



Piano Miki Aoki

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Miki Aoki – Biography



Miki Aoki made her London Royal Festival Hall debut at the age of 12 and has since continued to perform in international venues.

Recognized for her diverse abilities as pianist and as collaborative artist, Ms. Aoki balances her career performing solo recitals and chamber music, with working alongside young violinists. Ms. Aoki is currently appointed Senior lecturer at Graz University for Music and the Performing Arts, in Austria.

Recent and upcoming highlights include a Japan tour with violinist Andrey Baranov and appearances at St. Petersburg Philharmonic Hall, the Copenhagen Chamber Music Festival and the Menuhin Festival in Gstaad.

Miki Aoki is recording exclusively for German label **Hänssler Profil**. Her first CD of Zoltan Kodaly's piano works was released in the fall of 2011 to critical acclaim. BBC Music magazine called it "...a genuinely memorable performance." The second CD, 'The Belyayev Project', featuring fascinating compositions varying from solo piano works by Liadov, Glazunov and Blumenfeld to the piano Trio by Rimsky-Korsakov was released in spring 2013. Recorded this January, her

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third CD 'Melancolie' (solo piano works by Francis Poulenc and other Les Six composers) is planned for release in 2016.

Ms. Aoki has performed on the stages of such prestigious venues as St. Martin-in-the Fields, St. John's Smith Square, the Royal Festival Hall and the Purcell Room at South Bank Centre, the Barbican Centre, Blackheath Concert Halls (U.K.), Gasteig Munich, Laeizhalle, Philharmonie Essen (Germany), Munetsugu Hall, Philia Hall (Japan), Wiener-Saal Salzburg, Großer Saal des Mozarteums (Austria) as well as in festivals such as Salzburger Festspiele (Austria), Festspiele Mecklenburg-Vorpommern, Rheingau Festival (Germany), Menuhin Festival in Gstaad (Switzerland), Beaulieu-sur-Mer Festival (France), Great Lakes Chamber Music Festival (USA), Tembi Festival (Indonesia), Phnom Penh International Music Festival (Cambodia) and International Classical Music Festival (Myanmar). She has performed with the National Symphony, Washington Sinfonietta, London Soloist Chamber Orchestra, and Hamburg Camerata.

The legendary violinist Itzhak Perlman invited Ms. Aoki to his Chamber Music festival in Long Island, USA in 2006.

Ms. Aoki's performances have been broadcast on NDR-North German Radio, RBB-Radio Berlin Brandenburg, BR Classics, WDR, Radio Suisse Romande, Hessischer Rundfunk, ORF Austria, and 98.7 WFMT Chicago.

Collaborating musicians include Pierre Amoyal, Andrey Baranov (2012 winner of Queen Elisabeth International Violin Competition), Francois Salque, Andreas Brantelid, Kuss Quartet, Ariel Quartet, as well as the members of prestigious orchestras such as Gewandhaus Leipzig, NDR Symphony Orchestra, Munich Philharmonic, Bayerische Rundfunk Orchestra, Tornhalle Zürich, Orchestre de Chambre de Lausanne, Orchestre de la Radio Suisse Romande, Atlanta Philharmonic Orchestra and Gothenburg Symphony.

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Miki Aoki – Biography

Dedicating much time to young violinists, Ms. Aoki worked as collaborative pianist at Hochschule für Musik und Theater Hamburg (Kolja Blacher) and at Conservatoire de Lausanne (Pierre Amoyal), as well as at the Mozarteum Summer Academy and the Kronberg Academy. She plays for masterclasses of today's most recognized violinists—Maxim Vengerov, Pavel Vernikov, Donald Weilerstein, Christian Tetzlaff, Gidon Kremer and many others.

Ms. Aoki started playing the piano at age 4 and moved to London at age 9 where she joined the Purcell School of Music. She holds degrees from Indiana University and Yale University. In 2007, Ms. Aoki obtained a distinction in the Konzertexamen degree at Hochschule für Musik und Theater Hamburg ("with distinction"). Her main teachers were Roshan Magub, James Gibb, Reiko Neriki, György Sebök, Boris Berman and Evgeni Koroliov.

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Miki Aoki – Reviews

[English translation of review in **Das Orchester**]

The Belyayev Project



- Purchase CD link: [bestellen](#)

Rimsky-Korsakov, Glazunov, Liadov and Blumenfeld

The Belyayev Project

Performers: Miki Aoki (piano), Andrey Baranov (violin), Alexey Zhilin (cello)

Verlag/Label: Profil/Edition Günter Hänssler PH12033

Review Category: CDs

Published in **Das Orchester** 09/2013, page 82

There will probably never be what and how many of the greatest compositions classical music owe to its sponsors. Reason enough, such a patron with the compilation of some of funded works to honor him. For example, St. Petersburg in Russia held the “ministry” of timber merchant Mitrofan Petrovich Belyayev (Transliterated also as: Beljaev, Beljaev, Beljajew, or Belaieff). It is hardly conceivable without Belaieff to have a Glazunov, without him numerous pieces by pieces by Rimsky-Korsakov, Liadov, Balakirev, Scriabin and others would not have been composed. As a subsidiary occupation - amateur violist Belaieff in a string quartet - lastly, there were the paternal timber trade and concern about the music.

