

# Piano Ani Gogova



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## Ani Gogova – Biography (Long)

Ani Gogova’s “dazzling artistic presence”, “masterful poetic expression”, “ravishing colors”, and “virtuoso technique beyond reproach” have been captivating audiences around the world for almost two decades. Her career started early in her native Bulgaria when she won all major competitions, including the most prestigious National Music Competition “Svetoslav Obretenov”, as well as top prizes in several international competitions for young pianists. Since then Gogova has appeared in solo recitals and concerts with orchestras in Bulgaria, Italy, Serbia, England, Slovenia, Romania, Portugal, Macedonia, France, Canada, and throughout the US. Her solo renditions have been heard on the Bulgarian National Radio, FM Classic Radio, Interlochen Public Radio, and WFMT Chicago.

She has been featured artist and presenter at numerous festivals and conferences including Figueira da Foz Festival, The College Music Society, European Piano Teachers Association, Apollonia Festival of the Arts, Sofia Music Weeks, World Piano Conference, Isidor Bajic International Piano Memorial, and New Bulgarian Music Festival. Throughout her career, Gogova has given several premieres, most notably the world premiere of a work by renowned Bulgarian composer, former Dean of the Bulgarian Conservatory and Minister of Culture, Georgy Kostov.

Acclaimed for her innovative approach to classical music, Ani Gogova appears in over 40 performances each season. Her cutting-edge collaborations with artists of other media such as photography, film, live animation, poetry, fashion, and dance create fresh and memorable classical experiences. Highlights of 2016-2017 season include performances at Carnegie Hall, at Chicago Cultural Center and PianoForte Series in Chicago, tour of the East and West coasts with a music/poetry show, recitals in Canada, and artist residences in Italy and France. Gogova’s latest album titled “Fantasies, Fairytales, and Nightmares” was released in October of 2014 on Blue Griffin Recording label gathering critical acclaim for her playing being “quite hypnotic”, “eliciting fine nuances”, “project[ing] a special magic “and for its “incisive accuracy” “as if she were Martha Argerich on speed.” (Audiophile Audition) Her next solo album, “The

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## Ani Gogova – Biography (Long)

Tempest”, will be released in 2017 and will feature music inspired by the writings of William Shakespeare.

An avid chamber musician, Gogova performs regularly in iAN&ANi Duo with Russian cellist Ian Maksin. Their performances have been featured on NPR’s Worldview, Bulgarian National Radio, WFMT Chicago, TED Talks, and have been selected as Critics’ Pick by Time Out Chicago Magazine and the Chicago Tribune. Their multimedia concert “Tango Obsession” was sold out for 5 consecutive nights at the Chopin Theatre in Chicago. In 2012 iAN&ANi Duo released their debut album “Tango plus” featuring music by Piazzolla, Ravel, Ginastera, De Falla, Shchedrin, and a world premiere of a work by Chicago-based composer Ilya Levinson commissioned by the duo. The duo is frequently invited to perform at the Chicago Cultural Center, Mostly Music in Chicago, Unity Temple Concert series in Oak Park, Northeastern Illinois University’s Jewel Box Series, Live on WFMT from PianoForte Studios, Southwest Michigan Symphony Music Series, Atlantic Classical Orchestra’s Chamber Music Series and others.

Equally at home as a performer and producer, Ani Gogova is the Executive Director of Anima Productions. In this capacity, she has been in charge of numerous productions, most notably the world premiere recording of music for baritone and string quartet by Ricky Ian Gordon presented at Lincoln Center in New York last season, as well as productions at the most prestigious concert halls in New York and Chicago including Carnegie Hall, Harris Theatre, and Old Town School for Folk Music featuring artists such as GRAMMY award winning soprano Barbara Frittoli, Metropolitan star Elizabeth Norberg Schultz, and world-music phenomenon Theodosii Spasov, to name a few. In addition, Gogova has co-produced several music films directed by Russian director Sergei Kvitko, most notably “Moments” featuring her on the piano in collaboration with Lucas Segovia of the Joffrey Ballet and “Strings Detached” featuring iAN&ANi duo and ballerina Abigail Simon.

Gogova came to the US to complete her Doctorate of Musical Arts at the University of Michigan, Ann Arbor on a full scholarship and has made her home in Chicago since 2003 when she was appointed at the Chicago College of Performing Arts at Roosevelt University, becoming the youngest professor to

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## Ani Gogova – Biography (Long)

join the world-renowned faculty of the Music Conservatory at the time. Her dedication to education and collaboration with young musicians has led to numerous master classes, adjudication at national and international piano competitions, and teaching young pianist from all over the world at the prestigious Interlochen Arts Camp in Michigan between 2003 and 2008.

