

CMS Chamber Music Society of Lincoln Center

FRIDAY EVENING, MAY 5, 2017, AT 7:30 ▶ 3,704TH CONCERT
SUNDAY AFTERNOON, MAY 7, 2017, AT 5:00 ▶ 3,706TH CONCERT

Alice Tully Hall, Starr Theater, Adrienne Arsht Stage

Home of The Chamber Music Society of Lincoln Center

ORION WEISS, piano

ANI KAVAFIAN, violin

CARTER BREY, cello

GREAT PIANO TRIOS

WOLFGANG AMADEUS MOZART
(1756–1791) **Trio in C major for Piano, Violin, and Cello, K. 548** (1788)
▶ Allegro
▶ Andante cantabile
▶ Allegro

ANTONÍN DVOŘÁK
(1841–1904) **Trio in F minor for Piano, Violin, and Cello, Op. 65** (1883)
▶ Allegro ma non troppo
▶ Allegretto grazioso
▶ Poco adagio
▶ Finale: Allegro con brio

INTERMISSION

JOHANNES BRAHMS
(1833–1897) **Trio in B major for Piano, Violin, and Cello, Op. 8** (1854, rev. 1889)
▶ Allegro con brio
▶ Scherzo: Allegro molto
▶ Adagio
▶ Allegro

The Chamber Music Society acknowledges with sincere appreciation **Ms. Tali Mahanor's** generous long-term loan of the Hamburg Steinway & Sons model "D" concert grand piano.

PLEASE TURN OFF CELL PHONES AND OTHER ELECTRONIC DEVICES.

Photographing, sound recording, or videotaping this performance is prohibited.

ABOUT TONIGHT'S PROGRAM

Dear Listener,

For pianists, violinists, and cellists, the highest peaks in the chamber music literature are routinely experienced in piano trios. Pianists are challenged by the writing of history's greatest composer-pianists such as Beethoven and Rachmaninov; violinists similarly relish the opportunities given them by Mendelssohn (inspired by violinist Ferdinand David) and Brahms (inspired by Joseph Joachim); and cellists are put in the spotlight like nowhere else in the chamber repertoire, with famous and gorgeous solos for their instrument to sing by the likes of Schubert and Tchaikovsky.

The piano trio evolved at the end of the Baroque era, as the piano replaced the harpsichord, and the cello, no longer needed to reinforce the bass line, became free to engage in equal dialogue with the violin. Haydn was the first to truly cement the genre's identity with his some 40 piano trios, and the astounding prodigy Mozart, who could easily create works in any form, tackled the piano trio between 1786 and 1788, producing five trios that continue to appear on concert stages everywhere. Our program skips the mighty Beethoven's contribution to the genre, in which he transformed the trio (as he did with every form) into an ensemble capable of heroic statements and huge impact. In the massive trios by Dvořák and Brahms on either side of intermission, we hear Beethoven's vision of the piano trio's potential come to full fruition. These two works, moreover, are connected by Dvořák's emulation of Brahms's meaty classical personality; yet, the heartfelt Dvořák we all know and love comes through in a personal way that in fact made Brahms jealous. The friendship and mutual inspiration shared by Brahms and Dvořák brought us some of our most treasured repertoire, as you are about to hear.

Finally, we would like to take a moment to welcome today's three consummate artists, each more than well equipped to meet the estimable challenges of this program. We eagerly anticipate sharing the electricity, virtuosity, and joy that are about to emerge as the fruits of their labors.

Enjoy the performance,



David Finckel
ARTISTIC DIRECTORS



Wu Han



NOTES ON THE PROGRAM

Trio in C major for Piano, Violin, and Cello, K. 548

WOLFGANG AMADEUS MOZART

- ▶ Born January 27, 1756, in Salzburg.
- ▶ Died December 5, 1791, in Vienna.

Composed in 1788.

