



Piano Michael Sellers

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Complete artist information including video, audio and interviews are available at www.pricerubin.com

Michael Sellers – Biography

Michael Sellers is an internationally acclaimed pianist known for a strong and commanding presence, temperament, exceptional virtuoso equipment with a warmly personal, spacious and poetic style of performance. Sellers has presented premieres of many new works, among them "Touches" by Leonard Bernstein. A number of these works were written for and dedicated to him. A seasoned artist, Sellers has built a universal repertoire that reflects his eclectic tastes and interests: Bach and Scarlatti to Stravinsky's "Petrouchka" and Bartok, Chopin, Schumann, Liszt, and Brahms, Mozart, Beethoven and Schubert. to the impressionists and contemporary composers.

Mr Sellers' annual tours which have taken him to most of the European countries (33 tours), Russia, South America and throughout the United States and Asia, have included concerts at Queen's Hall in Edinburgh, Sir Henry Wood Hall in Glasgow, Wigmore Hall in London, the Musikverein in Vienna and Lincoln Center in New York. These have won for him enthusiastic audiences, re-engagements and critical reviews.

His recordings for Orion Records under the auspices of the Yehudi Menuhin Foundation have received wide recognition and acclaim including a "Recording of Special Merit" accolade from Stereo Review. He has made a number of recordings for New York's WQXR and WNYC in addition to Los Angeles' KFPK and KUSC and many others. A new CD has just been issued on Whisper Films label: "Michael Sellers: Live from San Francisco"

Recently he made a most successful European tour, in which he played recitals in Italy, Hungary, Slovakia and Poland. Highlights were a recital at Budapest's Liszt Museum in Liszt's own concert hall where Liszt gave master classes and which opens up to his last Hungarian residence; also a private concert in Chopin's birth home at Zelazowa Wola. Some of these concerts were filmed for TV. He gave a number of master classes in Italy and Poland and his concerts in Poland were particularly successful, prompting one critic to say "he played Chopin in a truly Polish style with wonderful nuances and colors"

Price Rubin & Partners

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Michael Sellers – Biography

Born in Chicago, Illinois of an Italian-born mother and an American-born father of English descent (His father is a direct descendant of Richard the Lion-Hearted), Michael Sellers was the recipient of the Rudolph Ganz Scholarship Award, a Rockefeller grant to study at the Aspen Music School and a scholarship to study at the Manhattan School of Music.

He earned degrees from Northwestern University and the Manhattan School of Music and received a certificate from the Moscow Conservatory for his participation in a series of master classes given by Mikhail Voskressensky and Halina Czerny-Stefanska. His teachers have been Rudolph Ganz, Aube Tzerko, Mario Feninger, Nina Scolnik and Dora Zaslavky. He worked in the compositional and theoretical areas with Dane Rudhyar, Karol B. Jirak, Ingolf Dahl and Professor Oswald Jonas.

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Michael Sellers – Reviews

“At home throughout the world.”

–Saarbrücken: Saarbrucker Zeitung.

“A great pianist ... playing in a grand style (and) with plenty of character.”

–Brussels News

“Clearly a virtuoso.”

–Frankfurt: Allgemeine Zeitung

“A genuinely stirring exhibition of bravura... massive in tone and imposing in concept.”

–Los Angeles Times

“Exciting performances ... exceptional imagination and virtuosity.”

–New York: Soho News

“Rare insight, ease, and striking intensity.”

–Edinburgh Evening News

“A pianist of great personality and wide-ranging technique, with great powers of interpretation.”

–Malta Times

“...Has a lot in his favor including intelligence, dexterity and taste...His playing is quite polished....seemed at one with Chopin and Debussy.”

–The Washington Post

“The audience responded with a standing ovation at the end”

–Los Angeles Times

“Sellers interpreted the program with understanding and sensitivity. The public responded with extended applause”

–Berliner Morgenpost

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Michael Sellers – Reviews

“played with obvious dedication and all the technical command required.”

–The New York Times

“For Sellers the sonority of the instrument is paramount.”

–London Times

“Sellers...magnificent...exceptional display of spirited pianism.”

–Contemporary Keyboard

“Plays in a propulsive style, seemingly uncowed by the ferocious technical demands.”

