny idea" - he wanted to write a concerto for violin and violoncello. Behind this idea was his secret wish to use the new constellation of instruments to bring about a reconciliation with his old friend Joseph Joachim, from whom he had parted ways after an argument. Brahms worried that Hausmann might be disappointed over the nonexistent cello concerto, and wrote to him: "... or else you would have taken it most ungraciously and been offended that I would even add a solo violin to a violoncello concerto."

On 20 September Brahms travelled with the completed score and orchestral parts to Baden-Baden, where Joseph Joachim and Robert Hausmann played the new composition for the first time at Clara Schumann's house. The world premiere then took place at the beginning of the next season, on 18 October 1887, with the Gürzenich Orchestra in Cologne.

Cord Garben's aim in making this adaptation was to reunite the most important thematic segments of

both solo parts in a weighty, independent solo part. The role of the woodwinds, rather neglected in the original version, has been clearly upgraded through the distribution of the figurative elements of the violin part.



**JOHANNES BRAHMS //**  
**DEJAN LAZIĆ:**

**Concerto for Piano and Orchestra "No. 3" in D major**  
2,2,2,2 – 4,2,0,0 – timp., strings  
(based on the Violin Concerto in D major)  
*Performance duration: 40'*

The pianist and composer Dejan Lazić says the following about his adaptation: "I repeatedly tried to imagine how Brahms himself would have proceeded. In so doing, I not only found orientation in his own arrangements, but also in his numerous works for and with piano. I had to redesign the violin part anew and translate it into a Brahmsian pianistic language. It was a long process, and I often tried out different versions at rehearsals with orchestra or else live in concert before deciding on this published version. It is true that a transcription of the violin part for the flute, for example, a melody instrument, would have been considerably simpler than an adaptation for piano, a harmony instrument.

"In designing the piano part, I never took anything away from the violin part; but first I had to recognise any possible additional voices, harmonies, contrapuntal material, simultaneously running rhythms in the orchestral part – everything that is important for a complete piano part – and then compose them into the piano part. Often, however, I had to assume, guess and grasp, asking myself the question: how would Brahms have transferred this, or how would he have solved this puzzle? The orchestral score remained unchanged, and I myself composed the cadenza in the first movement, since no original one has been handed down."



**JOHANNES BRAHMS //**  
**ERNST RIEGE**

**Intermezzo for Orchestra in A major, Op. 118/2**  
1,1,2,1 - 2,0,0,0 - glock., harp, strings  
(based on the Intermezzo for piano, Op. 118/2)  
*Performance duration: 7'*

The Intermezzo in A major and its companion, the Romance in F major from Op. 118, are late piano miniatures of Brahms written in 1893 during a summer sojourn in Ischl, Austria. Clara Schumann, the first one who was allowed to see and play these works, said that they expressed "a fullness of feeling within the smallest space".



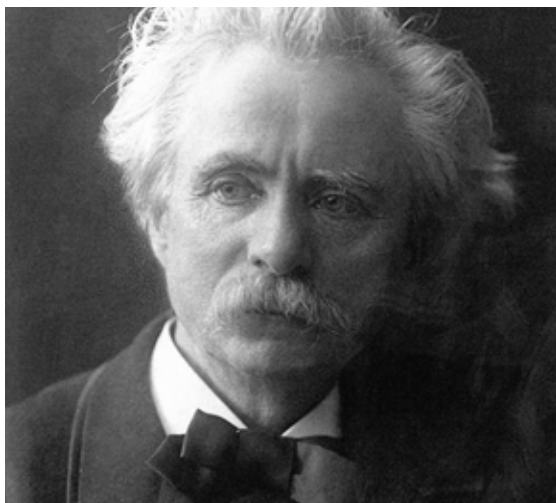
Frédéric Chopin (1810-1849)



**FRÉDÉRIC CHOPIN //**  
**ERNST RIEGE**

**Scherzo for Orchestra in B-flat minor, Op. 31**  
3,2,2,3 - 4,2,3,1 - timp., perc. (incl. xyl.), 2 harps, strings  
(based on the Scherzo for piano Op. 31)  
*Performance duration: 12'*

The Scherzo in B-flat minor, Op. 31 of Frédéric Chopin is truly an unusual yet remarkable work. The composer entitled the work a scherzo, although it is not at all a cheerful, dancelike-grotesque kind of piece, but a large-scale, highly dramatic confession, very serious in every respect. Chopin probably completed the Scherzo around 1837 and then dedicated it to his pupil Countess Adèle von Fürstenstein.



Edvard Grieg (1843-1907)



**EDVARD GRIEG //  
ERNST RIEGE**

**Four Humoresques, Op. 6 for Orchestra**

2,2,2,2 - 2,2,3,0 - timp., perc.

(incl. glock./vibr., xyl.), harp, strings

(based on the Four Humoresques, Op. 6 for piano)

*Performance duration: 12'*

The Four Humoresques of the Norwegian romanticist Edvard Grieg are Norwegian dances and were composed in 1865. Grieg dedicated them to the Norwegian composer Richard Nordraak, who was very well known at that time. Up to the time when Grieg met Nordraak and received stimuli for a new compositional style, the composer had been working traditionally for the most part. Nordraak recommended to Grieg, who had studied at the Leipzig Conservatory, that he should get into closer touch with his Norwegian roots. The Four Humoresques are the first works in which Grieg accepted this advice and found an individual musical language.



**FRANZ LISZT //  
ERNST-GERNOT KLUSSMANN**

**Les Préludes for Piano**

(based on Les Préludes: Symphonic Poem No. 3)

*Performance duration: 17'*

The symphonic poem "Les Préludes" was composed during the years 1848 to 1854. In his programmatic symphonic poem, Liszt attempted to characterise the life stations of man as "preludes" to his inevitable death. The composer said: "What else is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death? ..."



**FRANZ LISZT //  
JURI LEBEDEV**

**"Liebestraum – A Dream of Love"  
for Large Orchestra**

3(picc.),3(Eng. hn.),2,3(cbsn.) - 4,2,2,1 - timp., perc.  
(trgl., bk., sn. dr., b.dr.) - harp, strings (14/12/10/8/6)

(based on "Liebestraum" No. 3)

*Performance duration: 6'*

Liebestraum No. 3 is, of course, one of the most beloved of the series of enormously popular Liebesträume by Franz Liszt. In this nocturne in A-flat major, Liszt quotes the song "O lieb, so lang du lieben kannst" based on a text by Ferdinand Freiligrath. The three parts of the Liebestraum are linked to each other by virtuoso cadenzas, whilst the song theme is continuously varied.



**FRANZ LISZT //  
FRANK HECKEL**

**"Lyon" for Orchestra**

3(picc.), 2,2,2 - 4,2,3(b. trb.), 1 - timp., cym. - strings

(based on "Lyon" for piano from the

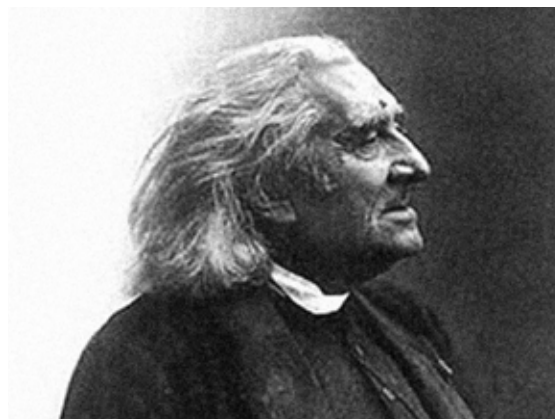
Album d'un voyageur No. 1)

*Performance duration: 9'*

*SIK 1727 (Study score)*

The adaptor Frank Heckel reports: "Franz Liszt composed 'Lyon' for solo piano around 1834 under the impression of the uprisings of the Lyon silk weavers as part of his "Album d'un voyageur". In the later revision of the cycle resulting in the first part of the "Années de pèlerinage", 'Lyon' was replaced by "La chapelle de Guillaume Tell" and was forgotten.

I have tried to orchestrate 'Lyon' exactly in the style of a Lisztian symphonic poem and to use only the orchestral possibilities of that period; for example, the fifth string of the double basses is not used. In order to produce the characteristic Lisztian orchestral



Franz Liszt (1843-1907)

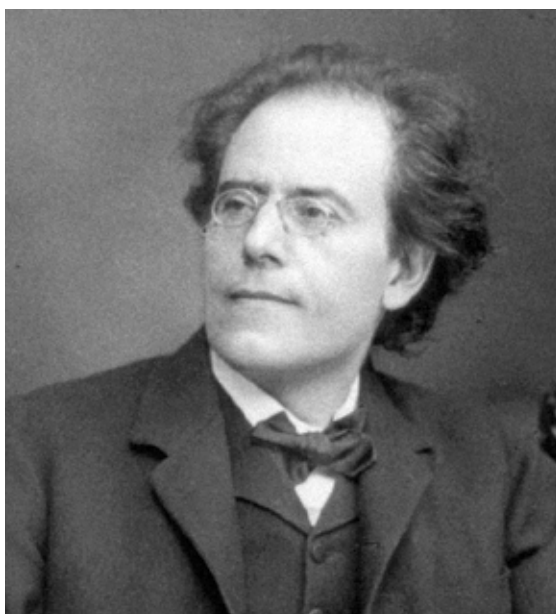
sound, I have composed some additional material and modified the very "pianistic" passages, as they are similarly found in works that Liszt composed both for piano and for orchestra."



**FRANZ LISZT //**  
**FRANZ SCHMIDTNER**

**"Romance oubliée" for Viola and Piano**  
(based on "Romance oubliée" for piano)  
*Performance duration: 4'30"*

The "Romance oubliée" (Forgotten Romance) was composed in 1880, six years before the death of Franz Liszt. In contrast to earlier works, the piano writing appears here to be more thinned out and transparent. Most striking is a melancholy theme that Liszt develops in many ways in his incomparable harmonic language, anticipating modernism by many years. The role of melody in this late work of Liszt stimulated Franz Schmidt to assign the melody to a melodic instrument; he made an adaptation for viola and piano, choosing that instrument because the melancholy, plaintive mood of this work fits the sound of the viola extraordinarily well.