- ▶ First CMS performance on January 29, 1978.
- ▶ Duration: 20 minutes

Don Giovanni took Prague by storm when it was premiered in that city on October 29, 1787. Though there were persistent calls for its composer to take up residence there, Mozart chose to remain in Vienna so that Constanze could be near her family for the birth of their next child and so that he would be available to assume the appointment at court that seemed imminent with the terminal illness of Christoph Willibald von Gluck. On December 7, three weeks after Gluck's death, Mozart was appointed Chamber Composer to the Habsburg Court (at less than half his predecessor's salary, however), and five days later, Theresia Constanzia Adelheid Friederike Maria Anna, the couple's only daughter and the apparent bearer of every significant family female name, was born. These seemingly happy events, however, did little to alleviate the financial distress in which Mozart was increasingly mired in 1788. Given to modish clothes and extravagant entertaining, he was a spendthrift, and his income from concerts, publications, and students during the preceding months, when the taste of the fickle Viennese public had drifted toward easier pleasures than his music of that time could provide, had fallen off precipitously. He pinned his hopes for some monetary relief on

the local premiere of *Don Giovanni*, but Vienna received the opera listlessly when it was unveiled at the Burgtheater on May 7, 1788.

Despite the disappointments inflicted upon him by the fickle tastes of the Viennese, his precarious pecuniary position, and an alarming decline in his health and that of his wife, Mozart was still working miracles in his music. Between June and August 1788, he composed the incomparable trilogy of symphonies that were to be his last works in the form (E-flat major, K. 543; G minor, K. 550; and C major, the "Jupiter," K. 551). Between the E-flat and G minor symphonies, on July 14 (one year to the day before the Bastille fell in Paris), Mozart completed the Trio in C major (K. 548) for the convivial combination of piano, violin, and cello, then one of the most popular home entertainment genres in Vienna; he followed it three months later with the Trio in G major (K. 564). These last two of Mozart's piano trios catered more carefully to the contemporary Viennese taste than did many other of his works from those years, and seem to have been created for quick sale to the amateur market.

The main theme of the trio's opening *Allegro* comprises a bounding leap through the tonic arpeggio and, for balance, a delicate motive in separated notes. The strings are drawn into the unfolding conversation, which leads through a series of vigorous rocketing scales to the subsidiary subject, a genteel strain in mellifluous thirds initiated by the piano. Though the central development section concerns

itself largely with elaborate chromatic mutations of the main theme, it is more sweetly nostalgic than movingly pathetic in mood. A full recapitulation of the earlier motives rounds out the movement. The *Andante* is also a fully realized sonata form that takes as its principal subject a flowing melody based on a languid turn figure; the second

theme is begun by a falling scale motive in the piano. This movement, like the first, passes through some chromatic inflections in its middle regions before returning the exposition themes in appropriately adjusted forms in the last section. The finale is a jolly rondo based on the reiterations of the galloping tune introduced at the outset. ♦

Trio in F minor for Piano, Violin, and Cello, Op. 65

ANTONÍN DVOŘÁK

- ▶ Born September 8, 1841, in Nelahozeves, Bohemia.
- ▶ Died May 1, 1904, in Prague.

Composed in 1883.

- ▶ Premiered on October 27, 1883, in Mladá Boleslav by violinist Ferdinand Lachner, cellist Alois Neruda, and the composer as pianist.
- ▶ First CMS performance on April 23, 1976.
- ▶ Duration: 39 minutes

Success for Antonín Dvořák was a two-edged sword. In 1874, when he was struggling to make a living as organist at St. Adalbert's Church in Prague, he submitted some of his compositions to a committee in Vienna granting awards to promising musicians in the Habsburg provinces. Those pieces came to the attention of Johannes Brahms, who encouraged Dvořák in his work and urged the panel to grant the young Bohemian composer the highest possible stipend. Three years later, after Brahms had seen that Dvořák's award was renewed, he instructed his publisher, Fritz Simrock in Berlin, that he was to accept Dvořák as a new client. Dvořák was thrilled with the opportunities that his Viennese connections opened for him, and he

paid Brahms great homage in word and tone for the rest of his life. Brahms, however, was indissolubly linked with the spirit and letter of German music, and Dvořák soon came to be torn between the desire on one hand to emulate his Viennese patron and on the other to support the political and social aspirations of his fellow Czechs.

