

## Meet pianist MAXIM LANDO



Recipient of the 2020 Gilmore Young Artist Award

Named Musical America's "New Artist of the Month"

Recently gave an acclaimed performance of the rarely-heard Chausson Concerto for Violin, Piano and Strings with violinist Daniel Hope, the season opener of San Francisco's New Century Chamber Orchestra

Received national attention at the age of fourteen when he toured alongside pianist Lang Lang, performing the parts intended for Mr. Lang's injured left hand.

The collaboration was [chronicled in \*The New York Times\*](#).

Was invited to play at the grand opening of Steinway and Sons in Beijing.

Plays a mean game of ping pong.

# MAXIM LANDO, piano



Photo: Matt Dine

## THE NEW YORK TIMES:

*“Maxim Lando displayed stamina and brilliance in his New York recital debut. On a program that included demanding works by Kapustin, Beethoven and Scriabin, Mr. Lando also performed the complete ‘Transcendental Études’ of Liszt, a 70-minute endurance test. He only recently turned 17 — which is why it was charming when he told the audience how he had been dreaming of playing this program for many years.”*

*“...he already has what it takes to dispatch it [the Liszt] brilliantly...Mr. Lando played it with Flinty sound and infectious exuberance. He brought rich colorings and tenderness to the dreamy ‘Paysage’ étude and conveyed the hellbent fervor of ‘Mazeppa,’ with its staggering bursts of octaves. He played with impressive delicacy in the watery, but fiendishly intricate ‘Feux follets.’ There was wild-eyed danger in the aptly titled ‘Wilde Jagd,’ and the final ‘Chasse-neige’ was a shifting mass of radiant tremolos and spiraling runs.”*

*- Anthony Tommasini*

## CONCERTONET (New York):

*It was an exceptional debut, one that will be remembered.  
Maxim Lando is already on the path to become a leading American pianist.*

## SAN FRANCISCO CLASSICAL VOICE:

*“The Chausson concerto requires fingers of steel, nonstop playing, and extreme virtuosity — all effortlessly offered by Lando, along with a deep sense of the music.”*

## CLEVELAND CLASSICAL:

*“Maxim Lando produced a variety of colorful, evocative images as the music unfolded. His spirit burned bright straight through to the end.”*

## CHICAGO MUSIC REPORT:

*“He launched into Prokofiev’s Piano Concerto No. 3 with panache, excelling in the fiendishly difficult perpetual motion passages.”*

2020 Gilmore Young Artist Award • First Prize, 2018 Young Concert Artists International Auditions  
Peter P. Marino Debut Prize of YCA • Gold Medal, 2017 Berlin International Music Competition  
Candlelight Concert Society Prize • University of Florida Performing Arts Prize  
Tri-I Noon Recitals at Rockefeller University Prize • Vancouver Recital Society Prize

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## **MAXIM LANDO, pianist**

American pianist **Maxim Lando** was awarded the prestigious 2020 Gilmore Young Artist Award, and was also recently named Musical America's New Artist of the Month. He first received national attention at the age of fourteen, appearing on the piano bench alongside Lang Lang to perform the parts intended for Mr. Lang's injured left hand, on tour and at Carnegie Hall's Gala Opening Night with the Philadelphia Orchestra led by Yannick Nézet-Séguin.

As soloist with orchestra this season, he performs the Beethoven Triple Concerto with violinist Daniel Hope, cellist Lynn Harrell, and the Zurich Chamber Orchestra, and appears as soloist with the Neubrandenburger Philharmonie, New Century Chamber Orchestra, Westmoreland Symphony (PA), Ft. Smith Symphony, and Wheeling Symphony. He has previously performed with the symphonies of Pittsburgh, Toronto, Vancouver and Hawaii, Russia's Mariinsky Theater Orchestra, St. Petersburg Symphony, Russian National Orchestra, Bolshoi Symphony, Moscow Philharmonic, Kazakh State Philharmonic, Israel Philharmonic, and China's NCPA Orchestra.