This CD contains some of the pieces for solo piano where Miki Aoki gives the convincing evidence, which is certainly their own idiom to dominate a highly finished Russian Piano School. The other pieces are well-rehearsed here, bumping the processes of such works, the original one in other robes knows - for example in the striking Rimsky-Korsakov famous Flight of the Bumblebee Jascha Heifetz arrangement for violin and piano. A feat, we are happy to time as any concert performance we would wish, as offered here masterfully played by Andrey Baranov.

Rimsky-Korsakov’s “un-Russian” sounding C-minor Piano Trio proves to be an important work of chamber music, upon which Johannes Brahms seems to have undoubtedly smiled on several occasions. Alexander Glazunov is represented with arrangements from his ballet Raymonda and from the almost famous D major Concert Waltz. Finally, the Barcarole for piano of Anatoli Konstantinovich Liadov is heard, a composer who in this country is only encountered occasionally when playing his Music Box. As a composer (and, of course, only with a small oeuvre) is the largely unknown Felix Blumenfeld, the famous conductor at least at that time for the Russian premiere of Wagner's Tristan and Isolde. His Piano Etude ‘sur mer’ shows that he knows “his” Wagner - without him here, however, simply imitated.

The three young musicians (none of whom has reached 30) make music with passion and a mission you certainly feel will be even broader.

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Miki Aoki – Reviews

Maybe it is possible this tribute project could eventually expand even further. Yes - in a slightly changed manner – to those works of Borodin, Rimsky-Korsakov, Liadov and Glazunov that honor Belyayev himself. Historical records refer to an honor by the latter three composers of his 50th birthday: a string quartet on the tone sequence B-LA-F (= b-a-f, spelling “be-la-ef”), which I think has never been imported to disc.

-Friedemann Kluge

[Review in **Das Orchester**, original German]

The Belyayev Project



- Purchase CD link: [bestellen](#)

Rimsky-Korsakov, Glazunov, Liadov und Blumenfeld

The Belyayev Project

Interpret: Miki Aoki (Klavier), Andrey Baranov (Violine), Alexey Zhilin (Violoncello)

Verlag/Label: Profil/Edition Günter Hänssler PH12033

Rubrik: CDs

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Es wird wohl niemals zu ermessen sein, welche und wie viele der großartigsten Kompositionen die Musikgeschichte ihren Förderern verdankt. Grund genug, einen solchen Mäzen mit der Zusammenstellung einiger von ihm geförderter Werke zu ehren. In Russland bekleidete beispielsweise der Petersburger Holzhändler Mitrofan Petrowitsch Belyayev (transliteriert auch: Beljaev, Beljajew, Beljaev oder Belaieff) dieses „Amt“. Ohne ihn ist ein Glasunow kaum denkbar, ohne ihn wären zahlreiche Kompositionen Rimskij-Korsakows, Ljadows, Balakirews, Skrjabin und anderer gar nicht erst komponiert worden. Beljajew – nebenberuflich Hobbybratschist in einem Streichquartett – gab schließlich den väterlichen Holzhandel auf und ließ sich die Musikförderung angelegen sein.

Vorliegende CD enthält einige Stücke für Soloklavier, bei denen Miki Aoki den überzeugenden Beweis antritt, das durchaus eigene Idiom russischer Klavierschule höchst vollendet zu beherrschen. Die anderen hier eingespielten Stücke sind kammermusikalische Bearbeitungen solcher Werke, die man original in anderen Gewändern kennt – zum Beispiel Rimskij-Korsakows berühmten Hummelflug in der frappierenden Jascha-Heifetz-Bearbeitung für Violine und Klavier. Ein Husarenstück, das man sich gern mal als Konzertzugabe wünschen würde, hier meisterhaft dargebracht von Andrey Baranov.

Als bedeutsames Werk der Kammermusik erweist sich auch Rimskij-Korsakows recht „unrussisches“ c-Moll-Trio, aus dem heraus verschiedentlich Johannes Brahms einverständlich zu lächeln scheint. Aleksandr Glasunow ist mit Arrangements aus seinem Ballett Rajmonda und aus dem fast schon berühmten D-Dur-Konzertwalzer vertreten. Schließlich ist noch die Barcarole für Klavier von Anatolij Konstantinowitsch Ljadow zu hören, eines Komponisten, dessen hierzulande allenfalls noch durch gelegentliches Abspielen seiner Spieldose gedacht wird. Als Komponist (mit einem freilich auch nur

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Miki Aoki – Reviews

kleinen Œuvre) weitgehend unbekannt ist Felix Blumenfeld, der als damals berühmter Dirigent immerhin die russische Erstaufführung von Wagners Tristan und Isolde leitete. Seine Klavieretude Surmer zeigt denn auch, dass er „seinen“ Wagner kennt – ohne ihn indes einfach nur abzukupfern.

Die drei jungen Musiker (noch keiner von ihnen hat die „30“ erreicht) musizieren mit Leidenschaft und einem Können, das ihnen ganz sicher auch noch breitere Wege weisen wird.

Vielleicht lässt sich dieses ehrende Projekt gelegentlich ja noch dahingehend erweitern, dass man – in etwas veränderter Besetzung – jene humorige Gemeinschaftskomposition Rimskij-Korsakows, Borodins, Ljadows und Glasunows aufzeichnet, mit der die Genannten Beljajew zu seinem 50. Geburtstag ehrten: ein Streichquartett über die Tonfolge B-La-F (= b-a-f), das meines Wissens noch nie auf Tonträger eingespielt worden ist.

