



8.574693

Playing Time  
63:13

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Ever mindful of the accessibility of his works for amateur musicians, Mozart wrote, in a letter to his father, that his *Piano Concertos Nos. 11–14* could be performed ‘*a quattro*’, with the accompaniment of string quartet rather than with full orchestra. Ignaz Lachner, a contemporary and associate of Schubert, saw great potential in chamber music arrangements and produced performing versions for piano, string quartet and double bass of many of the Mozart piano concertos. His considerable skill as a composer enabled these concertos, among them *Nos. 18* and *22*, to flourish in a more intimate setting.

**Wolfgang Amadeus  
MOZART**  
(1756–1791)

**Piano Concertos Nos. 18 and 22**

Orchestra parts transcribed for string quartet and double bass  
by Ignaz Lachner (1807–1895)

**Piano Concerto No. 18 in  
B flat major, K. 456 (1784)**  
(transcription pub. 1881)

30:18

1 I. Allegro vivace  
(cadenza by Mozart) 12:29  
2 II. Andante un poco sostenuto 9:45  
3 III. Allegro vivace  
(cadenza by Mozart) 8:00

**Piano Concerto No. 22 in  
E flat major, K. 482 (1785)**  
(transcription pub. probably  
1881)

32:52  
13:23  
7:14  
12:10

4 I. Allegro  
(cadenza by Alon Goldstein)  
5 II. Andante  
6 III. Allegro  
(cadenza by Alon Goldstein)

**WORLD PREMIERE RECORDINGS**

**Alon Goldstein, Piano**

**Fine Arts Quartet**

**Ralph Evans, Violin I • Efim Boico, Violin II • Gil Sharon, Viola • Niklas Schmidt, Cello  
with Avery Cardoza, Double bass**

Recorded: 15–16 July 2024 at the Concert Hall, Dorothy Young Center for the Arts, Drew University, New Jersey, USA • Producer: David Frost • Engineer: Rick Jacobsohn • Editing and mixing engineer: Steven Epstein • Booklet notes: Ben Hogwood • Cover photo © Gavin Haywood / Dreamstime.com

This recording is funded in memory of Boris Brott