



RÉMI GENIET, pianist



ST LOUIS POST-DISPATCH:

Soloist with the St. Louis Symphony

"Tchaikovsky's Piano Concerto No. 1 demands virtuosic playing. It received that and more from Geniet. The passion and fire that he gave to the performance brought out all the colors of which the instrument is capable. Geniet earned every bravo in the massive ovation he received from the enthusiastic audience."

NEW YORK MUSIC DAILY:

"It was like getting a close-up of Beethoven's eyes. The pianist threw caution to the wind and turned the afterburners on, razor-sharp. It's hard to imagine a version with more color and passion than this one, a welcome change from safe, cookie-cutter performances. The audience gave him a series of standing ovations for it."

COMMUNITIES DIGITAL NEWS (Washington, DC):

"Geniet's performance was as impressive for its crispness and accuracy as it was for its tasteful expressiveness."

PIANIST MAGAZINE:

"This young French pianist is already an instinctive and profoundly cultivated musician - his Bach is extremely well thought-through. The dazzling virtuosity of the Toccata was of exemplary clarity. A very beautiful first disc." (Review of debut Bach CD)

CRESCENDO MAGAZINE:

"What could have been just a virtuoso demonstration was indeed a moment of true musical delight."

First Prize, 2015 Young Concert Artists International Auditions
The Slomovic Prize

Second Prize, 2013 Queen Elisabeth International Piano Competition (Belgium)
First Prize, Prix du Piano Interlaken Classics (Switzerland)

Third Prize, 2011 International Telekom Beethoven Competition (Germany)
Vladimir Horowitz Interpretation Prize, International Horowitz Competition (Ukraine)

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RÉMI GENIET, pianist

French pianist Rémi Geniet won First Prize in the 2015 Young Concert Artists International Auditions, Second Prize in the 2013 Queen Elisabeth International Piano Competition in Belgium, First Prize at the 2011 Prix du Piano Interlaken Classics in Bern, Switzerland, and the Interpretation Prize at the 2010 International Horowitz Competition in Kiev, Ukraine.

Mr. Geniet's performances in the U.S. include the Tchaikovsky Concerto No. 1 with the St. Louis Symphony Orchestra, which was critically-acclaimed, and the Chopin Piano Concerto No. 2 with the Richmond Symphony. He has been presented in recital on the Young Concert Artists Series in New York at Carnegie's Zankel Hall and the Morgan Library, and in Washington, DC at the Embassy of France.

Outside of the United States, Mr. Geniet's numerous performance as soloist include concertos with the Warsaw Philharmonic in Poland, the Armenian Philharmonic Orchestra, the Hong Kong Sinfonietta, in Russia with the St. Petersburg Philharmonic, the St. Petersburg State Capella Symphony Orchestra and the State Symphony Orchestra "Novaya Rossiya," with the Royal Flemish Philharmonic, the Luxembourg Philharmonic Orchestra, and the National Orchestra of Belgium, and in France with the L'Orchestre National de Montpellier, L'Orchestre National de Lorraine the Orchestre National de Montpellier, the Orchestre National de Lille, the Orchestra Philharmonique de Nice and the Orchestre d'Auvergne.

Mr. Geniet has been heard in recital in Vienna, Geneva, Ghent, Brussels, Germany, and Poland, and in numerous French festivals and venues including the Auditorium du Louvre, Piano à Lyon, and the Festival de Radio France. In addition, he recently opened the "L'âme du Piano" series at the Salle Gaveau to critical acclaim. Mr. Geniet has performed at festivals including the Euriade Festival in the Netherlands, the St. Petersburg Arts Square International Winter Festival, the Interlaken Classics Festival in Switzerland, the Verbier Festival in Switzerland, and the Montreal Bach Festival.

Rémi Geniet studied at the Conservatoire National Supérieur de Musique de Paris, where he worked with Brigitte Engerer, and at the École Normale de Musique Alfred Cortot with Rena Shereshevskaya. He has also worked with Evgeni Koroliov at the Hochschule für Musik in Hamburg. Mr. Geniet has two CD releases on the Mirare label: his collection of Beethoven pieces, and his all-Bach CD, which was awarded the prestigious "Diapason d'Or."



