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# Alexandre Pirojenko

## Pianist



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# BIOGRAPHY

Pianist ALEXANDRE PIROJENKO has the technical skills to do anything he wants with a piano; better yet, what he wants to do is sensitive, original, and brilliant," wrote The Washington Post after Mr. Pirojenko's Washington, DC debut at the Kennedy Center.

His international piano competition prizes include First Prize in the XXV Ettore Pozzoli International Piano Competition in Italy, First Prize in the Young Concert Artists International Auditions in New York, First Prize in the XVI Ibiza International Piano Competition in Spain, First Prize in The Paula Cussi International Piano Competition to Celebrate the Tercentenary of St. Petersburg, First Prize in the 8th Newport International Piano Competition in Wales, and Second Prizes in Concorso Internazionale Musicale Valsesia - Musica in Italy, the 3rd International Piano Competition in Memory of Emil Gilels in Odessa, the 7th New Orleans International Piano Competition, the Vendome Prize International Piano Competition, the 4th International Piano Competition in Memory of Vladimir Horowitz in Kiev, and the Bremen International Piano Competition.

He has appeared on stages in Russia, Ukraine, Estonia, Latvia, Kazakhstan, Georgia, Germany, Austria, France, UK, USA, Netherlands, Italy, Portugal, Spain, Switzerland, Japan, Slovenia, Croatia, Serbia, Lebanon, and Peru, performing at such concert halls as St.Petersburg Grand and Chamber Philharmonic Halls, Capella Concert Hall and Mariinsky Theatre Concert Hall, Moscow Conservatoire Small Hall and Rachmaninov Hall, Kiev Grand Philharmonic Hall and Conservatoire Grand Hall, Paris Salle Alfred Cortot and UNESCO Concert Hall, Cologne Philharmonie, New York 92 Street Y (Kaufmann Hall) and Lincoln Center, Washington D. C. Kennedy Center, New Orleans Roussel Performance Hall, Amsterdam Concertgebouw Kleine Zaal, Geneva Palais des Nations, Zagreb Croatia Music Hall, Ljubljana Cankarjev dom, and Salzburg Mozarteum (Solitar) among many others.

He has performed in numerous festivals including the International Festival "Musical Olympus" in St.Petersburg, the International Festival "Petersburg Musical Spring", the St.Petersburg International Piano Festival, the Music Festival "The Stars of the White Nights" in St.Petersburg, the Piano Music Festival "Gradus ad Parnassum" and the Music Festival "M. Glinka. Bicentenary" in Moscow, the International Festival "Kyiv Summer Music Evenings", the Sintra Festival in Portugal, the Honest Brook Music Festival in the USA, Festival Internazionale "In Viaggio... con la Musica" in Cividino, Italy, and "Alles Beethoven & Schubert!" - Zyklus in Salzburg.

In addition to his incredible breadth in the classical repertoire, he is also a gifted interpreter of new music, having performed the premieres of works by Boris Tishchenko, Pyotr Tchernobrivets and Tatyana Voronina.

In 2008 Alexandre Pirojenko performed a world premier of F. Mendelssohn & I. Moscheles Duo concertant pour deux Pianos avec Accompagnement d'Orchestre en Variations brillantes sur la Marche Bohemienne tiree du Melodrame Preciosa de C. M. de Weber, with Pavel Raikerous and conductor Sergey Stadler.

Mr. Pirojenko frequently performs as soloist with orchestras including the St.Petersburg Philharmonic Orchestra, the Mariinsky Theatre Symphony Orchestra, the St.Petersburg State Symphony Orchestra, the St.Petersburg Capella Symphony Orchestra, the TRC "Petersburg" Symphony Orchestra, the St.Petersburg Symphony Orchestra "Klassika", the St.Petersburg Symphony Orchestra of the Mikhailovsky Opera and Ballet Theatre, the Symphony Orchestra of the Opera and Ballet Theatre of the St.Petersburg Conservatoire, the Saratov Philharmonic, the Karelia Philharmonic, the Volgograd Symphony, and the Ukraine National Symphony. He has also appeared with the Ukraine Philharmonic Orchestra in Kiev, the Kharkov Philharmonic, the Odessa Philharmonic, Latvian National Symphony, the BBC National Orchestra of Wales, the

Nordwestdeutschen Philharmonie, L'Orchestra de I Pomeriggi Musicali di Milano, the Gulbenkian Orchestra in Portugal, the RTV Slovenia Symphony Orchestra, Orchestra Filarmonica "Mihail Jora" di Bacau (Romania), the Wroclaw Philharmonic Orchestra "Witold Lutoslawski", the Contemporaneous Orchestral Ensemble in France, Orchestra of St. Luke's, The Naples (Florida) Philharmonic Orchestra, the Louisiana Philharmonic Orchestra, the Albany Symphony Orchestra, and the Fort Smith Symphony in the USA, among the others.

He worked with conductors including Nikolai Alexeev, Alexander Dmitriev, Vladimir Altshuler, Alexander Sladkovsky, Sergey Stadler, Alexander Tchernushenko, Stanislav Gorkovenko, Alexander Kantorov, Edward Serov, Andrei Anikhanov, Tugan Sokhiev, Volodimir Sirenko, Mykola Dyadyura, Hobart Earle, Imants Resnis, Grant Llewellyn, Ulf Schirmer, Nicholas Carthy, Neil Varon, En Shao, Ovidiu Balan, Mariusz Smolij, Olivier Dejours, Michael Stern, Jorge Mester, Klauspeter Seibel, Claire Fox Hillard, and John Jeter.

In 2007, Alexandre Pirojenko's CD was released in Italy by Ettore Pozzoli International Piano Competition.

Born on November 3, 1979, in St. Petersburg, Russia, Alexandre Pirojenko began his piano studies with Irina Saravayskaya at the age of 5 and studied with Marina Wolf at the Special Music School of the St. Petersburg Rimsky-Korsakov State Conservatory. In 1998 he began studies with Prof. Alexander Sandler at the St. Petersburg Conservatory, graduating with highest honors in 2003 and completing postgraduate studies two years later. He also did postgraduate studies with Prof. Arie Vardi at the Hochschule fur Musik und Theater Hannover.

Since 2006, Mr. Pirojenko has taught piano at the St. Petersburg State Conservatory. He has given master classes in the USA, Ukraine and Italy, and served as a jury member of the international competitions in Spain and Ukraine.

# Critical Acclaim

The best performance of the evening came last, when the Russian pianist Alexandre Pirojenko played Prokofiev's Piano Concerto No. 1... Mr. Pirojenko, a winner of the 2004 Young Concert Artists International Auditions, captured the work's exuberant character and playful outbursts and comfortably surmounted the innumerable technical demands... The patrons awarded him the heartiest applause of the evening.

*Vivien Schweitzer, New York City, USA, The New York Times, May 1, 2008*

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...Virtuosity does not only mean to possess exceptional technical quality, but above all share a sense that referred to the tradition of the great romantic interpreters (and post-romantic): conception of the sound, the time, the phrasing based on the temporary fantasy ignition, on the poetical enchantment. Pirojenko obviously knows this glorious tradition (we also learn from his curriculum that he is fitted up collector of historical recordings), and he has absorbed it to the point to execute in a brilliant way the Liszt transcription from Horowitz for his personal use and consumption, and "revise" the text of the six Polish songs of Chopin-Liszt with interpolations derived from some historical versions of the virtuous ones of the Golden Age. Obviously also the small studies of Pozzoli appears to increase in value from such conception, in their fluent brilliance and their musical intensity. The young Russian virtuous gives to the well known Prokofiev's Sonata its right feeling, with an execution where romantic reminiscence, mechanisms requirements and one clear, alert polyphonic clarity of the parts, coexists.