–High Fidelity

“Your playing is important. Your artistry is important. Your appearances at Music at Noon have always meant a great deal to me. I look forward to hearing you play. For me, no one plays your repertoire with such beauty and meaning, and I regard you as one of the few pianists of my acquaintance having such a deep textural and historical intuitive quality in your playing. Your performances have been timeless evoking so many colors and emotions.”

–Anita Protich, Director, Music at Noon Concert Series at Pasadena Presbyterian Church, Pasadena, California

“Brilliant...I admire your playing. I couldn’t think of a better man to play my 2nd Concerto.”

–Lukas Foss, New York

“Gave an eloquent and moving account of an all Chopin program...The rapt audience exploded with thunderous applause and a rousing standing ovation at the end.”

–Thomas Mitraszewski, Director of the Concert Series at Szuster Palace, Warsaw, Poland

“Kind of concert that stays with you...”

–Virginia Weiner, San Francisco

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Inside the mind of a concert pianist

Michael Sellers, who is scheduled to perform today in Irvine, tells us what it's like to be in his shoes.

By MICHAEL RYDZYNSKI
FOR IRVINE WORLD NEWS

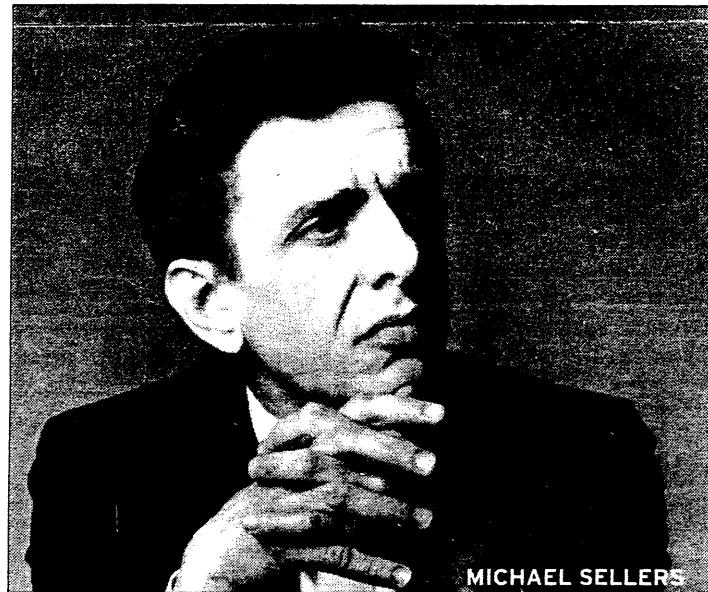
Michael Sellers is an in-demand pianist who makes his Irvine debut this afternoon in the Irvine Classical Music Series.

Among other songs, he will perform two of Mendelssohn's "Songs Without Words"; Liszt's transcription of a Schumann song, "Widmung"; two original works by Liszt; and four by Chopin.

Sellers earned a bachelor's degree from Northwestern University and a master's degree in music from the Manhattan School of Music. The Chicago native now lives in Los Angeles, where he studied with Aube Tzerko, pupil of and assistant to the legendary Artur Schnabel. He also studied with Nina Scolnik, who teaches piano at UC Irvine. Here, he gives us some insight into the very busy life of a pianist and teacher.

Q: How do you decide what you will perform in a recital?

A: First, the repertoire I happen to be playing at the time. Then, it's the venue: I heard a concert once (at Irvine Presbyterian) and so I heard the acoustics there and the piano they have, a wonderful nine-foot Steinway grand. And then there's the audience: I get the feeling they are a bit conservative. So I really like this good mixture of composers and compositions I made, as



MICHAEL SELLERS

all have a certain ethos and lyrical Romantic spirit in common. I'm after what I feel would work at that venue for that kind of audience. For example, I don't feel Schoenberg would be suitable for them. But this program is. It's especially communicative and speaks to the heart. And all are beautiful and special compositions.

Q: How do you get booked for concerts, such as this one?

A: M'lou Dietzer (co-manager of the series) called me and invited me to play. I had played for her two years ago, when this series was at another location (Orange Coast Unitarian Universalist Church). She had called me then to substitute for a pianist who had fallen ill on only 24 hours notice, but it worked out just fine with me.

So she remembered me and called this time to ask if I wanted to play on her series in Irvine.

A number of my concerts come about this way, with direct calls. Others through management, still others I ask for if I like a venue.