NEWS *from Young Concert Artists, Inc.*

RÉMI GENIET, pianist

ST. LOUIS POST-DISPATCH

Music review: 2 debut artists, 1 outstanding concert for St. Louis Symphony Orchestra

By Sarah Bryan Miller *St. Louis Post-Dispatch* Mar 3, 2018



St. Louis Symphony Orchestra Tchaikovsky's Piano Concerto No. 1

On Friday night, the St. Louis Symphony Orchestra welcomed two exciting young artists, each making his SLSO debut in happily memorable fashion. The first was Austrian conductor Christian Arming, who has made a fine name for himself around the world. The second was the **young French pianist Rémi Geniet. Born in 1992, he's won a bundle of impressive awards and stays busy with an array of international orchestras and recital dates.** Together with the orchestra, they created an outstanding evening at Powell Symphony Hall.

Pyotr Illych **Tchaikovsky's Piano Concerto** No. 1 in B-flat minor is one of the most instantly recognizable works in the repertoire, with its clarion opening and distinctive chords on the piano. Tuneful and deservedly popular, it **demands virtuosic playing. It received that and more from Geniet.**

The passion and fire that Geniet brought to the performance brought out all the colors of which the instrument is capable. No wonder the audience applauded at the end of the movement.

He played powerfully where called for, but he's hardly a pounder. His quiver also contains thoughtful delicacy, and his energy and commitment never flagged. The runs were clearer in the astonishing third movement, and the fervor never flagged. The finale is designed to sweep listeners off their feet, but **Geniet earned every bravo in the massive ovation he received from the enthusiastic audience.**

Arming proved himself a fine collaborator. Conductor, soloist and orchestra musicians played very well together indeed, for a thrilling whole.



NEWS *from Young Concert Artists, Inc.*

RÉMI GENIET, pianist

NEW YORK MUSIC DAILY

A Fearless, Passionate, Revelatory Solo Performance by Pianist Rémi Geniet

February 22, 2018

by delarue

Playing earlier today at the Morgan Library, pianist Rémi Geniet found striking common ground in a Bach chaconne, a Beethoven sonata and a twisted trio of pieces from Stravinsky's Petrouchka. But Geniet's agenda, on a program staged by Young Concert Artists, seemed to be a lot more ambitious than merely assembling context to highlight how amazingly modern Bach's harmonies could be. This show was all about contrasts... and conversations. Not simply one hand answering the other, but an intimately intense study in how composers alternate voices and develop dialogues – or, in the case of Stravinsky, eventually let a series of distinct and downright strange personalities into the picture.

Geniet brought all that into in hi-res focus: it was like getting a close-up of Beethoven's eyes. Or Bach's, or Ferruccio Busoni's, which were responsible for the 1893 Bach transcription that Geniet played first. Dynamic shifts from a careful stroll to several crescendos of tumbling cascades, where the pianist threw caution to the wind and turned the afterburners on, were razor-sharp. The effect was the same with the conspiratorial whispers that led up to the stampede at the very end. Other pianists have probably played cleaner versions of this arrangement, but it's hard to imagine one with more color and passion than this one.

The melodic development and tangents of the Beethoven Sonata No. 31 were more expansive, but Geniet's approach was the same. The energetic twinkle that the composer works up in the first movement turned out to be more meteor shower than starry night. Likewise, the sense of loss and abandonment in Geniet's austere, muted phrasing as the second movement slowly built steam was absolutely harrowing. And the sense of questioning in the gritty waltz after was no less uncompromising. The pianist's relentless lefthand drive made a welcome change from the innumerable safe, cookie-cutter performances of this piece.

Closing with the Russian Dance and scenes from both Petrouchka's cell and the shrovetide fair – a solo piano arrangement so difficult that Stravinsky himself couldn't play it – was the icing on this Halloween cake. As he did with the two previous pieces, Geniet didn't settle for the kind of icepick staccato that would have enabled a smoother ride through this gleefully macabre ballet: he savaged the chromatics, and eerie close harmonies to let them resonate, even if that translated only in split seconds. In the same vein, that long vamp in Petrouchka's cell, with spectres flickering and flitting overhead, became all the more menacingly hypnotic.