Mr. Lando won First Prize and four special prizes at the 2018 Young Concert Artists International Auditions. He recently opened the 2019-20 Young Concert Artists Series with a recital debuts in Washington, DC, at the Kennedy Center's Terrace Theater, and in New York in the Peter Marino Concert at Carnegie's Zankel Hall, which made The New York Times's "10 Months of Classical Concerts You Won't Want to Miss!" His debut program was a tour de force which included Liszt's complete Transcendental Etudes. Mr. Lando also performs recitals this season for the Port Washington Library (NY), Rockefeller University (NY), University of Florida Performing Arts, Levine School of Music (DC), Abbey Church Events (WA) and Alys Stephens Performing Arts Center (AL).

Mr. Lando was invited to play at the grand opening of Steinway and Sons in Beijing, and has also performed at the National Center for Performing Arts in Beijing, Louis Vuitton Foundation in Paris, Samos Young Artist Festival in Greece, Rising Stars Munich, Jupiter Symphony Chamber Players in New York City, Ravinia and Aspen and Music Festivals, and Jay Pritzker Pavilion at Chicago's Millennium Park.

Dedicated to making classical music accessible to his own generation, Maxim Lando has been featured on CNN's Best of Quest, NPR's "From The Top," BBC Radio 4 and WQXR. A proponent of Sing For Hope's mission, he served as a last-minute replacement for Lea Salonga at its 2017 Gala.

Winner of the Gold Medal at the 2017 Berlin International Music Competition, Maxim Lando is an Artemisia Akademie Fellow at Yale University, an alumnus of the Lang Lang International Music Foundation, and a student of Hung-Kuan Chen (YCA Alumnus) and Tema Blackstone at Juilliard Pre-College.

NOTE: When editing, please do not delete references to Young Concert Artists, nor special prizes. Please do not use previously dated biographies.

01/2020

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Telephone (212) 307-6655 [www.yca.org](http://www.yca.org)*

## Young piano virtuoso to play encore with Westmoreland Symphony

Shirley McMarlin - January 21, 2020



A young piano virtuoso will return to Greensburg for the Westmoreland Symphony Orchestra's Feb. 15 "Parisian Valentine" concert.

"We celebrate the return of the wonderful pianist Maxim Lando, who made such an impression on us all for our 50th season opening night that we had to bring him back to the Palace Theatre as soon as possible to play Saint-Saëns' charming and virtuosic 2nd Piano Concerto," says WSO Artistic Director Daniel Meyer.

The program will begin at 7:30 in the Palace Theatre.

“I can’t wait to return to Westmoreland Symphony Orchestra to perform Saint-Saëns Piano Concerto No. 2 with Daniel Meyer conducting on a special Parisian Valentine concert at The Palace Theatre,” the 17-year-old Lando says in a release. “I had a blast with this orchestra last year, loved getting to know the community, and I’m so happy to be invited back for more music making.”

The concert will open with Stravinsky’s Pulcinella Suite, followed by Lando performing the Saint-Saëns’ piece. The concert concludes with Mozart’s Symphony No. 40.

Lando’s most recent accolade is the prestigious 2020 Gilmore Young Artist Award.

The New York native first received national attention at 14, appearing at Carnegie Hall’s Gala Opening Night with the Philadelphia Orchestra, to play the left hand parts for the renowned pianist Lang Lang, who was recovering from an injury. The 2017 collaboration was chronicled in The New York Times.

Lando won First Prize and four special prizes at the 2018 Young Concert Artists International Auditions. He recently opened the 2019-20 Young Concert Artists Series with recital debuts in Washington, D.C., at the Kennedy Center’s Terrace Theater, and in New York in the Peter Marino Concert at Carnegie’s Zankel Hall.

He was also just named Musical America’s “New Artist of the Month” for January 2020.