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## Ani Gogova – Biography (Short)

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Gogova holds a Doctor of Musical Arts degree from the University of Michigan, Ann Arbor and has been living in Chicago since 2003 when she was appointed at the Chicago College of Performing Arts at Roosevelt University becoming the youngest professor at the time to join the world-renowned faculty of the Music Conservatory. In addition, she taught young pianist from all over the world at the prestigious Interlochen Arts Camp in Michigan between 2003 and 2008.

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## Ani Gogova – Press Excerpts

*“Gogova certainly impresses in her applications to the Moonlight Sonata, coloring chords and eliciting fine nuances...In Brahms Gogova may have found her kindred spirit...Suggestion Diabolique Gogova plays purely furioso, as if she is Martha Argerich on speed”*

– Gary Lemco, Audiophile Audition 2014

*“Gogova is a complete modern classical musician, with the ability to communicate her music through straight concert performances, videos, multi-genre presentations, and recordings...I would go out of my way to see her perform.”*

– James Harrington, American Records Guide 2015

*“This was a very straightforward, deeply felt reading of this sonata [for piano and cello in G minor, Op.5 No.2 by Beethoven] Gogova has an accurate, reliable technique, and it was a pleasure to hear all those triplets in the second movement rolling down like water, sounding natural and never like they were a strain...In the third movement, the two musicians joined winningly in the music’s lightheartedness and spirit of fun. In all, a polished, elegant and attractive performance of this sonata.*

*Bartók’s popular Romanian Dances came next, changing the mood of this concert quite a bit, and giving the two a chance to show the more athletic sides of their personalities...This is also a piece that requires the two musicians to be very aware of what each other is doing and work as partners rather than as soloist and accompanist, and that’s exactly what happened here.”*

– Greg Stepanich, Palm Beach Arts Paper 2016

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## Ani Gogova – Press

*“Gogova certainly impresses in her applications to the Moonlight Sonata, coloring chords and eliciting fine nuances from the usually formulaic second movement Allegretto. The Presto agitato announces in bold terms the dynamic authority Gogova provides when required, pungent yet eminently clear in line. The opening D Minor Capriccio from the Brahms 1892 Op. 116 Fantasien extends the passion; and here in Brahms Gogova may have found her kindred spirit. The A Minor Intermezzo internalizes the emotional turmoil, the drooping figures having condensed reams of symphonic paper. Gogova absorbs the huge spans – some chords require ten notes – while communicating the Brahms ‘utmost intimacy of feeling.’*

*The monster 1908 Etude by Prokofiev, Suggestion Diabolique Gogova plays purely furioso, as if she were Martha Argerich on speed. The combination of percussive action and clarion blocks chords on her Steinway D proves quite hypnotic.”*

– Gary Lemco, Audiophile Audition 2014

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# Cellist Maksin, pianist Gogova show wide range at St. Paul's

January 21, 2016 By Greg Stepanich — [Leave a Comment](#)

The cellist Ian Maksin first became well-known to South Florida audiences as the original cellist of the Delray String Quartet and principal cellist of the New World Symphony and Atlantic Classical Orchestra before he left the area for Chicago and new opportunities.

The Russian-born Maksin returned Sunday afternoon for a recital with his duo partner, the Bulgarian pianist Ani Gogova, also resident in Chicago, at St. Paul's Episcopal Church in Delray Beach. As the Ian & Ani Duo, the two have concertized frequently while also pursuing solo projects. Their most recent recording, *Tango Plus*, features music of Piazzolla, Ginastera, Shchedrin and Chicago's own Ilya Levinson.

A couple of those pieces made it onto Sunday's program, which opened in much more traditional style with

the Cello Sonata No. 2 (in G minor, Op. 5, No. 2) of Beethoven. This was a very straightforward, deeply felt reading of this sonata, which is bursting with the kind of youthful energy that was to bear much more ambitious fruit in the symphonies to come.

One of the first things that was evident was that these two musicians have played with each other frequently. This is clearly a partnership of long standing, with Maksin and Gogova completely in synch with each other's performance. Maksin has a soulful tone, the kind we associate with the Russian school of string performance, and it came through even in the strictures of early Beethoven. Gogova has an accurate, reliable technique, and it was a pleasure to hear all those triplets in the second movement rolling down like water, sounding natural and never like they were a strain.

They took the first movement, a longish sojourn in the world of the Handelian French overture, quite slowly and soberly, setting the ear up for strong contrast in the swift movement that followed. Maksin played the second movement with a firmness of attack that differentiated it from the piano enough to make it stand out in high relief, and in the third movement, the two musicians joined winningly in the music's lightheartedness and spirit of fun. In all, a polished, elegant and attractive performance of this sonata.

The Beethoven was followed by Astor Piazzolla's most popular tango, *Oblivion*, which Maksin played with beautiful and penetrating tone, full of the music's native melancholy. The duo then added Arvo Pärt's *Spiegel im Spiegel* as an addition to the printed program; this most well-known of all of Pärt's pieces is particularly popular with dance companies, who find its serene stasis ideal for choreographic purposes.