Stravinsky has great fun playing ever-increasingly sadistic puppeteer with these themes, and Geniet reveled in yanking an ever-increasing cast of personalities up, and down, and sideways, mercilessly. After all the dichotomies of the rest of the program – caution versus passion, despondency versus guarded hope – it was a chance to completely go for broke. The audience gave him a series of standing ovations for it.

Geniet's next performance is on March 2 at 8 PM at Powell Hall in St. Louis with the St. Louis Symphony Orchestra, playing Tchaikovsky's Piano Concerto No. 1.



Rémi Geniet, *pianist*



French pianist Rémi Geniet dazzles in YCA's opening recital

By Terry Ponick | *Communities Digital News* | October 11, 2016

WASHINGTON, October 11, 2016 – Young Concert Artists (YCA) launched its 2016-2017 season this Wednesday past at the Embassy of France with an impressive recital by French pianist Rémi Geniet. Just 23, Mr. Geniet offered what was for this reviewer an interesting program featuring a trio of substantial works by Bach, Beethoven and Prokofiev, each of which demand precision and craftsmanship over showmanship.

Mr. Geniet's program began with a performance of Bach's Partita No. 4 in D major, BWV 828, a substantial keyboard work consisting of seven distinct mostly dance movements.

As Mr. Geniet eased into the Partita's opening "Overture," I was immediately reminded of no less than legendary Bach keyboard specialist Glenn Gould. I was privileged many years ago to actually have heard Gould in person as he performed one of Bach's keyboard concertos with George Szell and the Cleveland Orchestra during his rather brief pre-studio concert career.

Gould's great strength in interpreting Bach was his near mathematical precision combined with subtle shading seemed to transform the piano at times into a virtual harpsichord. His downfall, at least in live performance, was his tendency to audibly hum along—off key—along with the melody line.

In performing the Partita, Mr. Geniet proved every bit as impressive as Gould. The uncanny precision was there, allowing Bach's frequently innovative harmonies and daring dissonances to emerge naturally and without affectation. Mr. Geniet's legato touch was unerring as he maintained each section's dramatic melodic and legato flow with an absolute minimum of pedaling and often with no pedaling at all. It was a performance that was as impressive for its crispness and accuracy as it was for its tasteful expressiveness.

Mr. Geniet's next selection was, in a way, somewhat unusual. Beethoven's "Moonlight" Sonata—No. 14 in C-sharp minor, Op. 27 to be precise—is part of nearly every classical music lover's library of recordings, whatever the medium. But for that reason, one suspects, it's rarely heard in recitals these days, a case, perhaps, of familiarity breeding contempt?

Mr. Geniet apparently decided to dust off this popular relic and give it a subtly new look and feel. Good choice.

He took the opening movement at a steady pace, happily avoiding a too-dramatic interpretation of its ebb and flow, but also careful to observe the transitional notes Beethoven clearly desired to be sustained. Mr. Geniet's pedaling seemed a bit heavy early in this movement.

Bright, playful, and at times intriguingly syncopated, he second movement—marked Allegretto—is something of a surprise, seemingly popping up out of nowhere and going in a different direction entirely from the first. This movement functions as something of a musical "amuse bouche," cleansing the musical and intellectual palate before the sonata plunges into its surging, fiery finale, which is pure Beethoven all the way.

To this writer's taste, Mr. Geniet took this delightful interlude a trifle slow, but still managed to articulate its almost naïve playfulness to great effect, varying the flavor of the repeats slightly just to keep things more interesting.

The light, calming effect of the Allegretto is quickly swept away, however, as the sonata's final movement, marked Presto, suddenly thunders in, its surging, often pounding chords and motifs recalling, in a strange way, the more gentle ocean surging of the Adagio.

Mr. Geniet was at his best here, handling this dramatic but quite difficult movement with classical precision, allowing its brilliant architecture to shine through before decelerating its concluding bars with an almost Chopin-like rubato, creating a highly dramatic conclusion: an exciting and unexpected way to end the recital's first half.

Upon returning to the stage, Mr. Geniet moved firmly into the 20th century with a performance of Prokofiev's Sonata No. 8 in B-flat Major, Op. 84 (1944). The third and final of what many musicologists call his three "War Sonatas," the 8th was completed prior to the Allies' defeat of the Nazis but at a time when victory seemed nearly certain.