Tickets for “Parisian Valentine,” from \$16-\$61, can be purchased at the door or reserved at 724-837-1850 or [westmorelandsymphony.org](http://westmorelandsymphony.org).

<https://triblive.com/aande/music/young-piano-virtuoso-to-play-encore-with-westmoreland-symphony/>

**New Artist of the Month: Pianist Maxim Lando**

By Clive Paget, *Musical America*

January 1, 2020



Maxim Lando may be only 17, but thanks to a newsworthy stint deputizing for the injured left hand of his mentor Lang Lang, he's already had a taste of fame and fortune. Add to that a first prize at the 2018 Young Concert Artists (YCA) International Auditions and being chosen as a 2020 Gilmore Young Artist, and it's safe to say the young American pianist is firmly on his way.

Already remarkably mature, Lando possesses an easy technique and a natural flair at the keyboard. His Gilmore Award mini-recital last October—a heady brew of Kapustin, Busoni, Lyapunov, Scriabin, Tchaikovsky, and his own transcription of Led Zeppelin's *Stairway to Heaven*—demonstrated excitingly eclectic tastes. Judging by his YCA supported Carnegie Hall recital last November, he's also pretty fearless. Programming Liszt's complete *Transcendental Etudes* as well as one of Beethoven's late sonatas, he was praised by *The New York Times* for his "flinty sound and infectious exuberance," along with a certain "wild-eyed danger" in his playing.

"Maxim's unbridled youthful enthusiasm is immediately obvious," said YCA Director of Artist Management Monica Felkel in an interview. "The excitement and commitment with which he approaches works he has dreamed of performing since he was much younger is captivating. He is 'all-in' and brings the listener [along] for an amazing ride."

Gilmore Director Pierre van der Westhuizen is further impressed by Lando's charisma. "Apart from the fact he has enormous facility and musicianship, he feels a deep need to connect to his audiences, something all of us in the industry really need right now."

**Mom as first teacher**

Lando grew up in Great Neck, Long Island, where his father, a clarinetist, and his mother, a pianist, run the local music school. "Even as a baby I would sit in on my mom's lessons," says Lando, who started on the instrument around three-and-a-half. "You either love it or you hate it when your parents are musicians, but one of the best things that's happened is that she still works with me every day. I have another teacher, but she [his mother] sits in and we learn a lot of notes together."

When he was around age ten, it was recommended that he study with Hung-Kuan Chen, then teaching at the New England Conservatory. "We would commute from New York to Boston a couple of times a month," Lando explains. "I fell in love with my teacher—he's unbelievable. Luckily for us, the next year he moved to Juilliard, so I started Pre-College and I've been there ever since."

With an excellent memory, Lando was always a quick study, although at times, he admits, he has a frustrating tendency to memorize pieces wrongly and then has to re-learn them. The emotion came easily too. “I’ve always felt the piano is the number one best place to express all of my feelings,” he says. “If I get into a fight I run to the piano and pour it out, though sometimes I can get so caught up in my own thoughts and ideas that I forget to let the music just speak for itself.”

At age 11 he won a place with the Lang Lang International Music Foundation, an educational organization that has supported the majority of Lando’s travels and booked many of his appearances before YCA came on the scene last year. “They sent me to Spain, Germany, Russia, England—they’ve let me have a chance to see the world,” says Lando. Symphonic concerts have taken him from Pittsburgh and Toronto to Russia’s Mariinsky and Bolshoi theaters and the Israel Philharmonic. He was invited to play at the opening of Steinway and Sons in Beijing and has performed at festivals from Ravinia to Aspen.

Lang Lang also became and remains a mentor. “He’s the most easy-going guy I’ve ever met and one of the most likeable too,” Lando says with enthusiasm. “He’s like a kid at heart, which is one of the things I like most about him. He’s goofy and he’s fun, and he has such great ideas. Few people at that level are down to earth like that.”