This dichotomy resulted in a crisis of philosophy for Dvořák by 1882, when Brahms was urging him to settle in Vienna and opera houses in that city and Dresden were offering lucrative contracts for any work he would write to a German-language libretto, a certain avenue to the international performance of his stage music. Dvořák remained painfully undecided between Vienna and Prague, between his adopted German symphonism and his native Czech heritage, when his mother died on December 14, 1882. The grief he suffered over her loss and the emotional distress brought about by uncertainty over his future artistic path threw him into a difficult period of dark moods and troubled thoughts. Even the birth of a son (Antonín) on March 7, 1883, and news that his *Stabat Mater* had been enthusiastically received at its English premiere in London a few days later

did little to relieve his anxiety or ease his decision. After a brief hiatus in his creative work, he poured his feelings into some of his most powerful and deeply felt works during the following months. The first of these compositions was the superb Piano Trio in F minor, begun on February 4, 1883, only six weeks after Anna Dvořák's death, and completed on March 31. The *Scherzo Capriccioso* for Orchestra (Op. 66) followed immediately after the trio, and the *Hussite Overture* (Op. 67), inspired by the Hussite Rebellion, the 15th-century political, social, and religious movement led by Jan Hus that sought sectarian freedom and Bohemian independence, gave testimony that he had resolved his artistic conflict in favor of his Czech nationalism. The great D minor Symphony (No. 7, Op. 70) appeared a year later.

The F minor Trio, the first work of this period of intense emotion and heated creativity, received the brunt of Dvořák's turbulent feelings. It is perhaps indicative of his troubled state of mind at the time that he omitted from the end of the manuscript the phrase *Bohu díky* (Thanks to God), which had invariably been affixed to his earlier pieces. "There is hardly another work in Dvořák's output so sorrowful, somber, and poignant," wrote Hans-Hubert Schönzeler. "It must rank among the greatest of his chamber music compositions." Dvořák took special care with this trio, allowing nearly two months for its composition rather than the customary two or three weeks he usually devoted to a chamber work, and then revising it so thoroughly after its premiere on October 27, 1883 in Mladá Boleslav (30 miles northeast of Prague) that he had to write out a complete new score.

Though the opening movement is contained within traditional sonata form, its wrought-up, willful mood threatens,



Dvořák remained painfully undecided between Vienna and Prague, between his adopted German symphonism and his native Czech heritage

observed Paul Stefan, "to burst the bounds and transcend the content of chamber music, passionately striving to merge into the symphonic." The dotted-rhythm main theme begins quietly in the strings, though this is a quiet not of calm but of suppression. The entry of the piano unleashes the inherent dynamism of the principal theme, but emotional control is again restored with the transition, which leads to the cello's presentation of the second theme, a lovely melody whose nominal major mode is continually troubled by plaintive chromatic alterations. The development section, which ranges in mood from sullen to defiant, is impelled by an almost Beethovenian sense of drama. The recapitulation serves not only to recall the exposition's themes but also to thrust their emotional intensity to a higher plane by means of richer figurations, tighter interplay among the instrumental lines and expansion through motivic development.

The second movement is a scherzo in the form of a Bohemian folk dance. The strings begin the dance with a bouncing motive, suggestive of a bagpipe-drone, upon which the piano presents the short-breathed, rather melancholy tune whose varied permutations occupy the first section of the movement. A full stop marks the gateway to the central trio, whose initial bright mood is clouded

by the music's unsettled rhythms and apprehensive flattened scale degrees. The opening section is repeated exactly to round out the movement's structure. The *Adagio* is one of Dvořák's most deeply felt creations, beautiful of line, rich of sonority, and sincere in expression. Though the movement is in a key that could offer some sunny solace for the troubled music that surrounds it, the tiny flickers of chromaticism—the lowering of a tone by a half-step to blunt its happiness, like a cloud passing across

the sun or the thought of a departed loved one at a moment of joy—further concentrate rather than dispel the trio's abiding disquiet. The *Finale* is modeled on the *furiant*, a traditional Czech dance whose fiery character is indicated by its name. The movement, built as a large sonata-rondo form anchored around the recurrences of its principal theme, draws strength from the struggles of the preceding music to achieve a life-affirming close with the turn to a heroic major tonality in its final pages. ♦

Trio in B major for Piano, Violin, and Cello, Op. 8

JOHANNES BRAHMS

- ▶ Born May 7, 1833, in Hamburg.
- ▶ Died April 3, 1897, in Vienna.

Composed in 1854; revised in 1889.

