



ARTIST MANAGEMENT
by arrangement with Jack Price

Piano

Svetlana Smolina

Svetlana Smolina – Biography

SVETLANA SMOLINA performed with orchestras and in recitals worldwide. Notable appearances with orchestras include Mariinsky Orchestra at Carnegie Hall, New York Philharmonic at Avery Fisher, St.Petersburg, Philharmonic, Orchestra National de France, Odessa and Nizhny Novgorod Philharmonic, Pittsburgh Symphony, New Florida Philharmonic, Shreveport Symphony, New York Chamber. A frequent guest at festivals worldwide, Ms. Smolina has performed at the Salzburg Festival, Hollywood Bowl, Ravinia Rising Stars, White Nights, Maggio Musicale, Mikkeli, Ruhr, Easter, Rotterdam Phillips Gergiev, International Gilmore, Settimane Musicali di Stresa, Michelangeli, Hennessy Artists Series at Hanoi Opera House, The Voice of Music in Upper Galilee, in Royal Covent Garden Opera, Mariinsky 3 Concert Hall, Tchaikovsky Moscow Conservatory, Mozarteum, Merkin Hall, Kravis Center, NJPAC, Gulbenkian Foundation, Grand Artists Series in Tel-Aviv, Academia Santa Cecilia in Rome. Recent recordings include Stravinsky's Igor Stravinsky Les noces (Valery Gergiev, conductor on Decca/Phillips and on Mariinsky Label which received ICMA award for Best Choral Work in 2011), a recording of solo Chopin Album for the Chopin iTunes Project, Benjamin Britten Young Apollo live recording from Walt Disney Hall for BCM+D records and many broadcasts for NPR, BBC, PBS, RAI, Cultura TV and other networks.

In the summer of 2011 Svetlana joined iPalpiti Festival of International Laureates in Los Angeles, making her debut at Walt Disney Concert Hall with iPalpiti Orchestra (Eduard Schmieder, conductor).

Since 2011 Svetlana is directing piano program at Philadelphia International Music Festival. In 2014 Svetlana was appointed as Artist in Residence in Temple University's Esther Boyer College of Music & Dance, in the Department of Instrumental Studies.

In 2014 Svetlana won "Live on Stage" live showcases and was chosen as their only Classical Pianist Artist for 2015-16 season. This upcoming tour brings her to more than 20 states. Svetlana recently was featured and gave an interview for Keyboard Magazine Other collaborations include a series of concerts with Robert Davi and Dave Konig at Eisenhower Park, Harry Chapin Lakeside Theater presented by Nassau County Executive Ed Mangano.

In 2014-15 Vadim Repin gave a series of concerts /presentation with Svetlana at the residences of Ambassador of Russia in Washington DC and in London UK for Maestro Repin 's Trans -Siberian Art Festival. Their recent recital in March 2015 in Koerner Hall in Toronto, Canada received an astonishing critical acclaim. In

July 2015 they performed a recital as part of "2015 – Russian Year in Monaco" in the Salle Garnier, Monte-Carlo Opera. This "Summer Dream" Gala evening was organized in aid of the Prince Albert II of Monaco Foundation.

In 2015-16 season Svetlana opened the season with Orquesta Sinfonica Nacional Juvenil in Lima, Peru, and was chosen as the soloist on the New Year tour to China with Dublin Philharmonic/ Maestro Derek Gleeson performing Rachmaninoff Concerto throughout in 7 cities including Suzhou Grand Theater, Harbin New Opera House and Harbin Concert Hall, Wuhan Qintai Concert Hall, Tianjin Grand Theater and in Changsha opening its new Concert Hall. Highlights of 2016-2017 include performances and recordings at the inauguration year/ opening of Tippet Rise Festival in Montana together with Christopher O' Riley, duo recitals with Vadim Repin at Cartagena Music Festival in Teatro Colon, Bogota for "2017 Columbia- France Year", in Bangalore, Mumbai India for XXV Lakshminarayana Global Music Festival, at Teatro Lirico di Cagliari in Sardinia, Italy; debut recitals in Argentina , Carnegie Hall recital with Lee-Chin Siow, Sentosa World Theater concert for International Women Day/ Chinese Chamber of Commerce and a tour with South Florida Symphony / Maestra Sebrina Alfonso in Florida.

Svetlana Smolina – Press

The Concert. With Russian pianist Svetlana Smolina at the Teatro Lirico di Cagliari

Vadim Repin, what a premium class!

“One confirmation and one surprise. This is how one could summarize the chamber music evening that took place two days ago at the Teatro Lirico in Cagliari as the second event of the 2017 concert season.

The surprise of the evening was the Russian pianist Svetlana Smolina, statuesque in her long, fiery-red dress. Thanks to an excellent control of dynamics and timbre, Smolina found the right feeling with Vadim Repin (the two of them have been playing together since 2014), who from her singing appeared to gain mellifluousness and freshness along the way. The pianist from Novgorod did not suffer from the charismatic personality of her illustrious colleague and demonstrated a consolidated artistic maturity.

