

ALEXANDER

SCRIABIN

1872–1915

**Celebrating 100 Years of Mystery and Rapture
(Re)Hearing Scriabin in the 21st Century**



Cornell University

**October 22-25, 2015
Ithaca, NY**

The goal of this celebratory gathering of music and scholarship is not to unveil the “real” Alexander Scriabin. In his case especially, the issue of “authenticity” becomes particularly problematic. Even in his own time, colleagues and critics agreed that no other performer—whether pianist or conductor—interpreted his music as well as the composer himself. His death meant the loss of his most effective advocate, which, for some observers, partially explains the uneven reception of Scriabin’s music since 1915. Though we have Scriabin’s widely available scores, his own piano roll recordings of his music, numerous written accounts of his performance and teaching style, these technologies of storage and transmission, examined closely, have serious limitations. First, Scriabin was an exasperatingly careless notator, frequently forgetting accidentals and misspelling chords. Second, in his recordings (and by all accounts, in his live performances), Scriabin patently ignored his own metronome, articulation, and pedal markings; on occasion, he even skipped or altered notes. Third, researchers still do not understand fully the mechanics of the equipment used by Hupfeld and Welte-Mignon, the two German piano roll companies that attempted to preserve Scriabin’s performances for posterity. Hupfeld’s recordings are not widely available, and their realizations require a player piano and a skilled player piano operator, both rare commodities today. While the Welte-Mignon recordings do not require an additional executant, and anyone with an Internet connection can now hear them via YouTube, both companies likely edited their final products. Moreover, these technologies could not capture the many dynamic, shading, and voicing nuances that were reportedly the hallmarks of Scriabin’s pianistic approach. Analyzing his recordings may be as problematic as analyzing his scores. Fourth, even if firsthand accounts of Scriabin’s playing are reliable, what does it mean for a modern pianist to, for example, create music with “flight” and “fragrance,” two of his favorite terms when teaching?

To further complicate matters, few of us who are interested in Scriabin—whether as listeners, researchers, or performers—can identify with his eccentric inclinations or the zeitgeist of his social milieu. We are unlikely to be mystics or synesthetes, as Scriabin claimed he was. We do not frequently socialize with theosophists and Symbolist poets. We chuckle at the irrational idea, seriously held by Scriabin, that performance of his music could bring about an apocalyptic end to this world. That was the endgame of *Mysterium*, Scriabin’s last and unfinished work, a seven-day, seven-night multi-sensory experience set in the foothills of the Himalayan Mountains.*

A few commonalities persist, however, between Scriabin’s time and ours, which may allow our hearings of Scriabin’s music to overlap with his. The instrument is an especially important link, and the reason why this week-

* Many events have taken place in 2015 to mark Scriabin’s centenary year. Particularly noteworthy was a weeklong festival in the Himalayan foothills during the summer solstice. Matthew Bengtson, a pianist on our Thursday concert, performed there as well. For more information about the event, visit scriabininthemalay.com.

end's activities revolve around Scriabin's keyboard music—in particular, his sonatas, which are representative of his stylistic evolution. While we do not yet know many details regarding Scriabin's actual instrumental preferences, his requests for the piano technicians before his concerts, or the instruments available to students at the Moscow Conservatory during his formative years, we do know, based on Faubion Bowers's biographies, that Scriabin mostly played Steinway and Bechstein pianos during his concertizing years. Around the turn of the twentieth century, the top executives of these leading piano manufacturing companies also served as impresarios in order to promote their wares. Initially a Steinway artist, Scriabin joined the Bechstein roster around 1910.

Thus, the instruments Scriabin knew are not so different from the ones the pianists will use this weekend. Just as Scriabin grew up playing Bach, Mozart, Chopin, and Schumann, so did our performers. Even if contemporary keyboard training differs from the so-called "Russian School" of piano playing, pianists nevertheless embody, at least to some extent, Scriabin when they grapple with his works. Moreover, subsequent interpreters do not have to stand at 5'1" tall or have small hands that barely span an octave to recognize the musical and technical obstacles Scriabin posed in his music. For example, he consistently wrote such widely spaced chords that even the largest hands would have to arpeggiate them, and thus must deal, as Scriabin evidently did in his recordings, with issues of rubato, synchronization between the hands, and overall tempo fluctuations.