Gustav Mahler (1860-1911)



**GUSTAV MAHLER //**  
**JOHANNES HARNEIT / SEBASTIAN GOTTSCHICK**  
**Symphony No. 4 for Soprano and Chamber Ensemble**  
piccolo, oboe, contrabassoon, trumpet, 2 horns, 2 percussionists, piano, 2 vl., vla., vc., db.  
(based on the Fourth Symphony in G major with soprano solo to texts by Clemens Brentano)  
*Performance duration: 54'*

The cheeky, apparently humorous aspect in Gustav Mahler's Fourth Symphony with the famous vocal-symphonic epilogue from Brentano's "Youth's Magic Horn" in which Mahler progresses stepwise (symbolically) from "earthly life" to "heavenly life" is ambivalent, as is usually the case with him. It is very a natural idea to adapt this symphony for a chamber ensemble, for the Fourth Symphony of Mahler especially contains many highly fragile sections reminiscent of chamber music. Johannes Harneit has adapted movements 1 and 2, and Sebastian Gottschick movements 3 and 4.



**FELIX MENDELSSOHN BARTHOLDY //**  
**CORD GARBN**

**Six Songs without Words for Violin (Clarinet),  
Violoncello and Piano**  
(based on Op. 19, 30, 38, 53, 62, 67, 85, 102)

The so-called "Songs without Words", small character pieces for piano with songlike themes, are amongst the most beloved piano works of Felix Mendelssohn Bartholdy. In some pieces the memorable melodies extend through the entire piece, in which the composer always works skilfully with contrasting effects.



**FELIX MENDELSSOHN BARTHOLDY //**  
**JOST MICHAELS**

**Concert Piece for Two Clarinets and  
Piano in F minor**  
(based on the Concert Piece for clarinet, bass horn (clarinet) and piano No. 1, Op. 113)  
*Performance duration: 9'*

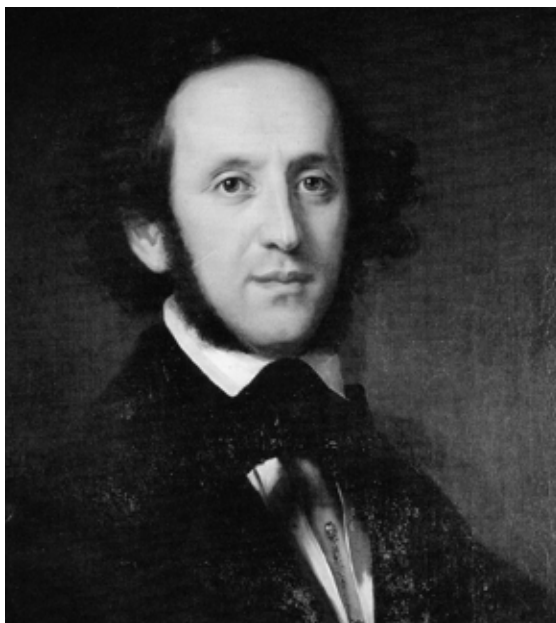
The Concert Piece for clarinet, bass horn (clarinet) and orchestra, Op. 113 by Felix Mendelssohn Bartholdy was composed in 1832 for the clarinetists Heinrich Joseph Baermann and his son Carl. The original version was conceived for the two woodwind instruments and piano, but Mendelssohn Bartholdy also created an orchestrated version.



**FELIX MENDELSSOHN BARTHOLDY //**  
**EFIM JOURIST**

**Rondo capriccioso for Quartet**  
(Bayan, Violin, Guitar and Double Bass)  
(based on the Lied "Auf Flügeln des Gesanges"  
(On the Wings of Song), Op. 34 No. 2)  
*Performance duration: 4'*

The song cycle "Auf Flügeln des Gesanges" (On the Wings of Song) by Felix Mendelssohn Bartholdy is a setting of texts by Heinrich Heine.



Felix Mendelssohn Bartholdy (1809-1847)



**FELIX MENDELSSOHN BARTHOLDY //  
PETER HEIDRICH**

**Variations on Mendelssohn's Wedding March  
for String Quartet**

(based on the Wedding March from the Incidental  
Music to "A Midsummer Night's Dream", Op. 61 No. 9)

*Performance duration: 10'*

Peter Heidrich allowed himself a witty musical joke during the mid-1990s, albeit ingeniously crafted in its compositional technique, with his so-called "Happy Birthday Variations" for string quartet. Having enjoyed the success of this birthday greeting, the violinist and composer Heidrich later (1996) chose Mendelssohn Bartholdy's Wedding March for a string quartet adaptation including a varied panorama of distortions and twists. Following a reproduction of the famous Wedding March with its canonic fanfare signals, true to the original, the march is transformed into different variations showing the influence of stylistic models of past musical epochs.



**FELIX MENDELSSOHN BARTHOLDY //  
CORD GARBen**

**Concerto for Piano and Orchestra in G minor:  
Version for Piano and String Quartet**

(based on the Piano Concerto, Op. 25)

*Performance duration: 25'*

In the history of music there are several examples of piano concertos that have been edited and performed by their composers in alternative chamber versions. The Concertos K. 415 and K. 450 of Wolfgang Amadeus Mozart are amongst the best known

of these. When the adaptor Cord Garben once discovered an antiquated title page to the First Piano Concerto in G minor of Felix Mendelssohn Bartholdy, he spontaneously had the idea of reviving this historical performance practice. The text of the title page reads: "First Concerto for the Pianoforte, as the Author Performed It at the Philharmonic Concerts [in London] with Orchestra or String Quartet." The present version for piano and string quartet was reconstructed from the orchestral score with scrupulous attention to melodic-thematic aspects.



**FELIX MENDELSSOHN BARTHOLDY //  
JOHANNES X. SCHACHTNER**

**The 42nd Psalm "Wie der Hirsch schreit nach  
frischem Wasser" (As the Deer Cries for Fresh  
Water) Cantata for Soprano, Choir and Chamber  
Ensemble**

1,1,2(bcl.),1 – 1,0,0,0 – strings (1/1/1/2/1)

(based on The 42nd Psalm: Cantata for Soprano,  
Choir and Orchestra MWV A 15)

*Performance duration: 25'*



**FELIX MENDELSSOHN BARTHOLDY //  
JOHANNES X. SCHACHTNER**

**"Verleih uns Frieden" (Grant Us Peace).  
Cantata for Choir and Chamber Ensemble**

1,0,2,1 – 0,0,0,0 – strings (1/1/1/2/1)

(based on "Verleih uns Frieden".

Cantata for Choir and Orchestra)

*Performance duration: 6'*

Felix Mendelssohn Bartholdy set almost the complete text of the the 42nd Psalm "Wie der Hirsch schreit nach frischem Wasser" (As the Deer Cries for Fresh Water) from the Old Testament in Martin Luther's translation.

The cantata "The 42nd Psalm", Op. 42 for soprano, choir and orchestra was given its world premiere on New Year's Day 1838 at the Gewandhaus in Leipzig. After that the composer revised the score once more, for he had a special relationship to this sacred work. Robert Schumann saw in the "42nd Psalm" the highest level ever reached by Mendelssohn as a church composer, indeed by church music itself.

In order to make the sound world of this cantata (often permeated with very intimate passages) still more transparent, the Munich composer Johannes X. Schachtner made an adaptation for soprano, choir and chamber ensemble of the cantata "The 42nd Psalm" and for choir and chamber ensemble of the Mendelssohn cantata "Verleih uns Frieden" (Grant Us Peace).





**Modest Mussorgski (1839-1881)**



**Robert Schumann (1810-1856)**



**MODEST MUSSORFSKI //  
VLADIMIR GENIN**

**Introduction from the Opera "Boris Godunov"  
for Piano Quartet**

(based on the orchestral introduction to the  
opera "Boris Godunov")

*Performance duration: 3'*  
*SIK 1724*

Modest Mussorgsky's love of Russian folk music and culture becomes especially clear in his operas. This composer, a member of the group called "The Mighty Five" based them on Russian historical events or literary material. In 1869 Mussorgsky entered into civil service and was active in the Ministry of Forestry. During this year he also completed his first opera "Boris Godunov" which initially met with no great response. Three scenes were then performed by three singers at a benefit concert that finally met with great approval. This was followed by the world premiere in 1874 at the Mariinski Theatre in St. Petersburg.



**MODEST MUSSORFSKI //  
YARON GOTTFRIED**

**"Pictures at an Exhibition – Remake" for  
Jazz Trio and Orchestra or Chamber Ensemble**

Orchestra: 2,2,2,2 – 2,2,0,0 – 2-3 perc.  
(timp., tamb., sn. dr., b.dr., gong, chimes, vibr.), -  
jazz trio (pno., drums, db.)

Chamber ensemble: 2,1,1,1 – 0,0,0,0 – vibr., org.,  
strings (1/1/1/1/1) – jazz trio (pno., drums, db.)

(based on "Pictures at an Exhibition" for piano)

*Performance duration: 45'*  
*SIK 1750 (Study score)*

Yaron Gottfried achieved a true "hit" in modern orchestral literature with "Pictures at an Exhibition – Remake". In this work, the well-known piano cycle of Mussorgsky is a kind of manner of playing for the adaptor, who regards the material from widely varied

perspectives in terms of sound, structure and rhythm, gaining a completely new views of this concert podium classic. The composition was commissioned by the Forbidden City Concert Hall (Peking). The American premiere of Gottfried's "Pictures at an Exhibition – Remake" took place on 9 May 2014 in Portland, performed by the Portland Chamber Orchestra under the composer's direction. The German premiere was given by the WDR Radio Orchestra under Wayne Marshall on 18 September 2015 with the Yaron Gottfried Trio.



**ROBERT SCHUMANN //  
DAVID STROMBERG**

**"Er, der Herrlichste von allen"  
(He, the Most Magnificent of All)  
for Violoncello and Wind Quintet**

(based on the 2nd Lied from the Cycle  
"Frauenliebe und -leben", Op. 42)

*Performance duration: 2'*

The texts for Robert Schumann's 1840 Lied cycle "Frauenliebe und -Leben", Op. 42 were written by the poet Adelbert von Chamisso in his cycle of poems of the same title published in 1830. The subject of the texts is the life of a woman in the early 19th century from her first love to her role as wife and mother up until the death of her husband. Chamisso definitely allowed early feminist tendencies to be sensed in his poems. The transformation and development of the inner state of a maturing woman, however, were an exceptional challenge for Schumann. Ultimately the Lieder (which last a good half hour in performance) draw a spiritual painting full of contradictions and opposites within a relatively short period of time; these are not easy for a performer to interpret. From the eight-part Lied cycle, David Stromberg selected the second Lied "Er, der herrlichste von allen" and transferred the vocal part to the warm, velvety sound of the solo cello performed together with a wind quintet.