At the end, the two artists repayed the audience’s enthusiasm with two elegant and applauded encores on tunes from ‘Eugene Onegin’ by Tchaikowsky.”

– Fabio Marcello, “L’Unione Sarda”, 21 January 2017

Vadim Repin tears it up at Koerner Hall

“Svetlana Smolina on the piano, who more than held her own while presenting a contrasting style that was every bit as pleasing to watch.

...The next piece was a bit of an aural surprise. Ravel ‘Tzigane’ — in that one there was an authenticity to the music that both Repin and Smolina provided, along with a vivacious energy that made it difficult to resist tapping your foot to. During the second half there was a palpable connection between Repin and Smolina that suggested the two have been playing together longer than they have. They fed off each other beautifully, with one nodding for the other to begin and the synchronicity between them simply flawless. Their performance of the two Tchaikovsky pieces, “Meditation” and “Valse-Scherzo”, embodied everything characteristic of the Russian’s compositions: there was a larger-thanlife aspect to it with bold brush strokes, and yet a sense that beneath the grandiosity there lay unrevealed secrets. Both Repin and Smolina glided over the passages easily, disguising the inherent difficulty in Tchaikovsky’s notes as a rush of notes up is complicated by accidentals on the way down.

They made Stravinsky’s “Divertimento” look just as easy to play. There’s a flow and charm to this ballet suite that’s not present in many of Stravinsky’s other works and by being played first after the intermission, it’s a pleasant bridge between the two halves.

It's a little difficult to believe that for Repin, with all his talent and renown, it was his first time at Koerner Hall. Judging by the enthusiastic adoration — which also resulted in an encore piece, Onegin's aria by Tchaikovsky — it certainly won't be his last."

– Toronto Performing Arts Examiner / Recital with Vadim Repin, Koerner Hall/
Royal Conservatory

NY Steinway recital, Steinway Hall, NY

"Tonight's Steinway Hall concert was poignant and awe-inspiring. The Schumann-Liszt Widmung was a romantic, yearning work, showcasing immediately Ms. Smolina's virtuosity and aplomb. She tore into the keyboard with confidence and poise. The Schumann Arabesque in C major was balletic in tempo, swirling with feverish dervish. Chords and volume shifted with drama. The Rachmaninoff Variations on a Theme of Corelli was also drama-driven, with the initial theme followed by brief treble trills and filmatic mystery. Islamey by Balakirev was approached with thrilling keyboard attacks, as the theme was evocative of birds swirling in flight. It had exotic, Asian infusions. But, it was the Strauss/Schulz-Evler Concert Arabesque on a theme by J. Strauss, 'On the Beautiful Blue Danube' that brought the crowd to its feet. In between a fantasy theme that resembled a glass harmonica merging with a harp, the strains of the 'Blue Danube Waltz' emanated with liquid languor and luscious luminosity. At times it evoked Ravel's La Valse, with its theatrical vibrancy and transfixing surreal-ness. Ms. Smolina sparked the imagination with the magic of this Concert Arabesque. After intermission, for the Tchaikovsky Trio in A minor, 'In Memory of a Great Artist', Ms. Smolina was joined by Mr. Daurov on cello and Mr. Morozov on violin. This Trio was an homage to Tchaikovsky's friend Nikolai Rubenstein. Ms. Smolina once again introducing swirling, dreamlike musicality on the sumptuous Steinway. The 'Andante flebile, ma non tanto' was then followed by the 'Tempo di Mazurka' Variation, with supple and symmetrical measures. The 'Moderato', then 'Variazioni Finale e coda', were both replete with sensational string flourishes, that matched the first-class virtuosity of Ms. Smolina on the Steinway."

– robertaonthearts.com

iPalpiti concert in Disney Concert Hall

"Svetlana Smolina, an outstanding Russian pianist with a luxuriant tone, was the evening's soloist. She caught both the flicker of the young Sun-god and also found urgency in the flashy solo part"

– Mark Swed, Los Angeles Times

Chopin Spectacular lives up to its title

“Smolina displayed full command and charmed her way through Preludes of op. 28... Playing with vigor and vitality, easily shifting from one mood to another, sure of technique and subtle phrasing. The second part of program was devoted to Etudes and Waltzes.. the pianist produced dazzling effects entirely appropriate to the genre.. Smolina brought audience close to frenzy, just as dear Fryderick did in his concerts.”

– Gayle Williams, Richard Storm, Sarasota Herald Tribune

“Svetlana Smolina created a storming, breathing piano in Scriabin’s Fantasy in B minor...”

– Paul Griffiths, New York Times

“The performance (Stravinsky Les Noces) had plenty of fervor and clattering colors. Yet it was nuanced, dusky and organic. The soloists – dynamic Russian pianists (Svetlana Smolina) were mesmerizing”

– Anthony Tomassini, New York Times

PIANIST SHOW STRAVINSKY’ CHARM

“Smolina’s defining of the lyrical aspects in the music she played made her performance cherishable... “

“Ms. Smolina has excellent technique –makes astute artistic choices playing with very relaxed and stable arm-and she is a stunning showperson, dressing in an elegant gown like Marlene Dietrich’s. The pair (with violinist Bela Horvath) work very well together and make beautiful music.”