Gogova and Maksin played this very quietly; indeed, too quietly. While Gogova set up the broken F major chords in hushed fashion, Maksin came in the same way, playing sotto voce the whole way through. It was fascinating, but not entirely successful. The piece works a little better if the scalar melody sings out; that way the endlessness of the material can be heard to equal effect in both instruments.

Much the same introspective mood continued with the next selection, three of the *Five Hebraic Pieces* of the Swiss-American composer Ernest Bloch. Maksin clearly has a profound connection to this music, imbuing the three selections – "Prayer," "Supplication" and "Jewish Song" – with an intense vibrato and looseness of hand that let the instrumental cantillations sound improvised rather than written out.

Bartók's popular *Romanian Dances* came next, changing the mood of this concert quite a bit, and giving the two a chance to show the more athletic sides of their personalities. This charming and brilliant piece was powerfully played, from the forcefulness of the "Stick Dance" that opens the piece to the runaway joyousness of the "Romanian Polka" and "Short Steps" with which it ends. This is also a piece that requires

the two musicians to be very aware of what each other is doing and work as partners rather than as soloist and accompanist, and that's exactly what happened here.

After the sparkle of the Bartok, Maksin and Gogova closed the recital with "In the Style of Albeniz," an evocation (originally for violin) of the Spanish composer's work by the contemporary Russian composer Rodion Shchedrin. It's fun, noisy and exciting, and the two musicians played with fire and gusto, earning generous applause from Sunday's audience.

Maksin will be back in his old stomping grounds in March to play Tchaikovsky's *Rococo Variations* with Elaine Rinaldi's Orchestra Miami, and if you missed him this time, it will be worth your time to catch him in an orchestral setting. Here's hoping, too, that he comes back in the future with Gogova for another recital that effectively blends showpieces and deeply serious works, as this one did, in such an enjoyable fashion.

*Ian Maksin will be joined by Ani Gogova, legendary Chicago bluesman Corky Siegel and guitarist Goran Ivanovic in a concert broadcast live today at 3 p.m. EST on Chicago's WMFT-FM ([www.wfmt.com](http://www.wfmt.com)).*

Technorati Tags: [Ian Maksin](#), [Ani Gogova](#), [St. Paul's Episcopal Church](#)

Filed Under: **Music**

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own. Cursorry notes in English; the sonics are slightly mushy.

ESTEP

### Piano Duet 1

**SCHUBERT:** *Fantasia*; 12 Waltzes; 4 Polonaises; **LANNER:** *Waltzes (Hymens Feierklänge)*; **BRAHMS:** 5 Waltzes; 5 Hungarian Dances; **SCHUMANN:** *Fantastic Fairy Tale*

Alexander Bakhchiev & Elena Sorokina  
Melodiya 2197—74 minutes

In the continuing stream of releases from Melodiya over the past year, there have been a number with well-known pianists: Gilels, Feinberg, Sokolov, Sofronitsky, etc. Most of the recordings have not been available since LP days. Melodiya has taken its cue from the big European labels (DG, Philips, Decca) and realized that remastering these older recordings with new computer technology and doing a first class job of repackaging can give new life to recordings otherwise just sitting in the vault. This disc has a piano duo I have never heard of giving fantastic performances of mostly core duet repertoire.

Bakhchiev and Sorokina are a family ensemble with nearly four decades of performance history; they were known as the “Golden Duet of Russia”. They have performed and recorded a huge amount of piano duet music.

These recordings are from 1974-5, 1986, and 1990. More than half the program is excellent, full-blooded Schubert; and the *Fantasia* is one of the masterpieces of piano duet literature. This is not a drawing room, upright piano interpretation, but a rich concert-level approach that works well. Russian pianists are regularly criticized as too heavy-handed. I did not find this true here, even though these are bigger renditions than I am used to.

Collectors may not be happy that we only get selections from Schumann and Brahms, but they are the best-known pieces; and the appeal here is for a great piano duet program, excellently played. Joseph Lanner (1801-43) waltzes take just under 10 minutes, and they sound right at home in this program. The booklet has lots of information, but the English translation is awkward. Piano sound is satisfactory and better than I expect from 25-40 year old Russian recordings. I very much look forward to another installment in the series.

HARRINGTON

### Fantasies, Fairytales, & Nightmares

**BEETHOVEN:** *Moonlight Sonata*; **SCHUMANN:** 2 *Fantasy Pieces*; **BRAHMS:** *Fantasies, op 116*; **MEDTNER:** 2 *Fairy Tales*; **SHOSTAKOVICH:** *Fantastic Dances*; **PROKOFIEFF:** *Suggestion Diabolique*; **LIGETI:** *Musica Ricerata*

Ani Gogova, p—Blue Griffin 343—49 minutes

This is an interesting program, with the dedication: “To All Lovers and Madmen...” followed by the appropriate quotation from *A Midsummer Night's Dream*. It is stylistically all over the place, but well played and recorded—and an excellent overview of Gogova's pianistic abilities. The visual packaging is striking. The pictures, clothing and makeup, as well as the minimal but effective use of color and overall design puts the production in an exceptional category.