*Riccardo Risaliti, Booklet of the CD released by Ettore Pozzoli International Piano Competition. Italy, 2007*

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## A Show of Pianistic Brilliance

Very rarely, a pianist's style combines such technical prowess and musical understanding that he seems to be channeling the great virtuosos of the past. That was Alexandre Pirojenko at the Mansion at Strathmore on Friday night, playing with unflinching power and limpidity - but without exaggerated mannerisms or affectation.

The program's first half was all Schumann. Standouts among the "Phantasiestücke" were a mercurial No. 3; a sparkling No. 6, with all notes amazingly clear in the very fast middle section; a twinkling No. 7; and, in No. 8, impressive dignity stopping just short of pomposity.

The "Variations on a Theme of Clara Wieck," from Sonata No. 3, came across as tenuously connected miniatures alternating power and tenderness, even within the same phrase.

Three of the "Noveletten," Op. 21, were marked by resounding martial elements and elegant hand crossings (No. 1), extreme finger dexterity (No. 2) and quicksilver mood and tempo shifts (No. 8).

The evening's second half was a heaping helping of Scriabin served up, rather oddly, without pause - moving the audience directly from the gentle Prelude and Nocturne for the Left Hand and the lyrical Sonata No. 2 to the developing use of Scriabin's so-called "synthetic chord" in his Three Pieces, Op. 45, and Sonata No. 4.

Pirojenko ended his recital in a brilliant burst of fireworks with Saint-Saens's "Danse Macabre." But the overall program proved that he is more than a virtuoso - he is a poet of the piano.

*Mark J. Estren, Washington D. C., USA, Washington Post, Monday, March 12, 2007*

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## **Young pianist shows flair beyond his years**

...Pirojenko proved to be a bright star with plenty of technique to burn... Opening with Chopin's Polonaise in A-flat, Op. 61, we heard a contemplative control which let the phrases breathe musically. Chopin's Six Polish Songs, Op. 74, transcribed by Liszt, allowed Pirojenko to display a range of character from sentimental to martial, with clear command of his finger work. Rare were the delicate inflections that audiences love to savor, but it's hard not to like the bubbly outbursts and quick power of grand gestures.

*Gayle Williams, Sarasota, USA, Herald Tribune, November 26, 2005*

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The audience was treated to a superb performance of Mozart's "Piano Concerto N 14 in E-Flat Major," featuring pianist Alexandre Pirojenko... He won my respect by the end of the first "vivace" movement, with his lengthy, perfectly executed trills, smooth as quicksilver. Twenty-eight minutes later the audience awarded him and the orchestra a standing ovation.

*Peg Goldberg Longstreth, Naples FL, USA, Naples Daily News, November 20, 2005*

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## **Pianist Alexandre Pirojenko Performs for Moore County-s Classical Concert Series**

The Classical Concert Series has a long history of presenting outstanding rising instrumentalists in recital. For its second concert of the season, November 14, pianist Alexandre Pirojenko presented a wide-ranging program in the Sunrise Theatre in Southern Pines. Among a plethora of contest prizes, placing first in the 2004 Young Concert Artists International Auditions in New York led to this local appearance. Many musicians who have run the medal-gathering gauntlet come out with many technical skills but are found wanting in both individuality and depth of insight. Pirojenko made everything he tackled seem effortless but in all pieces his technique was subordinated to a clear over-all vision. His stage manner is very business-like and self-effacing. As his hands raced over or caressed the keyboard, the audience was transfixed by his extraordinary wide palette of color and timbre, his dexterity as he clearly articulated notes at high speed, and his broad and carefully-nuanced dynamics, ranging from the barest whisper to thundering octaves. Eschewing flamboyant gestures, Pirojenko whipped up huge waves of sounds while hardly seeming to change the distance of his hands from the ivories v a quality shared with an older generation of pianists such as Claude Frank, Earl Wild, and Luiz de Moura de Castro.

All these qualities were displayed in Pirojenko's opening selection, Chopin's Polonaise-Fantasie in A-flat, Op. 61. Beginning ever so quietly and slowly, he made the melodic lines sing and managed to hold the wild cavalcade together all the way to its fiery conclusion. Franz Liszt's arrangements of Six Polish Songs by Chopin gave the pianist scope to portray widely varied moods, now joyful, now melancholy, now dance-like, now lyrical. Liszt's Hungarian Rhapsody No. 19 in d minor makes use of the "czardas," a dance based on variations in tempo. Pirojenko pulled out all the stops as he alternated slow, sliding phrases with ominously rumbling chords. He conjured up rich sonority for Cesar Franck's Prelude, Chorale et Fugue, M.21, and his agility was astonishing during the many instances of crossed hands. Prokofiev's Piano Sonata No. 7 in B-flat, Op. 83, is the middle and most popular of three "War Sonatas," composed while the composer was evacuated from Moscow. The haunting theme of the first movement is sped along by a threatening and overpowering rhythm. The lyrical theme of the second movement provides the strongest possible contrast before returning to the opening movement's intensity. The last movement blends dissonance and jazz-like rhythms and ends in a dazzling display of keyboard

virtuosity. Despite the well-known conservatism of this series' audience, listeners were so swept up in Pirojenko's spell that he received a prolonged standing ovation. Their reward was a rarity in our area, the "Polichinelle" in F-sharp minor, No. 4 of Rachmaninov's *Morceaux de fantaisie*, Op. 3. In addition to characteristic lush melodies, its comic rhythms show "Old Stone Face" in good humor.

*William Thomas Walker, USA, Classical Voice of North Carolina, November 2005*

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### **Classical flavor from a young artist**

...From the moment the performance began with selections from Haydn's Sonata No. 35 in A-flat major, the audience was utterly silent in a way that reflected more than the typical polite quietness veteran classical crowds know to deliver. They seemed mesmerized by Pirojenko's lively and dexterous presentation.

...The Haydn, characterized by amazing nimbleness, was followed by a more pensive series of selections from Debussy's *Images*, Book 1. Though the technical ability was still evident, this section was markedly more thoughtful, the sound richer. Again, other than the music from the stage, the venue was deathly silent.

The final selection before intermission, *Chorale and Variations* by Dutilleux, further heightened the sense of intensity and even merited more dramatic gestures on the part of the performer. Whereas the Haydn had kept his hands very low to the keys, the performance had led to a progressive opening of the physical form as the emotionality also grew.

...The Six Preludes by Rachmaninoff delivered immediately after intermission were among the highlights of the show. Nothing short of entrancing and intense, there was an audible release of tension from the audience after their conclusion, followed by yelling, cheering, and bravos.

The final selections were from Prokofiev's Sonata in B-flat major, Op. 83, No. 7, and were appropriately dramatic in keeping with the performances escalated passion.

These were followed by extensive applause and then a still not-quite-smiling Pirojenko delivering not one, but three encores.