**ROBERT SCHUMANN //  
DMITRI SCHOSTAKOWITSCH**

**Concerto for Violoncello und Orchestra, Op. 125**

(New instrumentation of the Concerto for  
Violoncello and Orchestra, Op. 129)

2,2,2,2 – 4,2,0,0 – timp., strings

*Performance duration: 21'*

Dmitri Shostakovich said to his friend Isaak Glikman in 1963: "(...) I admire Schumann and often think about his tragic life. I had the impression that Schumann orchestrated his Concerto for Violoncello when he was suffering under a major depression. That is the reason why I allowed myself to orchestrate it anew." None other than Mstislav Rostropovich was the soloist at the premiere of the newly orchestrated Cello Concerto on 5 October 1963 in Moscow. Compared to that of Schumann, Shostakovich's instrumentation is definitely more dense and compact.



**ROBERT SCHUMANN //  
ALEXANDER SWESCHNIKOW**

**"Träumerei" (Reverie) for Choir a cappella**

(based on "Träumerei", Op. 15 No. 7)

The seventh movement of Robert Schumann's "Kinderszenen" (Scenes from Childhood) entitled "Träumerei" became an eternal classical hit. Repeatedly played and adapted for many ensembles, the classical repertoire is no longer conceivable without this musical miniature. In a remarkable analysis, the twelve-tone composer Alban Berg recognised in 1920: "An initial glance at the score suffices here to note that it is a strictly four-part texture – except for a few portions of bars – that could certainly be played by a string quartet, wind ensemble or even four vocal parts, by virtue of its style, character, contrapuntal technique, range of the individual parts and the way they lend themselves to be played or sung." Alexander Sveshnikov took this as his cue to adapt the "Träumerei" Op. 15 No. 7 for an a-cappella choir.



**CAMILLE SAINT-SAËNS //  
DAVID STROMBERG**

**Romance for Violoncello and Wind Quintet**

(based on Romance for Horn and Piano, Op. 36)

*Performance duration: 3'*

*SIK 1737*

Camille Saint-Saëns composed two horn romances dedicated to the two famous horn soloists of his time. The first, Op. 67 in E major was written in 1866 and dedicated to Henri Chaussier. The second,



C. Saint-Saëns (1835-1921)



Johann Strauß (1825-1899)

adapted here by David Stromberg for violoncello and piano – originally Romance for Horn and Piano in F major, Op. op. 36 – was composed in 1874 and dedicated to Henri Garigue. Both pieces are romances in the style of the "Songs without Words" of Felix Mendelssohn Bartholdy, very popular at the time, in which broad melodic lines play a defining role and the tone of the horn is developed and savoured to the utmost. The proximity of the warm horn sound is very closely related to the tone of the cello in the lower range.



**JOHANN STRAUSS //  
DMITRI SCHOSTAKOWITSCH**

**Polka "Vergnügungszug" (Pleasure Train),  
Op. 281 for Orchestra**

2(picc),2,2,2 - 4,2,3,0 – timp., perc.(trgl., tamb.,  
sn. dr., bk.) strings

*Performance duration: 3'*

Shortly before his death, Dmitri Shostakovich said the following about the music of Johann Strauss: "How charming his polkas, gallops and waltzes are. And how witty this remarkable Strauss is! I remember his 'Perpetuum mobile' and 'The Hunt' in which the conductor is brought into play and fires a shot from a pistol as soon as the hunt starts ...". Shostakovich received a commission to orchestrate one of the Strauss polkas as a theatrical interlude by B. E. Chaikin, the director of "The Gypsy Baron" at the Maly Operny Teatr. Shostakovich initially refused by referring to the great mastery of Strauss himself, but finally gave in to the stubborn request of the conductor of the production. And then – as Isaak Glikman reports in his Shostakovich book "Chaos instead of Music" – the instrumentation of Shostakovich shone like a glittering missile before the backdrop of the Third Act, and proved itself an incredible wonder of the art of instrumentation for analysts. Today the work bears the title "Pleasure Train" Polka, Op. 281.



Peter I. Tchaikovsky (1840-1993)



**PETER I. TSCHAIKOWSKY //  
DAVID STROMBERG**

**Rococo Variations for Violoncello and  
Wind Quintet**

(based on the Rococo Variations)

*Performance duration: 20'*

*SIK 1736*

A fundamental concern of this adaptation is to create chamber-music interaction between the players. The motivic material is distributed amongst the different instruments, which leads to entirely new sonic impressions and points of emphasis. The adaptations go their own way consciously and do not adhere slavishly to the originals. David Stromberg has provided new dynamic indications, phrasings and performance directions.

This adaptation of the Rococo Variations of Peter Tchaikovsky and the other adaptations of romantic literature are linked to the tradition of concert versions of chamber music. The classical woodwind quintet (flute, oboe, clarinet, horn, bassoon) and the cello contrasting with it have been chosen for the instrumentations.



**PETER I. TSCHAIKOWSKY //  
WILHELM FITZENHAGEN**

**Andante cantabile for Violoncello  
and String Orchestra**

(based on the 2nd movement from the  
String Quartet No. 1, Op. 11)

*Performance duration: 5'*



**PETER I. TSCHAIKOWSKY //  
RUDOLPH BARSCHAI**

**Andante cantabile for Violoncello  
and String Orchestra**

(based on the 2nd movement from the  
String Quartet No. 1, Op. 11)

*Performance duration: 5'*

The First String Quartet, Op. 11 by Peter Tchaikovsky was composed in 1876 for a very specific occasion. Tchaikovsky needed an additional work to complete a chamber music programme and completed the piece in a great hurry, but in such an ingenious way that he immediately conquered the hearts of the audience at the first performance. According to reports handed down, the Andante of the work, adapted here by Wilhelm Fitzenhagen for violoncello and string orchestra, brought tears to the eyes of the Russian author Leo Tolstoy.



**PETER I. TSCHAIKOWSKY //  
RUDOLF BARSCHAI**

**Chamber Symphony for String Orchestra**

(based on the 1st String Quartet in D major, Op. 11)

*Performance duration: 30'*

*SIK 2401*

This is the only string orchestral adaptation, so far, of Peter Tchaikovsky's First Quartet, although the second movement (Andante cantabile) is available in numerous adaptations – including one by Barschai himself. This last great arrangement by the renowned eighty-year-old adaptor enjoyed the greatest popularity amongst string orchestras.



**PETER I. TSCHAIKOWSKY //  
WILHELM FITZENHAGEN**

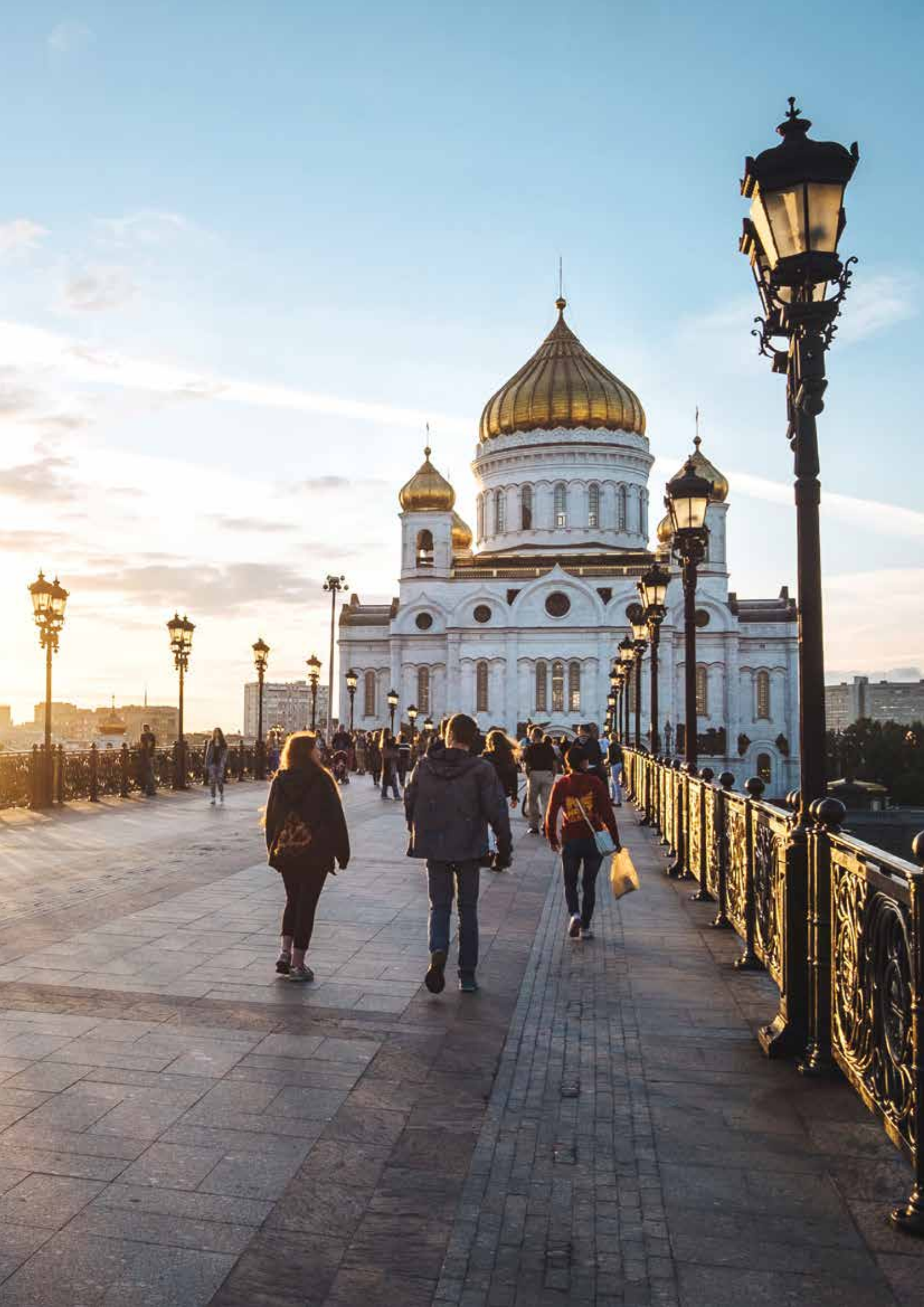
**Nocturne for Violoncello and Orchestra**

(2,2,2,2 - 2,0,0,0 – strings)

(based on No. 4 from the "Six morceaux", Op. 19)

*Performance duration: 5'*

Not all the piano works of Peter Tchaikovsky have attained such a high degree of popularity as the "Six morceaux" for piano solo. His highly appreciated collection "Seasons" Op. 37b, for example, in contrast to the Six morceaux, leads more of a shadowy existence in terms of public favour. The Nocturne from the "Six morceaux", however, is truly a masterpiece; the singing voice of the solo violoncello in this orchestral adaptation allows a very special magic to unfold.



