



PIANO DUO  
& BOROTA  
KNEBEL

PRESS KIT

PIANO DUO  
BOROTA & KNEBEL

## Biography of Borota & Knebel

It was in 1990 at the Staatliche Hochschule für Musik at Trossingen, when the fascination for the unlimited possibilities of four-handed piano playing brought together the Serbian-born pianist Ljiljana Borota and the piano



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player Christian Knebel from Stuttgart. They formed a duo focussing on unpublished and little-known works of renowned masters of the 19th and 20th century. We are indebted to Borota and Knebel for introducing music lovers to some unique works of great historical importance.

The artistic stimuli and mentoring for the duo came from their teachers Arbo Valdma (Novi Sad / Belgrade / Cologne), Boris Lvov (Trossingen, Moscow), Friedemann Rieger (Reutlingen) and Johan van Beek (Trossingen). Courses at Viktor Merzhanov, Jean-Marie Darrée, Vitalij Margulis, Hartmut Höll, Jürgen Uhde, Jozef de Beenhouwer, Leonard Hokanson, Ulrich Schnabel and Bruno Canino have also been a limitless source of inspiration and guidance to the pianists.

A very special interest to Ljiljana Borota and Christian Knebel was the participation at the “Musik der Jahrhunderte” (Music of the Centuries) under the command of the conductor Manfred Schreier. Numerous world pre-

mieres (e.g. with Tabea Zimmermann) of contemporary music were part of this very active event with many concerts, and many highly acclaimed radio and CD recordings were produced and sold – even in Japan. The first joint CD recording in 1986 was dedicated to four-handed French piano music from “Le Groupe des Six”. In addition to works of each member, the CD “Le Boeuf sur le Toit” includes the first recording of the “Pastorale d’été” by Arthur Honegger. Tours in Germany, Eastern Europe and Latin America followed and were among the most important concert dates.

The circle around Robert Schumann led the duo Borota and Knebel to Ludwig Schuncke (1810-1834), Schumann’s boyhood friend, and they recorded all his four-handed works including some unpublished compositions on a first CD recording named “Musik aus Stuttgart” in collaboration with the SWR (public radio station of Southwest Germany). The circle around Brahms drew the attention of the piano duo to Adolf Jensen (1837-1879). A first recording of the “Abendmusik” op. 59 came about and was again produced at the SWR. This one has been published under the title “Musik aus Baden-Baden”.

Borota and Knebel collaborated with other pianists - friends of the duo – and founded two ensembles for several pianos, the “Baynov-Piano-Ensemble” and the ensemble “piano4te” with Eriko Takezawa and Christoph Sischka. The multiple piano sound of several grand pianos exposes a completely new listening experience. Their first CD in the year 1991 at “Ars Produktion” was called “up to 8 pianos”.

In 1993 they recorded two concertante quartets by Carl Czerny for 4 pianos. The most impressive evolvment of the rich sound of four grand pianos emerged when they teamed

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up with percussionists to create the CD “Pianos & Percussion” in 1995. The most important work on it is “Ballet Mécanique” by George Antheil for 4 pianos, 10 drummers and 2 plane propellers.

In 2002 “Merry Christmas” was published with “piano4te”, a very appealing compilation of 6-handed piano adaptations presenting international Christmas music.

Borota’s and Knebel’s passion for extemporization and multimedia led them to the idea to create a mixture of traditional and multimedia-based concert programs. The result is an unimagined experience of adaptation for the audience. So far the music collage, “Music in Space” for piano solo, 4- or 6-handed with sound and video projection, has successfully been performed in Germany, Italy, Serbia and Poland. It was the dramatic reworking of Mendelssohn’s “A Midsummer Night’s Dream” in the original version for piano but with 4 hands and theatrical performance that brought Borota and Knebel together with the actor Markus Löchner. With him they founded the ensemble “geFLÜGELte WORTe”. Up to now three melodramatic programs for actor and piano duo have been created. Their version of “Der Kleine Prinz” (The Little Prince) by Antoine de Saint-Exupéry has been particularly successful.