*Emma Zayer, Washington D. C., USA, The Daily Colonial, Saturday, March 12, 2005*

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### **A Young Pianist Gives His Dazzling Keys to the City**

Pianist Alexandre Pirojenko's Sunday afternoon recital at the Kennedy Center Terrace Theater was the sort of concert that made a listener want to run to the phone at intermission, to urge absent friends to come quickly and catch as much as possible of the second half. Yes, Pirojenko is that good. He has the technical skills to do anything he wants with a piano; better yet, what he wants to do is sensitive, original and brilliant in all senses of the word. This young Russian - he is 25 - won first prize in the 2004 Young Concert Artists International Auditions, and it was YCA that sponsored him in his Washington debut. Word of mouth should ensure that he never again plays to an empty seat. The program began with Haydn's Sonata No. 35 in A-flat. Pirojenko made no attempt to deliberately limit the piano sonorities available to this composer (who was writing for the instrument when it was still in a primitive state of development). Rather, he gloried unashamedly in the lush tone and eternally variable dynamics available only from a modern concert grand. Was this "romanticized" Haydn, then? Well, yes - and also modernized, while we're at it: Pirojenko was less interested in the dry re-creation of a performance that the composer might have heard 200 years ago than in bringing every dash of Haydn's wit, invention and sturdy lyricism dancing gloriously into the 21st century. A selection of three "Images" by Debussy was

no less impressive. This is music that has moved beyond the traditional building blocks of melody, harmony and rhythm into a realm of pure sound (Debussy once said that his ideal piano would have no hammers). Talking of these works in academic terms - of their "scales," "arpeggios" and so on - seems prosaic and beside the point. What Debussy is intent on giving us are clouds, showers, flashes of lightning, and Pirojenko fully met these challenges to the imagination. We've been hearing quite a bit of music by Henri Dutilleux this season - the French composer turns 90 in January - and the "Chorale and Variations" that closed the first half of Pirojenko's program made a cogent argument for more. With its chiming chords and unfettered gallops across the keyboard, this is as unhinged and exciting a display piece for an ubervirtuoso as anything by Liszt or Balakirev. It is surprising that more pianists haven't picked it up. I particularly liked the manic, jazzy quality Pirojenko brought to Dutilleux's writing for the left hand, which flirted dangerously (and exhilaratingly) with derailment on several occasions. Six preludes by Rachmaninoff began the second half of the program. Every pianist emphasizes the composer's grand romantic effusions; Pirojenko digs deeper and presents his racked, ghostly melancholy as well. The concert closed with Prokofiev's Sonata No. 7, which can be a stomping, clangorous bore in the wrong hands but here seemed smart, fierce and inevitable. The closing Toccata movement brought the audience immediately to its feet - and not for one of your dutiful, polite State of the Union-style Washington standing ovations, either, but one with real heat and exuberance, worthy of the afternoon.

*Tim Page, Washington D. C., USA, Washington Post, Tuesday, March 8, 2005*

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### **Music From the Russian Soul**

...Alexandre Pirojenko, the most recent first-prize winner at Young Concert Artists, brought Debussy and Dutilleux to his recital at the 92nd Street Y on Tuesday night. In Book 1 of the "Images," Debussy's "Reflets Dans l'Eau" had its rippling, watery surfaces well attended to... Henri Dutilleux's Chorale and Variations allowed Mr. Pirojenko to indulge his musical-language skills and homegrown virtuoso training at the same time... Haydn's A-flat Sonata, on the other hand, caught the Classical style's quieter tone. It also showed that this Russian is well up on the latest thinking about period ornaments and phrasing. ...Six Rachmaninoff Preludes had their properly gloomy eloquence... The Prokofiev Seventh Sonata has become a kind of signature piece for Russian pianists, its brutal difficulties offered as a kind of dare to Western colleagues... Mr. Pirojenko played it with a cold fury kept under perfect control.

*Bernard Holland, New York City, USA, The New York Times, February 27, 2005*

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Tout droit venu de St-Petersbourg, nous avons decouvert un jeune virtuose au talent confirme. En ouverture, il a joue une Barcarolle et la Polonaise Fantaisie en la bemol majeur de Chopin. Il demonstra non seulement qu'il est un pianiste a la technique parfaite, mais aussi qu'il est dote d'une musicalite telle qu'il peut reproduire merveilleusement les plus infimes finesses des compositions du grand maitre polonais. Les compositions de Scriabine (Sonate n3 en fa diese mineur) et de Rachmaninov (Melodie en mi majeur - Polichinelle - Sonata n2 en si bemol mineur) furent egalement executees avec beaucoup de temperament, de fougue. Meme si ses idoles musicales appartiennent au passe et son repertoire couvre toutes les epoques pianistiques, son interpretation des compositions du XXeme s. ont demontre un grand sentiment de contemporaneite. Un pianiste doue, tres expressif a qui les differents auditoires n'ont pas menage les applaudissements.

*Lebanon, La Revue du Liban, No 3942 - du 27 Mars au 3 Avril 2004*

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... de moyens exceptionnels et d'une ardente personnalité.

... exceptional means and an ardent personality.

*Martine Dumont-Mergeay, Brussels, Belgium, La Libre Belgique 17-18.05.2003*

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Rachmaninov's Second Sonata found its heartfelt interpreter in Alexandre Pirojenko. Living enthusiasm for music making, scope of feelings are restrained by self-control and refined culture of tone.

*Michail Byalik, St.Petersburg, Russia, Nevskoye Vremya, No 196 (2793), Tuesday October 22, 2002*

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... there was one absolutely superb musician ... Without question, 21-year-old Russian Alexandre Pirojenko was the real thing ... scrumptious in Scriabin, and absolutely dazzling in Prokofiev's Sixth Sonata.

*Michael Tumelty, Glasgow, UK, The Herald, Friday September 14, 2001*

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In the second part of evening public waited the surprise, personified by young pianist Alexandre Pirojenko. Being a student of the Conservatoire (piano class of Alexander Sandler), he has already become laureate of several international piano competitions. Playing the Third Piano Concerto by Sergey Prokofiev he moved the listeners by chastity of lyrics and directly electrified them by impulsive energy. Perfect virtuosity allowed him to cope valiantly with fast (sometimes excessively fast) tempos.

*Michail Byalik, St.Petersburg, Russia, Nevskoye Vremya, No 83 (2543), May 11, 2001*

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He is brightly gifted and virtuoso by nature.

*Natalya Korykhalova, St.Petersburg, Russia, Petersburg-Klassika, 02.2001 (78)*

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Alexandre Pirojenko, who has just won the 1st prize at the Newport International Piano Competition (UK), played a concert in Capella ... Mr. Pirojenko strongly differs from standard laureate-pianists issued by present-day high schools in dozens and hundreds. He knows perfectly not only how, but what to play due to his composition education under Prof. Alexander Mnatsakanyan. Whatever the new laureate plays there is a sharp feeling of contemporaneity, though the pianist's music idols are in the past. Mr. Pirojenko's repertoire contains piano music of all epochs - from baroque to contemporary authors, but the most interesting are his interpretations of XX century classic.

*Olga Skorbiashchenskaya, St.Petersburg, Russia, Kommersant, Nr.211 Friday, November 10, 2000*

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Pirojenko, who had stood head and shoulders above everyone else in the semi-finals last week, underlined his superiority with an electrifying performance of the Liszt First Concerto with the BBC National Orchestra of Wales. ... Pirojenko is a player of extraordinary energy and control.