Q: Where do you perform?

A: I've played throughout the U.S., both in western and eastern European countries and, a couple of summers ago, in South America, as part of the International Cello Festival in Rio de Janeiro. I've played in Hong Kong and Taiwan. Some of my performances are single dates, some are part of a festival, some are part of a series. Some are solos, some chamber music, others with orchestra. This season, I'll give 60 (performances) in all, which is typical for me, and include New York City last October, my 22nd European tour last November and, after Irvine, San Francisco.

Q: In addition to your performing career, you also teach. How do you manage to juggle these two careers?

A: (He's been teaching at Mount St. Mary's College and Southern California Conservatory of Music the past eight years.) It's very tricky. It's not an easy thing to do both. I'm gone for two or three weeks at a time, but sometimes it's been for up to two months. I have

WHAT YOU SHOULD KNOW

Who: Pianist Michael Sellers

What: Performs during the Irvine Chamber Music Series

When: Today at 2 p.m.

Where: Irvine Presbyterian Church, 4445 Alton Pkwy. at Meadowbrook in Woodbridge.

Cost: \$10 (advance); \$12 (door) general; \$7-\$8 students, \$25-\$30 family, \$5 each for groups of 10 or more (advance or door).

Information: (949) 733-1383

about 30 students at both schools and my private studio and they wait for me until I return. Yet it hasn't created a problem: I do make up for missed lessons and manage to stay on top of their progress. And they participate regularly in competitions and take rigorous examinations that are given throughout North America - such as from the Royal Conservatory of Music in Toronto - and they do well with both, winning medals.

Q: Have you had a student who has gone on to international fame?

A: Yes, so far, one former student, Joan Kwuon - but, ironically enough, on the violin, which she studied concurrently.

After nine years studying the piano with me, she decided on the violin as her primary instrument, and has played with such orchestras as the Boston Symphony under Andre Previn. She has a concert this month at the Metropolitan Museum of Art (in New York) that's billed "Joan at the Met." I'm really proud of her.

Excerpts from the Diary of a Concert Pianist

by Michael Sellers



Michael Sellers

Do you think that playing concerts all over the globe is glamorous and exciting? Sometimes it can be exciting, rarely is it glamorous and it can be fraught with unexpected surprises, perils and every sort of pitfall. Years ago, a dreamy-eyed music student at a midwestern college asked me "What's life like on the road?" expecting me to pour out stories that would make *Tales of a Thousand Nights* sound tame by comparison.

Last December I returned from a month's concert tour that took me to Italy, Hungary, Slovakia and Poland for a number of concerts and master classes. It was a wonderful trip in many ways. I will tell you a few details and you decide what kind of life the "road" is.

When I arrived in Budapest in the later evening, it was snowing. Budapest was transformed into a magical and fairytale city. Little did I know that the snow was part of an unexpected winter storm, the likes of which Europe had not experienced for quite some time. It was freezing cold and the snow kept coming and coming. I got soaked and caught a nasty cold.

After my concert in Budapest, I caught a train for Vranov City, Slovakia, my next concert stop. At the train station and in the train nobody spoke English or German, the only languages I could communicate in, which created a minor problem regarding the correct connections. I had to resort to sign language and pointing to my watch. The platform where I had to wait for my train was freezing. There was no warm place to wait. To make matters worse, the train was 1 1/2 hours late because of the storm.

Michael Sellers combines a career as an internationally acclaimed concert pianist and recording artist with more than 25 years of experience in teaching students of all ages. His annual tours of Europe have taken him to most of the countries of western Europe. Mr Sellers is on the piano faculties of Mount St. Mary's College and the Southern California Conservatory of Music. He resides in Los Angeles.

I was rescued, I mean met, at Vranov City by a very interesting Slovakian who is an English instructor. He was my translator. After a pleasant lunch with the concert organizer, who gave me an informative history of Vranov City, one of the oldest cities in Slovakia, we went to the hall for a rehearsal and to check the piano. The hall wasn't designed for concerts, but was rather an all purpose meeting room that was part of the Town Hall. It was wall-to-wall carpeted with an acoustic deadening rug. Because I was not happy with the position of the piano, I tried to help things along by moving the piano by myself while my translator and concert organizer tended to other matters. Big mistake! The rollers on the piano did not move easily against the grain of the thick rug. When I applied ever so gentle a force with the deftest of touches, the back leg of the piano snapped like a gingerbread cookie and the back end of the piano crashed to the ground with the most sickening groan and deafening crash, not unlike the fall of Valhalla in *Gottedammedrung*, or so it seemed to me.

