



NAREK ARUTYUNIAN, clarinetist



"Arutyunian's playing reaches passionate depths with seemingly effortless technical prowess, beguiling sensitivity and an energetic stage presence. [His] deepest notes were at once vibrant and enveloping. His highest range had the clarity of a vibrant coloratura."

— **THE WASHINGTON POST**

"Arutyunian impressed with his crystalline articulation and expressive warmth."

— **THE AUSTRALIAN**

"A challenge of any clarinet recital is to transcend the familiar sound of the instrument...Narek Arutyunian presented a wealth of colors, voices, articulations. We heard dazzling technique in the service of coherent and considered chamber music."

— **THE BOSTON MUSICAL INTELLIGENCER**

"His performance stopped time."

— **CLASSICAL (96.3 FM)**

"The young clarinetist is a consummate musician. There was an undeniable energy in the air the moment Arutyunian walked on stage. From the first phrase, it was clear that Arutyunian performs with charm, flair and sensitivity. Every gesture was expressive and poised; every note was rich and smooth."

— **THE ARMENIAN MIRROR SPECTATOR**

"Arutyunian impressed with his smooth and beautifully controlled lines in two works by Brahms."

— **THE MANLY DAILY (Australia)**

2017 Leon Russianoff Memorial Award • First Prize, 2010 Young Concert Artists International Auditions
Rhoda Walker Teagle Concert Prize • Brownville Concert Series Prize • Leona Green Award for Winds
The Embassy Series Prize • Meridian Symphony Prize • Usedom Music Festival Prize

YOUNG CONCERT ARTISTS, INC. 1776 Broadway, Suite 1500 New York, NY 10019

T: (212) 307-6655 **F:** (212) 581-8894 management@yca.org www.yca.org

Photo: Christian Steiner



Young Concert Artists, Inc.

1776 Broadway, Suite 1500, New York, NY 10019
telephone: (212) 307-6655 fax: (212) 581-8894
e-mail: yca@yca.org website: www.yca.org

NAREK ARUTYUNIAN, clarinetist

Clarinetist **Narek Arutyunian** is an artist who “reaches passionate depths with seemingly effortless technical prowess and beguiling sensitivity” (*The Washington Post*). As soloist with orchestra, his performances include the Copland Clarinet Concerto with the Orchestra of St. Luke’s at Alice Tully Hall, Artie Shaw’s Concerto for Clarinet with The Boston Pops, the Mozart Concerto with Oregon’s Newport Symphony, appearances with Prague Radio Symphony, the Kaliningrad Philharmonic, the Moscow Virtuosi Chamber Orchestra and the Moscow State Symphony Orchestra, and a recording of the Weber Concertino for clarinet with the New Russia State Symphony Orchestra.

As First Prize Winner of the Young Concert Artists International Auditions, Mr. Arutyunian was presented in debut recitals in New York at Merkin Concert Hall and in Washington, DC at the Kennedy Center to rave reviews. He has also given recitals at Carnegie’s Weill Recital and the Morgan Library and Museum in New York, Boston’s Isabella Stewart Gardner Museum, the Washington Center for the Performing Arts, the Lied Center of Kansas, the Buffalo Chamber Music Society, the Artist Series Concerts of Sarasota, the Weis Center for the Performing Arts, the Westport Arts Center, the Macomb Center for the Performing Arts, the Paramount Theater (VT), Iowa State University, Pepperdine University, Southern Adventist University and Missouri State University. In addition to solo recitals, he received acclaim for his educational outreach programs in New York City public schools and around the country. Mr. Arutyunian’s schedule for the 2017-18 season includes recitals for Chamber on the Mountain in Santa Barbara, Tri-County Concerts Association in Wayne, PA, St. John Armenian Church of Michigan, and Arizona Friends of Chamber Music in Tucson.

Mr. Arutyunian has performed extensively in Australia, Asia and in Europe, including at the Musée du Louvre in Paris and the Palazzo del Principe in Genoa. Festival appearances include return engagements at the Marlboro Music Festival and at Juilliard’s ChamberFest, where he performed Osvaldo Golijov’s *The Dreams and Prayer*, the New York Festival of Song, Methow Valley Chamber Music Festival in Washington, Krzyzowa Music Festival in Poland, Germany’s Usedomer Musikfestival, Musica Viva’s Huntington Estate and Sydney festivals in Australia, and Young Concert Artists Festivals in Tokyo and Beijing.