– Daniel Cariaga, Los Angeles Times

Music at Monica’s

“Smolina selected a mix of mostly romantic era music that contained so many rapid sequences that I’m quite sure I’ve never heard that many notes played on a piano in one concert before. The wonderfully balanced and lively acoustic of Saint Monica’s sanctuary and a brand new Steinway piano helped to highlight her fiery performance. Smolina somehow managed to maintain solid melodic clarity even in through the most finger blurring passages. The engaged audience gave her a rousing standing ovation in the end, and it wasn’t one of those, slowly rising ‘I guess I should stand because everyone else is’ ovations. It was a genuine expression of appreciation to a supremely talented musician”.

– Local Arts Live by Sharon Torello

“Svetlana Smolina performed flawlessly Prokofiev First and Ninth Sonatas. She played these very challenging pieces with a facility and mastery that highlighted her impeccable technique and clarity of vision. Later the next evening she performed one of those phenomenally difficult arrangements by Mikhail Pletnevof a section of “Nutcracker Suite”. Had I been in the other room, I might very well have mistaken it for Pletnev himself- it was so romantically rendered. The next evening, Svetlana Smolina performed the Four Etudes by Stravinsky (op.7) with a maturity and confidence that made those difficult pieces sparkle with youthful vitality.”

– Patrick Meanor, The Listener Magazine, New York

“This was part of a survey of Rachmaninoff’s works for two pianos, which included the two suites brilliantly displayed by Maxim Mogilevsky and Svetlana Smolina, and the playful ‘Polka Italiana’ in which Smolina was joined by Alexander Korsantya...”

“Other highlights of this marathone included... the ‘Corelli Variations’ with Smolina as the superb soloist.”

– Davis Stevens, International Herald Tribune

“Svetlana Smolina sparkled with the Italian concerto, the E-minor Toccata and a Prelude and Fugue from the Well Tempered Clavier.”

– Davis Stevens, International Herald Tribune

Eye Contacts are Enough for Communication

“Smolina/ Mogilevsky impress as a coordinated duo in the best way- alone eye contacts are enough for communication...Amazing in all respects, their playing has expressive strength and sense for tone qualities.”

– Martin Schrahn, Rugh Nachrichten, (Ruhr KlavierFestival)

“It was a relief to move on to the Four Etudes op. 7 – played with alternating deftness and thoughtfulness by Svetlana Smolina.. In the excerpts from The Firebird, Svetlana showed an energy and fire that were almost startling in so slight a frame... but any (orchestral) inadequacies were forgotten in the hushed intensity of those radiant chords leading into the final flourish...If Svetlana Smolina can be said to represent the future of Russian music, then surely we have nothing to fear for the great musical tradition of that remarkable country.”

– Laurence Hughes, Independent, the London

“Svetlana Smolina played with astonishing dynamism and skill. Her rendition of the wildly difficult cadenza of Rachmaninoff 3rd Concerto was most impressive”

– The Flint Journal

“And the pianist (Svetlana Smolina) thoroughly deserved the audience’s unrestrained praise.”

– Graham Watts, Covent Garden Magazine, London

“The culmination of the evening was the performance of the ‘Poeme de l’ extase’ op. 54, for two pianos and the ‘Prometheus’, op. 60, for three pianos... interpreted by Alexander Toradze with Svetlana Smolina and Maxim Mogilevskyan acoustical and visual sea of flames (these works were recorded by WDRWestdeutscher Rundfunk television) came very near to the messianist ideas of the composer).”

– JAHRHUNDERTHALLE Bochum, Germany, Anja Renczikowski, (Ruhr Klavier Festival)

“Svetlana Smolina and Maxim Mogilevsky collaborated handsomely on the Concerto for Two Pianos, to wind up the opening session.”

– David Stevens, International Herald Tribune

“In the hands of Svetlana Smolina and Maxim Mogilevsky, Rakhmaninov’s Suite No. 2 for two pianos provided a formidable climax.”

– Andrew Clark, Financial Times

“Apparently demure and rather poetic 20 year old Svetlana Smolina showed her teeth and muscles in a huge performance of one of the most interesting pieces of the long afternoon...”

– Michael Tumelty, Herald Tribune

Pianist Brings Audience to its Feet

“It was the artistry of the 20- year old pianist that brought the audience to its feet... Mrs. Smolina was in complete control of the emotionally lyrical, technically intimidating work... Mrs. Smolina’s incredibly fluid- and incredibly strong- fingers invested each change of mood and movement with exactly the right texture, depth and sense of being...In Svetlana Smolina, Rachmaninoff’s Third found a perfect match.. She was phenomenal!”

– Marcia Fulmer, Elkhart Truth

MARVELOUS IMAGE, IRON WILL

The image of a young lady immediately disappeared when Svetlana touched the keys. In Griffes Sonata the harsh pressure of the nervous motives interchanged with the falls into the silence, the madness and hope competed with each other for the right of the existence. The romantic contrasts, the falls and the raises especially impressed in the romantic Etudes of Chopin and in the Liszt

“Mephisto Waltz”. The success of the entire concert was obvious: Svetlana Smolina presented herself as the professional of the highest rank.”