*Nigel Jarrett, Newport, UK, South Wales Argus, Monday, October 23, 2000*

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Alexandre Pirojenko showed masterly possession of the instrument: his pearly technique, precision and distinctness of octave passages evoked particular admiration. He seemed to master the technical difficulties with exceptional effortlessness and ease. Creation of visible clearness of Liszt's images should be recognized as the pianist's greatest success.

*Ekaterina Okuneva. Petrozavodsk. Russia. The Youth Newspaper of Karelia, Nr.42 (9926) October 12-18, 2000*

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Alexandre Pirojenko (Russie) a pour le moins impressionne par son large éventail expressif, son temperament, sa superbe technique: un digne représentant de l'école russe. Sa pyrotechnie musicale a enflamme la salle, qui ne lui a pas ménagé ses applaudissements.

Alexandre Pirojenko (Russia) impresses by his broad expressive range, his temperament, his superb technique: worthy representative of the Russian school. His musical pyrotechnics ignites the auditorium, which cannot help applauding him.

*Thierry Guerin, Orleans, France, 28.02.2000*

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Kerzengrade, geradezu schulmassig sass er am Flugel und musizierte vor allem grundlegend anders. Er schlug harter an und spielte weniger aus dem Bauch heraus. Fast kuhl, auf jeden Fall aber bis ins kleinste Detail durchdacht, interpretierte er Liszts Klavierkonzert mit einer bemerkenswerten musikalischen Intelligenz. Durch starke, aber nie überpointierte Betonung des Rhythmus sowie ausgeklugelte Abstufungen in der Dynamik gelang es ihm, das sperrige Klavierkonzert transparent zu strukturieren. Auch harmonisierte sein Spiel hervorragend mit dem Orchester ... Aus diesen Grunden hatte ich Pirojenko für den Gesamtsieg favorisiert - Geschmackssache, natürlich. ... Lediglich Alexandre Pirojenko bot etwas "Neues": die As-Dur-Sonate von Joseph Haydn sowie "Scherzo und Marsch" von Franz Liszt. Auch hier bestach der 20-jährige Pianist aus St.Petersburg vor allem durch seine musikalische Intelligenz, mit der er auch ohne Orchesterbegleitung die Stücke strukturierte. Die technische Perfektion, mit der Pirojenko gerade den schweren Liszt bewältigte, muss man wohl angesichts des enorm hohen Gesamtniveaus der Wettbewerbsteilnehmer in die Kategorie "Selbstverständlichkeit" einordnen.

*Alexander Schnackenburg, Bremen, Deutschland, KULTUR, Nr. 238 Montag, Oktober 11, 1999*

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Glanzpunkte des Abends bildeten die im zweiten Teil gespielten Kompositionen von Frederic Chopin ... Hier konnte Alexander Piroshenko zeigen, dass er nicht nur ein technisch perfekter junger Pianist ist, sondern dass er auch mit einer hochgradigen Musikalität ausgestattet ist, die es ihm ermöglicht, den allerkleinsten Feinheiten der Kompositionen nachzuhorchen und diese dann auch zum Klingen zu bringen.

*Koblenz, Deutschland, Rhein-Zeitung, März 26, 1993*

# Curriculum Vitae

## COMPETITION AWARDS

2008	5th Jazeps Vitols International Piano Competition (Riga, Latvia), 3rd PRIZE
2008	24 Concorso Internazionale Musicale Valsesia - Musica (Varallo Sesia, Italy), 2nd PRIZE
2007	XXV Concorso Pianistico Internazionale Ettore Pozzoli (Seregno, Italy), 1st PRIZE, Special Prize
2006	The 3rd International Piano Competition in Memory of Emil Gilels (Odessa, Ukraine), 2nd PRIZE, Silver medal
2006	The 3rd Abano Terme International Piano Competition "Premio Fausto Zadra" (Italy), 2nd PRIZE
2005	The 7th New Orleans International Piano Competition (USA), 2nd PRIZE, Silver medal
2005	The 4th International Seiler Piano Competition (Kitzingen, Germany), 4th PRIZE
2004	Young Concert Artists International Auditions (New York, USA), 1st PRIZE
2003	XVI Ibiza International Piano Competition (Spain), 1st PRIZE
2003	The Vendome Prize International Piano Competition (London, UK - Lisbon - Sintra, Portugal) 2nd PRIZE
2003	The Paula Cussi International Piano Competition to Celebrate the Tercentenary of St. Petersburg (Russia), 1st PRIZE
2002	The 1st Helsinki International Maj Lind Piano Competition (Finland), Special Prize
2002	Winner of Yamaha Scholarship Award 2002
2001	Scottish International Piano Competition (Glasgow, UK), Bryden Thomson Memorial Prize
2001	The 4th International Piano Competition in Memory of Vladimir Horowitz (Kiev, Ukraine), 2nd PRIZE, Silver medal, Special Prize
2000	The 8th Newport International Piano Competition (UK), 1st PRIZE
2000	The 4th Orleans Concours International Piano XX Siecle (France), Bronze medal, Prize Samson Francois, Prize Salabert
1999	Bremer Klavierwettbewerb (Germany) 2nd PRIZE, Special Prize
1999	The 3rd International Prokofiev Piano Competition (St.Petersburg, Russia), 3rd PRIZE

1998	The 7th International "Pilar Bayona" Piano Competition (Saragossa, Spain), Special Prize
1997	The 5th International Competition for Music and Art School Students (Takasaki, Japan), 2nd PRIZE
1997	Winner of Gartow's Fund (Germany) Support for Piano Students (St.Petersburg, Russia)
1993	International F.Shopin Competition (Gottingen, Germany), Diploma
1992	International Competition "Youth Assemblies of Arts" (Moscow, Russia), Diploma
1990	The 1st Competition for Young Pianists (St.Petersburg, Russia), 1st PRIZE

### RECORDINGS

CD released by Ettore Pozzoli International Piano Competition (Italy, 2007)	E. Pozzoli. 5 Etudes F. Chopin. Nocturne No 7 cis-moll, op.27 Nr.1 F. Chopin / F. Liszt. Six Polish Songs, op.74 F. Liszt / V. Horowitz. Hungarian Rhapsody No 19 S. Prokofiev. Sonata No 7 B-dur, op.83 F. Chopin. Etude c-moll, op.10 Nr.12 A. Skriabin. Etude Des-dur, op.8 Nr.10
Alexandre Pirojenko also appears on the following CD's:	
CD issued by F. Liszt International Piano Competition in Wroclaw (Poland, 2003)	Schubert / Liszt. Aufenthalt
CD "Helsinki International Maj Lind Piano Competition" (Finland, 2002)	A. Skriabin. Etude Des-dur, op.8 Nr.10
CD "Prelude to dreams" issued by Scottish International Piano Competition 2001 (UK)	A. Skriabin. Valse As-dur, op.38
CD "IV International Piano Competition in Memory of Vladimir Horowitz" (Ukraine, 2001)	F. Liszt / V.Horowitz. Hungarian Rhapsody No 19 E. Granados. Spanish Dance No 5 e-moll
CD "Bremer Klavierwettbewerb'99" (Germany)	J. Haydn. Sonata As-dur, Hob. XVI / 46 S. Prokofiev. Sonata No 6 A-dur, op.