Ani Gogova was born and had most of her training in Bulgaria, but came to the US to complete her doctoral studies and has been settled in Chicago since 2003. Her website reveals a strong and engaging musical personality, and that is borne out in her playing. Her musical activities appear as varied as her program here. She teaches at the Chicago College of Performing Arts (their youngest professor), Interlochen Arts Camp, and Zodiac Music Academy (France). She is executive director and producer for Anima Productions and is very active in chamber music, both as a member of the Mode Ensemble and having released a CD with cellist Ian Maskin. Gogova is a complete modern classical musician, with the ability to communicate her music through straight concert performances, videos, multi-genre presentations (piano, cello, and two ballet dancers), and recordings. She speaks well in between pieces and draws large younger audiences.

Her program opens with one of the best-known works in the repertory, and Gogova gives a clear, straight-forward performance, letting the music speak for itself. Because the first movement of the *Moonlight Sonata* is so immediately recognizable and relatively easy to play, we have all heard a multitude of amateur performances lacking the professional touch we get here. Careful phrasing and a great bounce to the music characterize II, and the blistering finale doesn't go over the top but remains exciting and balanced. The German portion of her program continues with Schumann and Brahms.

Medtner wrote 38 works called variously *Fairy Tales* (Skazki or Marchen). They were regulars in the programs of Rachmaninoff and

Horowitz, and I am pleased to see them included in younger artists' repertoire these days. These begin the Russian section of the recital, which includes a superb performance of the Shostakovich *Fantastic Dances* and a truly diabolical *Suggestion Diabolique*. The Ligeti pieces that end the recital are not my cup of tea, but the performances here make them as palatable as I think they can be.

I am pleased to have made the musical acquaintance of Ani Gogova through this release. I would go out of my way to see her perform.

HARRINGTON

### **Friedrich Gulda**

**MOZART:** *Concerto 9*; **STRAUSS:** *Burleske*; **WEBER:** *Konzertstück*  
Bavarian Radio, Vienna Philharmonic/ Volkmar Andreae, Karl Böhm

Praga 350102 [SACD] 67 minutes

Recording engineers in Munich apparently were far ahead of their American counterparts in 1969, judging from the incredible sound of this concert radio broadcast of the Mozart. Both piano and orchestra have full, rich, balanced range; there isn't a peep from the audience, and we are spared applause.

The performance of Concerto 9 is typical Böhm. Balances are so clear that inner details—violas, cellos, oboes, French horns—supply rich tone color and harmonic movement. In I tempos are somewhat slow, and notes are held longer than in most recordings these days following years of “period performances”. Gulda is deft, buoyant, lyrical, and nicely nuanced, though not as nuanced as, say, Uchida with Tate on Philips. What Gulda is not is flexible; he hasn't an ounce of elasticity or give-and-take. Yet, although one could set a metronome to this movement, the superb musicality here never lets it feel mechanical. De gustibus. II here is rhythmically wooden and charmless, despite Gulda's singing line. But, ah, III: where did this alert tempo come from? Combined with the players' liquid flow, mellow tone, attention to detail, and a Minuet Cantabile that twitters exquisitely, it's pure magic. What a mixed bag!

The Weber is a 1956 studio recording from London Records where Gulda is much more flexible than in the Mozart. He uses frequent rubato, plays his runs with flourish, and dishes out the rapid notes like pearls with little bells, creating an utterly liquid flow charged with excitement, reminding me very much of Martha Argerich. It takes Volkmar Andreae a

while to work up a head of steam with the Vienna Philharmonic. But textures are not clear because of the poor early stereo engineering—a far cry from the “full frequent range recording” (FFRR) that London used to boast of.

Richard Strauss's *Burleske* is a radio recording from the 1957 Salzburg Festival. I can hear enough to know that this dynamic interpretation must have left the audience hyperventilating. But as a recording, the piano is too distant to be effective, and the sound makes the wealth of details drawn out of the VPO by an untypically excited Böhm almost inaudible. Orchestral tutti are mud. Again, no applause. The sound quality is so bad that not even Praga can make it acceptable. Try Frager and Kempe with the Dresden State Orchestra, now in a sensationally re-engineered 9-CD box of Strauss's orchestral music on Warner.