– Ludmila Patiaeva, Nizhny-Novgorod Times

Grand Result on Steinway by Russian Couple

“Russian born- pianists, Maxim Mogilevsky and Svetlana Smolina dazzled all with the performances “Dumka”, Seasons”, Piano Sonata in G Major and Eugene Onegin for two pianos (Tchaikovsky). With two powerhouse players and two Grand Steinways on stage the sound could be overwhelming, but it did provide more than a hint of power...Watching the two perform was a delight... Nearly 35 minutes in performance, the G Major sonata requires a performer with power to spare. Smolina was up to the challenge, pouring massive waves of sound over her listeners in the works many dramatic moments. And yet she was equally capable of matching the composer’s more intimate thoughts.”

– Peter Wynne, New Jersey Star

Svetlana Smolina – Concert Reviews

Vadim Repin tears it up at Koerner Hall

By Contributor March 8, 2015

He's been called the "Russian Paganini" and all it takes is seeing him live once to understand why. Vadim Repin, who made his Koerner Hall debut on March 6, is able to make the insanely difficult look everyday on his violin. Accompanying him was Svetlana Smolina on the piano, who more than held her own while presenting a contrasting style that was every bit as pleasing to watch.

Repin took a bit of time to melt into the music, with his approach to Bartók's "Rhapsody No. 1" a little tentative in the first part, the "Lassú". His playing was technically there but lack the full emotional depth needed to really inhabit the piece, but by the second part of the "Rhapsody", the faster-paced "Friss", Repin was showing the audience exciting hints of what he was capable of.

Where "Rhapsody No. 1" can be said to be traditionally composed in terms of its structure and evolution, Debussy's "Sonata for Violin and Piano in G Minor" is at the opposite end of the spectrum. It's a piece that, like the composer's other works, employs a variety of time and key signature changes, as well as complex rhythms that require very finely-tuned subdividing. For musicians, it provides endless headaches in trying to translate the notes into something more; for listeners, the result is swaying music that's almost ethereal in its bar-to-bar transformation.

It's also a piece that enabled Repin to show why he's in a sparsely-occupied category of musicians: it's not just his technical ability, of being able to move his fingers from lighting-fast from low on the G string to playing octaves on the E, but of being able to dig deep into the subcontext of a piece and identify its ethos. But there were also plenty of passages that demanded Repin to be sharply technical and precise, such as the repetition of tremolos on double stops and making the highest notes sing with beauty.

The next piece was a bit of an aural surprise. Ravel, a composer who's best known for his "Bolero", wrote a Hungarian folk dance-like piece — "Tzigane" — that one normally wouldn't expect to hear from the French-born musician Svetlana Smolina – Concert Reviews

(especially since he didn't play the violin). There was an authenticity to the music that both Repin and Smolina provided, along with a vivacious energy that made it difficult to resist tapping your foot to.

During the second half — the part of the program with all Russian composers — Repin seem to come alive even more, and there was a palpable connection between him and Smolina that suggested the two have been playing together longer than they have. They fed off each other beautifully, with one nodding for the other to begin and the synchronicity between them simply flawless. Their performance of the two Tchaikovsky pieces, "Meditation" and "Valse-Scherzo",

embodied everything characteristic of the Russian's compositions: there was a larger-than-life aspect to it with bold brush strokes, and yet a sense that beneath the grandiosity there lay unrevealed secrets. Both Repin and Smolina glided over the passages easily, disguising the inherent difficulty in Tchaikovsky's notes as a rush of notes up is complicated by accidentals on the way down.

They made Stravinsky's "Divertimento" look just as easy to play. It's not Stravinsky as you'd expect with shades of "The Rite of Spring" thrown in liberally, but rather with plenty of overt clues of just how much he respected Tchaikovsky. There's a flow and charm to this ballet suite that's not present in many of Stravinsky's other works and by being played first after the intermission, it's a pleasant bridge between the two halves.

It's a little difficult to believe that for Repin, with all his talent and renown, it was his first time at Koerner Hall. Judging by the enthusiastic adoration — which also resulted in an encore piece, Onegin's aria by Tchaikovsky — it certainly won't be his last.

Review from „*L'Unione Sarda*“, 21 January 2017

The Concert. With Russian pianist Svetlana Smolina at the Teatro Lirico di Cagliari

Vadim Repin, what a premium class!

One confirmation and one surprise. This is how one could summarize the chamber music evening that took place two days ago at the Teatro Lirico in Cagliari as the second event of the 2017 concert season.

The star of the event, Siberian Vadim Repin, showed the validity of class and experience. The ex-violin prodigy, pupil of Zakhar Bron and winner at the age of 16 of the prestigious Reine Elisabeth-Competition in Brussels, has gone into a gradual heightening like a long-distance runner intensifying his pace when he sees the finishing line. If the execution of the Sonata No. 3 in G Minor by Debussy and the Sonata No. 2 in D by Prokofiev was carried out as in the textbook, the change of gear was noticeable in the second half of the concert with the Sonata in A by Franck.