Conversely, using a different instrument than the one Scriabin used might get us closer to hearing his music as he did. As an experiment, Thursday's concert will be performed entirely on Cornell's newly refurbished eight-foot Blüthner grand with Aliquot resonating strings from 1876, a piano Scriabin probably did not know. Despite the historical inaccuracy, the Blüthner might be able to render sound effects that Scriabin desired but could not achieve with his instrument.

Similarly, musicologists and music theorists can merge understandings of *fin-de-siècle* harmonic and formal developments in Russian art music with more current systems of analysis, such as set theory and sonata theory, to uncover overlap between contemporary and contemporaneous ways of interpreting Scriabin's music. Simon Morrison's keynote address will likely involve hearings of Scriabin's "Mystic" chord in ways the composer might not have consciously considered, but nevertheless tell us something about Scriabin's musical and cultural values as well as ours. Likewise, non-musicians can offer pianists and musicologists perspectives on Scriabin via other mediums that influenced him. Nancy Pollak hears Scriabin's music through her understanding of Innokenty Annensky's Symbolist poetry, whereas Geoff Waite does so via Osip Mandelstam, the Russian poet who, in turn, hears Scriabin through Nietzsche.

It is certainly exciting when performers and scholars from various disciplines come to the same conclusions about a particular musical detail

through their different approaches. More often than not, however, interpretations diverge, but both scenarios are worthy of exploration. Part of Scriabin's appeal, and perhaps the reason so many musicians and institutions are marking his centenary this year, is that his music can be heard in conflicting ways simultaneously. Each successive generation, even as they deviate farther culturally, can also find something familiar in their encounters with Scriabin. To keep alive the legacy of this singular musical mind and personality, we should celebrate the differences as well as similarities.

— Becky Lu

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These concerts and lectures would not have been possible without the unwavering support of Annette Richards, Executive Director of the Westfield Center for Historical Keyboard Studies and Professor in the Department of Music at Cornell. Special thanks to Miri Yampolsky, who initiated the idea that we should gather a few pianists and perform Scriabin's works during his centenary year. Huge thanks also to Kiko Nobusawa, Damien Mahiet, Ji Young Kim, Xak Bjerken, Roger Moseley, Chris Riley, Ken Walkup, Loralyn Light, and Molly Windover for their invaluable assistance behind the scenes.

THURSDAY, OCTOBER 22

- 4:30-6:00 pm **Colloquium** • LINCOLN HALL 124
Simon Morrison, "About that Chord": Scriabin's "Mystic"
Chord and Interpretations in His Piano Music.
- 8:00-10:00 pm **Concert** • BARNES HALL
Sonatas I, with additional works. Guest pianist Matthew
Bengtson and Ryan McCullough.

SATURDAY, OCTOBER 24

- 12:30-2:30 pm **Master class** by Stanislav Ioudenitch • BARNES HALL
- 2:30-3:00 pm Coffee break
- 3:00-4:00 pm **Panel** • BARNES HALL
The Performance Practice of Scriabin's Piano Music.
With Xak Bjerken, Stanislav Ioudenitch, Becky Lu,
Ryan MacEvoy McCullough, Simon Morrison, Dmitri
Novgorodsky, and Andrew Zhou.
- 4:00-6:00 pm **Lectures** • BARNES HALL
Geoff Waite, Scriabin: "Mad Hellene?"
Nancy Pollak, "Annenskii and Scriabin?"
- 8:00-9:30 pm **Concert** • BARNES HALL
Sonatas II. Guest pianists Read Gainsford, Dmitri
Novgorodsky, with Xak Bjerken, Becky Lu, Ryan
McCullough, and Andrew Zhou.