FRENCH

### **Bach & Beethoven Transcriptions**

Busoni, Liszt, Siloti, Beethoven  
Tien Hsieh, p—MSR 1531—71 minutes

Tien Hsieh's program is a throwback to the wonderful 19th Century ones that included copious transcriptions side by side with solo works. Most of the transcriptions are familiar (for instance, Busoni's of Bach's organ Prelude and Fugue in D, S 543), but I've never heard the Liszt transcription of Beethoven's song cycle *An die Ferne Geliebte* until now; it's interesting enough but seems very odd nowadays. In the song-cycle transcription and in her performance of Beethoven's last piano sonata, the pianist shows a fine lyric touch, enhanced by the fine-sounding Fazioli piano. But the engineering does the piano no favors: the mikes are way too close, and no reverberation is added (the recording was done in a studio), so the tone sounds boxed in and harsh, as it might in a small, dry practice room. What a shame.

HASKINS

### **Benjamin Hochman: Variations**

Avie 2327—59 minutes

Hochman's recent “impressive” recording of Schubert paired two sonatas with two modern tributes to the composer (J/F 2014). This one turns his attention to Brahms's Handel Variations, along with variations by four contemporary composers.

With fine recordings by Ax, Katchen, Perahia, and others, the Handel Variations would

**"Fantasies, Fairytales & Nightmares" = Works of BEETHOVEN, SCHUMANN, BRAHMS, MEDTNER, SHOSTAKOVICH, PROKOFIEV, LIGETI – Ana Gogova, p. – Blue Griffin**

Ani Gogova's recital displays her mastery over many styles, essentially Romantic, here in dark colors.



Published on November 1, 2014



**"Fantasies, Fairytales & Nightmares" = BEETHOVEN: Sonata No. 14 in C-sharp Minor, "Moonlight"; SCHUMANN: Phantasiesstücke, Op. 12: Des Abends and In der Nacht; BRAHMS: Fantasien, Op. 116: Capriccio in D minor; Intermezzo in A Minor; Capriccio in G Minor; MEDTNER: Narrante a piacere, Op. 20, No. 3; Cantabile tranquillo, Op. 51, No. 2; SHOSTAKOVICH: Three Fantastic Dances, Op. 5; PROKOFIEV: Suggestion Diabolique, Op. 4, No. 4; LIGETI: Musica Ricercata: Five Pieces – Ani Gogova, piano – Blue Griffin BGR 343, 57:00 (10/14/14) [Distr. by Albany] \*\*\*\*:**

Recorded 26-27 January 2014, this "Gothic" excursion might provide superb Halloween fare, given its premise – from Shakespeare's *A Midsummer Night's Dream* – that "The lunatic, the lover, and the poet – Are of imagination all compact." Gogova, the Bulgarian-American pianist, has gleaned praise for her "dazzling artistic presence" and "masterful poetic expression." Gogova certainly impresses in her applications to the *Moonlight Sonata*, coloring chords and eliciting fine nuances from the usually formulaic second movement *Allegretto*. The *Presto agitato* announces in bold terms the dynamic authority Gogova provides when required, pungent yet eminently clear in line.

Few piano pieces project a "poetic immediacy" as Schumann's "Des Abends" from his *Op. 12 Fantasies* (1837). The *D-flat Major* nocturne receives a clean, articulated, arched contour with a distinctive sense of "the point." Perhaps not so illumined in touch as by Moiseiwitsch, Gogova's *The Evenings* moves with a personal color and direction. The *F Minor In der Nacht* combines Schumann's dual personalities, and allows Gogova a poised, reflective clam inside the frenetically passionate outside figures. The potent moment of closure more than justifies the dark ride.

The opening *D Minor Capriccio* from the Brahms 1892 *Op. 116 Fantasien* extends the passion; and here in Brahms Gogova may have found her kindred spirit. The *A Minor Intermezzo* internalizes the emotional turmoil, the drooping figures having condensed reams of symphonic paper. Gogova absorbs the huge spans – some chords require ten notes – while communicating the Brahms "utmost intimacy of feeling." The *G Minor Allegro passionato*, with its dynamic *cross-rhythms*, rather severely convinces us of a melancholy that sticks deep, despite its designation of "Capriccio." Gogova's performance might have equally suited the piece if were entitled "Ballade."

The tiny *skazki* of Nikolai Medtner provide a respite from the hothouse emotions prior. Yet within their relatively relaxed demeanor lies a *contrapuntal* tenor of wistful nostalgia and romance. The last chords of the *Narrante a piacere* project a special magic. The *Cantabile tranquillo* plays with strummed figures, a kind of Russian-Italian *serenade*. By the middle section a shimmering vitality invests the music, easily hinting at a potential *tarantella* beneath, in the manner of Chopin.

Two more Russians follow, the first of which, Dmitri Shostakovich, proffers his youthful *3 Fantastic Dances*, which often reveal mannerisms from the older incarnation of the composer. Gogova realizes suave and canny performances of these gently ironic works, of which the concluding "Polka" conveys much of the *Commedia dell'Arte* about it. The monster 1908 *Etude* by Prokofiev, *Suggestion Diabolique* Gogova plays purely *furioso*, as if she were Martha Argerich on speed. The combination of *percussive* action and clarion blocks chords on her Steinway D proves quite hypnotic.