Born in Armenia, Narek Arutyunian’s family moved to Moscow when he was three. As a teenager, he won First Prizes in the International Young Musicians Competition in Prague and the Musical Youth of the Planet Competition in Moscow. He graduated from the Moscow State Tchaikovsky Conservatory as a student of Evgeny Petrov, received a Bachelor’s degree from The Juilliard School, where he worked with Charles Neidich, and continued his studies with Mr. Neidich at the Manhattan School of Music on a Leon Russianoff Memorial Scholarship, where he received a Master’s Degree in 2018. He receives career support from the Guzik Foundation in California. Mr. Arutyunian’s clarinet is a personal gift from the conductor and violinist Vladimir Spivakov.



Narek Arutyunian, *clarinetist*

The New York Times

Concertos as Sounds of Spring

Three Rising Stars Perform in Young Concert Artists Gala

Anthony Tommasini | *The New York Times* | May 8, 2014

Young Concert Artists, which has been fostering the careers of gifted musicians since 1961, mostly presents the winners of its auditions in recitals, including a popular series in New York. But it has become a spring tradition for this essential organization to present a gala concert featuring select winners from recent years in concerto performances. Hearing young musicians in concertos reveals further dimensions of their artistry.

So it was on Wednesday night at Alice Tully Hall for the 53rd Young Concert Artists Gala Concert, hosted by the organization's founding director, Susan Wadsworth. With Carlos Miguel Prieto conducting the Orchestra of St. Luke's, three impressive young musicians played concertos by Copland, Barber and Rachmaninoff.



The violinist Paul Huang and the conductor Carlos Miguel Prieto at Alice Tully Hall. Richard Termine / *The New York Times*

Narek Arutyunian, an Armenian-born clarinetist currently studying at the Juilliard School, opened the program with an alluring, stylish account of Copland's compact, two-movement Clarinet Concerto, a 1948 work commissioned by Benny Goodman. Mr. Arutyunian brought a rich, reedy sound to the beguiling first movement, marked "slowly and expressively," which has the quality of a mellow, almost lazy waltz. He brought out pensive, subtle depths in the music while shaping the winding melodic line in arching phrases. And he excelled in the jazzy, playful second movement, which is like a 1940s American version of Stravinsky's Neo-Classicism, impishly dispatching riffs and bopping lines while incisively executing the music's rhythmic gyrations and irregularities.

The Taiwanese-American violinist Paul Huang, a boyish-looking 23, gave a masterly account of Barber's Violin Concerto. His warm, glowing sound and youthful energy were perfect for the opening movement of this justly popular work, in which a soaring melodic line flows atop the harmonically charged, restless orchestra. Yet, Mr. Huang was also alert to surprising melodic shifts and rhythmic twists in the violin part. There was nobility and wistful longing to the searching slow movement. In the fiercely difficult perpetual-motion finale, Mr. Huang, supported by Mr. Prieto and the orchestra, reined in the breathless tempo just enough to bring clarity and bite to constant streams of notes in the violin part, which actually made the music seem more dangerous and exciting. Mr. Huang was given a rousing ovation.

After intermission, Andrew Tyson, a pianist in the artist diploma program at Juilliard, gave a coolly commanding account of Rachmaninoff's Piano Concerto No. 2. Rather than just tossing off the scurrying passage-work and virtuosic flights, he dug into the music, bringing out thematic intricacies, making the notes matter. There are several beloved big-tune moments in this popular concerto, and Mr. Tyson played them with pliant Romantic expressivity. But his use of rubato was tasteful and his playing refreshingly direct.



Narek Arutyunian, *clarinetist*



Narek Arutyunian Shines in New York

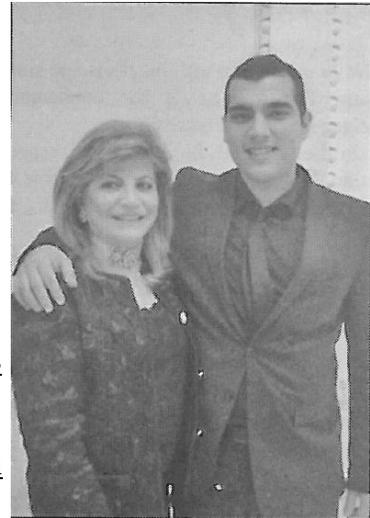
The Armenian Mirror Spectator

April 27, 2013

Earlier this April, Armenian clarinetist Narek Arutyunian gave an audience at The Morgan Library and Museum in New York City a great treat. This astoundingly exciting noon-time recital, presented by Young Concert Artists, was sponsored by Annie Totah and Irene Roth of Washington, DC.