The commotion that ensued was out of a comic opera. Here is Michael, the Piano-Destroyer Klutz from Los Angeles, who has come to Slovakia to perform a concert and thereby represent the United States, and who has singlehandedly demolished the piano for that evening's concert. Fortunately, the internal parts of the piano were O.K. There were chairs in the room that had arms. With the greatest chutzpah, I directed the translator and concert organizer to lift the piano and I pulled over a chair and placed it under the back end of the piano. Miraculously, the height of the arms on the chair fit the piano and the chair was able to take the weight of the piano. That's how I played the concert a few hours later. The concert went very well. I was received with warmth and enthusiasm. There was a large audience, curious to hear, more specifically to "see" an American. Foreigners, particularly Americans, barely come to Slovakia.

The next morning I was driven to Kosice to take the train to Poland, and that's another story.

This is the first in a three-part series about Michael Seller's experiences while on a recent European tour.

EXCERPTS FROM THE DIARY OF A CONCERT PIANIST

Chopin and Poland

by Michael Sellers



Marie Wolfram, my first piano teacher, started it all! She gave me Chopin's "Militaire Polonaise" to play in one of my first piano recitals. It greatly stimulated my imagination and

awakened my interest, not only in the piano and Chopin, but also in Poland. I listened to every Chopin recording I could get my hands on and started to read about Poland and its history, a habit I have continued to the present.

I had always dreamed of going to Poland, and here I was, approaching the Polish frontier from Slovakia en route to my first concert tour of Poland on a blistering cold and snowy November night last year. In spite of the fact that travelling to Poland by train in the middle of the night has sinister connotations, I was nevertheless, eager and excited.

It is one experience to read about Chopin, even read his letters (which I had recently done) and to study and perform his music over a lifetime (which I have done), but it is a totally different experience to visit Chopin's country of birth, trace his steps, breathe the air he breathed, see first hand what he saw and what had inspired him. Not only visiting Poland but also playing concerts there was for me, the fulfillment of a lifelong goal and ambition come true.

To properly appreciate Chopin, one has to understand the symbiotic relationship between Chopin and Poland. Chopin's eternal love for his native country is reflected in all of his music, but particularly in his polonaises and mazurkas. When he left Poland as a young man, he brought with him an urn of Polish soil which he kept for the rest of his life. It was buried with him.

My concerts in Poland coincided with the 150th anniversary of Chopin's death. At Skierniewice I played at the home of Constanca Gladkowska, who was a wonderful singer, one of Chopin's first loves and the inspiration for the sublimely beautiful and musically innovative *Larghetto* of his F Minor Concerto. Her wood framed home is an historical landmark, charming and quaint. It dates back to the early 19th century. Constanca had *dumped* Chopin because she felt he would not make a suitable husband or father and would be too involved with his work. The sponsors of the concert had asked me to play some Gershwin as an encore and I couldn't resist playing "Our Love is Here To Stay".

The day after the Skierniewice recital, my sponsors took me to the home where Chopin was born in Zelazowa Wola. It was a cloudy, cold day. There are many different kinds of trees from all over the world on the large property which is 60 miles from Warsaw. The area is flat farmland and has the feel today of the early 19th century when Chopin lived there. His two-storied house, decorated and furnished in the style of the early 19th century, is large and spacious. My sponsors and I had the house to ourselves for 1 1/2 hours. They asked me to play and I gave them a private Chopin recital on a lovely Steinway just a few feet from the very spot where Chopin was born. I was transported through time and space to a special union with Chopin, Poland and the countryside which had inspired his mazurkas, particularly the type known as mazurek.

Chopin is revered in Poland as one of its greatest heroes. To Poles, the music of Chopin *IS* Poland, and their Poland comes truly alive in his music. The last music heard on the radio before the Nazis bombed Warsaw in 1939 was by Chopin. It is a paradox that Chopin expresses the heart and soul of Poland at its greatest without ever losing its universal appeal.