The *Musica ricercata* of György Ligeti (1951-1953) represents for him a soul-searching through *contrapuntal* forms analogous to Bartók's set of *Mikrokosmos*. After a pulverizing *Sostenuto*, the famous – by way of Stanley Kubrick – *Mesto, rigido e ceremoniale* proceeds, with Gogova's incisive accuracy. The piece bears a family resemblance to Mussorgsky's deformed dwarf Gnomus in *Pictures at an Exhibition*. The jaunty *Allegro con spirito* moves in pungent echo-effects and boogie-woogie rhythm. The *Tempo di Valse* moves with ghostly lilt, plastic but obsessive, and slightly tinged by Ravel. Finally, the *Rubato. Lamentoso* sequence modally suggests askew Debussy and Bach combined, with the individual tones "liberated" of their *scalar context*. Ligeti's aesthetic seems akin to Tcherépnin's "interpunct" notion of harmony, strict and free in the associations of *keyboard* colors and the power of the individual note to jar our sensibilities.

—Gary Lemco

# Ani Gogova – Repertoire

## Concerto Repertoire

### **Ludwig van Beethoven**

*No. 1 in C Major, Op. 15*

*No. 2 in B-flat Major, Op. 19*

*No. 3 in C Minor, Op. 37*

*No. 4 in G Major, Op. 58*

*No. 5 in E-flat Major, Op. 73 "Emperor"*

*Triple Concerto in C Major, Op. 56*

### **Johannes Brahms**

*Concerto No. 1 in D Minor, Op. 15*

### **Manuel de Falla**

*Nights in the Gardens of Spain*

### **Edvard Grieg**

*Concerto in A Minor, Op. 16*

### **Franz Joseph Haydn**

*Concerto in D Major, Hob. VIII:XI*

### **Franz Liszt**

*Concerto No. 1 in E-flat Major*

*Fantasy on Hungarian Folk Melodies*

### **Wolfgang Amadeus Mozart**

*No. 12 in A Major, K. 414*

*No. 23 in A Major, K. 488*

*No. 24 in C Minor, K. 491*

*No. 25 in C Major, K. 503*

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### **Sergei Prokofiev**

*Concerto No. 1 in D-flat Major, Op. 10*

### **Sergei Rachmaninoff**

*Concerto No. 2 in C Minor, Op. 18*

*Rhapsody on a Theme by Paganini, Op. 43*

### **Maurice Ravel**

*Concerto in G Major*

### **Camille Saint-Saens**

*Carnival of the Animals for Two Pianos and Orchestra*

### **Robert Schumann**

*Concerto in A Minor, Op. 54*

### **Dmitry Shostakovich**

*Concerto No. 1 in C Minor, Op. 35 for Piano, Trumpet, and Strings*

*Concerto No. 2 in F Major, Op. 102*

### **Peter Tchaikovsky**

*Concerto No. 1 in B-flat Minor, Op. 23*

## Sample Solo Programs

Fantasies, Fairytales & Nightmares

(62 min plus intermission and commentary)

### **Robert Schumann**

*Phantasiestücke / Fantasy Pieces, Op. 12*

I. *Des Abends / In the Evening*

V. *In der Nacht / At Night*

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### **Nikolai Medtner**

*Two Fairytales*

*Cantabile, tranquillo, Op. 26 no. 2*

*Narrante a piacere, Op. 26 no. 3*

### **Dmitry Shostakovich**

*Three Fantastic Dances, Op. 5*

I. *March*

II. *Waltz*

III. *Polka*

### **Ludwig van Beethoven**

*Sonata quasi una Fantasia in C-sharp minor, Op. 27 no. 2 “Moonlight”*

I. *Adagio sostenuto*

II. *Allegretto*

III. *Presto agitato*

Intermission

### **György Ligeti Musica Ricercata**

I. *Sostenuto*

II. *Mesto, rigido e ceremonial*

III. *Allegro con spirito*

IV. *Tempo di Valse*

V. *Rubato. Lamentoso*

### **Johannes Brahms Fantasies, Op. 116**

I. *Capriccio in D minor*

II. *Intermezzo in A minor*

III. *Capriccio in G minor*

### **Sergei Prokofiev**

*Suggestion Diabolique, Op. 4 no. 4*

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*Immortal Beloved: Three Sonatas by Beethoven*  
(70 min plus intermission and commentary)

**Ludwig van Beethoven**

*Sonata quasi una Fantasia in C-sharp minor, Op. 27 no. 2 “Moonlight”*

Composed in 1802 and dedicated to Julie Guicciardi

- I. *Adagio sostenuto*
- II. *Allegretto*
- III. *Presto agitato*

**Beethoven**

*Sonata in E major, Op. 109*

Composed 1820 and dedicated to Maximiliana Brentano, daughter of Antonie Brentano