-Friedemann Kluge

Klassik Newsletter Interview (Germany) [*English translation*]

Link to original newsletter: [AUF VERSCHLUNGENEN WEGEN](#)



Miki Aoki and her Belyayev Project

Sometimes her Belyayev Project and Miki Aoki live life differently than we thought. You still can be happy with proof of two people whose paths cross in the “Belyayev Project”: Mitrofan Belyayev and Miki Aoki.

Again and again the Pianist played Russian repertoire of music on the front page of the publisher name “Belaieff” is emblazoned. “Who was he?”, she asked one day. She plunged into research, since her fellow Russian fellow colleagues also knew nothing of him, and discovered a man without whom the Russian repertoire would look very different: Mitrofan Belyayev, born in 1836 in St. Petersburg, the son of a wealthy business man, at the age of 30 he took over the family timber company. But his passion was the music he also cultivated as violist in a string quartet. The initial spark, to change his

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life, was the world premiere of the first symphony of the just 17-year-old Alexander Glazunov. Young composers began to receive support from Belyayev, who donated the Glinka Prize, whose first prize-winners included Borodin, Tchaikovsky and Rimsky-Korsakov, and founded a music publishing firm in Leipzig, which made the music of the young Russians known throughout Europe. Some 1200 compositions were written and printed in the first decade alone at his publishing house.

Unlike the famous music patrons Paul Sacher or Winnaretta de Polignac, known for the high-profile works they commissioned, Belyayev was limited to providing financial security only (rather than social status) to his protégés, who included, in addition to Rimsky-Korsakov, Glazunov and Ljadov, Taneyev and Scriabin as paid composers. He paid them high fees for each publication and he gave them otherwise free hand. They could write what they wanted – he did not award commissions. Also, as for performing rights, he had only asked from the composers the privilege of some work during the weekly chamber music sessions in his house.

What an interesting repertoire Belyayev has transferred to us, and enabled, as displayed in the CD "The Belyayev Project" released in autumn 2013: Rimsky-Korsakov's weighty Trio in c-minor with short, but meaningful works (including his Flight of the Bumblebee as a showpiece), combined with pieces by Glazunov, Liadov and Felix Blumenfeld. The latter was a teacher of Vladimir Horowitz and a gifted arranger - his version of the Glazunov Concert Waltz that Miki Aoki plays almost goes into rapture.

It is a beautiful CD, also thanks to the collaboration with Andrey Baranov, the winner of the Brussels Queen Elisabeth Competition in 2012, and the cellist Alexey Zhilin, principal cellist of the legendary Musica Aeterna Orchestra in Perm. The pianist had not recommended too many familiar pieces: "Belyayev knew but no one at all, it was the whole repertoire that was too isolated. Don't play only what is more popular among consumers, which sell better."

Yet it is precisely because of such programs that Miki Aoki is known as a pianist - still, I have to say. Born in Japan, at the age of nine she came with her family to London and to a special music school. At 14, she faced a dilemma, her father had to go back to Japan for professional reasons. They wanted to go back. "But at that time was the Midori-Fever epidemic", recounts Miki Aoki. "All Asian parents dreamed that their children could be international stars." The parents decided: stay in London. Miki went along with her piano to a host family. Then she shot into the world at 18: she studied in Indiana with the great György Sebök, known as a chamber musician partner of Janos Starker, then switched after Sebök's death to Yale to study with Boris Berman, and finally came to Evgeni Koroliov in Hamburg, where she completed her graduate recital exam.

She then had the opportunity to be in Kolja Blacher's korrepetitor (rehearsal pianist) class. "Don't do it," advised her mentor Koroliov. But it financed her studies, and it was fun. "I had a lectureship for piano as a minor component, which was not great. For the students is pure duty. But with really good violinists with whom to work in wonderful repertoire - that is fantastic."

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Pierre Amoyal promoted her to Lausanne, the Kronberg Academy booked it - and suddenly found herself in the role of the Miki Aoki piano accompanist. "Of course I still have ambition! And it is very important to continue to record CDs to make appearances," she said. "But I have been a *korrepetiere* already some years now, I get to know much repertoire, I am flexible and can be used immediately. And it's also really good fun. It is not glamorous, but I give many concerts with really good partners, and can live with the music!"

A few years ago, near the end of her 20s, she had her last strong doubts on her journey through life. "I had decided to go into music management. I had my applications done and only had to put them in the post box. But then I said: No! I'm musician!"

Today Miki Aoki glad of hers decision. "I guess, half of my fellow students are no longer musicians today. Some are lawyers or became managers which once sounded so good. But if you speak with them, you can feel that the music is still their passion. And that you are no longer able live this out makes many sad."

With the Swabian record label Profil Edition Gunter Hänssler, Miki Aoki has found perfect partners whom she can trust and have artistic freedom. "I don't get to know musicians, if only 'fast food' on the program works, you are not even at the heart of the music. It will therefore be so with the audience. With social networks for musicians now present, exposure is often more important than the musical quality. Some musicians need to correct the cynics. I do not want to ever be a cynic."