In 2008 and together with the musicologist Joachim Draheim, Ljiljana Borota and Christian Knebel accepted the commission from the publisher “Wiener Urtext Edition” to draw up the second volume of the practice-orientated urtext edition for the four-handed works of Robert Schumann and to add fingerings and hints for the interpretation. In addition to the well-known works of Schumann this edition contains also some recent publications. For example the Fantasy Pieces op.73 for clarinet and piano in a version for piano with four hands. On the occasion of the bicentenary of Franz List’s birth in the year 2011 the piano duo Borota and Knebel obtained the order to premier the work “La Notte” by this great composer in a version so far unpublished for piano with four hands.

At Wilhelm Furtwängler’s 125th birthday, Borota and Knebel premiered four-handed and soloistic works of this young composer and world-famous conductor taken from his manuscripts for the first time at the Schwarzwald Musikfestival 2011. In the year of the centenary of Gustav Mahler’s death in Uelzen at the Hollenstedter Schlosswochen they gave the first performance of the concertante version for four hands and soprano of “Das himmlische Leben” taken from the 4th symphony.

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## About four-handed piano playing

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»Musical duets easily become duets of the heart and the conversation and language of kindred souls; that is when they are most beautiful and valuable. Playing piano duets will always be the most beautiful prime pleasure.«

*(Robert Schumann, August 17, 1828)*



»...Almost timidly the question arises, whether we might play some music? On my piano there lay a package of novelties... Not without some joyful emotion we went for some small prearrangements; one of us opened the package, the other one the piano. It goes without saying that the start shall be made with four-handed playing. This being the most intimate, the most comfortable and with its restriction the most complete form of domestic music-making. It is younger than our

generation imagines, and it owes its upswing to the rapid spreading of the piano playing, the enhancement and perfecting of the pianoforte.

The string quartet, trio or quintet, which formerly never was missing in any musically educated home, has been displaced by this; a loss, beyond doubt, but no disadvantage for the best possible knowledge of orchestral literature in your own parlor. While leafing through the catalogs of sheet music from the period of Haydn and Mozart and exceeding the center of Beethoven's activity, you will scarcely find any four-handed adaptation amongst dozens of transcriptions for three, four or five different instruments... Nowadays our concerts do not present any overture, any symphony, which are not suited to be immediately savored and enjoyed as four-handed adaptation. A source of pleasures and guidance accrues from this humble field to the music lovers.

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“Who is your four-handed?”, once a passionate amateur asked me. His audacious word formation, which entirely abnegated the personality and merely emphasized the musical utility, seemed to me not half bad. A proper “four-handed” is a paragon of solid qualities; he increases in value the less he has two-handed pretensions. Not everyone can call his own a wife, a lover, a friend of the heart and the spirit, but every ordinary mortal should have a “four-handed”, quasi as a dedicated dance for the musical life time...«

*Eduard Hanslick,  
from: “Waffenruhe am Klavier”  
(Cease-fire at the piano), Vienna  
August 1866 on the occasion of his recension  
of a four-handed waltz dedicated to him  
op.39 by his friend Johannes Brahms)*



»Even if we would like to refer to Mozart as the father of the four-handed piano playing – it was him who wrote the first serious piano pieces for four hands – however we have to characterize the 19th century as the century of the piano. The piano making made important progress and thus had a direct impact on the four-handed piano playing. The keyboard was broadened, the scale was enlarged to 7 octaves, the resonating body grew larger, the sound became stronger. The instrument developed to the most popular one for the upcoming bourgeoisie at that time. In a wink of an eye each orchestral work, each piece of chamber music was on hand in a four-handed version. Each opera sounded through the parlors in a four-handed adaptation. Concerts and stage works have not yet been available to anyone in the same extent as nowadays. On the other hand a four-handed score and a partner being able to