### **Lang Lang's left-hand man**

In 2017 Lando won the Gold Medal at the Berlin International Music Competition. The same year Lang Lang called him up explaining that he was resting his injured left hand and wanted help with a three-hand version of *Rhapsody in Blue*. The show would go on the road to Pittsburgh, Hawaii, and China, as well as be on the program of the Carnegie Hall Opening Gala with the Philadelphia Orchestra and Yannick Nézet-Séguin. Jazz legend Chick Corea would join them for the three-hand version.

“It was one of the best years of my life,” Lando says. “Lang Lang would listen to me practice backstage or help me out with things I was working on. Chick Corea also became a very good friend. Before I met Chick, I was very much closed off in the classical world. He opened my eyes to jazz, to improv, even to rock and roll.”

When not practicing or taking online classes at Juilliard, Lando, who is still home-schooled, enjoys playing ping pong in the basement with dad and going for long walks. This month he plays the Beethoven Triple Concerto in Europe with the Zurich Chamber Orchestra, Daniel Hope (another good friend), and Lynn Harrell. Then there’s chamber music with Pinchas Zukerman in Germany and performances in the U.S. in Ashburn, VA; Greensburg, PA; Fort Smith, AR; Wheeling and Birmingham, AL; and New York before heading to Kalamazoo for the Gilmore Festival in April.

“Maxim is dedicated, ambitious, dynamic, very talented, and works incredibly hard. I think he will have a long and rewarding life as a performing artist—not something I say easily of anyone!” says Van der Westhuizen. “Being a Gilmore Young Artist means he gets a lot of performance opportunities as well as the opportunity to commission a new work by a composer he finds compelling.”

Meanwhile, YCA’s Felkel has been booking him in recitals, concertos, and community engagement activities across North America and Europe. “I think we are going to be hearing the name Maxim Lando for a long time,” she says.

## New Century Opens New Season With Lush Music From the Gilded Age

BY JANOS GEREBEN, SEPTEMBER 30, 2019



Daniel Hope, pianist Maxim Lando, and the New Century Chamber Orchestra in their season opener | *Credit: Nathan Rabirotff*

The unusually peaceful and relatively prosperous 1890s were called *fin de siècle* (end of the century), *La Belle Époque* (The Beautiful Era), or the Gilded Age. Whatever you may call the period, it produced an unprecedented, frequently pathbreaking torrent of music, art, and literature.

Daniel Hope and the New Century Chamber Orchestra opened NCCO's 2019–2020 season this weekend with “Fin de siècle,” a wondrous program of miniature masterpieces from the era, plus one major, rarely performed concerto, Ernest Chausson's 1891 Concerto for Violin, Piano, and Strings — a stunner.

Held spellbound in Herbst Theatre Saturday, a large audience listened to and applauded a veritable surfeit of the most gorgeous, ultraromantic music you can imagine, fabulously played by the orchestra, which is in midseason form even at the get-go.

Without mentioning the Brexit chaos by name, Hope joked that he wants to bring something good from the U.K. for a change, and he made a convincing case for Edward Elgar, in words and with music. Elgar's 1905 *Introduction and Allegro*, Op. 47, opened the first half and his 1900 *Chansons de Matin* (Morning Songs) closed it. Arnold Schoenberg's gorgeous 1896 Notturmo for Strings and Harp, which presaged the extreme romanticism of *Transfigured Night* and *Gurrelieder*, seems to have packed the essence of *Tristan and Isolde* into a few minutes. As the composer's first work performed in public, it gave clear notice of greatness to come. Harpist Meredith Clark's duet with Hope was memorable.

The Chausson concerto was new to me and probably to most of the audience: It's a big, big piece. The performance introduced the amazing pianist, Maxim Lando, 16, to San Francisco. Lando is the already famous protegee of Lang Lang and – incredibly – performed the “infamous” Rachmaninoff Third Piano Concerto with the Mariinsky Orchestra in Saint Petersburg to acclaim at age 14.