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Michael Sellers is an internationally acclaimed pianist known for a strong and commanding presence, exceptional virtuoso equipment and a warmly personal and poetic performance style. He has presented premieres of many new works, among them "Touches" by Leonard Bernstein. Many of these works were written for and dedicated to him. Mr. Sellers' annual tours have taken him to most of the European countries and throughout the United States and Asia, including concerts at Queen's Hall in Edinburgh, Sir Henry Wood Hall in Glasgow, Wigmore Hall in London and the Brahmsaal in Vienna. His recordings for Orion Records under the auspices of the Yehudi Menuhin Foundation have received wide acclaim including a "Recording of Special Merit" from Stereo Review. This season Mr. Sellers has been featuring all Chopin programs, will make his 18th European tour with recitals in France, Czech Republic and Poland and will perform in Los Angeles at the Westwood United Methodist Church on January 28, 2001 and on the Sundays Live radio broadcast from the Bing Theater at the Los Angeles County Museum of Art on February 4, 2001. Mr. Sellers is currently on the faculties of Mount St. Mary's College and the Southern California Conservatory of Music and is the founder and director of The William Kapell Piano Foundation for Contemporary Music and Musicians which commissions composers to write new works for the piano.

EXCERPTS FROM THE DIARY OF A CONCERT PIANIST

Liszt and Budapest

by Michael Sellers



was aware of his heritage and supported Hungarian causes all his life. Outstandingly, he supported the Hungarian Revolution of 1848-49. He was friends with all of the great patriots and had many close friends who fought in that Revolution. To honor his friends who died in that Revolution, he wrote *Funerailles* in October, 1849. Throughout his career he gave many concerts gratis for Hungarian causes.

In 1998, I was invited to play my first concerts in Hungary as part of their annual Spring Festival and the 150th year celebration of the anniversary of the Revolution of 1848. I felt like I was reconnecting with my own musical roots. My first piano teacher, Marie Wolfram, had been a pupil of Arthur Friedheim, who had been a disciple of and secretary to Liszt for the last six years of Liszt's life. Another teacher, Rudolph Ganz, was nine years old when Liszt died, and although he never met Liszt, he knew and collaborated with many Liszt pupils, such as Siloti, Rosenthal and Sauer.

Everywhere I went in Hungary, I encountered Liszt's presence. My first concert was in Pecs, an historic city with many nationally designated landmarks. To commemorate an outdoor concert Liszt gave in Pecs in the summer of 1836, in the courtyard outside the Archbishop's Palace and the Cathedral, there is a life-size sculpture of Liszt on the window sill towering over the courtyard and the park. In Debrecen I played

a recital at the Franz Liszt Academy. As I played my program, particularly my healthy passel of Liszt pieces, I was keenly aware of the enlarged photo of the older Liszt peering at me from his perch on the center wall of the stage.

In Buda, I stayed just a few steps away from the ancient St. Mateus Church where Franz Liszt had conducted his newly composed *Coronation Mass* for the coronation of Franz Josef II as Emperor of the Austro-Hungarian Empire.

When I was subsequently invited to perform in Budapest in November, 1999, it was on the eve of Hungary's millennium as a nation. It marked my debut in this ancient capital and was especially auspicious because I was to play in the concert hall where Liszt gave master classes, performed and attended many concerts. The hall opens up to his last apartment in Budapest. The apartment and hall were originally part of the Franz Liszt Academy, which has since relocated, and are now part of the Liszt Museum.

The day before my concert, it snowed, which created a magical effect for me in this most beautiful city, a good omen. The hall is ornate and strikingly furnished in the style of the 1880's, as is Liszt's apartment. The sparkling chandeliers evoke the aura of a vanished era. I played my concert as if my very life depended on it. I felt Liszt's spiritual and physical presence very powerfully. That presence terrified and inspired me to play my heart and soul to their fullest. At the end of the recital it was thrilling and exciting to be rewarded with the "iron-clap", which is when the audience claps loudly and in unison to demonstrate their appreciation and approbation.

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Michael Sellers – Recent Tours

2010

-First tours of Czech Republic (2010) and Russia (2006). His recital at the Anichov Palace in St. Petersburg was recorded by one of the leading Russian TV stations and broadcast throughout the country.

-A tour of Hungary, in which he played a number of concerts in the annual Spring Festival

-A recital on the prestigious Phillips Collection Series in Washington, D.C.