Though he is only twenty, the young clarinetist is a consummate musician and confident performer. There was an undeniable energy in the air the moment Arutyunian walked on stage. From the first phrase, it was clear that Arutyunian performs with charm, flair and sensitivity. Every gesture was expressive and poised; every note was rich and smooth. The concert was bound to be exceptional.

The first two pieces were Leonard Bernstein's Sonata for Clarinet and Piano and Brahms's Sonata No. 1 in F minor, Op. 120. Arutyunian, along with his accompanist Solon Gordon, played them with verve and passion.



Annie Totah and Narek Arutyunian

The second half of the program allowed Arutyunian to really let loose and show the audience his technical prowess. Marius Constant's For Clarinet (solo) was performed with infectious energy. Arutyunian alternated between the higher and lower registers of the instruments with ease, allowing a potentially uneven piece to grip one's attention from beginning to end.

Paul Schoenfield's Sonatina for Klezmer Clarinet and Piano, the final piece on the program, proved a crowd favorite, a funky blend of Old World and New. The audience wasn't ready for the recital to end, and neither was Arutyunian. In a strong voice, Narek announced that he would perform an encore by Adolf Shreiner, entitled Always Smaller. An utterly charming bon-bon, the piece had Arutyunian disassembling his instrument bit by bit, proudly displaying each removed section of the clarinet to the audience until finally he played only on the bare reed. It brought down the house - the perfect way to end an outstanding recital.

A special luncheon with the musicians and the sponsors followed the recital where Narek was warmly toasted by Annie Totah.



Narek Arutyunian, *clarinetist*

LIMELIGHT
THE CLASSICAL MUSIC & ARTS WEBSITE 

Review: Huntington Estate Festival 2012 (November 21-25)

Melissa Lesnie

Limelight Magazine

November 27, 2012

Music, wine and conversation flow freely at Mudjee's Mecca of chamber music.

A toast: to getting sloshed in the name of investigative journalism. I've just returned from four days of being serenaded, dined and thoroughly wine'd at Musica Viva's Huntington Estate Music Festival. It'll be another four days hence before I can get Dvořák's A-Major Piano Quintet out of my head... And that's not the Shiraz talking.

The robust, exotic wine would have to be Armenian clarinetist Narek Arutyunian. Alone onstage, with compact build, he packed an unexpected punch in short bursts of startling virtuosity, yanking audiences out of Beethovenian gentility with a six-minute *Spanish Caprice* by Ivan Olenchik that proved a crowd favorite. In the Weber clarinet quintet, Narek's beautifully rounded tone blended well with the burnished, penetrating sound of the Australian String Quartet's four Guadagninis. And still this young firebrand's personality came surging the scales, every gesture poised yet charged with dramatic flair - in his hands, Weber sounded refreshingly like Gershwin at times.

One of the great pleasures of Huntington is to be able to chat informally with the musicians over a meal and a glass of the house specialty. After a few dozen stunned concertgoers had formed a bee-line to shake his hand, Narek conversed jovially with Steinway expert Ara Vartoukian in their native tongue. It was a surprise how daring Narek was onstage, yet how softly-spoken off. At only 20 years old and stressing out between concerts about his finals at Juilliard, just imagine the kind of virtuoso we'll have when the wine has matured. A real discovery and a credit to Musica Viva's scouting.



Review of Merkin Hall Debut in the YCA Series

Narek Arutyunian, *clarinetist*



Narek Arutyunian clarinetist in Review

David LaMarche

New York Concert Review

December 19, 2011

Narek Arutyunian clarinetist

Steven Beck, piano

Merkin Concert Hall, New York, NY

December 13, 2011



Photo: Christian Steiner

Music is a form of communication, transference of ideas from the player to the audience. This would seem to be the motivation behind any performance, and yet, many performances fall short of this goal for a myriad of reasons. Narek Arutyunian, 19 year old clarinetist, and a winner of the 2010 Young Concert Artists International Audition, is first and foremost a storyteller, in the tradition of the best folk artists. He brings his considerable talent, facility, and appreciation of his heritage to refine this tradition into art.