The Chausson requires fingers of steel, nonstop playing, and extreme virtuosity – all effortlessly offered by Lando, along with a deep sense of the music.



Guest concertmaster Simos Papanas, NCCO Music Director Daniel Hope, and pianist Maxim Lando | Credit: Michael Strickland

Lando, Hope, and guest concertmaster Simos Papanas led the way into the whirlwind of the lengthy concerto, which combines power and romanticism, with a tremendous range between the second movement's subdued lyricism and the finale's rafter-shaking fortissimi.

[https://www.sfcv.org/reviews/new-century-chamber-orchestra/new-century-opens-new-season-with-lush-music-from-the-gilded?utm\\_source=SFCV+BAY+AREA+Newsletter%2C+October+1%2C+2019&utm\\_campaign=SFCV+Newsletter%2C+October+1%2C+2019&utm\\_medium=email](https://www.sfcv.org/reviews/new-century-chamber-orchestra/new-century-opens-new-season-with-lush-music-from-the-gilded?utm_source=SFCV+BAY+AREA+Newsletter%2C+October+1%2C+2019&utm_campaign=SFCV+Newsletter%2C+October+1%2C+2019&utm_medium=email)

# The New York Times

from FALL PREVIEW

## 10 Months of Classical Concerts You Won't Want to Miss

By Zachary Woolfe

Sept. 12, 2019

### November

**MAXIM LANDO** A devilishly difficult program brings this 16-year-old pianist, announced on Sept. 5 as the winner of a prestigious Gilmore Young Artist Award, to Zankel Hall for his New York recital debut. Presented by Young Concert Artists, he'll play dizzying pieces by Kapustin, Scriabin, Lyapunov, Medtner and Rachmaninoff; a Beethoven sonata; then toss in Liszt's hourlong "Transcendental Études" for good measure. Nov. 7; [yca.org](http://yca.org).

<https://www.nytimes.com/2019/09/12/arts/music/classical-music-calendar.html>

# The New York Times

## Lang Lang, Injured, Gets a New Left Hand. And Chick Corea



Maxim Lando (two hands on left) and Lang Lang (right) rehearsing in New York. Mr. Lando is filling in half of the keyboard for Carnegie Hall's opening-night gala as Mr. Lang recovers from a left-arm injury.

Vincent Tullo for The New York Times

**By Michael Cooper**

Oct. 3, 2017

Carnegie Hall had a problem.

Lang Lang, one of the world's most popular pianists, was scheduled to headline its opening-night gala on Wednesday. But he has been out of commission for several months with a classical musician's worst nightmare: an injury that has left him unable to use his left arm.



Mr. Lang and Mr. Lando, an alumnus of the Lang Lang International Music Foundation's Young Scholars Program. Vincent Tullio for The New York Times

Mr. Lang and Carnegie have come up with a most unusual solution to make sure the show goes on: Mr. Lang's 14-year-old protégé, Maxim Lando, will sit beside him at the piano and serve as his left hand as they play a rare two-piano version of Gershwin's "Rhapsody in Blue" with another star, the jazz pianist Chick Corea.

It will be a first for Mr. Lang, who said in an interview that he had performed works for one hand, two hands, four hands and even six hands.



Mr. Lando and Mr. Lang, standing, with the jazz pianist Chick Corea, who is joining them for a rarely performed two-piano (and, in this case, five-hand) version of Gershwin's "Rhapsody in Blue." Vincent Tullio for The New York Times

“But,” he said, “never five hands.”

At a rehearsal on Friday afternoon in Manhattan, Mr. Lang’s right hand flew dexterously up and down the keyboard, while his injured left sometimes conducted; sometimes turned pages of the score; sometimes beat time on his thigh; and sometimes rested on Mr. Lando’s shoulder. Together, they traded syncopated riffs with Mr. Corea, who sat at his own piano facing them.