*CONCERTO PERFORMANCES*

Honored Academic Symphony Orchestra of St.Petersburg Philharmonic (Russia)	Conductors - Nikolai Alexeev, Alexander Dmitriev
Academic Symphony Orchestra of St.Petersburg Philharmonic (Russia)	Conductors - Vladimir Altshuler, Alexander Sladkovsky, Alexander Vikulov
The Mariinsky Theatre Symphony Orchestra (St.Petersburg, Russia)	Conductor - Tugan Sokhiev
Youth Orchestra of the Mariinsky Theatre (St.Petersburg, Russia)	Conductor - Tugan Sokhiev
St.Petersburg State Academic Symphony Orchestra (Russia)	Conductor - Arkady Steinlucht
St.Petersburg State Symphony Orchestra (Russia)	Conductor - Roman Leontiev
St.Petersburg Academic Capella Symphony Orchestra (Russia)	Conductor - Alexander Tchernushenko
V.P. Soloviev-Sedoi TRC "Petersburg" Symphony Orchestra (Russia)	Conductor - Stanislav Gorkovenko
St.Petersburg State Symphony Orchestra "Klassika" (Russia)	Conductors - Alexander Kantorov, Roman Leontiev, Iosif Nurdaev, Elena Boiko
Symphony Orchestra of the Mikhailovsky Opera and Ballet Theatre (St.Petersburg, Russia)	Conductor - Andrei Anikhanov
Symphony Orchestra of Opera and Ballet Theatre of St.Petersburg Conservatoire (Russia)	Conductors - Alexander Sladkovsky, Maxim Alexeev
Concert Chamber Orchestra of St.Petersburg Conservatoire (Russia)	Conductor - Sergey Stadler
Symphony Orchestra of St.Petersburg Philharmonic Society (Russia)	Conductor - Pyotr Gribanov
Symphony Orchestra of St.Petersburg Philharmonie for Children and Youth	Conductor - Eduard Gustin, Iosif Nurdaev

Youth Chamber Orchestra "Baltica" (St.Petersburg, Russia)	Conductor - Pavel Smelkov
Youth Chamber Orchestra of St.Petersburg University (Russia)	Conductors - Andrey Alexeev, Stanislav Gorkovenko
Festival Chamber Orchestra (Russia)	Conductor - Pyotr Shakhov
Saratov Philharmonic Academic Symphony Orchestra (Russia)	Conductor - Edward Serov
Volgograd Academic Symphony Orchestra (Russia)	Conductor - Edward Serov
Karelia Philharmonic Symphony Orchestra (Russia)	Conductors - Arkady Steinlucht, Elena Boiko
The National Academic Symphony Orchestra of Ukraine	Conductors - Volodimir Sirenko, Viktor Ploskina
The Symphonic Orchestra of the National Philharmonic Society of Ukraine	Conductor - Mykola Dyadyura
The Symphonic Orchestra of Kharkov Philharmonie (Ukraine)	Conductor - Yuriy Yanko
Odessa National Philharmonic Orchestra (Ukraine)	Conductor - Hobart Earle
Latvian National Symphony Orchestra	Conductor - Imants Resnis
BBC National Orchestra of Wales (UK)	Conductor - Grant Llewellyn
Nordwestdeutschen Philharmonie (Germany)	Conductor - Ulf Schirmer
L'Orchestra de I Pomeriggi Musicali di Milano (Italy)	Conductor - Nicholas Carthy
The Gulbenkian Orchestra (Portugal)	Conductor - Neil Varon
The RTV Slovenia Symphony Orchestra	Conductor - En Shao
Orchestra Filarmonica "Mihail Jora" di Bacau (Romania)	Conductor - Ovidiu Balan
Wroclaw Philharmonic Orchestra "Witold Lutoslawski" (Poland)	Conductor - Mariusz Smolij
Contemporaneous Orchestral Ensemble (France)	Conductor - Olivier Dejournes
Orchestra of St. Luke's (USA)	Conductor - Michael Stern

The Naples Philharmonic Orchestra (USA, Florida)	Conductor - Jorge Mester
Louisiana Philharmonic Orchestra (USA)	Conductor - Klauspeter Seibel
Albany Symphony Orchestra (USA)	Conductor - Claire Fox Hillard
Fort Smith Symphony (USA)	Conductor - John Jeter

### *CONCERT HALLS AND CITIES*

Russia:	<p>St.Petersburg, including all the most important concert halls:</p> <ul style="list-style-type: none"> <li>- Grand and Chamber Halls of St.Petersburg D.Shostakovich Philharmonie</li> <li>- Main and Chamber Halls of St.Petersburg Capella</li> <li>- Mariinsky Theatre Concert Hall</li> <li>- Anton Rubinstein Grand Hall (Opera and Ballet Theatre) and Glazunov Concert Hall of St.Petersburg State Conservatoire</li> <li>- Hermitage Theatre</li> <li>- Concert Hall of St.Petersburg Composers Club</li> <li>- Column Hall of Hertsen Institute</li> <li>- Concert Hall of St. Petersburg State University and many others</li> <li>- also played The 10th Concert of Barbara's Home Concerts (organized by HM Consul-General Barbara Hay, St.Petersburg),</li> </ul> <p>Moscow (Conservatoire Small Hall, Rachmaninov Hall), Saratov, Volgograd, Petrozavodsk, Orel, Novgorod The Great, Vyborg, Kostroma</p>
Ukraine:	Kiev (Grand Philharmonic Hall, Conservatoire Grand Hall), Odessa (Philharmonic Hall), Uzhgorod (Philharmonic Hall), Mukachevo
Estonia:	Tallinn
Latvia:	Riga (The Big Guild Concert Hall, Vitols Academy Big Hall)
Kazakhstan:	Almaty (Conservatoire Small Hall)
Georgia:	Tbilisi (Conservatoire Grand Hall), Kutaisi
France:	Paris (Salle Alfred Cortot, UNESCO Concert Hall, Conservatoire Serge Rachmaninoff), Orleans (Ecole Nationale de Musique d'Orleans), Toulouse (Salle Bleue de l'Espace Croix Baragnon), Beauchamp (Salle des Fetes)
Germany:	Berlin (Concert Hall of Music Instruments' Museum), Cologne (Philharmonie), Bremen (Glocke Concert Hall), Dusseldorf, Hannover, Stuttgart, Essen, Lubeck, Darmstadt, Koblenz, Kitzingen, Goslar, Wolfshagen
Austria:	Salzburg (Solitar - Universitat Mozarteum)

Switzerland:	Geneva (Palais des Nations - UNO Concert Hall)
UK:	London
USA:	New York City (92 Street Y - Kaufmann Concert Hall, Lincoln Center - Rose Theatre and The Allen Room), Washington D. C. (Kennedy Center - Terrace Theater), New Orleans (Roussel Performance Hall, Dixon Hall of Tulane University), Boston, Atlanta, Philadelphia, Kalamazoo, Des Moines, Naples (FL), Sarasota (FL), North Bethesda (MD, Strathmore Mansion) Myrtle Beach (SC), Springfield (MO), Fort Smith (AR), Albany (GA), Crossville (TN), Latrobe (PA), Mobile (AL), Brownville (NE), Crete (NE, Doane College), Kilmarnock (VA), Meredith (NY)
Netherlands:	Amsterdam (Concertgebouw Kleine Zaal), Rotterdam, Haarlem, Amstelveen, Bergen, Weert
Italy:	Lecco (Teatro della Societa), Seregno (Teatro Santavaleria), Carate Brianza (Auditorium "Il Parco"), Abano Terme (Kursaal), Cividino (Convento Frati Minori)
Portugal:	Sintra (Quinta da Piedade)
Spain:	Ibiza (Centro Cultural de San Carlos)
Japan:	Hamamatsu (Gakugei Gymnasium)
Slovenia:	Ljubljana (Cankarjev dom - Gallusova dvorana) and other cities
Croatia:	Zagreb (Croatia Music Hall)
Serbia:	Belgrade (Gallery "Progress"), Novi Sad, Zrenjanin
Lebanon:	Beirut, Tripoli, Saida, Jounieh
Peru:	Lima, Arequipa