play piano certainly was. And in addition playing piano was bon ton at that time. Only in the 20th century the four-handed piano music has been displaced by phonograph records. Nevertheless: Adaptations were only one facet of the four-handed piano playing. Renowned composers such as Franz Schubert, Robert Schumann, Johannes Brahms or Antonín Dvořák, but also more unknown masters such as Carl Reinecke, Adolf Jensen or Hermann Goetz have written marvelous and completely independent works of this genre. In the 20th century the pianoduet was recognized in form of four-handed works e.g. by Igor Strawinsky, the representatives of the “Groupe des Six” of Paris, Paul Hindemith up to Wolfgang Rihm.

May this art form inspire great minds to more compositions also in the future and may it be conserved in active and passive way for a wide public to serve as inspiration or good entertainment.«

*Christian Knebel,  
Pforzheim im August 2013*

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# PIANO DUO BOROTA & KNEBEL

## Our stock plays

**Johann Sebastian Bach (1685-1750)**  
Präludium und Fuge a-Moll BWV 543 für Klavier zu vier Händen von Max Reger (1895-96)  
Toccat und Fuge d-Moll BWV 565 für Klavier zu vier Händen von Max Reger (1895-96)  
Triosonate Nr.1 Es –Dur BWV 525 für Klavier zu vier Händen von Borota & Knebel (2012)

**Wolfgang Amadeus Mozart (1756-1791)**  
Sonate C-Dur KV 19d (1765)  
Sonate B-Dur KV 358 (1774)  
Sonate D-Dur KV 381 (1772)  
Sonate F-Dur KV 497 (1786)  
Sonate C-Dur KV 521 (1787)  
Stück für ein Orgelwerk in einer Uhr f-Moll KV 594 (1790)  
Orgelstück für eine Uhr (Fantasie) f-Moll KV 608 (1791)

**Ludwig van Beethoven (1770-1827)**  
Sonate op. 6 (1796/97)  
Sechs Variationen über „Ich denke Dein“ D-Dur WoO 74 (1803)  
Grand septuor op. 20; Transkription von Franz Liszt (1864)

**Johann Ch. H. Rinck (1770-1846)**  
Drei Sonaten op. 26 (1810)

**Johann Nepomuk Hummel**  
Nocturne, Thema und Variationen F-Dur op.99 (1822)

**Friedrich Kalkbrenner (1785-1849)**  
Sonate op. 3 (1828)  
Sonate op. 79 (1830)

**Friedrich Kuhlau (1786-1832)**  
Acht Variationen über das „Lied aus der Ferne“ WoO 137 von Beethoven (1810) für Klavier zu vier Händen op. 77 (1827)

**Carl Maria von Weber (1786-1826)**  
Sechs Stücke op. 10 (1809)

**Carl Czerny (1791-1857)**  
Rondo brillant op. 321  
Konzert für Klavier zu vier Händen und Orchester C-Dur op.153 (1831)  
Fantasie f-Moll op. 226 (1830)

**Ignaz Moscheles (1794-1870)/  
Felix Mendelssohn Bartholdy (1809-1847)**  
Variations brillantes op. 87b (1834)

**Franz Schubert (1797-1828)**  
Vier Polonaisen D 599 (1818)  
20 Ländler D 366 (+ D 814) (1824) (arr. für Klavier zu vier Händen von Joh. Brahms)  
Trois Marches Héroiques D 602 (1815-1818)  
Variationen über ein Originalthema B-Dur D 603 (1818?)