SUNDAY, OCTOBER 25

- 3:00-4:30 pm **Concert** • BARNES HALL
Around Scriabin. Works by Chopin and Rachmaninoff.
Stanislav Ioudenitch and Miri Yampolsky, pianos.

"About that Chord":

Scriabin's "Mystic" Chord and Interpretations in His Piano Music

Simon Morrison (Princeton University)

This paper offers a history of sorts of Scriabin's "mystic" chord, its various spellings, contexts, and interpretations in Scriabin's piano music. The chord tends to be regarded as the key to the mysteries of Scriabin's music. But there is a problem, a paradox peculiar to Scriabin and his aesthetics: his visions were undeniably irrational; his procedures were not. Logic serves the cause of illogic in his scores, from the earlier triadic and tonal works that exploit augmented-fourth/diminished-fifth links in the internal progressions, to the later ones that proved "frustratingly restrictive," in George Perle's words, in their almost exclusive reliance on tritone transpositions. This paper explores the paradox, proposing, at the end, a new context for appreciating Scriabin's achievement.

Scriabin: "Mad Hellene"?

Geoff Waite (Cornell University)

My title alludes to the remark made by Osip Mandelstam in the 1915 article he considered his most important. In "Pushkin and Scriabin," Mandelstam depended on Nietzsche to emphasize Scriabin as "the most extreme revelation of the Hellenistic nature of the Russian spirit possible, a mad Hellene." My intent is to reopen the question of possible relations of Scriabin and his music to a madness and a Hellenism imagined through a certain Nietzsche: not only in pre- and post-Soviet Russian Acmeism ("the occult musical yearning for world culture") but also perhaps today.

Annenskii and Scriabin?

Nancy Pollak (Cornell University)

Why did the Russian Symbolist poet Konstantin Bal'mont compare Annenskii and Scriabin? Is there any substantive basis for the comparison? This talk is an attempt to approach the problem starting with a look at Annenskii's poetry, and in particular one of his piano poems ("On i ia"—"He and I").

CONCERTS

October 22, 2015
8:00 PM
Barnes Hall

Piano Sonatas and Poems of Alexander Scriabin

Sonata No. 1 in F Minor, Op. 6 (1892)
I. Allegro con fuoco
II. –
III. Presto
IV. Funèbre

Sonata No. 10, Op. 70 (1913)

Ryan MacEvoy McCullough

Intermission

Sonata No. 6, Op. 62 (1911)

2 Poèmes, Op. 63 (1911-12)
I. Masque – Allegretto
II. Étrangeté – Gracieux, délicat

Sonata No. 8, Op. 66 (1912-13)

2 Poèmes, Op. 71 (1914)
I. Fantastique
II. En rêvant, avec une grande douceur

Vers la flamme, Op. 72 (1914)

Matthew Bengtson

October 24, 2015
8:00 PM
Barnes Hall

Sonata No. 2 (Sonata Fantasy) in G-sharp Minor, Op. 19 (1892-97)
I. Andante
II. Presto

Dmitri Novgorodsky

Sonata No. 3 in F-sharp Minor, Op. 23 (1897-98)
I. Drammatico
II. Allegretto
III. Andante
IV. Presto con fuoco

Read Gainsford

Sonata No. 9 (“Black Mass”), Op. 68 (1912-13)

Xak Bjerken

Intermission

Sonata No. 7 (“White Mass”), Op. 64 (1911)

Andrew Zhou

Sonata No. 5, Op. 53 (1907)

Sonata No. 4 in F-sharp Major, Op. 30 (1903)
I. Andante
II. Prestissimo volando

Becky Lu

October 25, 2015
3:00 PM
Barnes Hall

Around Scriabin

Suite No. 1, Op. 5
(Fantaisie-Tableaux for Two Pianos) Sergei Rachmaninoff
(1873-1943)
I. Barcarolle. Allegretto
II. La Nuit . . . L'Amour. Adagio sostenuto
III. Les Larmes. Largo di molto
IV. Pâques. Allegro maestoso