Vadim won the audience's applause with his communicative immediacy and his daredevil virtuosity, which became exalted in Tzigane, concert rhapsody by Ravel, signature of an authentic premium class.

The surprise of the evening was the Russian pianist Svetlana Smolina, statuesque in her long, fiery-red dress. Thanks to an excellent control of dynamics and timbre, Smolina found the right feeling with Vadim (the two of them have been playing together since 2014), who from her singing appeared to gain mellifluousness and freshness along the way. The pianist from Novgorod did not suffer from the charismatic personality of her illustrious colleague and demonstrated a consolidated artistic maturity.

At the end, the two artists repayed the audience's enthusiasm (the only shame being a few absences too many) with two elegant and applauded encores on tunes from „Eugene Onegin“ by Tchaikowsky.

Fabio Marcello

Concerto Repertoire

J.S. Bach

Concerto in D Major BVW. 1054
Concerto in F minor BVW 1056
Concerto in D minor BVW 1052

L. V. Beethoven

Concerto No. 1 in C Major Op. 15
Concerto No. 2 in B flat major Op. 19
Concerto No.3 in C minor Op. 37
Concerto No. 5 in E Flat Major Op. 73

J. Brahms Concerto No. 1 in D Minor Op. 15
 Concerto No. 2 in B flat Major Op. 83

F. Chopin Concerto No. 1 in E Minor Op. 11

M. de Falla Nights in the Gardens of Spain

G. Gershwin Concerto in F major
 Rhapsody in Blue

E. Grieg Concerto in A Minor Op. 16

F. Liszt Concerto No. 1 in E Flat Major
 Concerto No. 2 in A Major

W. Lutoslawski Variations on a theme by Paganini

F. Mendelsohn Concerto in G Minor Op.25

W.A. Mozart

Concerto in E flat Major K. 271
Concerto in A Major K. 488
Concerto in D Minor K. 466

M. Ravel Concerto in G major

S. Rachmaninoff

Concerto no. 1 in F sharp minor Op. 1
Concerto no. 2 in C minor Op. 18
Concerto No. 3 in D minor Op. 30
Rhapsody on a Theme of Paganini Op.43

A. Scriabin

Prometheus, the Poeme of Fire
Piano Concerto in F sharp minor Op. 20

R. Schumann Concerto in A Minor Op. 54

Cl. Shumann Concerto in A minor Op. 7

D. Shostakovich

Concerto No. 1 in C minor Op. 35
Concerto No. 2 in F Major Op. 102

P.Tchaikovsky

Concerto No. 1 in B flat minor Op. 23
Concerto No. 2 in G Major Op. 44
Concerto No. 3 in E Flat Major Op. 75

Solo Concert Repertoire

Bach

Selected Preludes and Fugues from Book 1 & 2
Italian Concerto
Toccatà in E Minor
English Suite No. 3 in G minor BWV 808

J.S. Bach- Busoni

Choral Preludes

J.S. Bach- Siloti

Prelude in B minor

M. Balakirev

“ Islamey “ Oriental Fantasy

L. V. Beethoven

“ Eroica “ Variations in E flat Major op. 35
Sonata in A Major Op. 2 No. 2
Sonata in C Sharp minor Op. 27 No. 2
Sonata in F Minor Op. 57
Sonata in E Major Op. 109
Sonata in A flat Major Op. 110

J. Brahms

Ballades Op. 10
3 Fantasies Op. 116
Intermezzo Op. 117
Rhapsodies op. 72
Selected Pieces from Op. 118, 119
Waltzes Op. 19

Bizet - Horowitz

“ Carmen” Variations

F. Chopin

Andante-Spianato et Grand Polonaise Brillante in E flat Major Op. 22

Ballades No. 1 in G Minor Op. 23; No. 3 in A flat Major Op. 47

Fantasy in F minor Op. 49

Etudes

Mazurkas

Nocturnes

24 Preludes Op. 28

Polonaises

Sonata No. 3 in B minor Op. 58

Scherzo :

No.1 in B Minor Op. 20;

No 2 in B Flat Major Op. 36

No.3 in C sharp minor Op. 39

No. 4 in E major Op. 54

Waltzes

Cl. Debussy

Images Book 1 & 2

L' Isle Joyeuse

Preludes Book 1 & 2

Pour le Piano

Gershwin

3 Preludes (1926)

A. Ginastera

Danzas Argentinas Op. 2

Sonata

Ch. Griffes

Sonata 1917

N. Kapustin

Concert Etudes

F. Liszt

Concert Etude in D Flat major "Un Sospiro"
Consolation in D flat Major
Hungarian Rhapsodies No. 2, No. 12, No. 15
"Liebestraum" No. 3 in A flat Major
Mephisto Waltz No. 1
Paganini Etudes No. 2, 3, 6
Sonata in B minor
Sonata Après une Lecture de Dante
2 Sonetti del Petrarca
Spanish Rhapsody
Tarantella from "Venezia e Napoli"

Verdi - Liszt Rigoletto Paraphrase

Wagner - Liszt Isolde's Liebestod

Liszt- Gounod Paraphrase on a Waltz from "Faust"