- ▶ Premiered on November 27, 1855, in New York City by pianist William Mason, violinist Theodore Thomas, and cellist Carl Bergmann.
- ▶ First CMS performance on January 5, 1973.
- ▶ Duration: 34 minutes

In April 1853, the 20-year-old Johannes Brahms set out from his native Hamburg for a concert tour of Germany with the Hungarian violinist Eduard Reményi. The following month in Hanover they met the violinist Joseph Joachim, whom Brahms had heard give an inspiring performance of the Beethoven Concerto five years before in Hamburg. That summer, Brahms and Joachim spent eight weeks together at Göttingen, discussing music, studying scores, playing chamber works, and setting the foundation for a creative friendship that lasted for almost half a century. Joachim learned of Brahms' desire to take a walking tour through the Rhine Valley, and he arranged a

joint recital to raise enough money to finance the trip. Along with the proceeds of the gate, Joachim gave Brahms as a parting gift several letters of introduction, including one to Robert and Clara Schumann in Düsseldorf. On the last day of September 1853, Brahms met the Schumanns for the first time. "Here is one of those who comes as if sent straight from God," Clara recorded in her diary. The friendship was immediate and unstinting. Robert hailed Brahms as "the new Orpheus" in his editorial for the *Neue Zeitschrift für Musik* in October, making the young composer a celebrity in the German musical community almost overnight. It was with immense pride that he displayed Schumann's article to family and friends upon his return to Hamburg for the Christmas holiday.

Filled with zeal and ideas by his soaring fortunes of 1853 (during which he also met Liszt, Berlioz, and Hans von Bülow), Brahms visited Joachim in Hanover to celebrate the New Year, and there he began the B major Trio for Piano, Violin, and Cello. When Clara and Robert arrived in town for some

concert engagements at the end of January, Brahms said that that week consisted of “high festival days, which make you really live.” The trio was completed soon after the Schumanns went home to Düsseldorf. It was only shortly thereafter, however, on February 27, that Robert, long troubled by severe nervous disorders, tried to

drown himself in the River Rhine. Brahms rushed to Düsseldorf immediately, and a week later helped Clara admit him to the asylum at Endenich, near Bonn; Robert never left the place, and died there on July 29, 1856. Amid such triumphs and tears began the complex relationship between Brahms and Clara that was the emotional core of their

WRITING AND REWRITING THE B MAJOR TRIO

In the original version, composed in 1854, the B major Trio is perhaps Brahms’ most unabashedly Romantic creation, revealing, according to Richard Specht’s voluptuous description, “the whole 20-year-old composer with all his inner stress, his fullness of heart, his ardent longing; all the apprehension, pride, restraint and expectation of a soul in flower.” Brahms headed the manuscript “Kreisler junior,” a reference to E. T. A. Hoffmann’s quirky fictional Kapellmeister, whose unexpected turns of phrase and action and constitutional impetuosity were highly prized by the Schumann circle. (One of Schumann’s best piano cycles, Kreisleriana, Op. 16, of 1838, was inspired by Hoffmann’s character.) Half a life later, in 1889, Brahms re-evaluated the trio for a complete edition of his works then being contemplated by Simrock, and found that the prolixity and unbuttoned Romanticisms of his original no longer pleased him as they had in 1854, so he undertook a complete renovation of the score: second themes were rewritten, entire paragraphs were excised or abbreviated, formal structures were tightened. From his vacation retreat at Bad Ischl in the Austrian Salzkammergut, Brahms wrote to Clara Schumann on September 3, 1889, “With what childish amusement I whiled away the beautiful summer days you will never guess. I have rewritten my B major Trio.... It will not be as wild as before—but will it be better?” Simrock issued the revised score in February 1891, but Brahms did not formally withdraw the original, allowing both versions to exist, thereby providing a rare glimpse into the compositional workshop of this most secretive of all the great composers.