Stanislav Ioudenitch and Miri Yampolsky

Sonata No. 2, Op. 36 (1913 version) Rachmaninoff
I. Allegro agitato
II. Non allegro
III. Allegro molto

Waltzes Frédéric Chopin
Op. 64, No. 2 in C-sharp Minor (1810-1849)
Op. 34, No. 2 in A Minor
Op. 64, No. 1 in D-flat Major

Stanislav Ioudenitch

BIOGRAPHIES

Matthew Bengtson

Critically acclaimed as a “musician’s pianist,” Matthew Bengtson has a unique combination of musical talents ranging from pianist, harpsichordist, and fortepianist to analyst and composer. An advocate of both contemporary and rarely-heard music, he performs an unusually diverse repertoire, ranging from Byrd to Ligeti. He has recorded for the Roméo, Arabesque, Griffin Renaissance, Albany, Musica Omnia, and Navona labels. In the 100th anniversary of the death of Scriabin, he is presenting numerous all-Scriabin recitals including a multi-sensory celebration “Scriabin in the Himalayas” in Ladakh, India. On his recording of the complete Scriabin sonatas, the *American Record Guide* writes: “Only Horowitz and Richter can compare to what Bengtson achieves on this disc. Has Scriabin ever been played better?” He is also considered by *Fanfare* magazine “a Scriabinist for the twenty-first century . . . upon whom future generations can rely for definitive interpretations.” Bengtson is a graduate of Harvard University in computer science and of Peabody Conservatory in piano performance. His teachers include Patricia Zander, Ann Schein, Webb Wiggins, Robert Levin, and Malcolm Bilson. For more information, please visit mattbengtson.com.

Xak Bjerken

Pianist Xak Bjerken has appeared with the Scottish Chamber Orchestra, Spoleto Festival Orchestra, and members of the Los Angeles Philharmonic in Disney Hall. He has performed at the Concertgebouw in Amsterdam and Konzerthaus in Berlin as well as at Alice Tully Hall, Weill Hall, and the Kennedy Center. For many years, he has performed nationally as a member of the Los Angeles Piano Quartet and is the director of Ensemble X, a new music ensemble. He has held chamber music residencies at the Tanglewood Music Center, Spoleto Festival, and Olympic Music Festival and served on the faculty of the Eastern Music Festival, Kneisel Hall, and at the Chamber Music Conference at Bennington College. He released his first solo recording on CRI in 2001 and has since recorded for Koch International, Chandos, Albany Records, Artona, and Open G Records. Bjerken is Professor of Music at Cornell University where, with his wife, Miri Yampolsky, he co-directs Mayfest, an international chamber music festival. Bjerken studied with Aube Tzerko at the University of California at Los Angeles and received his master’s and doctoral degrees from the Peabody Institute as a student of and teaching assistant to Leon Fleisher.

Read Gainsford

A native of New Zealand, Read Gainsford began full-time music study with top piano teachers Janetta MacStay and Bryan Sayer, before receiving a grant from the Woolf Fisher Trust and the top prize in the Television New Zealand Young Musician of the Year. He then relocated to London, where he studied privately with Brigitte Wild, a protégée of Claudio Arrau, before winning a place in the Advanced Solo Studies course at the Guildhall School of Music and Drama, where he studied with Joan Havill, graduating with the prestigious Concert Recital Diploma (*premier prix*). Gainsford has performed widely in the USA, Europe, Australia, New Zealand, and South Africa as solo recitalist, concerto soloist, and chamber musician. He has made successful solo debuts at the Wigmore Hall and Carnegie Hall’s Weill Recital Hall, and has performed in many other venues, including the Kennedy Center, Queen Elizabeth Hall, Barbican Centre, Fairfield Halls, Birmingham Town Hall, and St Martin-in-the-Fields. He has recorded for the Amoris label, BBC Radio Three, Radio New Zealand’s Concert Programme, and has broadcast on national television in New Zealand, the UK, and Yugoslavia. Gainsford moved to the United States in 1992 to enter the doctoral program at Indiana University, where he worked with Karen Shaw and Leonard Hokanson. Since that time he has been guest artist for the American Music Teachers Association and has also given numerous recitals, concerto performances, and master classes. He has appeared at the Gilmore Keyboard Festival and the