F. Mendelssohn

Fantasie in F sharp minor op. 28
Rondo capriccioso Op. 14
Songs Without Words

V. A. Mozart

Sonata in C major, K. 330
Sonata in A Major, K. 331
Sonata in F major K. 332

A. Piazzola

Tangos

S. Prokofiev

March for the Three Oranges
"Romeo and Juliet" Suite Op. 75
Sonatas No. 1, 3, 6, 8, 9
Toccata Op. 11
Visions Fugitives Op. 22

S. Rachmaninoff

Etudes – Tableaux Op. 33, Op. 39
Lilacs
Morceaux de Fantaisie Op. 3
Musical Moments Op. 16
Polka V.R
Preludes Op. 23, Op. 32
Sonata No. 1 in D minor Op. 28
Sonata No. 2 in B flat minor Op. 36
Variations on a Theme of Corelli Op. 42

Rachmaninoff – Kreisler

"Liebeslied", "Liebesfreud"

M. Ravel

Jeux d' Eau
La Valse
Mirroirs
Valse Nobles et Sentimentales

A. Scarlatti

Sonatas

F. Schubert

Drei Klavierstucke D. 946
3 Impromptus Op. 90
Impromptus in B Flat major Op. 142 No. 3
3 Musical Moments Op. 94
Sonata in A major D. 664
Sonata in B flat Major D. 960

F. Schubert- F. Liszt

“ Soiree de Vienne”
Songs Transcriptions

R. Schumann

Arabesque in C Major Op. 18
Fantasiestucke Op. 12
Kinderszenen Op. 15
Kreisleriana Op. 16
Carnaval Op. 9

A. Scriabin

Etudes
Feux d' Album Op. 58
Fantasy in B Minor Op. 28
Poeme Tragique Op. 34
Poems Op. 32
Preludes
Sonatas No. 3, 4, 5

D. Shostakovich

Preludes and Fugues Op. 87 in D flat Major, F major, D minor
Sonata No. 1 Op. 12 (1926)
Three Fantastic Dances Op. 5

Strauss / Shutz- Evler

Arabesque on the Blue Danube Waltz

I. Stravinsky

4 Concert Etudes Op. 7
"Firebird " Suite

P. I. Tchaikovsky

Grand Sonata in G Major Op. 37
Meditation Op. 72 No. 5
Momento-Lirico
Romance in F minor Op. 5
" Seasons " Op.37 Bis
Theme and Variations in F Major Op. 19 No. 6

Tchaikovsky- Pletnev

Concert Suite from the Ballet " Nutcracker"

Chamber Repertoire

Violin and Piano

B. Bartok	Sonata
B. Bartok	Rhapsody No.1
L.V.Beethoven	Sonatas No. 1, 5, 6, 7, 8, 9, 10
J. Brahms	Sonatas No. 1-3, Scherzo from F-A-E Sonata
Cl.Deussy	Sonata in G minor
A. Dvorak	Sonata Op. 57, Romantic Pieces Op. 75, Mazurek
C. Franck	Sonata in A Major
E. Grieg	Sonata No. 3 in C minor Op. 45
G. Gershwin	3 Preludes
L. Janacek	Sonata
J. M Leclair	Sonata in D Major Op. 9, No 3
S. Prokofiev	Sonatas No. 1, 2
M. Ravel	Sonata in G Major
M. Ravel	Tzigane
R. Schumann	Sonatas No. 2, 3
F. Schubert	Fantasie in C Major D. 934
D. Shostakovich	Sonata Op. 134
	Preludes Op. 34
	3 Fantastic Dances
R. Strauss	Sonata in E flat Major Op. 18
R. Schumann	Fantasiestucke Op. 73
I.Stravinsky	Suite Italienne
I. Stravinsky	Divertimento
P.I.Tchaikovsky	Souvenir d'un lieu cher Op. 42
P.I.Tchaikovsky	Valse-Scherzo

Cello and Piano

- S. Barber Sonata in C minor Op. 6
L.v. Beethoven Sonatas No. 2, 3, 4, 5
J. Brahms Sonata No. 1
 Sonata in D Major Op. 78 (arr.from Violin Sonata op.78)
F. Chopin Sonata Op. 65 in G minor
Cl. Debussy Sonata in G minor
C. Franck Sonata in A Major
F. Mendelsohn Variations Concertantes Op. 17
N. Miaskovksy Sonatas No. 1, 2
A. Piazzolla Grand Duet for Cello and Piano, 3 Tangos, Le Grand Tango
S. Prokofiev Sonata in C major Op. 119
S. Rachmaninoff Sonata in G minor Op. 19
R. Strauss Sonata in F Major Op. 6
D. Shostakovich Sonata in D minor Op. 40
R.Schumann Fantasiestucke Op. 73

Viola and Piano

- J. Brahms Sonatas No 1 & No. 2 Op.120
G. Enescu Concert piece for viola and piano
P. Hindemith Sonata
P. Hindemith “Trauermusik”
B. Martinu Sonata
H. Vieuxtemps Sonata in B flat Major Op. 36
F. Schubert Arpeggione Sonata
D. Shostakovich Sonata in C Minor Op. 147