# Originals from the 20TH CENTURY

**JOHANNA M. BEYER //**  
**JOHANNES X. SCHACHTNER**

**"Music of the Spheres" for  
Six Violoncelli and Triangle**

(based on the "Music of the Spheres" for  
Electronics from the opera "Status Quo")

*Performance duration: 6'*

The Bavarian composer Johannes X. Schachtner completed this adaptation for the cello ensemble "CelloPassionato" directed by Julius Berger. It is an adaptation of a three-part sketch conceived for electronics in 1938 by the composer Johanna M. Beyer (1888-1944) which Schachtner happened upon quite by chance. Johanna M. Beyer was born in Leipzig and immigrated in 1923 to New York, where she was active in the circle surrounding John Cage. Her production was hardly recognised during her lifetime.

**ARAM CHATSCHATURJAN //**  
**FRIEDEMANN WINKLHOFER**

**"Sabre Dance" for Organ**

(based on the "Sabre Dance"  
from the ballet "Gayaneh")

*Performance duration: 5'*

SIK 2364

**ARAM CHATSCHATURJAN //**  
**HANS-JOACHIM DRECHSLER**

**Suite from the Ballet "Gayaneh"  
for brass ensemble**

(based on the ballet "Gayaneh")

*Performance duration: 12'*

SIK 1728

Influenced by his studies with Nikolai Miaskovsky (composition) and Sergei Vassilenko (orchestration), the attitude of Miaskowski orientated on the "new" and the influence of the Armenian folklore of his origins enabled Aram Khachaturian to combine the folk music of his Caucasian-Armenian homeland with



A. Chatschaturjan (1903-1978)



Claude Debussy (1862-1918)

Russian art music. In particular, the ballet "Gayaneh" is the expression of his personal, individual creative will. The "Sabre Dance" from this work achieved worldwide popularity. But there is an entire series of titles from this ballet that have become renowned, very skilfully adapted here by Hans-Joachim Drechsler for brass ensemble.

**CLAUDE DEBUSSY //**  
**JOCHEN NEURATH**

**"Images" for Chamber Orchestra**

1,1,2(bcl.),1 - 2,1,1,0 - timp., perc., hp. - 1,1,1,1,1  
(based on "Images pour piano, Deuxième livre"  
composed in 1908)

*Performance duration: 15'*

The collection "Images" (Pictures) by Claude Debussy was composed between 1904 and 1907 and was published in two volumes. Jochen Neurath has adapted the second book with the pieces that were composed later. These pieces include well-known examples of piano works, very rich in timbre, that practically challenge another composer to orchestrate them. Such works are "Cloches à travers les feuilles" (Bells Pealing Through the Leaves) and the melancholy "Et la lune descend sur le temple qui fut" (And the Moon Descends over the Temple of Yore).



Duke Ellington (1899-1974)

  
**DUKE ELLINGTON //**  
**HANS-JOACHIM ROGOLL**

**Satin Doll for Big Band**

(based on "Satin Doll" for Voice and Big Band)

*Performance duration: 5'*

In the jazz world, the pianist, composer and band leader Duke Ellington is an icon on the level of his contemporary Louis Armstrong. Ellington was one of the most influential developers of the "swing" style of big-band music. He was also a composer who continually brought jazz closer to the means of classical and new music and in his music for larger ensembles and orchestras. Ellington's music contains fascinating block-like groups of harmonies, sometimes quite tensely acerbic, wonderfully contrasted with ultra-relaxed, easy-going sounds. "Satin Doll" from the 1950s is a jazz standard by Duke Ellington to a text by Johnny Mercer that has been performed and especially recorded many times over the years. The best-known versions include those by Ella Fitzgerald and Frank Sinatra.

The big-band adaptation of this jazz classic by the legendary big-band leader and adaptor Hans-Joachim Rogoll does full justice to all Ellington's special traits.



Reinhold Glière (1875-1956)

  
**REINHOLD GLIÈRE //**  
**JULIAN YU**

**Concerto for Oboe and String Orchestra**

(based on the Concerto for Coloratura Soprano and Orchestra, Op. 82)

*Performance duration: 12'*

*SIK 2407*

The extraordinary oeuvre of the Russian composer Reinhold Glière, who died in 1956, has been awakening ever greater interest in recent years. Glière was a pupil of the composers Ippolitov-Ivanov, Arensky and Taneyev, all renowned during the late 19th century. His own pupil, Sergei Prokofiev, later greatly surpassed him in renown. Glière's striking and often surprisingly orchestrated instrumental concertos and – a truly unusual genre – vocal concertos are highly interesting. In 1942 Glière composed a Concerto for Coloratura Soprano and Orchestra in which he distanced himself from the influences of Russian national tone colours and Impressionism that marked his early works.

The coloratura singer takes on the role of a musical instrument by performing in a manner free of all verbal meaning. Here, the voice is exclusively a source of musical expression, usually on vowels in the area of "a". The soloist expresses musical moods through the formation of the voice without a single "meaningful" word. The adaptor Julian Yu has now taken the Concerto back to its origins by scoring the coloratura soprano part with an instrument, in this case the oboe.



Dmitri Kabalevski (1904-1987)



Sergej Prokofjew (1891-1953)

  
**DMITRI KABALEWSKI //**  
**KONSTANTIN FORTUNATOW,**  
**GEORGI KIRKOR AND KONSTANTIN SOROKIN**  
**Album Pieces for Violin and Piano**  
 (from selected piano pieces from op. 27, 39 etc.)  
*SIK 2431*

Dmitri Kabalevsky's "Album Pieces" for violin and piano are a compilation of 20 easy pieces taken from his "30 Pieces for Children", Op. 27, the "24 Little Pieces, Op. 39" and other pieces, adapted for violin and piano by Konstantin Fortunatov, Georgi Kirkor and Konstantin Sorokin. All the pieces in this collection are from the period 1937 to 1944. Because of their rhythmic refinement and interesting harmonic tensions, Kabalevsky's pieces are especially attractive to children and youths; they have often been used in piano pedagogy where they remain of central importance today. These pieces, also ideal for practice and performance for violin and piano, are of a remarkable musical quality.

  
**SERGEI PROKOFIEV //**  
**ALEXANDER GOTTLIB**  
**Suite Fantasia from "Cinderella" for Two Pianos**  
 (based on the ballet "Cinderella", Op. 87)  
*Performance duration: 20'*

  
**SERGEI PROKOFIEV //**  
**MIKHAIL PLETNEV**  
**Suite from "Cinderella" for Two Pianos**  
 (based on the ballet "Cinderella", Op. 87)  
*Performance duration: 20'*  
*SIK 2394*

This transcription by the great Russian pianist Mikhail Pletnev of selections from Sergei Prokofiev's fascinating ballet "Cinderella" dispenses with external virtuosity and places value on the subtle interaction between voices and the development of musical characteristics that reflect the fairy-tale atmosphere of the original. The CD recording by the adaptor Michail Pletnev was awarded a Grammy in 2005.

  
**SERGEI PROKOFIEV //**  
**GIAN-LUCA PETRUCCI**  
**Sonata for Flute, Op. 115**  
 (based on the Sonata for Violin, Op. 115)  
*Performance duration: 12'*  
*SIK 2381*

The Sonata, Op. 115 of Sergei Prokofiev adapted here by Gian-Luca Petrucci for flute solo was originally a violin sonata written in 1947. Works written during the same period include the Festive Poem for Orchestra, Op. 113 and the cantata "Blossom, Powerful Country" for choir and orchestra, Op. 124. These last-named works were dedicated to the celebrations for the thirtieth anniversary of the October Revolution. Prokofiev said the following about the Violin Sonata, Op. 115: "Thanks to its major-key character and the Russian themes processed within it, this work also corresponds to the mood of this holiday. I can imagine it being played in unison by young violinists, perhaps by pupils at one of our music schools."



**SERGEI PROKOFIEV //**  
**NORBERT HILGER**

**Sonata for Violoncello solo**

(based on the Sonata for Violin, Op. 115)

*Performance duration: 12'*

*SIK 2406*

Norbert Hilger, cellist in the MDR Symphony Orchestra and a member of the Julius Klengel Academy in Leipzig, prepared this adaptation.



**SERGEI PROKOFIEV //**  
**MICHEL FICHTENHOLZ**

**"The Winter Fairy" for Violin and Piano**

(based on No. 4 from the ten pieces "Cinderella" –  
10 Pieces for Piano from "Cinderella", Op. 97)

*Performance duration: 5'*



**SERGEI PROKOFIEV //**  
**ALEXANDER VLASSOV**

**"Dance of the Maidens from the Antilles"  
for Violoncello and Piano from the ballet  
"The Stone Flower"**

(from the ballet "The Stone Flower", Op. 118)

The ballet in 4 acts (8 scenes), a prologue and an epilogue by Leonid Lawrowski and Mira Mendelson-Prokofiev "The Stone Flower" retells a fairy-tale by Pavel Bashov. The gemstone polisher Danila is possessed by the idea of creating a malachite vase that cannot be distinguished from a living flower. Even at his engagement celebration with Katerina, he thinks only of this vase. When the manager Severian appears to collect the vase, Danila does not want to hand it over because it is not yet finished. An intense fight breaks out and Katerina tries to protect Danila from Severian's whippings. The festive atmosphere is ruined and soon Danila is alone. The Mistress of the Copper Mountain suddenly stands before him and causes his vase to shine with full splendour. Danila willingly follows her into her kingdom.

A long time has passed, but Katerina is firmly convinced that Danila is alive. She decides to search for him. She is repeatedly accosted by her lascivious manager Severian but the Mistress of the Copper Mountain finally helps her by enticing Severian into her kingdom where he disappears into a mountain crevice. Katerina gets lost looking for Danila but there fortunately appears a Fire Fairy who shows her the right path.

Danila has meanwhile solved the riddle of the stones and wishes to leave the stone kingdom, but he is enclosed within a stone by the jealous Mistress of

the Copper Mountain. In the end, however, she is moved by Katerina's love and faithfulness, and allows them both to return to humanity.



**SERGEI PROKOFIEV //**  
**DMITRI KABALEWSKI**  
**AND MSTISLAW ROSTROPOWITSCH**

**Concertino for Violoncello and Piano**

(based on the Concertino for Violoncello  
and Orchestra, Op. 132)

*Performance duration: 21'*

The Sinfonia Concertante for Violoncello and Orchestra, Op. 125, based to a large extent on material from the First Cello Concerto, was written between 1950 and 1952 in close collaboration with the young cellist Mstislav Rostropovich. He was also the soloist at the work's celebrated premiere under the direction of Sviatoslav Richter on 18 February 1952 in Moscow. Prokofiev then began work on another piece for Rostropovich. Unfortunately, he was unable to finish his Concertino for Violoncello and Orchestra, Op. 132 before his death. With the help of surviving sketches, Mstislav Rostropovich completed the piano reduction and edited the cello part. In 1959 Dmitri Kabalevsky contributed the orchestration, so that the world premiere could take place on 18 March 1960 in Moscow.