Rondo D-Dur D 608 (1818)  
Deutscher mit zwei Trios und zwei Ländler D 618 (1818)  
Variationen über ein französisches Lied e-Moll D 624 („Le bon chevalier“) (1818)  
Ouvertüre F-Dur D 675 (1819)  
Trois Marches Militaires D 733 (1822)  
Vier Ländler D 814 (1824)  
Six Grandes Marches et Trios D 819 (1824)  
Sechs Polonaisen D 824 (1826)  
Deux Marches Caractéristiques D 886 (1826)  
Marsch G-Dur D 928 (1827)  
Fantasie f-Moll D 940 (1828)  
Duo a-Moll („Lebensstürme“) D 947 (1828)  
Rondo A-Dur D 951 (1828)

**Franz Lachner (1803-1890)**  
Nocturne No.2 sur de themes favoris de Oberon, Op.22 (1829)

**Fanny Hensel-Mendelssohn (1805-1847)**  
Drei Stücke zu vier Händen (1846)

**Henri Herz (1806-1888)**  
Grandes variations sur une marche favorite de l'opéra, Guillaume Tell, Op.50 (1829)

**Felix Mendelssohn Bartholdy (1809-1847)**  
Hebriden-Ouvertüre op.26 (1829) (4hg. F. Mendelssohn)  
Andante und Variationen B-Dur op.83a (1841)  
Andante und Allegro brillant A-Dur op.92 (1841)  
Lieder ohne Worte op. 30,1,2 op. 62,1,2,3,5 (4hg. F.Mendelssohn, C.Czerny)  
Ein Sommernachtstraum - Ouvertüre op. 21 (1826) komplette Bühnenmusik und Melodramen op. 61 (1842)

**Frédéric Chopin (1810-1849)**  
Variationen D-Dur für Klavier zu vier Händen (1825-1826)

**Robert Schumann (1810-1856)**  
VIII Polonaises pour le Pianoforte à quatre mains op. III (1828)  
Variationen über ein Thema des Prinzen Louis Ferdinand von Preußen (1828) -Fragment, ergänzt von Joachim Draheim  
Capriccio pour le Pianoforte à quatre mains (1830?) – Fragment, ergänzt von Joachim Draheim  
„Bilder aus Osten“. 6 Impromptus für das Pianoforte zu vier Händen op. 66 (1848)  
Studien für den Pedalflügel: Sechs Stücke in kanonischer Form op. 56 (1845) - Fassung für Klavier zu 4 Händen von Theodor Kirchner (1888)  
Skizzen für den Pedalflügel op. 58 (1845) – Fassung für Klavier zu 4 Händen von August Horn (1862)  
Zwölf vierhändige Klavierstücke für kleine und große Kinder op. 85 (einschließlich Klaviersatz C-Dur)  
Clara Schumann (1819-1896) Marsch Es-Dur (mit Zitaten von Robert Schumann) (1879)

„Fantasiestücke“ für Klarinette und Klavier op. 73 (1849) – Fassung für Klavier zu 4 Händen von Friedrich Gustav Jansen, von Schumann autorisiert (1851)  
„Ball-Szenen“. 9 charakteristische Tonstücke für das Piano zu 4 Händen op. 109 (1849/51)  
„Kinderball“. Sechs leichte Tanzstücke zu vier Händen für das Pianoforte op. 130 (1853)  
Johannes Brahms (1833-1897) Variationen über ein Thema von Robert Schumann für das Pianoforte zu vier Händen op. 23 (1861)  
Spanische Liebes-Lieder op. 138 für eine oder mehrere Stimmen mit Begleitung des Pianoforte zu vier Händen (1849)

**Ludwig Schuncke (1810-1834)**  
Petit Rondeau C-dur  
Rondo brillant G-Dur  
Deux Pièces caractéristiques op. 13 (erschienen 1834)

**Franz Liszt (1811-1886)**  
Fest-Polonaise Es-Dur (1876)  
Les Préludes S. 591 (1849-54); vierhändige Fassung vom Komponisten (1859)  
Orpheus S. 592 (1853-54); vierhändige Fassung vom Komponisten (1859)  
Prometheus S. 593 (1855); vierhändige Fassung vom Komponisten (1859)  
Weihnachtsbaum S. 613 (1873-74); vierhändige Fassung vom Komponisten  
La Notte - Fassung vom Komponisten für Klavier zu vier Händen (1866)