Trio, Quartet, Quintet Programs

Piano Trio Programs:

- A. Arensky Trio No. 1 in D minor
- L. V. Beethoven Trio "Archduke" No.7 in B flat Major Op, 97
- J. Brahms Trio in B Major op. 8, in C Major op. 87, in C minor Op.101
- E. Chausson Trio in G Minor Op. 3
- A. Dvorak Trio in G minor Op. 26
 Trio No.4 in E minor "Dumky" Op. 90
- A. Piazzolla 4 Seasons for Piano Trio
- M. Ravel Trio in A minor
- S. Rachmaninoff Trios Elegiac No. 1 in G minor and No. 2 in D minor op. 9
- F. Schubert Trio No.1 in B Flat D. 898, Op. 99
- D. Shostakovich Trio No. 2 in E minor Op. 67
- B. Smetana Trio in G Op. 15
- P.I. Tchaikovsky Trio Op. 50 in A minor
- M. Tseitlin " Every Day Life & Midnight Chimes"

Piano Quartets Programs:

- J. Brahms Quartet No. 1 in G minor Op. 25
 Quartet No. 2 in A Major Op. 26
 Quartet No. 3 in C Minor Op. 60
- E. Chausson Concerto for violin & piano and string quartet in D Major Op. 21
- A. Dvorak Quartet in E flat Major, Op. 87
- G. Mahler Quartet in A minor (1876)
- P. Vasks Quartet (2001)

R. Schumann Quartet in E flat Major Op. 47

Piano Quintets

- J. Brahms Quintet in F minor, Op. 34
A. Dvorak Quintet No. 2 in A Major, Op. 81
C. Frank Quintet in F minor
F. Schubert Trout Quintet in A Major D. 667
R. Schumann Quintet in E flat Major, Op. 44
D. Shostakovich Quintet in G minor, Op. 57
A. Schnittke Piano Quintet

Piano Sextets

- F. Poulenc Sextet for Piano and Wind Sextet Op. 100
M. Glinka Grand Sextet in E flat Major for piano, string quartet & double bass

Chamber Repertoire

Violin and Piano

B. Bartok	Sonata
B. Bartok	Rhapsody No.1
L.V.Beethoven	Sonatas No. 1, 5, 6, 7, 8, 9, 10
J. Brahms	Sonatas No. 1-3, Scherzo from F-A-E Sonata
Cl.Debussy	Sonata in G minor
A. Dvorak	Sonata Op. 57, Romantic Pieces Op. 75, Mazurek
C. Franck	Sonata in A Major
E. Grieg	Sonata No. 3 in C minor Op. 45
G. Gershwin	3 Preludes
L. Janacek	Sonata
J. M Leclair	Sonata in D Major Op. 9, No 3
S. Prokofiev	Sonatas No. 1, 2
M. Ravel	Sonata in G Major
M. Ravel	Tzigane
R. Schumann	Sonatas No. 2, 3
F. Schubert	Fantasie in C Major D. 934
D. Shostakovich	Sonata Op. 134
	Preludes Op. 34
	3 Fantastic Dances
R. Strauss	Sonata in E flat Major Op. 18
R. Schumann	Fantasiestucke Op. 73
I.Stravinsky	Suite Italienne
I. Stravinsky	Divertimento
P.I.Tchaikovsky	Souvenir d'un lieu cher Op. 42
P.I.Tchaikovsky	Valse-Scherzo

Cello and Piano

S. Barber	Sonata in C minor Op. 6
L.v. Beethoven	Sonatas No. 2, 3, 4, 5
J. Brahms	Sonata No. 1 Sonata in D Major Op. 78 (arr.from Violin Sonata op.78)
F. Chopin	Sonata Op. 65 in G minor
Cl. Debussy	Sonata in G minor
C. Franck	Sonata in A Major
F. Mendelsohn	Variations Concertantes Op. 17
N. Miaskovksy	Sonatas No. 1, 2
A. Piazzolla	Grand Duet for Cello and Piano, 3 Tangos, Le Grand Tango
S. Prokofiev	Sonata in C major Op. 119
S. Rachmaninoff	Sonata in G minor Op. 19
R. Strauss	Sonata in F Major Op. 6
D. Shostakovich	Sonata in D minor Op. 40
R.Schumann	Fantasiestucke Op. 73

Viola and Piano

J. Brahms	Sonatas No 1 & No. 2 Op.120
G. Enescu	Concert piece for viola and piano
P. Hindemith	Sonata

P. Hindemith “Trauermusik”
B. Martinu Sonata
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A.Piazolla 4 Seasons for Piano Trio
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Piano Quintets

- J. Brahms Quintet in F minor, Op. 34
A. Dvorak Quintet No. 2 in A Major, Op. 81
C. Frank Quintet in F minor
F. Schubert Trout Quintet in A Major D. 667
R. Schumann Quintet in E flat Major, Op.44
D. Shostakovich Quintet in G minor, Op. 57
A. Schnittke Piano Quintet