Instead, her first, very convincing solo CD, Zoltán Kodaly piano compositions, whose work she has devoted to her teacher Sebök, has become known and loved. And the successor of the Belyayev CD is also already in preparation. What is at stake, but she still wants, Miki Aoki not has betrayed. "The main thing is that it grabs the people. It must be something unusual, but not forced." This is why she also likes the hall of mirrors in Clärchens Ballhaus with its exceptional atmosphere so much. "Berlin has done it at all. I am often here, with true musician friends, dreaming to move here one day."

But now it is once again off to Graz, "a beautiful city with a good musical life and a good university." And what is the most beautiful: as lecturer she can have enough freedom for her own projects. Most recently she completed a Japanese tour with the highly acclaimed Andrey Baranov, whom she got to know as a student in Lausanne, now making appearances at various summer festivals with the Belyayev Project. It is the passion for music that connects Mitrofan Belyayev and Miki Aoki over a span of 130 years. During the musical life she has made, has not allowed herself anything other than to remain faithful to it. Despite life's sometimes tortuous ways, she has achieved her objective.

- Arnt Cobbers

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Klassik Newsletter Interview (Germany) [*original German text*]

AUF VERSCHLUNGENEN WEGEN



Miki Aoki und ihr Beljajew-Projekt

Manchmal läuft das Leben anders als gedacht. Dass man dennoch glücklich werden kann, beweisen zwei Menschen, deren Wege sich im „Beljajew-Projekt“ kreuzen: Mitrofan Beljajew und Miki Aoki.

Immer wieder spielte die Pianistin russisches Repertoire aus Noten, auf deren Titelseite der Verlegername Beljajew prangt. Wer war das, fragte sie sich eines Tages. Sie stürzte sich, da russische Musikkollegen auch nichts wussten, in die Recherche – und entdeckte einen Mann, ohne den das russische Repertoire anders aussehen würde: Mitrofan Beljajew, geboren 1836 in St. Petersburg, war der Sohn eines reichen Holzhändlers, dessen Firma er mit 30 Jahren übernahm. Seine Leidenschaft aber galt der Musik, die er als Bratscher eines Streichquartetts auch selber pflegte. Zur Initialzündung, sein Leben zu verändern, wurde die Uraufführung der ersten Symphonie des gerade 17-jährigen Alexander Glasunow. Beljajew begann junge Komponisten zu unterstützen, stiftete den Glinka-Preis, zu dessen ersten Preisträgern Borodin, Tschaikowsky und Rimsky-Korsakow gehörten, und gründete einen Musikverlag in Leipzig, um die Musik der jungen Russen in ganz Europa bekannt zu machen. Sage und schreibe 1200 Kompositionen veröffentlichte Beljajew allein im ersten Jahrzehnt in seinem Verlag.

Anders als die berühmten Mäzene Paul Sacher oder Winnaretta de Polignac beschränkte sich Beljajew aber auf die finanzielle Absicherung seiner Protégés, zu denen neben Rimsky-Korsakow und Glasunow auch Ljadow, Tanejew und Skrjabin zählten. Er zahlte ihnen hohe Honorare für jede Veröffentlichung und ließ ihnen ansonsten freie Hand. Sie sollten schreiben, was sie wollten – Kompositionsaufträge vergab er nicht. Auch die Aufführungsrechte ließ er den Komponisten und erbat sich nur das Privileg, manches Werk bei den wöchentlichen Kammermusiken in seinem Hause uraufführen zu dürfen. Welch interessantes Repertoire Beljajew verlegte und ermöglichte, zeigt die im Herbst 2013 erschienene CD „Das Beljajew-Projekt“, das Rimsky-Korsakows gewichtiges Klaviertrio c-Moll mit

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kurzen, aber gehaltvollen Werken von ihm (darunter der *Hummelflug* als Showpiece), Glasunow, Ljadow und Felix Blumenfeld kombiniert. Letzterer war der Lehrer von Vladimir Horowitz und ein begnadeter Arrangeur – seine Fassung des Glasunowschen Konzertwalzers bringt Miki Aoki geradezu ins Schwärmen.

Es ist eine schöne CD geworden, auch dank der Besetzung mit Andrey Baranov, dem Gewinner des Brüsseler Königin-Elisabeth-Wettbewerbs 2012, und dem Cellistin Alexey Zhilin, Solo-Cellist des geradezu legendenumrankten Orchesters Musica Aeterna in Perm. Dabei hatten der Pianistin viele abgeraten: „Beljajew kennt doch niemand, überhaupt ist das ganze Repertoire zu abgelegen. Mach doch was populäreres, was sich besser verkauft.“

Doch genau wegen solcher Programme ist Miki Aoki Pianistin – immer noch, muss man sagen. In Japan geboren, kam sie mit neun Jahren mit ihrer Familie nach London und auf eine spezielle Musik-Schule. Als sie 14 war, musste ihr Vater aus beruflichen Gründen zurück nach Japan. Sie wollte mit. „Doch damals grassierte das Midori-Fieber“, erzählt Miki Aoki. „Alle asiatischen Eltern träumten davon, dass ihre Kinder Weltstars würden.“ Die Eltern entschieden: Bleib in London. Miki zog mitsamt ihrem Klavier zu einer Gastfamilie. Mit 18 trieb es sie dann hinaus in die Welt: Sie studierte in Indiana beim „großartigen“ György Sebök, bekannt als Kammermusikpartner von Janos Starker, wechselte nach Seböks Tod nach Yale zu Boris Berman und kam schließlich zu Evgeni Koroliov in Hamburg, wo sie ihr Konzertexamen absolvierte.