-Live broadcast recitals on the "Sunday Live" Series at the Los Angeles County Museum of Art, WMFT Radio in Chicago, the European International Festivals I and II, and for the International Red Cross in Geneva, Switzerland.

-An Asian tour which included concerts and master classes at Hong Kong University, the Jockey Club of Polytechnic University of Hong Kong and Taiwan's Tunghai and Fu Jen Universities.

-Recordings for NCRV (Holland), Radio Suisse Romande, WFMT (Chicago), Vatican Radio (Rome, Italy)

-Fall of 2010, launch of 27th European Tour.

-A recital on the Dame Myra Hess Concert Series in Chicago.

-Recitals in Geneva, Switzerland for the European International Festivals I and II and the International Red Cross.

2011-2012

October 15, 2011 – Encore Concert Series, Palm Desert, California

November 13, 2011 – Eglise St. Merry Concert Series, Paris, France

November 17, 2011 – American Cathedral, Paris, France

November 19, 2011 – Charity Concert (all Chopin), London, England

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Michael Sellers – Recent Tours

November 20, 2011 – International Red Hedgehog Concert Series, London, England

November 24, 2011 – Roselyn Hills Chapel Concert Series, London, England

April 22, 2012 – Lincoln Center, New York, New York

2013 – 2014

September 22, 2013 – Richard Nixon Presidential Library and Museum, Yorba Linda, California

September 26, 2013 – Palomar College of Performing Arts, San Marcos, CA

November 17, 2013 – Eglise Saint Merry Concert Series, Paris, France

November 19, 2013 – Holburne Museum, Bath, England

November 20, 2013 – St. Stephen's Church, Bristol, England

November 24, 2013 – Warsaw Music Society at Szustra Palace, Warsaw, Poland (All Chopin Program)

2014 – 2015

November 9, 2014 – Eglise Saint Merry Concert Series, Paris, France

November 14, 2014 – Engelse Kerk, Amsterdam, Holland

November 16, 2014 – American Cathedral, Paris, France

November 19, 2014 – St. Peter's, Bournemouth, U.K.

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Michael Sellers – Recent Tours

2015 – 2016

32nd European Tour

November 15, 2015 – Eglise Saint Merry Concert Series, Paris, France

November, 2015 – Engelse Kerk, Amsterdam, Holland

November, 2015 – St. Stephen's Church, Bristol, England

November, 2015 – St. Peter's, Bournemouth, U.K.

April 13, 2016 – Wesley Palms, Pasadena, California

July, 2016 – Richard Nixon Library and Museum, Yorba Linda, California

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Michael Sellers – Upcoming Events

2016 – 2017

33rd European Tour

November 13, 2016 – American Cathedral, Paris, France

November 18, 2016 – Engelse Kerk, Amsterdam, Holland

November 20, 2016 – Eglise Saint Merry Concert Series, Paris, France

November, 2016 – Prima La Musica, Paris, France

November 24, 2016 – St. Stephen's Church, Bristol, England

November 23, 2016 – St. Peter's, Bournemouth, U.K.

February, 2017 – Pasadena Presbyterian Church, Pasadena, California

May 11, 2017 – Lincoln Center, New York, New York

2017 – 2018

November, 2017 – 34th European Tour

April, 2018 – University of Tulsa, Tulsa, Oklahoma

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Michael Sellers – Programs

Program No. 1

All Chopin Program

Polonaise-Fantaisie, Op.61

Ten Mazurkas

Scherzo No. 2 Bb minor, Op. 31

Ballade No. 2 F major, Op. 38

Three Waltzes (Ab major, Db major, E minor)