Piano Sextets

- F. Poulenc Sextet for Piano and Wind Sextet Op. 100
M. Glinka Grand Sextet in E flat Major for piano, string quartet & double bass

Solo Concert Repertoire

Bach

Selected Preludes and Fugues from Book 1 & 2
Italian Concerto
Toccatà in E Minor
English Suite No. 3 in G minor BWV 808

J.S. Bach- Busoni

Choral Preludes

J.S. Bach- Siloti

Prelude in B minor

M. Balakirev

“ Islamey “ Oriental Fantasy

L. V. Beethoven

“ Eroica “ Variations in E flat Major op. 35
Sonata in A Major Op. 2 No. 2
Sonata in C Sharp minor Op. 27 No. 2
Sonata in F Minor Op. 57
Sonata in E Major Op. 109
Sonata in A flat Major Op. 110

J. Brahms

Ballades Op. 10
3 Fantasies Op. 116
Intermezzo Op. 117
Rhapsodies op. 72
Selected Pieces from Op. 118, 119
Waltzes Op. 19

Bizet - Horowitz

“Carmen” Variations

F. Chopin

Andante-Spianato et Grand Polonaise Brillante in E flat Major Op. 22

Ballades No. 1 in G Minor Op. 23; No. 3 in A flat Major Op. 47

Fantasy in F minor Op. 49

Etudes

Mazurkas

Nocturnes

24 Preludes Op. 28

Polonaises

Sonata No. 3 in B minor Op. 58

Scherzo :

No.1 in B Minor Op. 20;

No 2 in B Flat Major Op. 36

No.3 in C sharp minor Op. 39

No. 4 in E major Op. 54

Waltzes

Cl. Debussy

Images Book 1 & 2

L' Isle Joyeuse

Preludes Book 1 & 2

Pour le Piano

Gershwin

3 Preludes (1926)

A. Ginastera

Danzas Argentinas Op. 2

Sonata

Ch. Griffes

Sonata 1917

N. Kapustin

Concert Etudes

F. Liszt

Concert Etude in D Flat major “Un Sospiro”
Consolation in D flat Major
Hungarian Rhapsodies No. 2, No. 12, No. 15
“ Liebestraum “ No. 3 in A flat Major
Mephisto Waltz No. 1
Paganini Etudes No. 2, 3, 6
Sonata in B minor
Sonata Après une Lecture de Dante
2 Sonetti del Petrarca
Spanish Rhapsody
Tarantella from “Venezia e Napoli “

Verdi – Liszt Rigoletto Paraphrase

Wagner – Liszt Isolde’s Liebestod

Liszt- Gounod Paraphrase on a Waltz from “ Faust”

F. Mendelssohn

Fantasie in F sharp minor op. 28
Rondo capriccioso Op. 14
Songs Without Words

V. A. Mozart

Sonata in C major, K. 330
Sonata in A Major, K. 331
Sonata in F major K. 332

A. Piazzola

Tangos

S. Prokofiev

March for the Three Oranges
" Romeo and Juliet " Suite Op. 75
Sonatas No. 1, 3, 6, 8, 9
Toccata Op. 11
Visions Fugitives Op. 22

S. Rachmaninoff

Etudes – Tableaux Op. 33, Op. 39
Lilacs
Morceaux de Fantasia Op. 3
Musical Moments Op. 16
Polka V.R
Preludes Op. 23, Op. 32
Sonata No. 1 in D minor Op. 28
Sonata No. 2 in B flat minor Op. 36
Variations on a Theme of Corelli Op. 42

Rachmaninoff – Kreisler

" Liebeslied", " Liebesfreud"

M. Ravel

Jeux d' Eau
La Valse
Mirroirs
Valse Nobles et Sentimentales

A. Scarlatti

Sonatas

F. Schubert

Drei Klavierstücke D. 946
3 Impromptus Op. 90
Impromptus in B Flat major Op. 142 No. 3
3 Musical Moments Op. 94
Sonata in A major D. 664
Sonata in B flat Major D. 960

F. Schubert- F. Liszt

“ Soiree de Vienne”
Songs Transcriptions

R. Schumann

Arabesque in C Major Op. 18
Fantasiestücke Op. 12
Kinderszenen Op. 15
Kreisleriana Op. 16
Carnaval Op. 9

A. Scriabin

Etudes
Feux d' Album Op. 58
Fantasy in B Minor Op. 28
Poeme Tragique Op. 34
Poems Op. 32
Preludes
Sonatas No. 3, 4, 5

D. Shostakovich

Preludes and Fugues Op. 87 in D flat Major, F major, D minor
Sonata No. 1 Op. 12 (1926)
Three Fantastic Dances Op. 5

Strauss / Shutz- Evler

Arabesque on the Blue Danube Waltz

I. Stravinsky

4 Concert Etudes Op. 7
"Firebird " Suite

P. I. Tchaikovsky

Grand Sonata in G Major Op. 37
Meditation Op. 72 No. 5
Momento-Lirico
Romance in F minor Op. 5
" Seasons " Op.37 Bis
Theme and Variations in F Major Op. 19 No. 6

Tchaikovsky- Pletnev

Concert Suite from the Ballet " Nutcracker"