Sie bekam die Möglichkeit, in Kolja Blachers Klasse zu korrepetieren. Tu es nicht, riet ihr Koroliov. Aber es finanzierte ihr Studium, und es machte Spaß. „Ich hatte vorher einen Lehrauftrag für Klavier als Nebenfach gehabt, das war nicht toll. Für die Studenten ist das reine Pflicht. Aber mit richtig guten Geigern an wunderbarem Repertoire zu arbeiten – das ist fantastisch.“

Pierre Amoyal warb sie nach Lausanne ab, die Kronberg Academy buchte sie – und plötzlich fand sich Miki Aoki fest in der Rolle der Klavierbegleiterin. „Natürlich habe ich noch immer Ehrgeiz! Und es ist mir ganz wichtig, weiterhin Soloabende zu geben und CDs zu machen“, betont sie. „Aber ich korrepetiere jetzt schon einige Jahre, ich kenne viel Repertoire, bin flexibel und sofort einsetzbar. Und es macht auch wirklich Spaß. Es ist nicht glamourös, aber ich gebe viele Konzerte mit richtig guten Partnern und kann von der Musik leben!“

Vor einigen Jahren, mit Ende 20, hat sie zuletzt heftig an ihrem Lebensweg gezweifelt. „Ich hatte beschlossen, ins Musikmanagement zu wechseln. Ich hatte schon meine Bewerbungen fertig und musste sie nur noch in den Briefkasten stecken. Aber dann habe ich gesagt: Nein! Ich bleibe Musikerin!“

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Miki Aoki – Reviews

Heute ist Miki Aoki froh über ihre Entscheidung. „Ich schätze, die Hälfte meiner Mitstudenten sind heute nicht mehr Musiker. Einige sind Juristen oder Manager geworden, was erst einmal gut klingt. Aber wenn man mit ihnen spricht, spürt man: Die Musik ist noch immer ihre Leidenschaft. Und dass sie die nicht mehr ausleben können, macht viele traurig.“

Mit dem schwäbischen Plattenlabel Profil Edition Günter Hänssler hat Miki Aoki einen perfekten Partner gefunden, der ihr vertraut und Freiheit lässt. „Ich kenne Musiker, die setzen nur ‚Fast Food‘ aufs Programm, Werke, die ihnen gar nicht am Herzen liegen. Nur damit das Publikum kommt. Und in den sozialen Netzwerken präsent zu sein, ist für Musiker oft wichtiger als die musikalische Qualität. Manche Musiker werden zu richtigen Zynikern. Das will ich nicht.“

Stattdessen hat sie ihre erste, sehr überzeugende Solo-CD Zoltán Kodaly gewidmet, dessen Werk sie über ihren Lehrer Sebök kennen und lieben gelernt hat. Und der Nachfolger des Beljajew-Projekts ist auch schon in Vorbereitung. Um was es geht, will Miki Aoki aber noch nicht verraten. „Hauptsache, es packt die Leute. Es muss etwas Ungewöhnliches sein, darf aber nicht aufgesetzt wirken.“ Deshalb mag sie auch den Spiegelsaal in Clärchens Ballhaus mit seiner außergewöhnlichen Atmosphäre so gern. Überhaupt hat es ihr Berlin angetan. Sie ist oft hier, trifft Musikerfreunde und träumt davon, eines Tages hierher zu ziehen.

Nun aber hat es sie erst einmal nach Graz verschlagen, „eine schöne Stadt mit einem guten Musikleben und einer guten Hochschule.“ Und was das Schönste ist: Ihr Lehrauftrag lässt ihr genug Freiheit für eigene Projekte. Wie jüngst eine Japan-Tournee mit dem umschwärmten Andrey Baranov, den sie übrigens als Student in Lausanne kennengelernt hat, oder Auftritte auf verschiedenen Sommerfestivals mit dem Beljajew-Projekt. Es ist die Leidenschaft für die Musik, die Mitrofan Beljajew und Miki Aoki über 130 Jahre hinweg verbindet. Während der eine die Musik zu seinem Lebensinhalt machte, hat sich die andere nicht beirren lassen, ihr treu zu bleiben. Manchmal geht das Leben verschlungene Wege, um zum Ziel zu kommen.

- Arnt Cobbers

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Miki Aoki – Reviews



THE BELYAYEV PROJECT/Aoki/Baranov/Zhilin/Hänssler CD

Miriam Jessa, 22.11.2013

[English translation]

22 November, 2013

“Always On Friday” – an amateur makes music history

Every Friday a fine circle (including Borodin, Glazunov, Rimsky-Korsakov) met with him for the common cause of music: "Les Vendredis" ("The Fridays"), as a group around the affluent and musically astute Mitrofan Petrovich Belaieff (1836-1903) and his amateur musicians' Association.