### *PARTICIPATION IN FESTIVALS*

2009	XVII Music Festival "The Stars of the White Nights" (St.Petersburg, Russia)
2009	"Alles Beethoven & Schubert!" - Zyklus (Salzburg, Austria)
2008	VI St.Petersburg International Piano Festival "European Piano Express" (Russia)
2008	Festival Internazionale "In Viaggio... con la Musica" (Cividino, Italy)
2007	III International Music Festival "Water Music" (St.Petersburg, Russia)

2005	Honest Brook Music Festival (Meredith, USA)
2004	Sintra Festival 2004 (Sintra, Portugal)
2004, 2005, 2007	VII, VIII and X International Festivals "Kyiv Summer Music Evenings" (Kiev, Ukraine)
2004	Music Festival "M. Glinka. Bicentenary" (Moscow, Russia)
2004	VIII Piano Music Festival "Gradus ad Parnassum" (Moscow, Russia)
2004	International Chamber Music Festival "Saint-Petersburg Palaces" (St.Petersburg, Russia)
2002	Music Festival "Youth Academies of Russia" (St.Petersburg - Moscow, Russia)
2002, 2003	The 1st and 2nd St.Petersburg International Piano Festivals (St.Petersburg, Russia)
2002	The 3rd International Music Festival "The Five Evenings in St.Petersburg" (St.Petersburg, Russia)
2002	The 11th Music Festival "Monrepo Evenings" (Vyborg, Russia)
2001	International Festival "International Week of Conservatoires" (St.Petersburg, Russia)
2001	The 37th International Festival "Petersburg Musical Spring" (St.Petersburg, Russia)
2000	The 5th International Festival "Musical Olympus" (St.Petersburg, Russia)
1992, 1999	Anton Rubinstein Festival (St.Petersburg, Russia)
1997	The 6th International Music Festival "Virtuosi of the Year 2000" (St.Petersburg, Russia)

### *TEACHING EXPERIENCE*

2006-Present	Mr. Pirojenko teaches piano at St.Petersburg State Conservatoire named after N. A. Rimsky-Korsakov (Russia)
Mr. Pirojenko gave master classes:	
2008	in Abano Terme, Italy
2007	in Springfield MO, USA
2007	in Brownville NE, USA

2007	for students of Northeastern University in Chicago, USA
2006	in Uzhgorod, Ukraine
2005	for students of Western Michigan University School of Music in Kalamazoo, USA

#### *OTHER PROFESSIONAL ACTIVITIES*

2006	Mr. Pirojenko served as a jury member of the 7th Children and Youth International Music Competition "Sribny Dzvin" ("Silver Bell"), Uzhgorod, Ukraine
2005	Mr. Pirojenko served as a jury member of XVII Ibiza International Piano Competition, Spain

#### *EDUCATION*

2004-2009	Postgraduate (soloklassen) at Hochschule fur Musik und Theater Hannover (Germany) in piano class of Prof. Arie Vardi
2003-2005	Completed postgraduate studies at St.Petersburg State Conservatoire named after N.A. Rimsky-Korsakov (Russia) in piano class of Prof. Alexander Sandler
2003	Graduated from St.Petersburg State Conservatoire named after N.A. Rimsky-Korsakov (Russia) with the highest honours
1998-2003	Student at St.Petersburg State Conservatoire named after N.A. Rimsky-Korsakov (Russia) in piano class of Prof. Alexander Sandler
1993-1998	Student at Special Music School-lyceum of St.Petersburg State Conservatoire (Russia) in piano class of Marina Wolf
1984-1993	Student at District Music School in St.Petersburg (Russia) in piano class of Irina Saravayskaya

#### Participation in master classes:

2004	Master Class of Prof. Arie Vardi (Goslar, Germany)
2004	Master Class of Prof. Matti Raekallio (Goslar, Germany)
2003	Master Class of Prof. Mikhail Voskresensky (Bergen, Netherlands)
2003	Master Class of Prof. Marie-Francoise Bucquet (Bergen, Netherlands)

2001	Master Class of Prof. Lazar Berman (Bergen, Netherlands)
2001, 2003	Master Class of Prof. Jan Marisse Huizing (Bergen, Netherlands)
2001	Master Class of Prof. Jan Wijn (Alkmaar, Bergen, Netherlands)
2000, 2001	Master Class of Prof. Norma Fisher (London, UK)
1999	Master Class of Prof. Hans Leygraf (Darmstadt, Germany)
1998	Master Class of Prof. Victor Rosenbaum (St.Petersburg, Russia)
1997	Master Class of Prof. Paul Badura-Skoda (St.Petersburg, Russia)
1995	Master Class of Prof. Paul Badura-Skoda (Lubeck, Germany)
1992	Master Class of Prof. Alexei Nasedkin (Moscow, Russia)

# Repertoire

## CONCERTO REPERTOIRE

Joseph Haydn	Concerto D-dur, Hob. XVIII / 11
Wolfgang Amadeus Mozart	Concerto Nr.14 Es-dur, K.449 Concerto Nr.21 C-dur, K.467 Concerto Nr.23 A-dur, K.488
Ludwig van Beethoven	Concerto Nr.1 C-dur, op.15 Concerto Nr.2 B-dur, op.19
Frederic Chopin	Concerto Nr.1 e-moll, op.11 Concerto Nr.2 f-moll, op.21
Franz Liszt	Concerto Nr.1 Es-dur Totentanz
Edvard Grieg	Concerto a-moll, op.16
Camille Saint-Saens	"Africa", Fantasy for piano and orchestra, op.89
Sergei Rachmaninoff	Concerto Nr.2 c-moll, op.18 Concerto Nr.4 g-moll, op.40 Rhapsody on a Theme of Paganini, op.43
Alexander Skriabin	Concerto fis-moll, op.20
Sergei Prokofiev	Concerto Nr.1 Des-dur, op.10 Concerto Nr.3 C-dur, op.26
Dmitry Shostakovich	Concerto Nr.1 c-moll, op.35
Shanna Metallidi	Concerto fantasia for piano and chamber orchestra
Johann Sebastian Bach	Concerto a-moll fur 4 Klaviere und Streichorchester, BWV 1065
F. Mendelssohn & I. Moscheles	Duo concertant pour deux Pianos avec Accompagnement d'Orchestre en Variations brillantes sur la Marche Bohemienne tiree du Melodrame Preciosa de C. M. de Weber, op.87 b (World premiere)
Camille Saint-Saens	Carnival of the Animals for two pianos and orchestra