- I. *Vivace ma non troppo. Adagio espressivo*
- II. *Prestissimo*
- III. *Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo*

Intermission

**Beethoven**

*Andante Favori in F major, WoO 57*

Composed in 1804 for Josephine Brunswick

**Beethoven**

*Sonata in F minor, Op. 57 “Appassionata”*

Composed 1804-06 and dedicated to Franz von Brunswick, brother of Josephine Brunswick

- I. *Allegro assai*
- II. *Andante con moto*
- III. *Allegro ma non troppo – Presto*

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## Ani Gogova – Repertoire

Shakespeare and Chopin  
(68 min plus intermission and commentary)

### **Beethoven**

*Sonata in D minor, Op. 31 no. 2 “The Tempest”*

- I. *Largo – Allegro*
- II. *Adagio*
- III. *Allegretto*

### **Mendelssohn/Rachmaninoff**

*Scherzo from “Midsummer Night Dream”*

### **Medtner**

*Tale in C-sharp minor, Op. 35 no. 4 “King Lear”*

### **Prokofiev**

Pieces from “*Romeo and Juliet*”, Op. 75

- IV. *Young Juliet*
- VI. *Montagues and Capulets*

Intermission

### **Chopin**

*Complete Etudes, Op. 10*

1. *C major*
2. *A minor*
3. *E major*
4. *C-sharp minor*
5. *G-flat Major*
6. *E-flat minor*
7. *C major*
8. *F major*
9. *F minor*
10. *A-flat major*
11. *E-flat major*

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12. *C minor*

### Images and Masks

(70 min plus intermission and commentary)

#### **Rachmaninoff**

*Etudes-Tableaux, Op. 33*

II. *C major*

VIII. *G minor*

#### **Schumann**

*Carnival, Op. 9*

1. *Préambule*

2. *Pierrot*

3. *Arlequin*

4. *Valse noble*

5. *Eusebius*

6. *Florestan*

7. *Coquette*

8. *Réplique*

9. *Papillons*

10. *Lettres dansantes*

11. *Chiarina*

12. *Chopin*

13. *Estrella*

14. *Reconnaissance*

15. *Pantalon et Colombine*

16. *Valse allemande*

17. *Paganini*

18. *Aveu*

19. *Promenade*

20. *Pause*

21. *Marche des Davidsbündler contre les Philistins*

Intermission

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### **Mussorgsky**

#### *Pictures at an Exhibition*

#### Promenade [I]

#### 1. *Gnomus*

#### Promenade II

#### 2. *The Old Castle*

#### Promenade III

#### 3. *Tuileries*

#### 4. *Bydło (Cattle)*

#### Promenade IV

#### 5. *Ballet of the Unhatched Chicks*

#### 6. *"Samuel" Goldenberg and "Schmuyle"*

#### Promenade V

#### 7. *The Market at Limoges (The Great News)*

#### 8. *Catacombs*

#### 9. *The Hut on Fowl's Legs (Baba-Yagá)*

#### 10. *The Great Gate of Kiev*

In addition, various programs are available featuring pieces from the standard piano repertoire.

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# Ani Gogova – YouTube Links

## Solo

Chopin Etude in C minor, Op. 10 no. 12 “Revolutionary”

<https://www.youtube.com/watch?v=czS-qYVT4DE>

Rachmaninoff Moment Musical in D-flat Major, Op. 16 no. 4

<https://www.youtube.com/watch?v=RWg36sokeEc&list=PLPXMKSs0WwyQFyPfbEwWstiDCQIDQN9zS&index=1>

Moments (film trailer) featuring Rachmaninoff Moment Musical in E minor, Op. 16 no.3

<https://www.youtube.com/watch?v=sfHzROPgNL8>

Ginastera Danza de la moza donosa

<https://www.youtube.com/watch?v=mDTV-Q17HDU>

## iAN&ANi duo

De Falla El Paño Moruno

<https://www.youtube.com/watch?v=GdR7NPfWRko>

Piazzola Hora Cero Buenos Aires

<https://www.youtube.com/watch?v=HoITwNwEI7g>

Strings Detached (film) featuring Shchedrin In the Style of Albeniz

<https://www.youtube.com/watch?v=Yscijw91RKE>

Prokofiev Sonata for Cello and Piano, Op. 119 I. Andante Grave

<https://www.youtube.com/watch?v=lyZuLaotBgQ>

Artist Website: <http://www.anigogova.com>

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## Ani Gogova – Photo Gallery