Music Festival of the Hamptons, spent several summers at the Heifetz International Music Institute, is a member of the contemporary music group Ensemble X, and the Garth Newel Chamber Players. Gainsford has also enjoyed working with such musicians as Jacques Zoon, William Vermuelen, Roberto Diaz, Eddie van Oosthuysen, and Luis Rossi. Formerly on the faculty of Ithaca College, where he received the college-wide Excellence in Teaching Award in 2004, Gainsford joined the piano faculty at Florida State University in 2005.

Stanislav Ioudenitch

Pianist Stanislav Ioudenitch is widely regarded for his strong individuality and musical conviction. His artistry won him the Gold Medal at the 11th Van Cliburn International Piano Competition, where he also took home the Steven De Groote Memorial Award for Best Performance of Chamber Music. Born in 1971 in Tashkent, Uzbekistan, Ioudenitch has netted prizes at the Busoni, Kapell, Maria Callas, New Orleans competitions, among others. A former student of Dmitri Bashkirov, he also studied with Leon Fleisher, Murray Perahia, Karl Ulrich Schnabel, William Grant Naboré, and Rosalyn Tureck at the International Piano Foundation in Como, Italy (the current International Piano Academy Lake Como). He subsequently became the youngest teacher ever invited to give master classes at the Academy. Ioudenitch has collaborated with James Conlon, James DePreist, Günther Herbig, Asher Fisch, Stefan Sanderling, Michael Stern, Carl St. Clair, and Justus Franz, with such orchestras as the Munich Philharmonic, the National Symphony in Washington, DC, the Rochester Philharmonic, the Honolulu Symphony, and the National Philharmonic of Russia. He has also performed with the Takács, Prazák, Borromeo, and Accorda quartets and is a founding member of the Park Piano Trio. He has performed at Carnegie Hall in New York, the Kennedy Center, the Gasteig in Munich, the Conservatorio Verdi in Milan, the International Performing Arts Center in Moscow, Forbidden City Concert Hall in Beijing, the Théâtre du Châtelet in Paris, Bass Hall in Fort Worth, Jordan Hall at the New England Conservatory, Orange County Performing Arts Center in California, and the Aspen Music Festival in Colorado. Ioudenitch's recordings include *Stanislav Ioudenitch, Gold Medalist, 11th Van Cliburn International Piano Competition* for Harmonia Mundi and *Trois Mouvements de Petrouchka* produced by Thomas Frost. He also appeared in *Playing on the Edge*, Peter Rosen's Peabody Award-winning documentary for PBS about the 2001 Van Cliburn Competition and in the PBS Concerto series. In addition to Lake Como, he has led master classes at the Cliburn-TCU Piano Institute in Fort Worth, Stanford University, Cornell University, the National University in Seoul, and Miami's International Institute for Young Musicians. Ioudenitch was educated at the Uspensky School of Music in Tashkent, the Tashkent State Conservatory "M. Ashrafi" (the current Uzkek State Conservatory), the Escuela Superior de Música Reina Sofía in Madrid, the International Piano Foundation in Como, the Cleveland Institute of Music, and the University of Missouri-Kansas City.

Becky Lu

Becky Lu began piano studies at the age of three and has since performed at such venues as Jordan Hall, the Kennedy Center, Lincoln Center, and Salle Pleyel to critical acclaim from the *New York Times* and *Wall Street Journal*. Born in Guangzhou, China, Becky made her first appearance on national Chinese television at the age of six, followed by her New York City debut four years later. Active as both a soloist and chamber musician, she has concertized with regional American orchestras, appeared on the National Public Radio program *From the Top*, and participated in chamber music festivals across the US and Europe, including Kneisel Hall, Taos, Casals, and the International Musicians Seminar at Prussia Cove. Becky holds a BA from Yale University, where she graduated *magna cum laude*, majoring in political science and musicology. As a student of Peter Frankl, she earned a master of music degree and an artist diploma in piano performance from Yale School of Music. She recently completed an MPhil in musicology at the University of Oxford, where she also taught undergraduate music theory and analysis and was the winner of Oxford University Philharmonia's concerto competition. She is currently a doctoral student in musicology at Cornell University.