He played violin, viola and piano, donated the funds for the Glinka Prize, one year later in 1884 he founded the "Russian Symphony Concerts" series in St. Petersburg, and in Leipzig until today the existent music publishing company Verlag "M. P. Belaieff". From this collection, the pianist Miki Aoki has selected works of Glazunov, Rimsky-Korsakov, Liadov and Blumenfeld for "The Belyayev Project." As a soloist or in a duo or trio with the award-winning violinist Andrey Baranov and the cellist Alexey Zhilin revives an almost forgotten repertoire (a great work like [Felix] Blumenfeld's intense virtuoso Etude "Sur Mer"!), treasures from exquisite Russian salons, bourgeois art, the devices under the wheels of the Revolution is interpreted *comme il faut* [as it should be].

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Miki Aoki – Reviews



THE BELYAYEV PROJECT/Aoki/Baranov/Zhilin/Hänssler CD

Mirjam Jessa, 22.11.2013

[original review in German]

22.11.2013

Immer freitags – Ein Amateur schreibt Musikgeschichte

Jeden Freitag traf sich ein erlesener Kreis (u. a. Borodin, Glazunov, Rimsky-Korsakov) bei ihm zum gemeinsamen Musizieren: "Les Vendredis" ("Die Freitägler") nannte sich die Gruppe rund um den begüterten Musikmäzen und Amateurmusiker Mitrofan Petrowitsch Belaieff (1836 - 1903).

Er selbst spielte Violine, Bratsche und Klavier, stiftete ab 1884 den Glinka-Preis, ein Jahr später begründete er in St. Petersburg die "Russischen Sinfoniekonzerte" und in Leipzig seinen bis heute existenten Verlag "M. P. Belaieff". Aus diesem stammen die Werke von Glasunow, Rimsky-Korsakoff, Ljadow und Blumenfeld, die die Pianistin Miki Aoki für "The Belyayev Project" ausgewählt hat.

Solistisch oder im Duo bzw. Trio mit dem preisgekrönten Geiger Andrej Baranov und dem Cellisten Alexej Zhilin belebt sie ein nahezu vergessenes Repertoire (großartig: Blumenfelds virtuose Etüde "Sur Mer"!), Kostbarkeiten aus exquisiten russischen Salons, bourgeoise Kunst, die unter die Räder des Revolution geraten ist, comme il faut interpretiert.

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Miki Aoki – Repertoire

Piano Concertos with Orchestra

J.S. Bach: D minor
Bartok: No.3
Beethoven: No.3
Brahms: No.1
Chopin: No.1, No.2
Mendelssohn: D minor
Mozart: C Major K.467, A Major K.414
Saint-Saens: No.2
Schumann

Solo Piano

Bartok
Sonata (1926)

Beethoven
Sonatas
Op.7, Op.10-3, Op.27-1, Op.27-2, Op.81a, Op.109

Blumenfeld, Felix
Etude Sur Mer, Op.31-2

Brahms
Klavierstücke, Op.118
Ballads, Op.10
Sonata No.1 Op.1

Chopin
Polonaise, Op.44
Sonata No.2, Op.35
Fantasie, Op.49
Scherzo No.2
Ballads No.1, No.3
Andante Spianato and Grand Polonaise Brillante, Op.22
Variation Brillante, Op.12

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Miki Aoki – Repertoire

Debussy

L'isle Joyeuse

Etudes –pour les cinq doigts, pour les degres chromatiques, pour les arpeges composes

Selected Preludes from Books 1 and 2

Suite Bergamasque

Gershwin

3 Preludes

Gershwin/Fazil Say

Summertime Variations

Glazunov/Blumenfeld

Concert Waltz No.1, Op.47

Handel

Chaconne in G HWV435

Haydn

Sonata in e minor, Hob.34

Sonata in C major, Hob. XI:50

Kodaly

Dances of Galanta

Children's Dances

Dances of Marsszek

Klavierstücke, Op.3

Meditation sur un motif de Claude Debussy

Valsette

Liadov

Barcarolle, Op. 44

Music Box

Liszt

Dante Sonata

Sonata in B minor

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Miki Aoki – Repertoire

Mozart

Rondo in a minor K.511

Sonata K.330

Schumann

Sonata in g minor, Op.22

Papillon Op.2

Kreisleriana, Op.16

Kinderszenen, Op.15

Schubert

Sonata in B-flat D960

Sonata in A op.posth.143 D784

Scarlatti

Sonatas K377, 380, 466, 519

Scriabin

Sonata No.4, Op.30

Takemitsu

For Away

Violin and Piano

Bartók

Sonata for Violin and Piano No. 2

Romanian Dances

Rhapsody No.1

Rhapsody No.2

Beethoven

Sonatas 1-10

Berg

Violin Concerto

Brahms

Sonatas 1, 2, 3

Scherzo in C Minor ("Sonatensatz")

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Miki Aoki – Repertoire

Boulanger, Lilli

D'un martin du printemps

2 Morceaux pour Violon et Piano

Britten, Benjamin

Suite, Op.6

Crumb, George

Four Nocturnes (Night Music II)

Debussy

Sonata

Enescu

Impromptu Concertant

Faure

Sonata

Franck

Sonata in A major

Gershwin

Five Melodies from the Opera "Porgy and Bess",
arranged by Jascha Heifetz

Granados

Sonata

Grieg

Sonata No.1

Sonata No.3

Janacek

Sonata

Lutoslawski, Witold

Subito

Partita

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Miki Aoki – Repertoire

Messiaen, Olivier

Thème et variations (1932)