Mr. Arutyunian's most notable strengths are his big, well supported tone and flair for the dramatic gesture. In the first movement of the Poulenc Sonata for clarinet and piano, his interpretation had, as in Poulenc's music, a schizophrenic nature to it, sounding alternately suave and unhinged. The following Romanza ventured beyond Poulenc's marking of "Tres Calme" into a wrenching and painful lament. In the concluding "Allegro con Fuoco", the clarinetist's distinctive bright and polished sound found a perfect fit for this glittering concoction.

Each half of the recital contained a work that exploited popular genres, either to develop a theme (Jean Francaix's Tema con Variazione) or to evoke the flavor of another culture (Paul Schoenfield's Four Souvenirs). Mr. Arutyunian dispatched both these compositions with great humor, musicality, and a jazz artist's sense of rhythm. In the Francaix, his phrasing made both the Moderato and the quirkily accented waltz come to life. Just as remarkably, he employed a singer's phrasing in the Gershwin-esque Larghetto and a pristine tone in the Adagio to great effect. Even more impressive was the Schoenfield, in which he showed a complete mastery of each of the four miniatures, especially in the melancholy Tango.

Joseph Horowitz' Sonatina is a well crafted, idiomatic piece of writing for the clarinet. Both this and the Sonata by Edison Denisov filled niches on the program, one for its lightness, the other for its unconventionality. Mr. Arutyunian made strong cases for each. In von Weber's Grand Duo Concertant the swift and sparkling passagework of the Rondo was terrific.

Two truly entertaining encores brought the program to a close. Mr. Arutyunian's partner in this recital, the pianist Steven Beck, is simply a wonder. He plays beautifully, with unfaltering rhythm and technique, sharp ears and keen intelligence. Their collaboration was seamless.

Narek Arutyunian is already an accomplished and exciting player who is generous to his audience. I look forward to hearing more from him.



Narek Arutyunian, *clarinetist*

The Washington Post

Concert Review: Clarinetist Narek Arutyunian at the Kennedy Center

Cecelia Porter
The Washington Post
December 7, 2011

The clarinet is a tricky instrument, challenging the player with some treacherous hurdles to overcome. If the lowest notes are blown with an indiscriminate fortissimo, the instrument honks like a Canada goose. If the upper range is handled carelessly, its warbling sounds pierce the human ear like an out-of-tune air-raid siren. But the 19-year-old Armenian-born clarinetist Narek Arutyunian shows complete command of his instrument.

At his Washington debut Tuesday at the Kennedy Center's Terrace Theater, Arutyunian's deepest notes were at once vibrant and enveloping. His highest range had the clarity of a vibrant coloratura.

With his remarkable pianist, Steven Beck, Arutyunian opened with Francis Poulenc's Sonata, Op. 184, Jean Francaix's Tema con Variazione and Carl Maria von Weber's Grand Duo Concertante in E flat, Op. 48. The second half of the program included Joseph Horowitz's Sonatina, an arrangement of Paul Schoenfield's Four Souvenirs and Edison Denisov's Sonata for solo clarinet.

The event was sponsored by the Young Concert Artists series, which has launched such musicians as Emanuel Ax, Pinchas Zukerman and the Tokyo String Quartet into major careers. And the series has picked another winner.

Arutyunian's playing reaches passionate depths with seemingly effortless technical prowess, beguiling sensitivity and an energetic stage presence. He plunged up and down his instrument with gleaming homogeneity, propelling the Poulenc at lightning speed in the allegros and, in the Romanza, portraying the composer's signature casual air with utmost fluidity and meaningful phrasing.

Arutyunian exposed a similar Gallic wit as in Francaix's bizarre waltz and dazzling cadenza. Both musicians gave an elegant account of von Weber's rather superficial duo, impeccably surmounting its virtuoso difficulties.

The performers lost none of Horowitz's blues color and jazzy rhythm interplay — perfect Benny Goodman fare. In the Denisov, Arutyunian exhibited the clarinet's endless vocabulary of effects — flutter tongue, micro-tones and wobbling tremolos. The Schoenfield offered a feisty set of stylized Latin dances and a Tin Pan Alley movement of unabashed swing.

http://www.washingtonpost.com/lifestyle/style/concert-review-clarinetist-narek-arutyunian-at-the-kennedy-center/2011/12/07/gIQAgjJfdO_story.html



(Christian Steiner) - The 19-year-old Armenian-born clarinetist Narek Arutyunian shows complete command of his instrument.