—Dr. Richard E. Rodda



► Kapellmeister Kreisler,
pencil sketch by
E. T. A. Hoffmann



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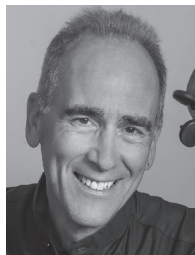
existence for the rest of their days. Despite the turmoil of her life during her husband’s final months, Clara continued her professional career as one of the day’s leading concert pianists (her appearances were the principal financial support for her six children), and acted as spur, confidante, and critic of Brahms’ creative efforts. She judged the new Piano Trio worthy of her recommendation to Breitkopf und Härtel for their publication, and they issued the score in November 1854. Though the trio was well received and quickly became part of the German household musical literature, its formal premiere took place, surprisingly, at Dodsworth’s Hall in New York City. The pianist William Mason was a student in Weimar at the time that Brahms met Liszt there, and he followed the young composer’s development with considerable interest. Mason obtained a copy of the trio upon its publication, enlisted the assistance of violinist Theodore Thomas and cellist

Carl Bergmann (both of whom were to leave indelible marks upon 19th-century American musical life as conductors), and, on November 27, 1855, gave the first important performance of music by Brahms in this country. The trio was thoroughly revised in 1889.

A broad and stately piano melody opens the B major Trio. The cello and then the violin are drawn into the unfolding of this lyrical inspiration, which mounts to an almost orchestral climax before quieting to make way for the second theme, given in unison by the strings. A triplet motive, introduced as the transition linking the exposition’s two themes, serves as the underpinning for much of the development. A truncated recapitulation of the earlier thematic material rounds out the movement. The second movement is shadowy and mysterious and sometimes dramatic; a central trio in warm, close harmonies provides contrast. The *Adagio* uses a hymnal dialogue between piano and strings as the main material of its outer sections, while the middle region is more intense and animated in expression and more complex in counterpoint. The finale juxtaposes a somber main theme, begun by the cello above the agitated accompaniment of the piano, with a brighter subsidiary subject, played by the piano while the cello contributes little off-beat punctuations. It is the unsettled B minor main theme rather than the more optimistic second subject that draws the work to its restless close. ◆

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ABOUT THE ARTISTS



CHRISTIAN STINER

CARTER BREY

▶ Carter Brey was appointed principal cellist of the New York Philharmonic in 1996, and made his subscription debut as soloist with the orchestra the following year in Tchaikovsky's *Rococo Variations* led by then-Music Director Kurt Masur. He has performed with the philharmonic under Music Director Alan Gilbert in the Barber, Dvořák, Elgar, and Schumann cello concertos; in Richard Strauss's *Don Quixote* with former New York Philharmonic music directors Lorin Maazel and Zubin Mehta; and in the Brahms Double Concerto with then-Concertmaster Glenn Dicterow and conductor Christoph Eschenbach. He is cellist of the New York Philharmonic String Quartet, which debuted in March 2017, performed during the philharmonic's spring 2017 European tour, and will make its New York debut recital at the 92nd Street Y in November 2017. As a chamber musician he has collaborated with the Harlem Quartet and appeared regularly with the Tokyo and Emerson string quartets, Spoleto Festival in the US and Italy, and the Santa Fe and La Jolla chamber music festivals. He has performed in recital with pianist Christopher O'Riley, with whom he recorded *The Latin American Album* for Helicon Records. Mr. Brey rose to international attention in 1981 as a prizewinner in the Rostropovich International Cello Competition, and was awarded an Avery Fisher Career Grant in 1983. A faculty member of the Curtis Institute, Mr. Brey was educated at the Peabody Institute and Yale University. He is represented worldwide by Sciolino Artist Management of New York.



BERNARD WINNICH

ANI KAVAFIAN

▶ Violinist Ani Kavafian is enjoying a busy career as a chamber musician, recitalist, and soloist with orchestras. She is also in great demand as a teacher, having taught at the Mannes and Manhattan schools of music, Queens College, McGill, and Stony Brook universities. In 2006 she was appointed full professor in the practice of violin at Yale. She conducts master classes around the country and was a guest lecturer and performer at Indiana University in November 2016. As a soloist, she has appeared with the New York Philharmonic, the Philadelphia and Cleveland orchestras, as well as the Los Angeles and Saint Paul chamber orchestras. With her sister, Ida, she appears around the country in recital and as soloists with orchestras. For over 25 years, she was co-artistic director of the Mostly Music series in New Jersey. She has performed with the Chamber Music Society since 1972 and continues to tour the United States, Canada, Europe, and Asia with CMS. Ms. Kavafian was a 1979 recipient of the Avery Fisher Prize, and has appeared at the White House on three occasions. Her recordings include Bach's six sonatas with Kenneth Cooper on the Kleos Classics label, Mozart sonatas with pianist Jorge Federico Osorio on the Artek label, and Todd Machover's concerto *Forever and Ever* with the Boston Modern Orchestra. Ms. Kavafian is concertmaster of the New Haven Symphony Orchestra and performs Bruch's G minor Violin Concerto with the orchestra this year. Her instrument is the 1736 "Muir-McKenzie" Stradivarius.