**SERGEI PROKOFIEV //**  
**LEA AUERBACH**

**Trio for Violin (Oboe), Violoncello and Piano**

(based on the Sonata for Flute and Piano, Op. 94)

*Performance duration: 24'*



**SERGEI PROKOFIEV //**  
**DANIEL SÁNCHEZ VELASCOS**

**Chamber Symphony for String Orchestra**

1,1,1,1 – 1,1,0,0 – strings

(based on the String Quartet No. 2, Op. 92)

*Performance duration: 24'*

*SIK 1751*

We have an entire series of frequently performed chamber symphonies by the great adaptor Rudolf Barschai based on string quartets by Dmitri Shostakovich. So far, however, there has not been a comparable arrangement based on a string quartet by Sergei Prokofiev. This is no longer the case, thanks to a congenial adaptation by Daniel Sánchez Velascos. The Second String Quartet, Op. 92 "on Carbadinian Themes" was composed during what was surely Prokofiev's most productive and interesting phase. This Quartet was written in 1941, about ten years after the First. Prokofiev had then just returned to the Soviet Union; due to the German



attacks, he had left Moscow and lived for a time in the Caucasus. Fascinated and inspired by the Eastern folklore of his homeland, he wrote to Miaskovsky: "It seemed to me that a connection between unexplored Eastern folklore and a classical form such as the string quartet could bring forth surprising and interesting results."



**SERGEI PROKOFIEV //  
ALEXANDER RASKATOV**

**Sonata for Violoncello,  
Wind Ensemble and Double Bass**

(based on the Sonata for Violoncello and Piano,  
Op. 119)

*Performance duration: 30'*

The Sonata for Violoncello and Piano, Op. 119 was composed in close collaboration with the then young cellist Mstislav Rostropovich, to whom were dedicated the following works: Sinfonia concertante, Op. 125 and Concertino Op. 132 of Prokofiev (written after the Sonata) as well as both Violoncello Concertos of Dmitri Shostakovich. The Cello Sonata, however, begun two years before making contact with Rostropovich, was dedicated to Lev Atovmian. For reasons of ill health, Prokofiev was not able to attend the world premiere of the work on 1 March 1950.

The strongly lyrical quality of the music together with the piano part of equal importance were reason enough for the Russian composer Alexander Raskatov to expand the ensemble size of this Sonata. The chamber ensemble consisting of a wind ensemble and double bass with solo cello is well equipped for developing striking effects.



**SERGEI PROKOFIEV //  
RUDOLF BARSCHAI**

**Visions fugitives: 15 Pieces for  
String Orchestra, Op. 22a**

(based on "Visions fugitives" for piano, Op. 22)

*Performance duration: 20'*



**SERGEI PROKOFIEV //  
VIKTOR SUSLIN**

**Visions fugitives: 5 Pieces for  
String Orchestra and Harp, Op. 22**

(based on "Visions fugitives" for piano, Op. 22)

*Performance duration: 10'*

Sergei Prokofiev used the title "Visions Fugitives" to designate a cycle of twenty short piano pieces composed between 1915 and 1917 that were apparently conceived for the pianist's own use. The title "Visions fugitives" (Fleeting Visions) refers to a work by the symbolist poet Konstantin Balmont, who wrote

the following in a poem: "In each fleeting vision I glimpse worlds, fulfilled by the the interplay of rainbow colours."



**SERGEI PROKOFIEV //  
VAKHTANG MATCHAVARIANI**

**"7 in 7" for Orchestra**

2(picc.),3,3,3(cbsn.) - 4,4,4,1 - timp., perc. - strings  
(based on the 3rd movement of the Sonata No. 7,  
Op. 83 for piano)

*Performance duration: 5'*

Sergei Prokofiev's Piano Sonata No. 7, Op. 83 occupies a special place amongst the nine piano sonatas of this great Russian composer. "The Sonata immediately transports us into a world that has lost its equilibrium", as the pianist and Prokofiev-confidante Sviatoslav Richter once summed up. Disorder and uncertainty dominate the work. Violence leading to death rages before the eyes of people for whom the things that count in life continue to exist. Man feels and loves as before. He exists together with everyone, protests together with everyone and bitterly survives the suffering that everyone lives through. A stormy attack, full of the will to victory, clears everything that gets in its way to the side, increasing in violence in the battle, growing into a gigantic power and allowing life to assert itself." Sviatoslav Richter was the pianist of the world premiere on 18 January 1943 in Moscow. The orchestral version is by the conductor Vakhtang Machavariani, son of the Georgian composer Alexi Machavariani, who died in 1995.



**SERGEI PROKOFIEV //  
WOLFGANG EMANUEL SCHMIDT**  
**Adagio for Violoncello and Orchestra  
from "Cinderella"**

2,3(Engl.hn.),2,2(cbsn.) - 4,1,0,1, - timp., perc., pno.,  
harp, strings (based on the ballet "Cinderella", Op. 87)

*Performance duration: 5'*

The cellist Wolfgang Emanuel Schmidt was a pupil of the legendary cellist David Geringas. At the International Rostropovich Competition under Chairman Mstislav Rostropovich, he was awarded the Grand Prix de la Ville de Paris as well as the prize for contemporary music. In addition, he won the Prize of the German Music Competition in Bonn and first prize at the International Australasian Cello Competition in New Zealand. He is a prize winner of the International Tchaikovsky Competition in Moscow as well as the International Leonard Rose Cello Competition in the USA. In 2013 he was awarded the German Recording Critics' Prize and the Diapason d'Or for his recording of the Piano Quartet by Carl Maria von Weber with Isabelle Faust, Boris Faust and Alexander Melnikov.



**SERGEI PROKOFIEV //  
CHRISTOPHER PALMER**

**"Ivan the Terrible". Concert Scenario for  
Two Voices, Choir and Orchestra**

(based on "Ivan the Terrible" – Film Music)

*Performance duration: 60'*

In terms of style, Sergei Prokofiev's film scores to "Alexander Nevsky" and "Ivan the Terrible" are very closely related. There is a series of Russian-national folkloristic characteristics in both soundtracks, but also a certain influence from the romantic models Mikhail Glinka and Modest Mussorgsky. Prokofiev's music to the Eisenstein film "Ivan Grosny" (as it is called in Russian), created during the war years 1943 to 1945, is epic and powerful. Thematic design typical of Prokofiev meets subtly refined, psychologically designed musical portraits of the film characters, as well as songs reminiscent of folklore. In "Ivan the Terrible", alongside rough martial songs for the war scenes and full choirs for religious ceremonies, there are very intimate solos as well. Prokofiev's score is permeated by wedding songs and lullabies, fanfares and dances illustrating the courtly world.

The film treats the life of the Grand Duke Ivan IV, who lived from 1530 to 1584 and received the epithet "the Terrible" due to his uncompromising politics and his cruelty. Ivan Grosny prevailed against the power of the Boyars and the Tatars to the east and the south of his empire. He was the first Grand Duke of Moscow to have himself crowned Tsar. Russia was able to considerably expand its territory during his reign. The failed Livonian War and the campaigns of conquest towards Siberia took place during the period of his reign.

Plagued by frequent outbursts of violent temper, he killed his first wife, possibly also the second by means of poisoning and even his son and successor to the throne, Ivan. Later he said of himself: "Starting from Adam and up to the present day, I have outdone all sinners. I have sullied my soul in a bestial and rotten manner."

Whereas Sergei Eisenstein was awarded the Stalin Prize First Class for the first part of the film, telling of the rise of the first Russian Tsar, the second part of the film (Ivan's development into a despot) fell victim to censorship and was only shown publicly in 1958, ten years after Eisenstein's death, as part of the de-Stalinisation movement of that period.



**SERGEI PROKOFIEV //  
LEW ATOWMJAN**

**"Ivan the Terrible": Oratorio for Alto,  
Baritone, Choir and Orchestra based on  
the film music of the same title**

3,3,5,2sax,4 - 4,5,3,2 – timp., perc., xyl., 2 hrs.,  
2 cel., pno., strings (based on the film music "Ivan  
the Terrible")

*Performance duration: 30'*



**SERGEI PROKOFIEV //  
CHRISTOPHER PALMER**

**"War and Peace". Symphonic Suite for Orchestra  
(based on the opera "War and Peace", Op. 91)**

"Prokofiev did not want any battle tableaux", commented Nicolas Brieger, once director of the Cologne production of Sergei Prokofiev's opera "War and Peace", "no mass scenes, no war scenes, he originally planned a very intimate drama, 'lyric scenes' in the spirit of Tchaikovsky." The result is an opulent work that – in its unabridged form – fills two performance evenings and requires a large cast. The epic novel "War and Peace" by Leo Tolstoy had always been one of Prokofiev's favourite books. The novel takes place at the time of the Napoleonic Wars in Tsarist Russia during the early 19th century.

Except for the huge scale of the work, unusual for Prokofiev's music theatre works, the stylistic conception of the opera is a consistent continuation of his operatic successes "The Love of Three Oranges", "The Fiery Angel" and "The Engagement in the Cloister". He uses leitmotifs and reminiscence motifs, largely dispensing with traditional aria and duet numbers, and arranging many brief action segments after each other in sequence like film scenes.

The orchestral part is brilliantly scored, as always with Prokofiev, and it assumes a central role in the overall conception of this work. In terms of atmosphere, the orchestra prepares certain scenes, providing transitions to the next scene with (at times) long interludes, and also taking on illustrative tasks in the depictions of battles. Many melodic motifs in the work are recognisable the first time they are heard and immediately become lodged in the memory.

**SERGEI PROKOFIEV //  
ANATOLI WEDERNIKOW**

**Concerto No. 4 for Piano and Orchestra**  
**"For the Left Hand": Version for Two Pianos**  
 (based on Concerto No. 4 for Piano and Orchestra  
 "For the Left Hand", Op. 53)  
*Performance duration: 24'*

The Piano Concerto No. 4 in B-flat major, Op. 53 was composed in 1931 in response to a commission from the Austrian pianist Paul Wittgenstein. He later refused to play the premiere of the work, so that it was later premiered by the pianist Siegfried Rapp on 5 September 1956 in Berlin. By then Prokofiev was no longer amongst the living.