(continued)

Perhaps as a result of this, the 8th, unlike its predecessors, spots a ray of sunshine blooming in the distance, expressed by a quiet, almost childishly innocent motif in the second movement that ultimately leads to the finale's stirring close.

Mr. Geniet was quite at home with this challenging material, comfortably applying some of the same baroque-classical techniques he had employed in the Bach and the Beethoven to the Prokofiev sonata as well—entirely appropriate since, despite this composer's rebellious modernist drive, he was still essentially a classicist at heart.

Though not quite. That's because many of his compositions, like this sonata, unfold through complex key changes while occasionally erupting like controlled detonations, requiring an approach requiring as much precision as passion.

That's precisely what Mr. Geniet delivered. His playing throughout was as clear as it was in the Bach Partita while freely bursting forth as dramatically in Prokofiev's Vivacity finale as he did in the concluding Presto of Beethoven's "Moonlight" Sonata. His clarity and precision balanced Prokofiev's paradoxical violence and lyricism in this sweeping, exciting conclusion, igniting an immediate and appreciative ovation from the capacity audience.

The pianist answered by returning for not one but three brief encores ranging from the charming to the virtuosic, each an inventive transcription by Rachmaninoff, the first on a melody by Tchaikovsky, with the latter two a pair of challenging arrangements/transcriptions of well-known tunes by Austrian violinist-composer Fritz Kreisler.

Taken together, these encores were like icing on the cake, a fitting but not too showy conclusion to a fine recital by an elegant young artist who, if there is justice in this world, can look forward to a productive and successful career in the years to come.

Rating: *** ½ (Three and one-half out of four stars).



Rémi Geniet, *pianist*

PIANISTE

Review: Rémi Geniet Bach CD

Pianiste Magazine | March/April 2015



BACH:
Partita No 4 BWV 828
Caprice sur le Départ de son frère-aimé
Suite anglaise No 1 BWV 806
Toccata BWV 911

At only 22 years old, the young French pianist is already much in demand on stage. Impressively rigorous and stable in concert, an instinctive and profoundly cultivated musician, his Bach is extremely well thought through. In relation to form, Rémi Geniet is indisputable, striving to preserve absolute clarity in the voices. The iridescent touch remains elegant. In the D major Partita, the dances are interpreted on the lofty side, almost too distinguished because of the masterly control. The Capriccio is more touching because it "narrates" more with a certain tenderness, knows how to whisper (Adagiosissimo) and strolls good-naturedly (Allegro poco). The English Suite No 1 avoids the pitfalls of preciousness as it does intensity. The sober ornamentation and the natural lyric sense infuse these pages with a lovely temperament. Finally, the dazzling virtuosity of the Toccata is of exemplary clarity. The polyphony, dynamics, reminds us of the organ. A very beautiful first disc.



Rémi Geniet, *pianist*

Das Magazin für klassische Musik & Lebensart
crescendo

The Piano Days in Flagey: What a Success !

François Mardirossian | Crescendo Magazine | February 23, 2014

Sunday was the last day of Piano Days in Flagey, a beautiful festival where you could hear the 19 to 23 February a panel of the great pianists of today, all generations. The biggest names of the piano were the first and second prize winners of the Queen Elisabeth Competition: Boris Giltburg and Rémi Geniet. The program chosen by Rémi Geniet for his return to Flagey was none other than the recital selected by the jury during his semi-final contest in May. Suffice to say that the Liszt Sonata was lapped and Liebesleid Kreisler-Rachmaninov.



Rémi Geniet still has that wonderful concentration before starting a piece, it gives the impression of great self-control and a calmness. The beginning of the Liszt Sonata was very successful; clear, clean in the attacks, not too languid in the forward different themes and an energy that presaged the suite. By the second page we realized that we were dealing with a different pianist than we had experienced in the competition. If we remember correctly, Geniet was all that a jury could hope for; sober, cautious, steady, and more than ready ... The result is there to prove it. This Sunday afternoon, the public in Flagey had the chance to hear all these qualities but with more ardor and risk-taking that we had perhaps not in the competition. Something understandable for a challenge of this level, it is better not to take unnecessary risks. Rémi Geniet offered a performance of the Liszt Sonata that was breathtaking, fast, swift, wild and played with admirable grasp. The famous passage in the middle of the work was taken at breakneck speed but consistently clear, built, driven and phrasing. This young pianist has the ability to always remain clear even if it takes the fastest tempos. Technically, it was amazing and very risky.