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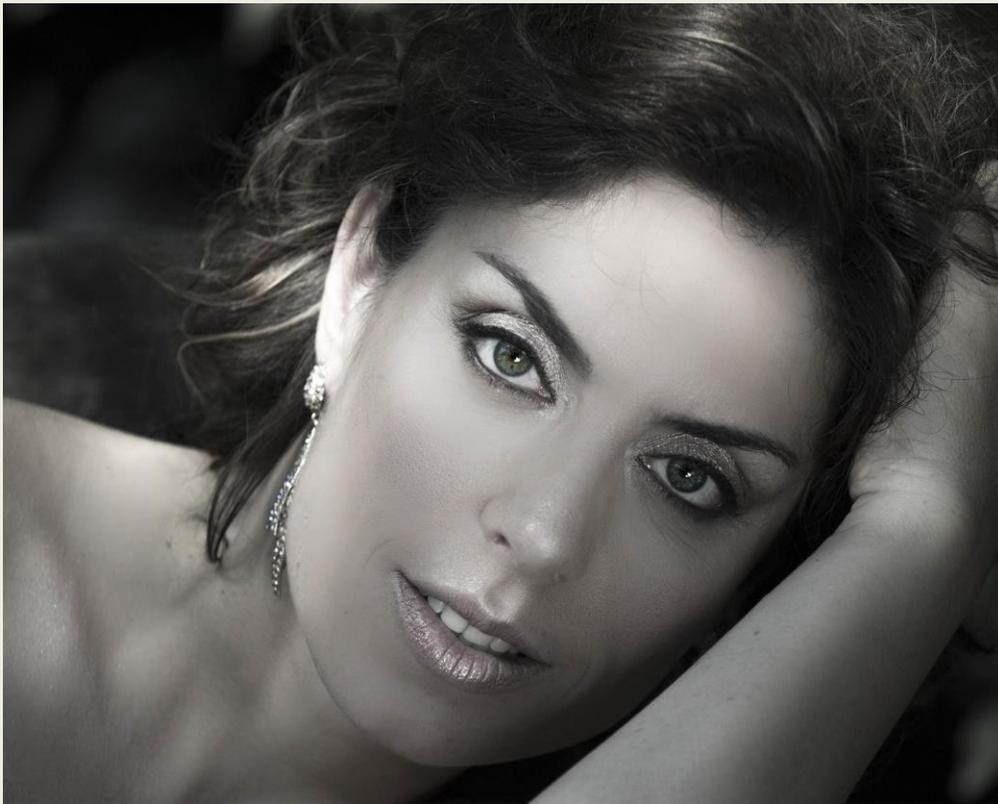
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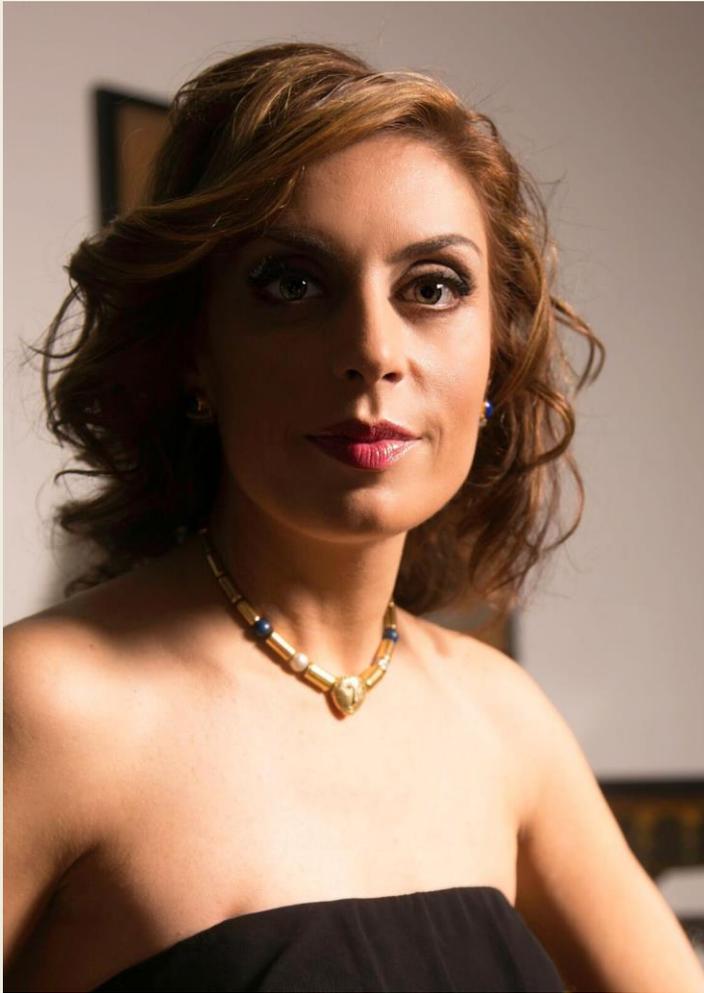
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