The pianist, composer and arranger Anatoli Vedernikov (1920-1993), who made this version for two pianos of the famous work, was a successful pupil of Heinrich Neuhaus.

**SERGEI PROKOFIEV //  
OTFRIED BÜSING**

**March in B-flat major, Op. 99 for Orchestra**  
 1,1,1,1 - 3,1,1,0 – timp., 2 perc. (I: tamb., military  
 drum, II: cymbal à 2, b.drum) – strings  
 (based on the March in B-flat major, Op. 99 for  
 Military Orchestra)  
*Performance duration: 3'*

The March in B-flat major, Op. 99 by Sergei Prokofiev written during the years 1943-44 was performed for the first time on 14 Mai 1944 in Moscow.

**SERGEI PROKOFIEV//  
SERGEJ PROKOFJEV (ADAPTOR)**

**"Peter and the Wolf" for Piano**  
 (based on "Peter and the Wolf", Op. 67)  
*Performance duration: 26'*

**SERGEI PROKOFIEV //  
ERNEST HAYWOOD AND HARRY DEXTER**

**"Peter and the Wolf" for Piano**  
 (based on "Peter and the Wolf", Op. 67)

**SERGEI PROKOFIEV //  
TATJANA NIKOLAJEWA**

**Suite from "Peter and the Wolf"**  
 (based on "Peter and the Wolf", Op. 67)



**SERGEI PROKOFIEV //  
WLADIMIR BLOK**

**"Peter and the Wolf" for Piano Four Hands**  
 (based on "Peter and the Wolf", Op. 67)

**SERGEI PROKOFIEV//  
JOACHIM LINCKELMANN**

**"Peter and the Wolf" for Wind Quintet**  
 (based on "Peter and the Wolf" Op. 67)

**SERGEI PROKOFIEV //  
JUSTIN LOCKE**

**"Peter Against the Wolf" for Speaker and Orchestra**  
 (based on "Peter and the Wolf" Op. 67)

**SERGEI PROKOFIEV //  
EZZAT NASHASHIBI**

**"Peter and the Wolf" for Accordion Orchestra**  
 (based on "Peter and the Wolf" Op. 67)

**SERGEI PROKOFIEV //  
CARSTEN GERLITZ**

**"Peter and the Wolf" for Speaker and Mixed Choir  
 a cappella based on Texts by Loriot**  
 (based on "Peter and the Wolf" Op. 67)

**SERGEI PROKOFIEV //  
JOHANNES STERT**

**"Peter and the Wolf" for Symphonic Wind Orchestra**  
 (based on "Peter and the Wolf" Op. 67)

**SERGEI PROKOFIEV //  
HELMUT SCHMIDINGER**

**"Peter and the Wolf" for Speaker and  
 Chamber Ensemble**  
 1,1,1,1 - 0,0,0,0 - Schl, Klav, Streicher (1/1/1/1/1)  
 (based on "Peter and the Wolf" Op. 67)

**SERGEI PROKOFIEV //  
CARLOS DOMINGUEZ-NIETO**

**"Peter and the Wolf" for Speaker and  
 Chamber Ensemble**  
 1,1,1,1 - 1,0,0,0 – Schl, Streicher (1/1/1/1/1)  
 (based on "Peter and the Wolf" Op. 67)

**SERGEI PROKOFIEV //  
ANDREAS N. TARKMANN**

**"Peter and the Wolf"  
 Version for Brass Ensemble**  
 (based on "Peter and the Wolf" Op. 67)



**SERGEI PROKOFIEV //**  
**LEONID FEJGIN**

**Triumphal March from "Peter and the Wolf" for  
Violin Ensemble and Piano (Harp ad lib.)**  
(based on "Peter and the Wolf" Op. 67)  
*Performance duration: 2'*

There hardly exists another piece in music history that represents the area of music for children more impressively than Sergei Prokofiev's masterwork "Peter and the Wolf" written in 1936. This composition for narrator and orchestra occupies an unchallenged favoured position at children's concerts and on the recording market. One can certainly maintain that an entire genre during the following decades was influenced by Prokofiev's creative ideas and language so rich in imagery.

Composers such as Harald Genzmer, Francis Poulenc, Wolfgang Söring, Jens-Peter Ostendorf, Mark Lothar and Stanley Weiner found their own paths, but could hardly deny the influence of Prokofiev and his ideas. Sergei Prokofiev composed "Peter and the Wolf" at the time of his ballet "Romeo and Juliet" and his Violin Concerto No. 2. At that time the unmistakable Prokofiev style became firmly established with its dark, lyrical passages and the constant appearance of motoric rhythms. Prokofiev's expressive ambitions, closer to Stravinsky than to late romanticism, in the opera "The Love of Three Oranges", the Symphonies Nos. 2 to 4 and the last three piano concertos represent an approach that Prokofiev found for coping with large forms; this approach was condensed into miniatures in "Peter and the Wolf".

The composer emphasised the pedagogical intention of his work in his preface to "Peter and the Wolf": "Each character in this fairy tale is represented by one or several instruments in the orchestra: the bird by a flute, the duck by an oboe, the cat by a clarinet in a low register (staccato), the Grandfather by a bassoon, the wolf by chords in the horns, Peter by a group of strings, the shooting of the hunters by tympani and bass drum. It is appropriate to show the children these instruments before the performance and to play the leitmotifs for them. In this way they will learn without any strain, during the performance, to distinguish between an entire series of orchestral instruments."



**SERGEI PROKOFIEV //**  
**VADIM BORISSOVSKY**

**Selected Pieces from "Romeo and Juliet"**  
**for Viola und Piano**  
(based on the ballet "Romeo and Juliet", Op. 64)  
*Performance duration: 25'*



**SERGEI PROKOFIEV //**  
**GREGOR GARDEMANN**

**"Dance of the Knights" for Piano Four Hands  
from the ballet "Romeo and Juliet"**  
(based on the "Dance of the Knights" from the  
ballet "Romeo and Juliet", Op. 64)



**SERGEI PROKOFIEV //**  
**D. GRJUNES**

**Three Pieces from "Romeo and Juliet"**  
**for Violin and Piano**  
(based on "Romeo and Juliet", Op. 64)  
*Performance duration: 13'*



**SERGEI PROKOFIEV //**  
**D. GRJUNES**

**Suite from "Romeo and Juliet"**  
**for Trombone and Piano**  
(based on "Romeo and Juliet", Op. 64)  
*Performance duration: 13'*



**SERGEI PROKOFIEV //**  
**ANDREAS N. TARKMANN**

**Suite from "Romeo and Juliet"**  
**for Woodwind Octet**  
(based on "Romeo and Juliet", Op. 64)  
*Performance duration: 24'*



**SERGEI PROKOFIEV //**  
**ANDREAS N. TARKMANN**

**Suite from "Romeo and Juliet" for  
Brass Ensemble and Percussion**  
(based on "Romeo and Juliet", Op. 64)  
*Performance duration: 20'*



**SERGEI PROKOFIEV //**  
**JOACHIM LINCKELMANN**

**Suite from "Romeo and Juliet"**  
**for Woodwind Quintet**  
(based on "Romeo and Juliet", Op. 64)  
*Performance duration: 41'*  
SIK 2396

The music to "Romeo and Juliet" by Sergei Prokofiev is today one of the most frequently produced, filmed and recorded ballets in the world. This woodwind adaptation was made by one of the best-known arrangers in this genre, who has published a large number of works.



**SERGEI PROKOFIEV //  
LUCIAN PLESSNER**

**"Dance of the Knights", "Juliet Dances with Paris"  
and "Gavotte" for guitar from "Romeo and Juliet"**  
(based on Suite No. 2 from the ballet "Romeo and  
Juliet", Op. 64)

*Performance duration: 9'*



**SERGEI PROKOFIEV //  
RUDOLF BARSCHAI**

**"Romeo and Juliet": Scenes from the Ballet for  
Orchestra in Twelve Parts**

(3,3,3,TSx,3 - 6,3,coronet,3,1 – timp., perc., gl., glock.,  
xyl., hp., cel., pno., strings)

(based on "Romeo and Juliet", Op. 64)

*Performance duration: 45'*



**SERGEI PROKOFIEV //  
LUCIAN PLESSNER**

**"Dance of the Knights", "Juliet Dances with Paris"  
and "Gavotte" for guitar from "Romeo and Juliet"**  
(based on Suite No. 2 from the ballet

"Romeo and Juliet", Op. 64)

*Performance duration: 9'*

"Romeo and Juliet", written in the year 1597 is, by far, the most famous and popular tragedy in world literature. This story of the prevented love between two young people who belong to enemy families and finally, tragically, fall victim to the events, has inspired countless love stories of succeeding generations but is still considered the uncontested apogee of literature in this area. The story is so hopeless and leads so inevitably to catastrophe that the observer can only stand before it, stunned, and profoundly lament these human failings.

In 1935 Sergei Prokofiev was commissioned by the Bolschoi Theatre to compose a ballet on the subject of "Romeo and Juliet". The Kirov Theatre in Leningrad had previously announced its interest in a commission, but then withdrew. The course of the plot follows Shakespeare's original play quite closely. The choreographer Leonid Lavrovsky designed 52 different choreographies for the world premiere of this ballet in three acts, ten scenes and an epilogue. The world premiere took place on 30 December 1938 - not at the Bolschoi Theatre but at the Theatre in Brno in the former Czechoslovakia.

Prokofiev's owed his worldwide fame to this work. His entire oeuvre reveals the immediately recognisable expression and style developed by the composer with a special maturity in this work. Continuing the traditions of the Russian ballet, Prokofiev created irresistible waltzes, marches and other classic

dance forms, embedded into a lyrical, scenically effective sound painting full of dynamic contrasts and a high level of emotionality.

During the following years until 1946, the composer prepared three suites for orchestra as well as piano adaptations of selected pieces. Many more adaptations were made of Prokofiev's ballet music after his death.



**SERGEI PROKOFIEV //  
ANATOLI VEDERNIKOV**

**Scherzo from the Symphony No. 5 for Piano**

(based on the 2nd movement of the  
Symphony No. 5, Op. 100)

*Performance duration: 6'*

*SIK 2377*



**SERGEI PROKOFIEV //  
YOEL GAMZOU**

**Sonata for Flute (Violin) and Orchestra**

(based on the Sonata for Flute and Piano, Op. 94)

*Performance duration: 24'*

The Flute Sonata, Op. 94 in the bright key of D major offers an almost exemplary glimpse into the dominant characteristics of Sergei Prokofiev's individual style. It has both neoclassical traits and rapturously lyrical melodies that remind us of great ballets, but also the motoric rhythms, at times quite angular, that are typical of Prokofiev.