Nocturne Eb major, Op. 55 No. 2

Nocturne F major, Op. 15 No. 1

Polonaise in Ab major, Op. 53

Program No. 2

All Chopin Program No. 2

Polonaise in F# minor, Op. 44

Fantaisie-Impromptu, Op. 66

Six Preludes, Op. 28

Two Nocturnes

B major, Op. 32 No. 1

G minor, Op. 15 No. 3

Ballade No. 1 in G minor, 23

Ballade No. 3 in Ab major, Op. 47

Two Waltzes

F major, Op. 15

Ab major, Op. 42

Four Etudes

Scherzo No. 1 in B minor, Op. 20

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Michael Sellers – Programs

Program No. 3

Schubert

Sonata in A minor, Op. 143

Brahms

Seven Fantasiien, Op. 116

Bartok

Suite, Op. 14

Allegro barbaro

Faure

Fourth Nocturne in Eb major

Second Impromptu in F minor

Liszt

Consolation in Db major

En reve

Transcendental Etude No. 10 in F minor

Program No. 4

Beethoven

“Moonlight” Sonata in C# minor, Op. 27 No. 2

Liszt

Sonata in B minor

Debussy

La plus que lente

Ondine

Poissons d’or

Stravinsky

Trois mouvements de Petrouchka

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Michael Sellers – Programs

Program No. 5

All American Program

Dane Rudhyar

Granites (1929)

Stars (1924)

Sunburst (1926)

Leonard Bernstein

Four Anniversaries

Samuel Barber

Sonata, Op. 26

Mario Feninger

Prelude & Toccata (1985)

Stephen Paulus

Translucent Landscapes (1978)

David Guion

The Harmonica Player

George Gershwin

Three Jazz Preludes (1926)

Five Songs “G. Gershwin Songbook” (1934)

Program No. 6

Beethoven

Sonata “Les Adieux” Op. 81a

Schumann

Carnaval, Op. 9

Ravel

Sonatine

Habanera from “Rapsodie Espagnol”

Alborada del gracioso

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Michael Sellers – Programs

Liszt

Sonetto 104 del Petrarca

Valse oubliée No. 1

Hungarian Rhapsody No. 11

Program No. 7

Scarlatti

Five Sonatas

Haydn

Sonata No. 58 C major

Schumann

Fantasiestücke, Op. 12

Novelletten No. 2 D major, Op. 21

Liszt

Funérailles

Shostakovich

Three Preludes, Op. 34

Chopin

Impromptu No. 3 Gb major, Op. 51

Scherzo No. 3 C# minor, Op. 39

Program No. 8

Brahms

Three Piano Pieces, Op. 118

Beethoven

Sonata D major, Op. 10 No. 3

Feninger

Prelude & Toccata (1985)

Chopin

Fantaisie F minor, Op. 49

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Piazzolla

Two Pieces

Milhaud

Tango des Fratellini

Poulenc

Five Pieces

Mouvements perpetuels

Nocturne C major

15th Improvisation “Hommage a Edith Piaf”

Pastourelle

Toccata

Program No. 9

Bach

French Suite No. 5 G major

Schubert

Four Impromptus, Op. 90

Bartok

Sonata (1926)

Bernstein

Four Anniversaries

Ravel

Pavane pour une Infante defunte

Toccata from “Le Tombeau de Couperin”

Program No. 10

“Hommage to the Legendary Pianists of the Past”

Alexander Siloti (1863-1945)

Bach-Siloti Prelude in B minor

Ferruccio Busoni (1866-1924)

Beethoven-Busoni Six Ecosaisies

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Vladimir De Pachmann (1848-1933)

Chopin Impromptu No. 2 in F# major, Op. 36

Ignace Jan Paderewski (1860-1941)

Beethoven Moonlight Sonata

Paderewski Sarabande in B Minor

Josef Hofmann (1876-1957)

Hofmann Berceuse, Op. 20

Sergei Rachmaninoff (1873-1943)

Rachmaninoff Daisies

Etude-Tableau D major, Op. 39 No. 9

Josef Lhevinne (1874-1944)

Schumann-Tausig Der Contrabandiste

Chopin Polonaise Ab major, Op. 5

Rudolph Ganz (1877-1972)

Ganz Little Sphinx

Scherzino

Ignaz Friedmann (1882-1948)

Chopin Mazurkas

Chopin Nocturne Eb major, Op. 55 No.2

Benno Moiseiwitsch (1890-1963)

Schumann from "Fantasiestucke, Op. 12"

Harold Bauer (1873-1951)

Schumann Novellette D major, Op. 21 No. 2

Alfred Cortot (1877-1962)

Albeniz Rumores de la Caleta

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Arthur Rubinstein (1887-1982)

Stravinsky Danse russe from “Petrouchka”

Vladimir Horowitz (1903-1989)

Scarlatti Sonata E major, L. 23

Barber Fugue from “Sonata, Op. 26”

William Kapell (1921-1953)

Liszt Hungarian Rhapsody No. 11

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