Such mastery always surprising when one remembers his age. Twenty years. Following the concert was a lighter atmosphere. The easy-going Geniet is perfect for three volatile Rachmaninov transcriptions. Listening to these pieces sound easy, even kitsch but in reality they are devilishly difficult to correctly play and they sound easy, it takes hours of work! What could have been merely a virtuoso demonstration was indeed a moment of musical delight. Slurs are chiseled centimeter and agogic perfectly controlled. Certainly, even in non-serious works, Geniet manages to be impressive. So many young pianists would throw in that kind of work to show that they can go fast and hard. Geniet at twenty has already passed the stage of grandstanding. A real pleasure to find him relaxed and spirited.



Rémi Geniet, *pianist*

LE DEVOIR

LIBRE DE PENSER

Classical Concerts – Young Unusual Man

Christophe Huss | Le Devoir | December 4, 2013

This recital, presented at the Bach Festival, organized by Steinway and the Queen Elisabeth Competition, presented the young French pianist Rémi Geniet, who placed second at the Brussels competition. Some runner-ups are better than the winners: Ingolf Wunder, second at the last Chopin Competition, eclipsed the winner whose name was already forgotten. This is also the case with this young unusual man. Remi Geniet is of the caliber of the great representatives of the French piano of the previous generation: Bavouzet, Sage or Tharaud.

Arriving on stage, something very special happens: the audience joins in concentration because Geniet manages to impose a long silence and a "receiving state" before starting. Musically, it's hard to remember any other 21-year-old pianists playing Schumann with such a perfect instinct - Pogorelich probably in the Symphonic Variations in 1981 and in 1998, a Czech, Adam Skoumal, which unfortunately, few have heard about.

Geniet's Schumann is dazzling and played with a rare intelligence. The tempo of the third episode - very agitated - of Kreisleriana is dictated by the "faster" than Geniet final door on the border of the humanly possible. With it, the rallentandos are where they are written, not three steps forward, and the sequences are bright.

Bach, without repeats, and Beethoven with, are equally honest and fair in their pulsations. Thus, despite the minor mode Allegretto Opus 14 No. 1 finds its true breath.

The main recital of the 2013 Bach Festival was given by Alexandre Tharaud, but Rémi appeared as a an almost intimidating and unexpected talent, who played as an encore Liebesleid Kreisler transcribed by Rachmaninov.



Rémi Geniet, *pianist*

Arts et Lettres

Rémi Geniet Takes on Rachmaninov Concerto No. 3

Arts et Lettres | June 21, 2013

Second-Prize Winner Rémi Geniet, the young favorite at only 20 years old, takes on Rach 3 with vivacity. A superb performance. A sound palette of striking beauty, a face marked by the calm of total concentration. He often plays with his eyes closed or half-closed, all the while frolicking in the highest musical spheres. Under his hands, the shades of sound meld as if in a watercolor, signed with a flourish by the artist. He delves deeper into and sculpts the main theme. He loses himself in a tormented meditation, revealing the luminous shapes in the composer's wondrous construction. The performer passes unperturbed through the thick of a storm and comes out unharmed, always - always! - completely in control. His playing is natural, light, flows from the source. At one moment, he projects a mesmerizing sense of calm. Later, he throws this Olympian calm from his left to his right hand and glides across the surface of the musical waters. Incredible. He will then use the sweeping majestic chords to unveil new luminous planes. What a godlike architect! A Bill Gates of the piano? He makes us tremble. No, we are not in [Voltaire's] best of all possible worlds - we are with one of the best pianists. Transported by the powerful breath of Rachmaninov.



Rémi Geniet, pianist



la musique classique,
vivante

A Bright Future Lies Ahead

Alain Cochard | ConcertClassic | June 19, 2013

... Rémi Geniet is undoubtedly the most well-rounded and most fascinating musician of the Competition. At 20 years of age, he demonstrates an extraordinary musical maturity and his performance brought us moments of true joy ...

