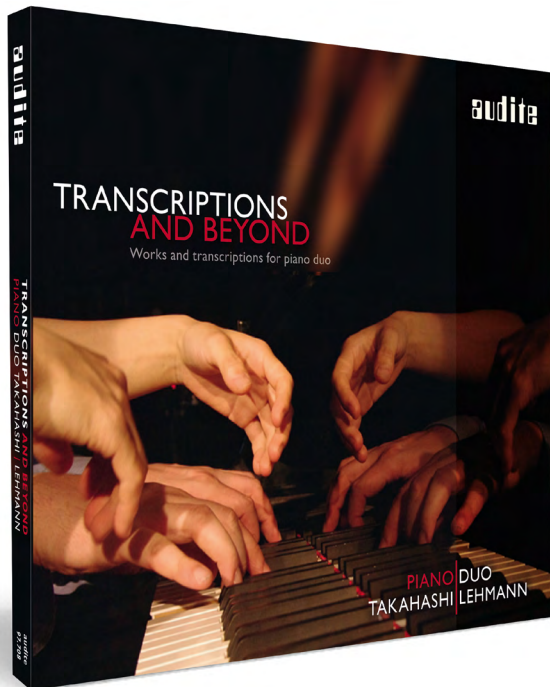


PianoDuo Takahashi|Lehmann

Le Sacre du Printemps

follow-up release of 'Originals and Beyond'



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PIANO | DUO
TAKAHASHI | LEHMANN

TRANSCRIPTIONS AND BEYOND

Works and transcriptions for piano duo

Igor Stravinsky

- Concerto per due pianoforti-soli (original composition)
- Le Sacre du Printemps (original transcription)

Conlon Nancarrow

- Sonatina (re-arrangement)

Arnulf Herrmann

- Hausmusik

The PianoDuo Takahashi|Lehmann combines intellectual programming with passionate expressivity. Original and adaptation – the lines are blurred: in his Concerto for Two Pianos, Stravinsky has the performers appear both as virtuoso soloists and representatives of an imagined orchestra. The composer's arrangement of Le Sacre for four hands is a masterpiece in its own right. Herrmann's Hausmusik turns the relationship between original and arrangement completely upside down, whilst the music which drove Nancarrow to compose for player pianos has been retranslated for four hands by Mikhashoff.

The **PianoDuo Takahashi|Lehmann** once again manage to combine passionate expressivity, intellectual programme conception and virtuoso piano technique. In the works presented in this second volume, the lines between original and arrangement are blurred: art prevails over genre boundaries.



In the suspense between faithfulness to the original and interest in arrangements, Norie Takahashi and Björn Lehmann take their own position. The pianists perform original works or arrangements made or sanctioned by the composers themselves. Igor Stravinsky adapted the score of his *Le Sacre du Printemps* for piano duet so that it could be played in rehearsals – creating a work with its very own sound character. His *Concerto for Two Pianos*, on the other hand, is an original composition, referring, however, to a long history of arrangements that adapted works for solo instruments and orchestra for keyboard instruments. Conlon Nancarrow became famous for his works for player pianos. His *Sonatina*, in the version presented here, is a re-arrangement: originally conceived for piano (two hands), the composer – dissatisfied with the performance results – arranged it for player piano. Yvar Mikashoff adapted this version for piano duet – with brilliant results and much to the delight of the original composer. In his *Hausmusik*, Arnulf Herrmann turns the relationship between original and arrangement upside down. The colourful and rhythmically vivacious cycle opens with an adaptation of an ensemble piece, and closes with a composition which he later reworked into an ensemble piece.

The **PianoDuo Takahashi|Lehmann** was founded in Berlin in 2009. The musicians perform in many European countries as well as in Korea and Japan.

Norie Takahashi first came to prominence by winning awards at numerous competitions, including the International Beethoven Competitions in Bonn and Vienna, the Schubert Competition in Graz, the Leeds International Piano Competition and the Queen Elizabeth Competition in Brussels. After gaining a music diploma in Tokyo, she continued her studies with Klaus Hellwig at the Universität der Künste Berlin. She also received artistic inspiration from distinguished musicians such as Bruno Leonardo Gelber, Robert Levin, Ferenc Rados, Pascal Devoyon and Dietrich Fischer-Dieskau. Norie Takahashi appears as soloist and chamber musician in many European countries as well as in Asia.

Björn Lehmann studied in Hamburg, Lausanne and at the Universität der Künste Berlin with Klaus Hellwig. He also received important artistic inspiration from Ferenc Rados, Leonard Hokanson, Robert Levin, Zoltan Kocsis, members of the Amadeus Quartet, Hartmut Höll and Irwin Gage. In 2011 Björn Lehmann was made professor at the Universität der Künste Berlin. He regularly gives master classes and appears as soloist and chamber musician in Europe, Latin America and Asia.

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Robert Schumann: Symphony No. 2 in C major, Op. 61
(premiere recording)

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