Review of Buffalo Chamber Music Society Recital

Narek Arutyunian, *clarinetist*

BuffaloNews.com Last update: July 30, 2011, 10:19 AM

Moscow-trained Clarinetist, Aided by Pianist, Commands the Audience

Carl Hriczak
The Buffalo News
November 14, 2011

Moscow-trained Narek Arutyunian, a 19-year-old clarinetist born in Armenia, brought a modern twist Sunday during "A Gift to the Community" free concert series in Kleihans Music Hall, performing but a single work before the 20th century.

New York City-based Arutyunian went about his work in the Mary Seaton Room of Kleinhans accompanied by pianist Steven Beck, and they had a remarkable ability to command the audience.

Stepping back and forth and frequently raising his instrument toward the ceiling, Arutyunian's body language was totally with the music. He held his clarinet reminiscent of Benny Goodman at times, and Beck was stoic at his instrument, with only his arms moving, a look of supreme concentration on his face.

The highlight was the "Sonata for Solo Clarinet," by Edison Denisov. This atonal work features microtonal shadings from non-Western scales. Arutyunian bent notes with precision to slip between intervals and deliver an evocative performance that was mysterious. This was a performance that could easily be labeled ghostly, with its haunting pianissimo passages.

As a duet, the most enjoyable work was the "Sonatina for Clarinet and Piano," by Joseph Horowitz. Completely tonal with impressionist harmony, this melodic work began with lovely arpeggiation in the piano part. Beck played sensitively, yet precisely, also giving the many staccato chords a warm touch. The second movement was autumnal, and Arutyunian played with tear-inducing sensitivity. The extended major seventh chords were highly suggestive of Debussy, and Beck played them in the manner of a jazz ballad. This was stunningly beautiful music.

Other highlights included the danceable tango movement from the "Four Souvenirs," by Paul Schoenfield, a work that also featured frantic stride piano in the section titled "Tin Pan Alley."

Arutyunian played with panache the portamento slides between notes. In the "Op. 184 sonata" of Francis Poulenc, the clarinet exhibited many tonal colors, while the "Theme and Variations" of Jean Francaix had chromatically tinged fireworks.

The sole 19th century work was the "Op. 48 Grand Duo Concertant" of Carl Maria von Weber. Technically perfect, it showed mastery over the standard repertoire. The second encore featured Arutyunian disassembling his instrument to great comedic effect in "Always Smaller," by Adolph Schreiner.

<http://www.buffalonews.com/entertainment/gusto/music/concert-reviews/article632565.ece>



from
Young Concert Artists, Inc.

Narek Arutyunian, *clarinetist*



Young Clarinetist from Gumri Makes Strides in New York

Aram Arkun

The Armenian Mirror-Spectator

December 13, 2010

Narek Arutyunian, a gifted 18-year-old clarinetist, is a long way away from his hometown.

Arutyunian, born in Gumri, came here this summer to perfect his skills. He is studying at Queens College in a master class with Charles Neidich, the noted clarinetist and conductor.

Arutyunian's father, Karen Arutyunian, is himself a clarinetist who performs Armenian jazz and popular Armenian music.

Narek Arutyunian explained that "as a result, I liked the clarinet a lot as a young child, and always wanted to learn it. My family also thought about teaching me the saxophone, but I insisted on the clarinet."

In preparation, Arutyunian began to play the shvi, an Armenian woodwind instrument, at the age of 7. After a few years, he began learning the clarinet.

Arutyunian's family had moved to Russia when he was 3, and by the time Narek Arutyunian was 11, he was accepted to the Central Music School of the Tchaikovsky Moscow State Conservatory. He studied there from 2003 to 2009, and during the following year, in Evgeny Petrov's class at the conservatory.

At age 12, he won his first music competition, receiving the grand prize of the Rotary Club Moscow International Music Children Competition. He quickly began winning many more competitions and has since given many recitals in prestigious halls internationally, including the Louvre Auditorium (Paris), Palazzo del Principe (Genoa), Kalinin-grad Philharmonic Hall, Glenn Gould Studio (Toronto) and Chamber Hall of the Moscow Philharmonic Society.

He has performed with illustrious conductors such as Vladimir Fedoseyev, Vladimir Spivakov, Yuri Bashmet, Saulius Sondeckis, Misha Rakhlevskiy, Alexander Rudin and Alexander Apolin (Czech Republic).

Spivakov gave him a Buffet RC "Prestige" clarinet as a personal gift in Moscow in 2007, and this is the instrument that Arutyunian now plays.