*SOLO REPERTOIRE*

Johann Sebastian Bach	Toccata c-moll, BWV 911 Italian Concerto F-dur, BWV 971 French Suite Nr.6 E-dur, BWV 817 11 Preludes and Fugues from WTC
J. S. Bach - F. Busoni	Choralpraludie Nr.5 f-moll
J. S. Bach - A. Siloti	Prelude h-moll
Domenico Scarlatti	8 Sonates
Joseph Haydn	Sonates: As-dur, Hob.XVI/46 E-dur, Hob.XVI/31 F-dur, Hob.XVI/23 C-dur, Hob.XVI/50 g-moll, Hob.XVI/44 E-dur, Hob.XVI/13
Wolfgang Amadeus Mozart	Sonate Es-dur, K.282 12 Variationen über romance "Je suis Lindor" Es-dur, K.354 6 Variationen über "Salve tu, Domine" F-dur, K.398 Rondo D-dur, K.485 Fantasie d-moll, K.397
Ludwig van Beethoven	Sonates: Nr.4 Es-dur, op.7 Nr.9 E-dur, op.14 Nr.4 Nr.11 B-dur, op.22 Nr.13 Es-dur, op.27 Nr.1 Nr.14 cis-moll, op.27 Nr.2 "Mondscheinsonate" / "Moonlight Sonata" Nr.18 Es-dur, op.31 Nr.3 Nr.20 G-dur, op.49 Nr.2 Nr.24 Fis-dur, op.78 Nr.26 Es-dur, op.81a Nr.27 e-moll, op.90  Variationen über ein Thema von Salieri B-dur
Franz Schubert	Sonates: A-dur, op. posth. 120, DV 664 a-moll, op.143, DV 784 B-dur, DV 960  Wanderer-Fantasie C-dur, op.15, DV 760

	<p>Impromptu Ges-dur, op.90 Nr.3</p> <p>From 6 Moments musicaux, op.94, DV 780:  Nr.3 f-moll  Nr.4 cis-moll  Nr.5 f-moll</p>
Karl Maria von Weber	Perpetuum Mobile
Felix Mendelssohn-Bartholdy	<p>Lieder ohne Worte / Songs Without Words:  c-moll, op.38 Nr.2  Es-dur, op.53 Nr.2 "Widmung"  A-dur, op.62 Nr.6 "Frühlingslied" / "Spring Song"  fis-moll, op.67 Nr.2  C-dur, op.67 Nr.4 "Spinning Song"  A-dur, op.102 Nr.5</p> <p>Etude a-moll</p>
Frederic Chopin	<p>Scherzos:  Nr.1 h-moll, op.20  Nr.2 b-moll, op.31  Nr.3 cis-moll, op.39  Nr.4 E-dur, op.54</p> <p>Ballades:  Nr.2 F-dur, op.38  Nr.3 As-dur, op.47</p> <p>Impromptus:  Nr.1 As-dur, op.29  Nr.2 Fis-dur, op.36  Nr.3 Ges-dur, op.51</p> <p>Polonaises:  Nr.1 cis-moll, op.26 Nr.1  Nr.3 A-dur, op.40 N1  Nr.7 Polonaise-Fantaisie As-dur, op.61  Nr.8 d-moll, op.71 Nr.1 (Oeuvre posth.)</p> <p>Variations brillantes B-dur, op.12  Introduction and Rondo Es-dur, op.16  Tarantelle, op.43  Fantasie f-moll, op.49  Berceuse, op.57  Barcarolle Fis-dur, op.60  12 Etudes op.10</p> <p>Etudes from op.25:  Nr.1 As-dur</p>

	<p>Nr.2 f-moll Nr.12 c-moll</p> <p>Nocturnes: Nr.5 Fis-dur, op.15 Nr.2 Nr.6 g-moll, op.15 Nr.3 Nr.7 cis-moll, op.27 Nr.1 Nr.8 Des-dur, op.27 Nr.2 Nr.9 H-dur, op.32 Nr.1 Nr.16 Es-dur, op.55 Nr.2 Nr.17 H-dur, op.62 Nr.1 Nr.18 E-dur, op.62 Nr.2 Nr.19 e-moll, op.72 Nr.1 (Oeuvre posth.) Nr.20 cis-moll, Oeuvre posth.</p> <p>Valses: Nr.3 a-moll, op.34 N2 Nr.6 Des-dur, op.64 Nr.1 Nr.7 cis-moll, op.64 Nr.2 Nr.9 As-dur, op.69 Nr.1 Nr.14 e-moll, Oeuvre posth.</p> <p>Mazurkas: Nr.1 fis-moll, op.6 Nr.1 Nr.2 cis-moll, op.6 Nr.2 Nr.5 B-dur, op.7 Nr.1 Nr.21 cis-moll, op.30 N4 Nr.25 h-moll, op.33 N4 Nr.41 cis-moll, op.63 Nr.3</p>
Franz Liszt	<p>Sonate h-moll Mephisto-Walzer Legende Nr.2 "St. Francois de Paule marchant sur les flots" Three Petrarca Sonnets Nocturne Nr.2 E-dur "Seliger Tod" (from Liebestraume) Scherzo und Marsch (arranged by V. Horowitz) Hungarian Rhapsody Nr.19 (arranged by V. Horowitz) Concert Etude "Gnomenreigen"</p> <p>9 Etudes from "Etudes d'execution transcendante": Nr.1 Prelude Nr.2 a-moll Nr.3 Pausage Nr.6 Vision Nr.7 Eroica Nr.8 Wilde Jagd Nr.10 f-moll Nr.11 Harmonies du soir Nr.12 Chasse-neige</p>

F. Schubert - F. Liszt	Lieder: Fruehlingsglaube Auf dem Wasser zu singen (Barcarolle) Gretchen am Spinnrade Aufenthalt Standchen
R. Schumann - F. Liszt	Liebeslied (Widmung)
F. Chopin - F. Liszt	Six Polish Songs, op.74
M. Glinka - F. Liszt	Chernomor's Marsch
C. Saint-Saens - F. Liszt - V. Horowitz	Danse macabre
Robert Schumann	Fantasiestucke op.12 Arabeske C-dur, op.18 Variations on a theme of Clara Wieck f-moll (from Sonata Nr.3 op.14)  Three Novellettes from op.21: Nr.1 F-dur Nr.2 D-dur Nr.8 fis-moll  Romance Fis-dur, op.28 Nr.2
Johannes Brahms	2 Rhapsodien, op.79 3 Intermezzi, op.117  2 Intermezzi from op. 118: Nr.1 a-moll Nr.6 es-moll
Edward Grieg	3 Lirical Pieces
Cesar Franck	Prelude, Choral et Fugue
Claude Debussy	Estampes Images, 1st volume Etude "Pour le Octaves"
Maurice Ravel	Gaspard de la nuit Toccata from "Le Tombeau de Couperin"
Isaac Albeniz	Fete - Dieu a Seville (Nr.3 from "Iberia" suite) Triana (Nr.6 from "Iberia" suite) Cordoba, nocturne, op.232 Nr.4 (from "Cantos de Espana")