Mozart

Sonate für Klavier und Violine

KV 296- C major

KV 301- G major

KV 304- e minor

KV 378- Bb major

KV 454- Bb major

Pärt, Arvo

Fratres

Poulenc

Sonata

Prokofiev

Sonata No.1 in F Minor, Op.80

Sonata No.2 in D Major, Op.94a

5 Melodies, Op. 35a

Ravel

Sonata

Sonata Posthume

Tzigane

Respighi

Sonata

Rihm, Wolfgang

Phantom und Eskapade (1993/4)

Say, Fazil

Violin Sonata

Saint-Säens

Sonata No.2

Schnittke, Alfred

Sonata No.1

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Miki Aoki – Repertoire

Schönberg

Fantasy

Schubert

Fantasie C-Dur, D 934, op. 159

Sonata (Duo) A-Dur, D 574, op. post. 162

Sonata a-Moll, D 385, op. post. 137/2

Sonata g-Moll, D 408, op.137/3

Rondo h-Moll, D 895, op.70

Schumann

Sonata No.1 in A minor

Sonata No.2 in D minor, Op.121

Strauss, Richard

Sonata in E flat Major Op.18

Shostakovich

4 Preludes Op. 34

(arranged by D. Ziganov)

Stravinsky

Divertimento

Suite Italienne

Szymanowski

Nocturne and Tarantella

Mythes

Takemitsu, Toru

Hika

Tartini

Sonata in g minor Op.1 No.10

Tartini/Kreisler

'Devil's trill' Sonata

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Miki Aoki – Repertoire

Tchaikovsky

Melody

Meditation, Op. 42-1

Valse-Scherzo

Cello and Piano

S. Barber

Sonata

Beethoven

Sonatas No.2 and No.5

Debussy

Sonata

Franck

Sonata

Mendelssohn

Sonata No.1

Sonata No.2

Brahms

Sonata F major

Piazzola

Grand Tango

Schumann

Adagio & Allegro

5 Pieces in Folk Style

Fantasiestücke

Schubert

„Arpeggione“ Sonata

Shostakovich

Sonata

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Miki Aoki – Repertoire

Stravinsky
Suite Italienne

Viola and Piano

Arutyunyan
Sonata for Viola

Brahms
Sonata No.1
Sonata No.2

Britten
Lachrymae

Franck
Sonata

Hindemith
Sonata Op. 11 No.4

Lane
Sonata

Schumann
Adagio & Allegro
Märchenbilde
Fantasiestücke

Shostakovich
Sonata

Trios/Quartets/Quintets

Beethoven
Trio, Op.11 'Gassenhauer'
Trio, Op.70-1 'Ghost'

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Miki Aoki – Repertoire

Brahms

Trios (B major, C major, C minor, Horn trio)

Clarinet Trio, Op.114

Piano Quartet No.1 in G minor Op.25

Piano Quartet No. 3 in C minor

Piano Quintet

Haydn

Trio in E major, Hob:XV 28

Dvorak

Piano Quartet, Op.87

Piano Quintet, Op.81

Mendelssohn

Trio in D minor

Piano Quartet No.2 in F min.

Mozart

Piano Quartet E-flat

Rachmaninoff

Trio elegiaque in G minor

Ravel

Trio

Rimsky-Korsakov

Trio in C minor

Schubert

E-flat Trio

Trout Quintet

Schumann

Piano Quartet

Piano Quintet

Shostakovich

Piano Trio No.2

Piano Quintet

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Miki Aoki – Repertoire

Tchaikovsky
Trio

Zemlinsky
Trio for Piano, Clarinet and Cello, Op.3

Other Chamber Music Works

Bartok: Sonata for 2 pianos and percussion

Saint-Saens: Carnival of the Animals

Rhona Clarke: The Waterford Suite ,Then/Now' for 2 pianos (1997)

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Miki Aoki – Sample Programs

31st October 2013 20:00

Recital with winners of Hannover International Violin Competition

Beethoven Saal, Hannover (Germany)

Alexandra Conunova-Dumortier, Dami Kim-Violins

Miki Aoki-Piano

Program

RICHARD STRAUSS (1864–1949)

Violinsonate Es-Dur, op. 18

ROBERT SCHUMANN (1810–1856)

Sonate für Klavier und Violine d-Moll, op. 121

HENRYK WIENIAWSKI (1835–1880)

Etudes für 2 Violinen, op.18 Nr. 1,2,3,4

SERGEI PROKOFIEV (1891–1953)

Sonate für 2 Violinen C-Dur, op.56

PABLO DE SARASATE (1844–1908)

“Navarra” für 2 Violinen

Tuesday 16th December 2014 at 20:30

Piano Salon Christophori, Berlin

Noah Bendix-Balgley, violin - concertmaster Berlin Philharmonic

Miki Aoki, piano

Program

Beethoven: Sonata No. 1 in D major

Janacek: Violin Sonata

De Falla: Suite populaire espagnole

Brahms: Scherzo from the F.A.E. Sonata

Schubert: Rondo Brillante in b minor

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Miki Aoki – YouTube Video Links

