

## DUO BOZZA Reviews MOZART (updated on 05-04-05)

- “If transcriptions are done as excellently as in the present case (K. 282, Breitkopf & Härtel) you want to play it right away.” (Hans-Martin Linde, German Flutist)

TIBIA, Germany

- “Stephan Schäfer has done an admirable job in his setting of Mozart’s Sonata K. 282 (Breitkopf & Härtel). This is an excellent new addition to the seemingly ever-growing repertoire for flute and guitar and well worthy of concert performance. Presentation is excellent!” (Steve Marsh)

CLASSICAL GUITAR MAGAZINE, Great Britian

- “L’arrangement de Stephan Schäfer (K. 330, Breitkopf & Härtel) reste très fidèle à la version pour piano, ce qui permet aux interprètes de préserver au mieux les caractéristiques sonores originales ... La grande beauté de cette œuvre sera des plus gratifiantes pour les deux musiciens et leur public.” (M.J.)

TRAVERSIERES, France

- “From the very first notes, it turned out not only as an outstanding arrangement but as an adaptation of full value. You could realize the result of this artistic work in a variety of flute sound almost reminding of organ registration, as well as in the choice of tempo for the Turkish March in K. 331: the musicians performed this movement in a significantly lower tempo compared to the piano, showing the audience characteristic spheres of expression.”

NIENBURGER ZEITUNG, Germany

- “Parts from Mozart’s piano sonatas in the instrumentation and interpretation of the DUO BOZZA gave the impression that Mozart himself was involved in this transcription.”

SUEDWESTPRESSE, Germany

- “The DUO BOZZA took chance of the sensual beauty in sound of Mozart’s A-major-Sonata for a brilliant performance. The six variations at the beginning offered the opportunity for an elaborated interpretation. In this version for flute and guitar, the very popular Turkish March provided a new charming experience of sound that brought out the oriental accent in a much more suggestive manner than in the interpretation with piano.”

DIE GLOCKE. Germany

- “Mozart’s Sonata K. 331 turned out in a new, remarkable sound expression: while Stephan Schäfer took over the harmonic part, Andreas Evers enjoyed the variations of the Andante grazioso with the ‘cantabile’ of his flute sound and his graceful articulation. In the Menuetto as well as in the fashionable Turkish March, he captivated the audience with his cristal clear sound and smooth legato playing, supported by the rich ornament of the guitar.”

ALLGAEUER ZEITUNG, Germany