Ryan MacEvoy McCullough

Pianist Ryan MacEvoy McCullough performs music ranging from standard repertoire to electroacoustic improvisation. He appeared as concerto soloist with such orchestras as the Toronto Symphony Orchestra and Los Angeles Philharmonic, and performed alongside the Mark Morris Dance Group and contemporary ensemble eighth blackbird. He performed at the Tanglewood Music Center, Token Creek Chamber Music Festival, Sarasota Festival, Methow Valley Chamber Music Festival, and Nohant International Chopin Festival, and co-directed *Environs Messiaen*, a festival held at Cornell University in March 2015. McCullough has worked closely with composers George Benjamin, John Harbison, Helen Grime and Andrew McPherson. In 2008, Ryan released a CD of solo piano music by twentieth century Polish-French composer Milosz Magin on the Polish label Acte Prealable, and in 2013 was featured on an Innova Records release of Andrew McPherson's *Secrets of Antikythera* for magnetic resonator piano. McCullough holds the BA from Humboldt State University, MMus from the University of Southern California, and artist diplomas from the Colburn Conservatory and the Glenn Gould School. He studied with Deborah Clasquin, David Louie and John Perry and worked with Stephen Drury, Leon Fleisher, and Peter Serkin. At Cornell University, McCullough pursues a doctoral degree in keyboard studies with Xak Bjerken. For more information, please visit rmmppiano.com.

Simon Morrison

Simon Morrison is professor of music at Princeton University. He has published extensively on Prokofiev and other Russian and Soviet composers, and has just completed a book on the Bolshoi Ballet for publication in the fall of 2016.

Dmitri Novgorodsky

Dmitri Novgorodsky was born to a musical family in Odessa, the former USSR. He began to play the piano at age five and was admitted into a special music school for gifted children a year later. By the age of 16, he had won the First Prize at the Kazakhstan National Piano Competition, and later the Gold Medal of the National Festival of the Arts. After graduating from the studio of Victor Merzhanov at Moscow Tchaikovsky Conservatory with high honors, Novgorodsky immigrated to Israel in 1991. In 1992, he was offered a full scholarship for advanced studies at Yale School of Music under the tutelage of Boris Berman. Currently, Novgorodsky is the first and only Moscow Tchaikovsky Conservatory graduate in piano performance to have earned the doctor of musical arts in piano performance degree from Yale. In 1999, he was granted the Extraordinary Ability in the Arts permanent US residence, "as one of a small percentage of those who have risen to the top in their field of endeavor." Novgorodsky has appeared in Russia, Ukraine, Byelorussia, Kazakhstan, Israel, France, Austria, Spain, Canada, Turkey, and Taiwan. In the US, he has performed at such venues as Carnegie and Steinway Halls; the Kennedy Center and the Residence of Russian Ambassador to the United States (Washington, DC); the WLFN Talent Showcase (Philadelphia); and the Chazen Museum of Art in Madison, WI (in live broadcast of solo recitals). Novgorodsky's pedagogical experience comprises more than 14 years of university teaching. His former students have continued their graduate studies at Juilliard, Manhattan School of Music, New England Conservatory, Cleveland Institute of Music, University of Colorado Boulder, UW-Madison, University of Texas at Austin, and Cincinnati Conservatory of Music. He has been a piano faculty at Grand Valley State University, University of Wisconsin, Lawrence University Conservatory of Music, Jerusalem Academy of Music and Dance, and Fredonia School of Music. He joined the Ithaca College School of Music's piano faculty as assistant professor in fall 2012.