**Wilhelm Taubert (1811-1891)**  
Duo à quatre mains (1833)

**Richard Wagner (1813-1883)**  
Ouvertüre zu „Die Meistersinger von Nürnberg“, arr. Carl Tausig (1868)

**Adolphe Henselt (1814-1889)**  
Variations de concert sur le motif de l'Opéra « le Philtre de Donizetti » (1838)

**William Sterndale (1816-1875)**  
Bennett Three Diversions op. 17 (1839)

**Gustav Nottebohm (1817-1882)**  
Variationen über ein Thema von J. S. Bach d-Moll op. 17 (1865)

**Clara Wieck (1819-1896)**  
Marsch Es-Dur (1879)

**Pauline Viardot (1821-1910)**  
Introduction et polonaise (1874)

**Carl Reinecke (1824-1910)**  
Variationen über eine Sarabande von J. S. Bach op. 24 (1848)  
Musik zu „Nussknacker und Mausekönig“ op. 46 (1855)

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**Friedrich Smetana (1824-1884)**

Ouvertüre zur „verkauften Braut“,  
Fassung für Klavier zu vier Händen von  
Smetana (publ. 1892)

**Anton Rubinstein (1829-1894)**

Bal costumé op. 103 (1880)

**Johann Josef Abert (1832-1915)**

4. Sinfonie „Columbus“ - Programmsinfonie  
op. 31; Klavier zu vier Händen von Hugo  
Schuncke (1864)  
Konzert-Ouvertüre E-Dur; Klavierauszug  
vom Komponisten (1850)

**Franz Wüllner (1832-1902)**

24 Variationen op. 11 (1860)

**Johannes Brahms (1833-1897)**

Variationen über ein Thema von Schumann  
Es-Dur op.23 (1861)  
16 Walzer op.39 (1865)  
Ungarische Tänze (1851-1869)  
Liebeslieder-Walzer op. 52 (1869)  
Neue Liebeslieder-Walzer op.65 (1869-74)  
11 Choralvorspiele op.122 (1896) für Klavier  
zu vier Händen von Eusebius Mandyczewski  
Souvenir de la Russie (1852)

**Camille Saint-Saëns (1835-1921)**

Der Karneval der Tiere (1886)  
The Wedding-Cake op. 76,  
arr. A. Benfeld (1886)  
Phaëton op. 39, arr. Ernest Guiraud (1883)  
Variationen über ein Thema von Beethoven,  
op. 35 (1874)

**Adolf Jensen (1837-1879)**

Abendmusik op. 59 (1877)  
Hochzeitsmusik op. 45 (1873)

**Georges Bizet (1838-1875)**

Jeux d'Enfants op.22 (1871)

**Hermann Goetz (1840-1876)**

Sonate für Klavier zu vier Händen  
op. 17 (1865)

**Peter I. Tschaikowsky (1840-1893)**

Nussknacker- Suite op.71a  
arr. Langer-Sternberg (1918)  
Suite du ballet „La belle au bois dormant“  
vierhändig von Sergej Rachmaninow  
(1873-1943)

**Emmanuel Chabrier (1841-1894)**

Pas redoublé. Cortège Burlesque (1871)

**Antonín Dvořák (1841-1904)**

„Aus dem Böhmerwalde“ op.68 (1884)  
Slawische Tänze op.46 + op.72 (1878)

**Edvard Grieg (1843-1907)**

Norwegischer Tänze op. 35 (1880)  
Peer Gynt; Suite Nr. 1 op. 46 und Nr. 2 op. 55  
vierhändig vom Komponisten (ca. 1900 und  
1892)

**Heinrich von Herzogenberg (1843-1900)**

Variationen op. 23 über ein Thema von  
Johannes Brahms (1876)  
Variationen B-Dur op. 85 (1896)  
Nikolai Rimsky-Korsakow Fantaisie sur des  
Themes Serbes op. 6 (1867)  
1844-1908 Scheherazade, op. 35 für Klavier zu  
vier Händen vom Komponisten (1889)