Mr. Corea gave Mr. Lang some suggestions on tempo (“It helps it swing a bit more”) while Mr. Lang taught Mr. Corea how to pronounce the name of the conductor Yannick Nézet-Séguin, who would be leading them and the Philadelphia Orchestra (“It’s ya-NEEK”).



Mr. Lang said he injured his arm earlier this year practicing Ravel's left-hand concerto. Vincent Tullo for The New York Times

Mr. Lang, 35, one of the few classical artists to successfully break through to a broader audience, first announced in April that he would have to cancel performances because of inflammation in his left arm. He said in an interview that he had injured the arm earlier this year during what he called “a stupid practice of Ravel’s left-hand concerto,” referring to the concerto Maurice Ravel wrote in 1929 and ’30 for Paul Wittgenstein, who lost his right arm during World War I.

“I was not paying so much attention, I was already tiring, and I pushed to practice,” Mr. Lang said. He explained that several orchestras had invited him to play the piece, and he was facing a deadline to decide, so he pressed himself to learn too quickly an unfamiliar work designed for only one arm.



Mr. Lang and Mr. Lando trading syncopated riffs with Mr. Corea, who sat at his own piano facing them. Vincent Tullo for The New York Times

But Mr. Lang said that he was healing well and had begun returning to his normal routine. “I’m already starting to practice, every day, a very short time now — like 20 to 30 minutes a day,” he said. “So gradually it’s recovering, coming back. But I want to be back with a totally, complete recovery — I don’t want to play halfway and stop. So I’m taking it in a safe way.”

Mr. Lang and Mr. Lando, an alumnus of the Lang Lang International Music Foundation’s Young Scholars Program, which was founded in 2008, have already played concerts together with the Pittsburgh Symphony Orchestra and the Vancouver Symphony Orchestra. When they finished, Mr. Corea invited Mr. Lang to hear him that night at the Blue Note, the jazz club in Greenwich Village.

“I would invite Maxim,” he said, “but I don’t know what your mother would think.”

Then Mr. Lang had a question for Mr. Corea about the more improvisational world of jazz. “When you play something again,” he said, “do you play it almost similar, or completely different?”

“Both,” Mr. Corea said.

Mr. Lang asked whether he always remembered what he played.

“Only the mistakes,” Mr. Corea said.

## COMPETITIONS & AWARDS

November 16, 2018 | By [Brian Wise](#), *Musical America*

### **Five Up-and-Comers Signed to Young Concert Artists**

Young Concert Artists on Sunday named five winners of its annual auditions: violinists Randall Goosby and Risa Hokamura, pianists Maxim Lando and Aristo Sham, and cellist Jonathan Swensen.

They will join the YCA's roster, which includes three years of management and promotion services and YCA-presented recitals in New York and Washington, D.C.

In the ceremony, which was live-streamed, several impresarios took the stage to make verbal offers of recital dates to the musicians.

Open to instrumentalists ages 16-26 and singers ages 20-28, the competition had 12 finalists in the final heat; YCA Founder/Director Susan Wadsworth chaired a ten-member jury that included conductor Gerard Schwarz, violinist Chee-Yun, pianist Jerome Lowenthal, and cellist Fred Sherry.

<https://www.musicalamerica.com/news/newsstory.cfm?storyid=41574&categoryid=3&archived=0>

## Young Concert Artists Winners Announced

by BWW News Desk - Nov. 13, 2018



The First Prize Winners of the 2018 Young Concert Artists International Auditions are:

22-year-old American violinist Randall Goosby

17-year-old Japanese violinist Risa Hokamura

16-year-old American pianist Maxim Lando

22-year-old Chinese pianist Aristo Sham

22-year-old Danish/American cellist Jonathan Swensen

The Young Concert Artists International Auditions differ from a competition, as there are no rankings, and any number of winners can be selected - with each candidate competing against a standard of excellence, not each other.