**Maurice Ravel (1875-1937)**



**MAURICE RAVEL //  
ALEXANDER KORSANTIA**

**"La Valse" for Piano**

(based on "La Valse" for Orchestra)

*Performance duration: 13'*

The pianist Alexander Korsantia was born in Georgia and emigrated to Canada in 1992. At present, he lives

in Boston. He has been a prize winner at numerous piano competitions, teaches at the New England Conservatory in Boston and performs as a concert pianist. Korsantia's arrangement of one of the great classics of the 20th century by Ravel is both rousing and technically very demanding.



**MAURICE RAVEL //**  
**JOCHEN NEURATH**

**"Prélude" for Chamber Orchestra**

2(picc., lg. flute),1,2(bcl.),1 - 2,1,0,0 - 1/1/1/1/1  
(based on "Prélude pour piano" composed in 1913)

*Performance duration: 2'*

Maurice Ravel composed the small yet striking "Prélude" for the Paris Conservatory in 1913. Its extraordinarily atmospheric sound world has made it one of the best-loved works of the piano repertoire.



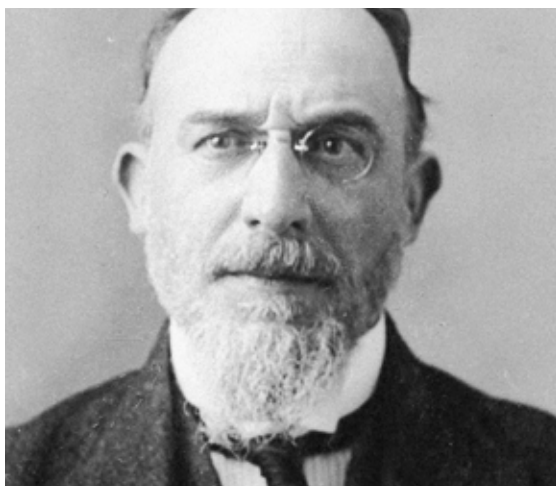
**ERIK SATIE //**  
**JOCHEN NEURATH**

**Trois Préludes pour " Les Fils des Étoiles "**  
**for Chamber Orchestra**

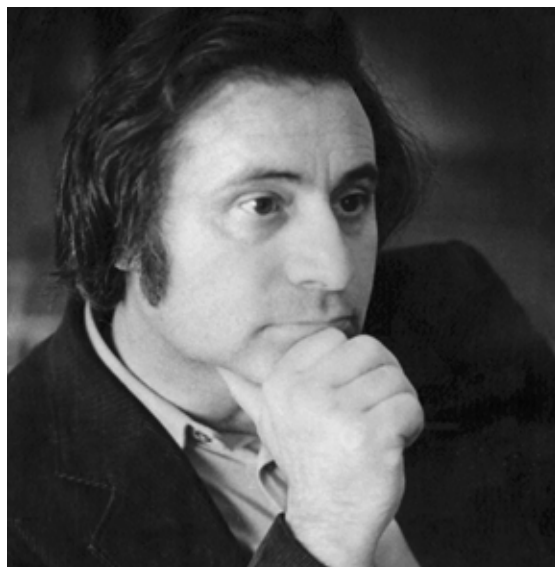
1lg.flute,1,2(B-flat) and bcl. in B-flat,1bsn. - 2,1,1,0  
- timp., perc. (tri., cym., b. dr., tamtam, mar.), pno. -  
strings 1/1/1/1/1 (soloists or small ensemble)  
(based on " Le Fils des Étoiles ")

*Performance duration: 13'*

This unusual piece is incidental music by Erik Satie composed in 1891/93, in which the composer quite consciously refers to the influence of Richard Wagner in French music history of the late 19th century. "Le Fils des Étoiles" was commissioned by Joseph Peladan, a Wagnerian and adherent of the Rosicrucian Order. This calm, purely instrumental music creates a counterpoint, in its simplicity, to the dramatic events taking place on stage.



**Erik Satie (1866-1925)**



**Alfred Schnittke (1934-1998)**



**ALFRED SCHNITTKKE //**  
**SERGEI DREZNIN**

**Polka for String Quartet**

*Performance duration: 2'20"*

*SIK 2385*

This is an occasional work by Schnittke, full of spirit and wit, that became world famous thanks to Gidon Kremer's recording and adapted here for string quartet.



**ALFRED SCHNITTKKE //**  
**VLADIMIR SPIVAKOV**

**Suite in the Olden Style for String Orchestra**

(2 ob., 2 hn., hpsc., strings)

*Performance duration: 16'*



**ALFRED SCHNITTKKE //**  
**JOLÁN BERTA**

**Suite in the Olden Style for String Orchestra**

*Performance duration: 16'*

*SIK 1749*

Alfred Schnittke's "Suite in the Olden Style" was composed in 1972. In its original form, it was premiered in March 1973 by Mark Lubotsky (violin) and Ljubow Jedlina (piano) in Moscow. The five-movement work – in praise of the suite form of the 18th century – is one of Schnittke's most frequently performed works and has already been adapted several times. Alfred Schnittke once said that he fulfilled his wish in this work, "to write completely naively". The work begins with a cantabile Pastorale in a rocking 6/8 metre that is maintained in a gentle manner the whole time. Slightly dissonant instances

of friction and trilled episodes create small irritations. After a conclusion in "morendo", there is a "Ballo" full of distortions followed by a lively Fugue. The virtuoso course of this movement leads to a reserved pantomime. With the adaptation by Jolán Berta, heard and authorised by Schnittke during his lifetime, Sikorski is now offering this popular suite by Schnittke available for a purely string orchestra for the first time. In addition, the frequently performed version by Vladimir Spivakov for 2 oboes, 2 horns, harpsichord and string orchestra is still available.



Dmitri Schostakowitsch (1906-1975)

**DMITRI SHOSTAKOVICH //**  
**BORIS GILTBURG**

**String Quartet No. 2, Op. 68 for Piano Solo**  
(based on String Quartet No. 2, Op. 68)  
*Performance duration: 36'*

**DMITRI SHOSTAKOVICH //**  
**BORIS GILTBURG**

**String Quartet No. 8, Op. 110 for Piano Solo**  
(based on String Quartet No. 8, Op. 110)  
*Performance duration: 21'*

A CD made by the pianist Boris Gilburg of Shostakovich's Piano Concertos No. 1, Op. 35 and No. 2, Op. 102 with the Royal Liverpool Philharmonic has been released recently; it also includes two of Gilburg's congenial piano adaptations of string quartets: the String Quartet No. 2, Op. 68 and No. 8, Op. 110 in adaptations for piano solo. The last-mentioned quartet is also being performed all over the world in an orchestrated adaptation by Rudolf Barschai.

**DMITRI SHOSTAKOVICH //**  
**LERA AUERBACH / DMITRI ZYGANOV**  
**24 Preludes, Op. 34 for Violin and Piano**  
(based on 24 Preludes for Piano, Op. 34)  
*Performance duration: 31'*  
*SIK 2392*

**DMITRI SHOSTAKOVICH //**  
**LERA AUERBACH**  
**24 Preludes, Op. 34 for Violoncello and Piano**  
(based on 24 Preludes for Piano, Op. 34)  
*Performance duration: 31'*  
*SIK 2427*

Shostakovich occupied himself with prelude cycles in double dozens more than once. The 24 Preludes, Op. 34 adapted here by the Russian-American composer Lera Auerbach and Dmitri Zyganov are from his early period.

**DMITRI SHOSTAKOVICH //**  
**DANIIL SCHAFRAN**

**Sonata, Op. 147 for Violoncello and Piano**  
(based on the Sonata for Viola and Piano, Op. 147)  
*Performance duration: 30'*  
*SIK 2222B*

The famous last work by the composer, composed shortly before his death, has a dark tone colour. That was reason enough for the Russian cellist Daniil Schafran to transpose the work down another register.

**DMITRI SHOSTAKOVICH //**  
**LEV ATOVMIAN**

**Nocturne from the Film Music "Hornets" for Violoncello and Piano**  
(based on the Nocturne from the film music "Hornets", Op. 97)  
*Performance duration: 3'*

**DMITRI SHOSTAKOVICH //**  
**KONSTANTIN FORTUNATOV**

**Romance from the Film Music "Hornets" for Violin and Piano**  
(based on the Romance from the film music "Hornets", Op. 97)  
*Performance duration: 4'*

**DMITRI SHOSTAKOVICH //**  
**JUSAS CHELKAUSKAS**

**Romance from the Film Music "Hornets"  
for Violoncello and Piano**  
(based on the Romance from the film music  
"Hornets", Op. 97  
*Performance duration: 4'*

**DMITRI SHOSTAKOVICH //**  
**HANS-JOACHIM ROGOLL**

**Suite from the Film Music "Hornets"  
for Piano Quintet, Piano Sextet or  
String Orchestra with Piano**  
(based on the film music "Hornets", Op. 97)  
*SIK 2258 (score and set of parts)*  
*Performance duration: 16'*

For the film "Hornets" Dmitri Shostakovich wrote strikingly romantic music full of dramatic power, lyric tenderness and splendid orchestral colouring. The musicologist Elmar Johanson once stated: "He succeeded in creating southern colours with a spirit and urgency that are unique in his oeuvre."

**DMITRI SHOSTAKOVICH //**  
**MIKHAIL ZINMAN UND ANDREI PUSHKAREV**

**Sonata, Op. 134 for Violin, Percussion and Piano**  
(based on the Sonata for Violin and Piano, Op. 134)  
*Performance duration: 29'*  
*SIK 1748*

Dmitri Shostakovich wrote the Violin Sonata, Op. 134 in 1969 for the Russian violinist David Oistrakh for his 60th birthday. Just one year previously, he had already dedicated a violin concerto to Oistrakh believing that Oistrakh was celebrating his 60th birthday when in fact he had only turned 59. The Violin Sonata is a correction of this (pardonable) error, so to speak, that Shostakovich ultimately "paid for" with two works. Oistrakh remembers: "Dmitri Dmitrievich apparently thought that, since he had made a mistake, he absolutely had to correct this mistake. Thus he composed the Sonata for Violin and Piano ... I had not expected anything of the kind, although I had long dreamt that Shostakovich would one day write a violin sonata. That was a magnificent gift, not only for me but for our entire musical world ... The Sonata was warmly received everywhere."

