

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**

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

(transcription pub. probably  
1881)

**32:52**

**1 I. Allegro vivace**  
(cadenza by Mozart)

**12:29**

**4 I. Allegro**  
(cadenza by Alon Goldstein)

**13:23**

**2 II. Andante un poco sostenuto**

**9:45**

**5 II. Andante** **7:14**

**3 III. Allegro vivace**  
(cadenza by Mozart)

**8:00**

**6 III. Allegro**  
(cadenza by Alon Goldstein) **12:10**

**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

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**DDD**

Playing Time  
**63:13**



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