These young musicians will join the roster of Young Concert Artists, a nonprofit founded in 1961, which provides management services, concert engagements including debuts in New York and at the Kennedy Center in Washington, publicity and career guidance.

[www.yca.org](http://www.yca.org)



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CLASSICAL MUSIC NEWS

# BREAKING | 5 1st Prizes Awarded at NY Young Concert Artists International Auditions

*5 1st prizes have just minutes ago been awarded at the 2018 Young Concert Artists International Auditions - in New York City*

November 11, 2018



5 1st prizes have just minutes ago been awarded at the 2018 **Young Concert Artists International Auditions** – in New York City.

The 2018 1st prize winners are:

- 22-year-old American violinist **Randall Goosby**
- 17-year-old Japanese violinist **Risa Hokamura**
- 16-year-old American pianist **Maxim Lando**
- 22-year-old Chinese pianist **Aristo Sham**
- 22-year-old Danish/American cellist **Jonathan Swensen**

- All 5 winners will be invited to join the Young Concert Artists' roster – granting access to a minimum of 3 years management services, career engagements, publicity and career guidance – plus coveted recital debuts in New York City and at the Washington DC Kennedy Center for the Performing Arts.
- The Young Concert Artists International Auditions differ from a competition, as there are no rankings, and any number of winners can be selected – with each candidate competing against a standard of excellence, not each other.
- This year's final round jury comprised: **Susan Wadsworth** (Chair), vocalists **Peggy Bouveret** and **Randall Scarlata**, violinists **Koichiro Harada** and **Chee-Yun**, pianists **Jerome Lowenthal** and **Ilana Vered**, violist **Scott Nickrenz**, cellist **Fred Sherry** and trumpeter/conductor **Gerard Schwarz**.
- Previous recipients include: Pinchas Zukerman, Ida Kavafian, Chee-Yun, Emanuel Ax, Murray Perahia and Anne Akiko Meyers – and VC Artists Paul Huang, Bella Hristova, Benjamin Beilman, Ray Chen, Stephen Warts, Zlatomir Fung, Edgar Moreau, Xavier Foley, SooBeen Lee and Zlatomir Fung.

<https://theviolinchannel.com/young-concert-artists-international-auditions-2018-1st-prize-winners/>





# Young Concert Artists, Inc.

## MAXIM LANDO, *piano*

### REPERTOIRE WITH ORCHESTRA

<b>BACH</b>	Concerto for Harpsichord (Piano) in F minor, BWV 1056 Concerto for Two Harpsichords (Pianos) No. 2 in C major, BWV 1061 Concerto for Three Harpsichords (Pianos) in C Major, BWV 1064 Concerto for Four Harpsichords (Pianos) in A minor BWV 1065 Concerto for Two Pianos in C Minor, BWV 1060
<b>BEETHOVEN</b>	Concerto No. 1 in C major, Op. 15 "Triple" Concerto for Piano, Violin and Cello in C major, Op. 56
<b>CHAUSSON</b>	Concerto for Violin, Piano and String Quartet, No. 21 (arranged for chamber orchestra)
<b>CHESKY, DAVID</b>	Concerto No. 3
<b>CHOPIN</b>	Concerto No. 2 in F Minor, Op. 21
<b>GERSHWIN</b>	Rhapsody in Blue
<b>GRIEG</b>	Concerto in A Minor, Op. 16
<b>PROKOFIEV</b>	Concerto No. 2 in G minor, Op. 16 Concerto No. 3 in C Major, Op. 26
<b>RACHMANINOV</b>	Concerto No. 3 in D Minor, Op. 30 Rhapsody on a Theme by Paganini
<b>SAINT-SAENS</b>	Concerto No. 2 in G Minor, Op. 22
<b>SCHUBERT/LISZT</b>	Wanderer Fantasy for Piano and Orchestra
<b>SCHUMANN</b>	Concerto in A minor, Op. 54
<b>TCHAIKOVSKY</b>	Concerto No. 1 in B-flat minor, Op. 23