ORION WEISS

► One of the most sought-after soloists in his generation of young American musicians, the pianist Orion Weiss has performed with the major American orchestras, including the Chicago Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic. His deeply felt and exceptionally crafted performances go far beyond his technical mastery and have won him worldwide acclaim. His 2015–16 season saw him performing with the Iceland Symphony, among

others, and in collaborative projects including those with the Pacifica Quartet and with violinist Cho-Liang Lin and the New Orford String Quartet in a performance of the Chausson Concerto. The 2014–15 season featured his third performance with the Chicago Symphony as well as a North American tour with the world-famous Salzburg Marionette Theater in a performance of Debussy's *La Boîte à Joujoux*. In 2015 his recording of Christopher Rouse's *Seeing* was released, and in 2012 he released a recital album of Dvořák, Prokofiev, and Bartók. That same year he spearheaded a recording project of the complete Gershwin works for piano and orchestra with his longtime collaborators the Buffalo Philharmonic and JoAnn Falletta. Named the Classical Recording Foundation's Young Artist of the Year in 2010, Mr. Weiss made his debut with the Boston Symphony Orchestra at Tanglewood in 2011 as a last-minute replacement for Leon Fleisher. In 2004, he graduated from The Juilliard School, where he studied with Emanuel Ax.

UPCOMING CONCERTS AT CMS

RETURN TO MOZART

TUESDAY, MAY 9, 2017, 7:30 PM ► ALICE TULLY HALL

Throughout history, people at life's critical junctures have turned to the music of Mozart for sustenance and tranquility. The turbulence of Shostakovich and bracing ferocity of Bartók culminate in the ideal peace that only Mozart can supply.

AMERICA!

SUNDAY, MAY 21, 2017, 5:00 PM ► ALICE TULLY HALL

This season's concluding program pays tribute to the music of five of America's master composers, who bring diversity, invention, and immediate appeal to this ebullient homeland celebration.



SPRING GALA

WEDNESDAY, MAY 24, 2017

ALICE TULLY HALL

HONORING
PETER DUCHIN

For more information, please call 212-875-5216

CMS Chamber Music Society
of Lincoln Center

ABOUT THE CHAMBER MUSIC SOCIETY

The Chamber Music Society of Lincoln Center (CMS) is known for the extraordinary quality of its performances, its inspired programming, and for setting the benchmark for chamber music worldwide: no other chamber music organization does more to promote, to educate, and to foster a love of and appreciation for the art form. Whether at its home in Alice Tully Hall at Lincoln Center, on leading stages throughout North America, or at prestigious venues in Europe and Asia, CMS brings together the very best international artists from an ever-expanding roster of more than 150 artists per season, to provide audiences with the kind of exhilarating concert experiences that have led to critics calling CMS "an exploding star in the musical firmament" (*The Wall Street Journal*). Many of these extraordinary performances are livestreamed, broadcast on radio and television, or made available on CD and DVD, reaching thousands of listeners around the globe each season.

Education remains at the heart of CMS' mission. Demonstrating the belief that the future of chamber music lies in engaging and expanding the audience, CMS has created multi-faceted education and audience development programs to bring chamber music to people from a wide range of backgrounds, ages, and levels of musical knowledge. CMS also believes in fostering and supporting the careers of young artists through the CMS Two program, which provides ongoing performance opportunities to a select number of highly gifted young instrumentalists and ensembles. As this venerable institution approaches its 50th anniversary season in 2020, its commitment to artistic excellence and to serving the art of chamber music, in everything that it does, is stronger than ever.

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* designates a CMS Two Artist

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Julia Bullock, *soprano*
Leah Crocetto, *soprano*
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Randall Scarlata, *baritone*
Inon Barnatan, *piano*
Alessio Bax, *piano*
Michael Brown, *piano**
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Gilbert Kalish, *piano*
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Wu Han, *piano*
Wu Qian, *piano**
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Kenneth Weiss, *harpsichord*
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