**Robert Fuchs (1847-1927)**

Traumbilder op. 48

**Gustav Mahler (1860-1911)**

Symphonie Nr.1 (1884-88); für Klavier zu  
vier Händen von Bruno Walter (1906)  
Symphonie Nr. 4 (1900); für Klavier zu  
vier Händen von Josef V. Wöss

**Claude Debussy (1862-1918)**

Petite Suite (1889)  
Six Epigraphes Antiques (1914)  
Prélude à l'après-midi d'un faune;  
Transcription Maurice Ravel (1910)

**Richard Strauss (1864-1949)**

Till Eulenspiegels lustige Streiche  
op. 28 (1895)  
Feierlicher Einzug (1909)

**Ferruccio Busoni (1866-1924)**

Fuge über das Volkslied „O du lieber  
Augustin“ (1888)

**Eric Satie (1866-1925)**

Parade - Ballet réaliste (1917)

**Sergej Rachmaninow (1873-1943)**

Six Morceaux op. 11 (1894)  
Polka italienne (1906)

**Max Reger (1873-1916)**

Zwölf Walzer-Capricen op. 9 (1892)  
Sechs Burlesken op. 58 (1901)  
Sechs Stücke op. 94 (1906)

**Louis Durey (1888-1979)**

Deux pièces op. 7 (1918)

**Darius Milhaud (1892-1974)**

Le boeuf sur le toit, op. 58 (1919)

**Gustav Holst (1874-1934)**

The Planets op. 32 (1914-16) für Klavier zu  
vier Händen von Nora Day und Vally Lasker  
(2002)

**Arnold Schoenberg (1874-1951)**

Sechs Stücke für Klavier zu vier  
Händen (1896)

**Maurice Ravel (1875-1937)**

Ma Mère l'Oye (1908)  
Rapsodie espagnole (1907)

**Ottorino Respighi (1879-1936)**

Sei Piccoli Pezzi (Sechs kleine Stücke) (1926)

**Igor Stravinsky (1882-1971)**

Petrushka - Burleske in vier Szenen,  
4hdg vom Komponisten 1912/47  
Das Frühlingsopfer, 4händig vom  
Komponisten 1912-13/47

**Alfredo Casella (1883-1947)**

Pupazetti (cinque pezzi facili) (1915)

**Arthur Honegger (1892-1955)**

Pastorale d'été; Fassung für Klavier zu  
vier Händen (1920)

**Germaine Tailleferre 1892-1983**

Premières Prouesses (1920)  
Suite burlesque (1920)

**Erwin Schulhoff (1894-1942)**

Ironien op. 34 (1920)

**Paul Hindemith (1895-1963)**

Ragtime (1921)  
Drei wunderschöne Mädchen im  
Schwarzwald op. 6 (1916)

**George Gershwin (1898-1937)**

Rhapsody in blue (1924); arr. Pianoduet by  
Henry Levine (1943)  
I got rhythm variations,  
arr. Gregory Stone (1941-46)

**Georges Auric (1899-1983)**

Cinq Bagatelles (1926)

**Francis Poulenc (1899-1963)**

Sonata (1918)

**Samuel Barber (1910-1981)**

Souvenirs op.28, Eine Ballett-Suite (1952)

**Jean Francaix (1912-1997)**

Quinze Portraits d'enfants d'Auguste Renoir  
(1971)

**György Kurtág (\*1926)**

Bach-Transkriptionen (1992)

**Wolfgang Rihm (\*1952)**

Mehrere kurze Walzer (1979, 1988)

**Alexander Rosenblatt (\*1956)**

Concertino on two Russian themes (2011)

**Urmars Sisask (\*1960)**

Spiral-Sinfonie für Klavier zu vier Händen  
op. 68 (1998)  
Milchstraße (1990)

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