Nancy Pollak

Nancy Pollak is an associate professor in the Department of Comparative Literature at Cornell. Her teaching interests include Russian and English-language poetry, translation of poetry, and the nineteenth-century Russian novel. She is the author of *Mandelstam the Reader* and of articles on Mandelstam, Pasternak, Annenskii, and Lermontov. She is currently working on a study of mid-twentieth century American poets' reading of Russian poetry.

Geoff Waite

Geoff Waite teaches philosophy, literature, and visual studies at Cornell University. His teaching and research take a point of departure from Jane Ellen Harrison's thesis, "The oldest things lie deepest and live longest" (Themis, 1912), that is, from interest in the afterlife of archaic and ancient thinking in modern and postmodern philosophical, literary, and visual production. His writing includes work on Althusser, Bataille, David Cronenberg, Marcel Detienne, Gadamer, Gramsci, Lionel Feininger, Freud, Heidegger, Hölderlin, Kôjin Karatani, Kleist, Lacan, Henri Lefebvre, Lenin, Marx, Nicole Loroux, Nietzsche, Schelling, Carl Schmitt, Spinoza, Leo Strauss, Velázquez, Aby Warburg, Wilhelm Worringer.

Miri Yampolsky

Pianist Miri Yampolsky made her orchestral debut as a soloist with the Israel Philharmonic Orchestra and Zubin Mehta at the age of 16 playing Prokofiev Piano Concerto No. 1. Since then, she appeared with the Jerusalem Symphony Orchestra, the Israel Chamber Orchestra, as well as the Mainz Symphony, Orquesta Sinfónica de Valencia, Chicago Chamber Orchestra, National Orchestra of Johannesburg, Cayuga Chamber Orchestra, the Peninsula Music Festival orchestra, and Cornell Symphony and Chamber Orchestra. A first prize winner of the Valencia International Piano Competition Prize Iturbi in Valencia, and the ARD International Music Competition in Munich, Yampolsky is an avid and active chamber musician, with appearances in festivals such as Tanglewood, Ravinia, Davos, Berlin Festwoche, Tucson Winter International Chamber Music Festival, Olympic Music Festival, Icicle Creek Chamber Music Festival, Peninsula Music Festival, Schwetzingen Festival, Citta di Castelo; Klassikfest Kaisrstuhl, Lucena International Piano Festival, and Salzburg's Mozarteum. Yampolsky's teachers include Hannah Shalgi, Michael Boguslavsky, and Chaim Taub in Israel; Prof. Dmitri Bashkirov and Marta Gulyas at the Escuela Superior de Música Reina Sofía in Madrid, and Leon Fleisher at the Peabody Institute in Baltimore. Yampolsky is on the faculty at Cornell University and is a co-artistic director of the international chamber music festival Mayfest.

Andrew Zhou

A pianist with a penchant for adventurous, thoughtful, and challenging programming, Andrew Zhou has concertized in major venues in Los Angeles, Boston, and Paris. He has collaborated with conductors David Robertson and Brad Lubman, and has worked with composers Unsuk Chin, Pierre Boulez, Tristan Murail, Roberto Sierra, Christopher Stark, and Christian Wolff. Finalist and winner of four special prizes in the Concours International de Piano d'Orléans, Andrew has toured the Centre *région* of France in a series of recitals and master classes. He has been a fellow of the Tanglewood Music Center and this year returns to the Lucerne Festival Academy. After studies with Bruce Brubaker at New England Conservatory and with Thomas Schultz at Stanford University, he is now completing his doctor of musical arts degree in keyboard studies with Yak Bjerken at Cornell University. At Cornell, he was the recipient of the Manon Michels Einaudi Grant as well as a Don Randel Fellowship, which allowed him to create and execute an undergraduate seminar on the subject of music and diplomacy in the twentieth and twenty-first centuries. His academic work unites and counterpoints sound studies, disability studies, recording technologies and histories, and performance practice. Zhou has recently released a CD entitled *Vienne et après* (Tessitures), which includes first studio recordings of works by Matthias Pintscher and Olga Neuwirth.



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