Arutyunian first came to New York City in 2008 in order to perform at Carnegie Hall's Weill Recital Hall after winning the Guzik Foundation Award that year, which in addition to scholarship funds, provides international performance and recording opportunities. Constantine Orbelian's Cultural Exchange Foundation was a cosponsor of the concert.

The Guzik Foundation is also the sponsor of Arutyunian's studies at Queens College.

Most recently, in November of this year, Arutyunian won first prize at the Young Concert Artists' International Auditions in New York City, and this will provide him with management services, career guidance and more recital opportunities.

Arutyunian revealed his performance preferences: "I like Armenian folk and jazz music but I also always wanted to play classical. The most important thing is to play interestingly for the audience and not to bore it. I choose repertoires which are not too professional, but accessible to listeners. Thus, I play according to the nature of the audience."

He feels there is a great difference between Russian and American clarinet schools. The Russian school is in line with the European approach: "It is more formal and serious — more classical. Here in the US, it is freer. You can play more freely and playfully. You can improvise a little more in your own fashion, though without changing the actual notes. I prefer this approach much more."

While Arutyunian is alone in New York, his father now lives in the US, too. Karen Arutyunian works in Los Angeles and performs at Armenian events and weddings. Narek Arutyunian proudly mentioned that another family member is well known. His first cousin, Khachatur Adumyan, was former Armenian President Robert Kocharian's translator, and translated for noted public figures such as Prince Charles and former US Secretary of State Condoleezza Rice.

Narek Arutyunian's role model is Benny Goodman. He declared: "I want to be like him — an Armenian version of Benny Goodman. I want to follow his path and do everything to make Armenians proud."

<http://www.mirrorspectator.com/2010/12/12/young-clarinetist-from-gumri-makes-strides-in-new-york/>

NAREK ARUTYUNIAN, *clarinetist*

REPERTOIRE WITH ORCHESTRA

ADAMS	Gnarly Buttons
BERNSTEIN	Prelude, Fugue, and Riffs
BELLINI - LOVREGLIO	Fantasy on themes from the opera <i>Norma</i> for clarinet, oboe and Orchestra
BRAHMS/BERIO	Sonata in F minor, Op. 120
BRUCH	Double Concerto for Clarinet, Viola, and Orchestra
BUSONI	Clarinet Concertino
CARTER	Clarinet Concerto
CRUSELL	Concerto No. 2 in F minor Introduction, Theme, and Variations
COPLAND	Concerto (1948)
CORIGLIANO	Concerto
DEBUSSY	Premiere Rhapsodie
FRANCAIX	Concerto (1968) Theme and Variations
GOLIJOV	<i>The Dreams and Prayers of Isaac the Blind</i>
KROMMER	Concerto No. 1, Op. 36 Double Clarinet Concerto No. 2, Op. 91
KHACHATURIAN	Violin Concerto (Arr. Arutyunian)
LINDBERG	Clarinet Concerto
LOVREGLIO	Fantasia da Concerto (on theme from <i>La Traviata</i> by Verdi)
Wlad MARHULETS	Concerto for Klezmer Clarinet and Orchestra (written for David Krakauer)
MOZART	Concerto in A Major, K 622 Sinfonia Concertante for Four Winds in E flat Major for (Oboe, Clarinet, French Horn, Bassoon)
MENDELSSOHN	Konzertstück for two clarinets, No. 1, Op. 113 Konzertstück for two clarinets, No. 2, Op. 114
MILHAUD	Scaramouche
NAVARRO	Clarinet Concerto No. 2
C. NIELSEN	Concerto Op.57
ROSSINI	Introduction, Theme and Variations Variations for clarinet and orchestra in C Major
SPOHR	Concerto No. 1, Op 26 Concerto No. 2, Op.57 Concerto No. 3 Concerto No. 4 in E minor
Artie SHAW	Jazz Concerto for clarinet and orchestra
STRAUSS	Duet-Concertino for Clarinet and Bassoon
STRAVINSKY	Ebony Concerto
Carl STAMITZ	Concerto No. 1 in F major
VERDI - BASSI	Fantasy on themes from the opera <i>Rigoletto</i>
Carl Maria VON WEBER	Quintet Op. 34 for clarinet and string orchestra
WEBER	Concerto No. 1 in F minor, Op. 73 Concerto No. 2 Eb Major Concertino, Op. 26