**DMITRI SHOSTAKOVICH //**  
**RUDOLF BARSCHAI**

**Chamber Symphony for String Orchestra and  
Celesta, Op. 49a**  
(based on String Quartet No. 1, Op. 49)  
*Performance duration: 15'*

**DMITRI SHOSTAKOVICH //**  
**RUDOLF BARSCHAI**

**Chamber Symphony for Chamber Orchestra, Op. 73a**  
(based on String Quartet No. 3, Op. 73  
*Performance duration: 33' SIK 2390 (Pocket score)*

**DMITRI SHOSTAKOVICH //**  
**RUDOLF BARSCHAI**

**Chamber Symphony for Chamber Orchestra, Op. 83a**  
(based on the String Quartet No. 4, Op. 83)  
*Performance duration: 25'*  
*SIK 2376 (pocket score)*

**DMITRI SHOSTAKOVICH //**  
**RUDOLF BARSCHAI**

**Chamber Symphony for String Orchestra, Op. 118a**  
(based on String Quartet No. 10, Op. 118)  
*Performance duration: 22'*

**DMITRI SHOSTAKOVICH //**  
**RUDOLF BARSCHAI**

**Chamber Symphony for String Orchestra, Op. 110a**  
(based on String Quartet No. 8, Op. 110)  
*Performance duration: 25'*  
*SIK 2360 (Pocket score)*

For his famous Shostakovich adaptations, Rudolf Barschai sometimes chose a string orchestra, at other times a chamber orchestral scoring. The best-known piece of the series is the Chamber Symphony, Op. 110a based on the String Quartet No. 8, Op. 110 of Shostakovich, dedicated by the composer to the victims of Fascism and the war. This work was composed during the summer of 1960 during a spa sojourn in Gohrisch near Dresden, which in 2010 gave this town reason to erect a Shostakovich monument and to found an annual Shostakovich Festival. The Chamber Symphony, Op. 118a by Rudolf Barschai is based on Shostakovich's String Quartet No. 10, Op. 118. For the Chamber Symphony, Op. 73a based on the String Quartet No. 3, Op. 73, Barschai chose a chamber orchestral scoring, as he did for the Chamber Symphony, Op. 83a based on the String Quartet No. 4, op. 83.

**DMITRI SHOSTAKOVICH //**  
**ALEXANDER RASKATOV**

**String Quartet No. 7 for String Orchestra**  
(based on String Quartet No. 7, Op. 108)  
*Performance duration: 13'*  
*SIK 1730 (Study score)*

Alexander Raskatov was born on 9 March 1953. He studied composition at the Moscow in the class of



Albert Leman until 1978 and then completed a four-year assistantship. During the early 1990s he moved to Germany, later to France where he is now active as a freelance composer. In 1990 he was composer-in-residence at Stanton University, and at in Lockenhau in 1998. He received numerous stipends and prestigious composition commissions.

Raskotov's refined timbres and concentrated treatment of material reveal the influences of Stravinsky and Webern. His numerous vocal works are based on more recent Russian poetry (including Blok, Baratynski, Khlebnikov, Brodsky). In addition, he occupies himself intensively with the Russian Futurists of the 1920s (including Mossolov and Roslavetz) and has completed some of their unfinished fragments. Irina Schnittke entrusted him with the reconstruction of the Ninth Symphony by her late husband, Alfred Schnittke. Raskatov's opera "A Dog's Heart" was one of the most significant successes in contemporary opera, having been staged in many countries.



Rodion Shchedrin (\* 1932)

**RODION SHCHEDRIN // MIKHAIL PLETNEV**

**Two Concert Pieces from "Anna Karenina" for Piano**  
(based on the ballet "Anna Karenina")  
*Performance duration: 8'*  
SIK 2398

The Russian pianist Mikhail Pletnev has adapted the Prologue and "Horse Races" from Rodion Shchedrin's famous ballet music based on Leo Tolstoy's novel "Anna Karenina" for piano solo.

**RODION SHCHEDRIN // TIMOFEI DOKSHIZER**

**"In the Style of Albéniz" for Trumpet and Piano**  
(based on "In the Style of Albéniz" for piano)  
*Performance duration: 4'*  
SIK 2384



M. Weinberg (1919-1996)



Sulchan Zinzadse (1925-1991)

**RODION SHCHEDRIN // D. ZYGANOW**

**"In the Style of Albéniz" for Violin and Piano**  
(based on "In the Style of Albéniz" for piano)  
*Performance duration: 4'*

**RODION SHCHEDRIN // VALTER DESPALI**

**"In the Style of Albéniz" for Violoncello and Piano**  
(based on "In the Style of Albéniz" for piano)  
*Performance duration: 4'*

**MIECZYSLAW WEINBERG // GIDON KREMER**

**24 Preludes for Violin Solo**  
(based on 24 Preludes for Violoncello Solo, Op. 100)  
*Performance duration: 35'*

The first adaptation ever made by the Latvian violinist Gidon Kremer was of this work by the Polish-Russian composer Mieczyslaw Weinberg, because he was so fascinated by these cello preludes of Weinberg.

**SULCHAN ZINZADSE // ELSBETH MOSER**

**"Satshidao" for Violoncello and Bayan**  
(based on the Five Pieces for Violoncello and Piano)  
*Performance duration: 3'*  
SIK 2417

The Georgian composer Sulchan Zinzadse became especially well known after the Second World War for his adaptations of traditional dances and songs of his homeland. These include the fiery war dance "Satshidao" adapted here by the bayan virtuoso Elsbeth Moser for violoncello and bayan. The dark timbre of both instruments lends the piece a very special character.

# Others

**SCOTT JOPLIN //**  
**GUNTER RIBKE**

**New Rag for 4 Violoncelli**  
(based on "New Rag" by Scott Joplin)  
*SIK 1532*

**SCOTT JOPLIN //**  
**FRANZ-J. KASTL**

**"Palm Leaf Rag" / "Swipesy Cake Walk" /  
"Weeping Willow" for Soprano Recorder  
and Piano**  
(based on "Palm Leaf Rag" / "Swipesy Cake Walk"  
/ "Weeping Willow" by Scott Joplin)  
*SIK 1589*

This is a kind of music in which everyone feels the rhythms in their feet, music that appeals directly and thrills people. The native Texan Scott Joplin, together with James Scott and Joseph Lamb, created this artistic genre out of a combination of nineteenth-century American musical influences and made rag-time famous throughout the world. Everyone knows the soundtrack to the 1973 film "The Sting" with Robert Redford and Paul Newman with Joplin's music and the "Maple Leaf Rag". Equally popular, however, are the witty "Swipesy Cake Walk", the "Sunflower Slow Drag" and "The Chrysanthemum".

Joplin's are not always easy to play, not even when one complies with the composer's wish to play the music is slower tempi. There are countless adaptations of Joplin rags for piano. Our catalogues especially contain adaptations for unusual ensembles such as soprano recorder and piano, arrangements for four or five violoncelli and guitar adaptations.



**Scott Joplin (1868-1917)**

**PETER HEIDRICH //**

**MARIO LANARO UND FEDERICO DONADONI**  
**"Happy Birthday" Variations for Piano Four Hands**  
(Lanaro/Donadoni)  
*SIK 1745*

Peter Heidrich's "Happy Birthday" Variations for string quartet, composed spontaneously out of a momentary mood of the moment and then repeatedly optimised, are a classic of our catalogues. This work, in which Heidrich varies the famous melody in the style of great composers of all epochs, is meanwhile available in orchestrated versions that are played on many occasions.

The arrangers Mario Lanaro and Federico Donadoni have now adapted the fourteen original string quartet variations for piano four hands. In order to give the project even more perspectives, the authors chose short, motto-like proverbs for their adaptations, each one of which is placed before each individual variation. One such witticism is, for example "A decent piece of cake for Brahms" or "... not only rules but Schumann instead ..." (Translator's note: in German, "Schumann" sounds like "schummeln", which means "cheating" or "fudging"). There is even a jazz variation and a homage to the music-dramatist Richard Wagner amongst them. According to Lanaro and Donadoni, the pianists should even appear on stage with a cake and burning birthday candle. So – many happy returns!

**VINCENT MILLER-YOUMAN //**  
**DMITRI SHOSTAKOVICH**

**Tahiti Trot for Orchestra**  
2(picc),2,1,1 - 4,2,1,0 - timp., perc., cel, harp, strings  
(Orchestration of "Tea for Two"  
from the Musical "No, No, Nanette" [1925])

Dmitri Shostakovich worked for many years as a pianist in a cinema where he improvised to silent films, thus actually presenting music for use and entertainment in the truest sense. It was out of these experiences that he created his virtuoso arrangements of other people's compositions. Thus he orchestrated the Johann Strauss polka "Pleasure Train" and in 1928 the foxtrot "Tea for Two" by the American composer Vincent Miller Youmans, known in Russia as the "Tahiti Trot".

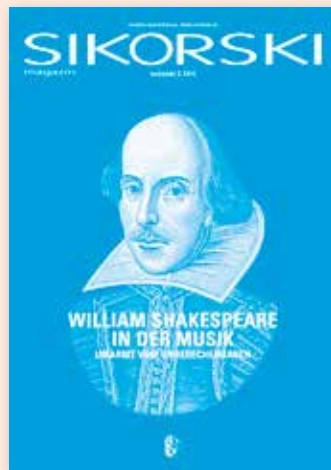
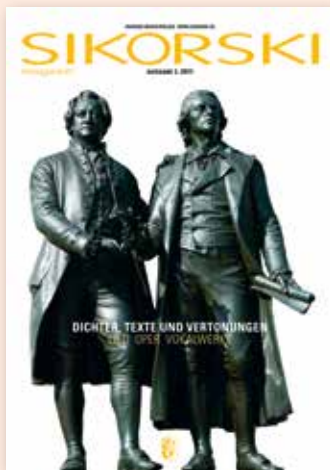
# SIKORSKI

magazine



Other thematic issues of recent years, published by our company.  
These can be ordered under: [pr@sikorski.de](mailto:pr@sikorski.de)

**FROM FOREIGN LANDS AND CULTURES** Music for Extraordinary Instruments (2007)  
**SHORT AND TO THE POINT** Brief Orchestral Works (2008) **MUSIC AND EMIGRATION** (2009)  
**MAGICAL MUSIC AND MUSICAL FAIRYTALES** (2010) **POETS, TEXTS AND MUSICAL SETTINGS** (2011)  
**WILLIAM SHAKESPEARE IN MUSIC** (2012) **THE MUSICAL SCENE IN CHINA** (2013)  
**CHAMBER OPERAS** (2014) **WAR, RECONCILIATION, PEACE** (2015) **SOFIA GUBAIDULINA** (2016)



"I treat the original work with the greatest respect.  
As a 'colleague' of the composer, I take every detail of the musical text seriously  
so as to transfer it into the new instrumentation exactly as it is."

Jochen Neurath