Miki Aoki, pianist - YouTube video links, April 2015

Johannes Brahms: Intermezzo op. 118 no.2 in A major (Miki Aoki)

<https://www.youtube.com/watch?v=VbeDI6leyLg>

(6:03)

Claude Debussy: Clair de Lune (Miki Aoki, piano)

<https://www.youtube.com/watch?v=iyU1Xi1faxM>

(5:00)

Chopin: Variations Brillantes Op.12 (Miki Aoki, piano)

<https://www.youtube.com/watch?v=QL5EAFw0M3g>

(7:51)

Mozart: Fantasy in D minor, K.397 Miki Aoki, piano [GranPiano Studio Ibiza]

<https://www.youtube.com/watch?v=YtX479f7njI>

(5:59)

Tchaikovsky: Meditation; Andrey Baranov, violin; Miki Aoki, piano

[Grand Prix Queen Elisabeth Competition 2012]

<https://www.youtube.com/watch?v=lr5Gh4HWDrc>

(10:02)

Ravel: Pièce en forme de Habanera; Andrey Baranov, violin; Miki Aoki, piano

<https://www.youtube.com/watch?v=l5FDypTwYsM>

(2:38)

Tchaikovsky: Valse-Scherzo; Andrey Baranov, violin; Miki Aoki, piano

<https://www.youtube.com/watch?v=-Gp-gsvsYkU>

(5:45)

Wieniawski, Polonaise D major, Andrey Baranov, violin; Miki Aoki, piano

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

(4:31)

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Miki Aoki – YouTube Video Links

Beethoven: Violin Sonata No.3, Op.12 - mvt.3 Allegro con spirito

Dami Kim, violin; Miki Aoki, piano

<https://youtube.com/watch?v=cpXf0BE0VYc>

(6:14)

Tchaikovsky: Valse Sentimentale; Dami Kim, violin; Miki Aoki, piano

<https://youtube.com/watch?v=GI9dZL4qktQ>

(2:15)

Rachmaninoff: Vocalise (arr. for Violin & Piano); Dami Kim, violin; Miki Aoki, piano

at Salon Christophori Berlin in July 2014

<https://www.youtube.com/watch?v=rZGGkByw0DI>

(6:25)

Satie: Gymnopedie No.1; Miki Aoki, piano

<https://youtube.com/watch?v=1N14fKE9pNI>

(2:33)

Glazunov/Blumenfeld Concert Waltz for Piano Op.47 - Miki Aoki (Piano)

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

(10:32)

[audio only]

Miki Aoki plays Zoltán Kodály's Dances of Marosszék

<https://www.youtube.com/watch?v=bbQxaLHQg54>

(12:48)

[audio only]

Rimsky-Korsakov: Piano trio in C minor - 1st Movt. Miki Aoki, piano; Andrey Baranov, violin Alexey Zhilin, cello

<https://www.youtube.com/watch?v=Hl3wuxtMvuk>

(16:24)

[audio only]

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Miki Aoki – YouTube Video Links

Anatoly Liadov: Barcarolle in F-sharp major for Piano Op.44 (1898) with pianist Miki Aoki

<https://www.youtube.com/watch?v=zpN-xsM2uuo>

(4:35)

[audio only]

Iskandar Widjaja - Sonate Nr. 3 für Violine und Klavier op. 54 FP54 (1929) von Francis J.M. Poulenc

<https://www.youtube.com/watch?v=XhMCp4pgp4Y>

(19:15)

Chopin Nocturnes Op. 9, Nos. 1 & 2; Miki Aoki, piano

<https://youtube.com/watch?v= 1ZOuFt8V2w>

(8:51)

[audio only]

Mendelssohn/Liszt: On Wings Of Song; Miki Aoki, piano

recorded in August 2014 at GranPiano Studio Ibiza (www.granpiano.com)

<https://www.youtube.com/watch?v=JxbxuUfIJc4>

(3:39)

[audio only]

Other links and information:

Miki Aoki's mp3s on Soundcloud:

<https://soundcloud.com/mikia/>

CD recording

recording of Miki's third CD "Melancholie" will take place in January 2015 at Radio Berlin-Brandenburg in co-production with Profil Hänssler. Further information about the project will be available soon!

The Belyayev Project CD was chosen as "CD of the Day" by ORF (Austria) OE1 (ORF.at)

<http://oe1.orf.at/> [web radio]

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Miki Aoki – Other Links

Miki Aoki interview in Klassik Newsletter (in German)

<http://www.klassik-newsletter.de/interviews-hintergruende/auf-verschlungenen-wegen>

CD Review in the September issue of Das Orchester Magazine (in German)

http://www.dasorchester.de/de_DE/journal/issues/showarticle,36685.html

Artist Website: <http://www.miki-aoki.com/home/english-1/>

mp3 recordings on Price Rubin audio player:

Alexander Glazunov (1865-1936)

Concert Waltz in D major Op.47 for orchestra, arrangement for piano by Felix Blumenfeld (1893)

from the CD The Belyayev Project, Profil Hänssler, 2013

Anatoly Konstantinovich Liadov (1855-1914)

Barcarolle in F-sharp major for Piano Op.44 (1898)

from the CD The Belyayev Project, Profil Hänssler, 2013

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Miki Aoki – Photo Gallery



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