A bright future lies ahead: The second prize winner, Frenchman Rémi Geniet (born in 1992), is the youngest laureate of the 2013 competition and, national pride aside, my clear favorite of the evening. A former student of Brigitte Engerer at the Conservatoire National Supérieur de Musique in Paris, the Montpellier-born pianist has also studied with Rena Shereshvskaja at the Ecole Normale de Musique-Alfred Cortot. At the age of 20, Rémi Geniet quite simply dazzles with his pianistic and musical maturity, which was on full display in Rachmaninov's 3rd concerto (performed here with



the small cadenza). Is there anything this piece hasn't been put through? Some have put on flashy displays, shown disregard for the score: clearly, this young artist took to heart the lesson of simplicity the composer gave in his legendary recording with Leopold Stokowski. And it's a good thing he did! No grandstanding or wild flights of fancy here, but rather poise, nobility, density and a beauty of sound that left us speechless in admiration. With the collaboration of a conductor who has a consummate knowledge of this repertoire, Rémi Geniet delivers an extraordinary interpretation, perfectly balanced and intensely alive: in a word, deeply moving- for this, the audience gave him a singularly fervent ovation. The artist - and without a doubt he is one! - is only 20 years of age and has limited experience performing with orchestras: with such fantastic potential, one can only imagine what the future holds.



Rémi Geniet, *pianist*

Das Magazin für klassische Musik & Lebensart
crescendo

Halfway Through the Final of the Queen Elisabeth Competition

Marie-Sophie Mosnier | Crescendo Magazine | May 30, 2013

The young Frenchman Rémi Geniet- the youngest participant in the competition - began his performance with Beethoven's Sonata No. 9 in E major. From the very first note, his playing was clear and secure, fully consistent with the luminous character of the key of E Major. The compulsory piece that followed- *In the Wake of Ea* by the French composer Michel Petrossian- was delivered with force and conviction. The pianist's interpretation highlighted the many colors of the instrument and established a fluid and constant flow of energy between the instruments of the orchestra and the piano. In collaboration with [conductor] Marin Alsop, the piece sounded like a narration suspended in time. Last night, Rémi Geniet revealed to us a novel interpretation of this compulsory work. Finally, Rachmaninov's Third Piano Concerto was interpreted with brilliance at the service of pure and unadulterated lyricism. Geniet's remarkable dedication to the music was clear both in the singing themes and in his treatment of the progressions leading up to the climax. Indeed, the extreme intensity, sustained at its highest level, was like a tightly stretched rope that would neither break nor loosen. [Geniet] is able to carry these themes with amplitude and lyricism, setting aside obviously virtuosic displays and showy feats of technical prowess. The second movement was dominated by a lyricism in which each musical phrase was crafted with poetic charm and simplicity, leading to a finale driven by an energy as sustained as it was subtle. The orchestra was led by conductor Marin Alsop, who worked carefully to embrace as closely as possible the interpretation and the temperament of each laureate. Geniet's performance was a resounding success.



RÉMI GENIET, *piano*

REPERTOIRE WITH ORCHESTRA

BACH	Concerto No. 5 in F minor, BWV 1056
BARTÓK	Concerto No. 1, Sz. 83
BEETHOVEN	Concerto in E flat major, WoO 4 Concerto No. 1 in C Major, Op. 15 Concerto No. 3 in C minor, Op. 37 Concerto No. 5 in E-flat major, Op. 73 (“Emperor”)
CHOPIN	Concerto No. 2 in F minor, Op. 21
DE FALLA	Nights in the Gardens of Spain
LISZT	<i>Totentanz</i>
MENDELSSOHN	Concerto No. 1 in G minor, Op. 25
MOZART	Concerto No. 12 in A Major, K. 414 Concerto No. 20 in D minor, K. 466 Concerto No. 25 in C Major, K. 503
Michel PETROSSIAN	“In the wake of Ea”
PROKOFIEV	Concerto No. 1, Op. 10
RACHMANINOV	Concerto No. 2 in C minor, Op. 18 Concerto No. 3 in D minor, Op. 30 <i>Rhapsody on a Theme of Paganini</i>
RAVEL	Concerto in D Major for the left hand
SCHUMANN	Concerto in A minor, Op. 54
SAINT-SAËNS	Concerto No. 2 in G minor, Op. 22
TCHAIKOVSKY	Concerto No. 1 in B-flat minor, Op. 23