Enrike Granados	Qujas o la Maja y el Ruisenor (Nr.4 from "Goyescas" suite) Spanish Dance Nr.5 e-moll
Morits (Maurice) Moszkowski	Allegro scherzando op.20
Karol Szymanowski	Sheherezade op.34 Nr.1(from "Masques")
Bela Bartok	Sonatine D-dur
Paul Hindemith	Sonate Nr.3
Francis Poulenc	Napoli, suite pour le piano
Henri Dutilleux	Sonate (1948)
Gyorgy Ligeti	Etude "Fanfares" 6 Stucke aus "Musica Ricercata"
John McCabe	Evening Harmonies (Study Nr.7 - Hommage a Dukas)
Einojuhani Rautavaara	Narcissus
Marco Capicchioni	Preludio n. 1
Toshi Ichianagi	Piano Poem for piano
Ichiro Nodaira	Pas de resonance
Eric Tanguy	Passacaille (1999)
Jazeps Vitols	Ten Latvian Folk Songs, op.29 Prelude b-moll, op.16 Nr.2 Prelude fis-moll, op.19 Nr.1
Mikhail Glinka	Reminiscence of Mazurka
Pyotr Ilyich Tchaikovsky	Thema mit Variationen F-dur, op.19 2 Stucke aus "Jahreszeiten / The seasons", op.37 bis
Anatoly Liadov	Novellette C-dur, op.20 Variations on a theme of M. Glinka, op.35
Serge Liapounow (Sergey Lyapunov)	Valse pensive op.20
Sergei Rachmaninoff	Sonate Nr.2 b-moll, op.36 (2nd Version)  5 Morceaux de Fantaisie, op.3

	<p>Nr.1 Elegie  Nr.2 Prelude cis-moll  Nr.3 Melodie E-dur (2nd Version)  Nr.4 Polichinelle  Nr.5 Serenade (2nd Version)</p> <p>Polka V.R. As-dur  Oriental Sketch</p> <p>From Morceaux de Salon op.10:  Nr.3 Barcarolle  Nr.4 Melodie e-moll  Nr.5 Humoresque (2nd Version)</p> <p>5 Etudes-tableaux from op.33  6 Etudes-tableaux from op.39</p> <p>4 Preludes from op.23:  Nr.2 B-dur  Nr.4 D-dur  Nr.5 g-moll  Nr.10 Ges-dur</p> <p>4 Preludes from op.32:  Nr.5 G-dur  Nr.6 f-moll  Nr.10 h-moll  Nr.12 gis-moll</p> <p>Two Romances (author's transcription for the piano):  1. Lilacs, op.21 Nr.5  2. Daisies, op.38 Nr.3</p>
P. Tchaikovsky - S. Rachmaninoff	Lullaby, op.16 Nr.1
Alexander Skriabin	<p>Sonates:  Nr.2 gis-moll "Fantasie-Sonata", op.19  Nr.3 fis-moll, op.23  Nr.4 Fis-dur, op.30  Nr.5, op.53  Nr.6, op.62</p> <p>Prelude and Nocturne for the left hand op.9  5 Preludes, op.16  2 Poemes op.32  Poeme Tragique, op.34  Valse As-dur, op.38  3 Morceaux op.45  Etude cis-moll op.2 Nr.1</p>

	8 Etudes from op.8 4 Etudes from op.42
Nicolai Medtner	Sonate g-moll, op.22 Skazka (Fairy Tale) f-moll op.26 N3
Sergei Prokofiev	Sonates: Nr.3 a-moll, op.28 Nr.6 A-dur, op.82 Nr.7 B-dur, op.83  Toccat, op.11 Four tales of the old granny, op.31 4 Stucke aus "Cinderella", op.102 Suggestions diaboliques, op.4 Nr.4 Etude c-moll, op.2 Nr.4
Dmitry Shostakovich	Praludie und Fuge G-dur Praludie und Fuge Des-dur
Boris Tishchenko	Variations c-moll (1st performance)
Vladimir Ptushkin	Ukrainian Capriccio
Miroslav Skorik	Burlesque
Pyotr Tchernobrivets	Opus for piano (2000) Opus for piano (2001) (1st performance)

### *CHAMBER MUSIC REPERTOIRE*

Wolfgang Amadeus Mozart	Trio for Violin, Viola and Piano Es-dur, K.498
Piano Quintets	
Johannes Brahms	Piano Quintet f-moll, op.34
Cesar Franck	Piano Quintet f-moll
Sonatas for Violin and Piano	
Wolfgang Amadeus Mozart	Sonate G-dur, K.301 Sonate Es-dur, K.302 Sonate e-moll, K.304 Sonate F-dur, K.376

Ludwig van Beethoven	Sonate Nr.3 Es-dur, op.12 Nr.3
Franz Schubert	Duo A-dur, op.162
Cesar Franck	Sonate A-dur
Edvard Grieg	Sonate Nr.3 c-moll, op.45
Claude Debussy	Sonate g-moll
Sonatas for Cello and Piano	
Johannes Brahms	Sonate Nr.1 e-moll, op.38
Sergei Rachmaninoff	Sonate g-moll, op.19
Works for Two Pianos	
Benjamin Britten	Introduction and Rondo alla Burlesca, op.23 Nr.1
Tatyana Voronina	Concert Fantasia on the Themes from S. Prokofiev's Opera "War and Peace" (1st performance)

# Recordings

[D. Scarlatti. Sonata Fis-dur, K.319](#)

[D. Scarlatti. Sonata A-dur, K.39](#)

[D. Scarlatti. Sonata h-moll, K.87](#)

[D. Scarlatti. Sonata G-dur, K.455](#)

[J. S. Bach. Prelude and Fuge fis-moll, WTC II](#)

J. S. Bach. Prelude and Fuge H-dur, WTC II: [Prelude](#) [Fuge](#)

J. Haydn. Sonata As-dur, Hob.XVI/46:

[I. Allegro moderato](#) [II. Adagio](#) [III. Finale: presto](#)

[F. Chopin. Introduction and Rondo op.16](#)

[F. Chopin. Etude c-moll op.10 N12](#)

F. Chopin / F. Liszt. Six Polish Songs op.74:

[1. Maiden's Wish](#) [2. Spring](#) [3 The Ring](#) [4. Merry-making](#) [5. My Darling](#) [6. Return Home](#)

[F. Liszt. Scherzo and March](#)

[F. Liszt / V. Horowitz. Hungarian Rhapsody N 19](#)

[R. Schumann. Variations on a theme of Clara Wieck f-moll](#)

[E. Granados. Spanish Dance N 5 e-moll](#)

C. Franck. Prelude, Choral et Fuge: [Prelude, Choral](#) [Fuge](#)

C. Debussy. Images (volume I):

[1. Reflets dans l'eau](#) [2. Hommage a Rameau](#) [3. Mouvement](#)

[C. Debussy. Etude Pour le Octaves](#)

H. Dutilleux. Sonata (1948):

[I. Allegro con moto](#) [II. Lied. Assez lent](#) [III. Choral et variations](#)

[A. Skriabin. Etude Des-dur, op.8 N10](#)

A. Skriabin. Concerto fis-moll, op.20:

[I. Allegro](#) [II. Andante](#) [III. Allegro moderato](#)

[S. Rachmaninov. Melodie E-dur, op.3 N3 \(2nd Version\)](#)

[S. Rachmaninov. Polichinelle, op.3 N4](#)

[S. Rachmaninov. Prelude D-dur, op.23 N4](#)

[S. Rachmaninov. Prelude g-moll, op.23 N5](#)

[S. Rachmaninov. Prelude h-moll, op.32 N10](#)

[S. Rachmaninov. Prelude f-moll, op.32 N6](#)

[S. Rachmaninov. Prelude Ges-dur, op.23 N10](#)

[S. Rachmaninov. Prelude B-dur, op.23 N2](#)

[S. Rachmaninov. Etude-Tableaux C-dur, op.33 N2](#)

[S. Rachmaninov. Etude-Tableaux es-moll, op.33 N3](#)

[S. Rachmaninov. Etude-Tableaux cis-moll, op.33 N6](#)

S. Prokofiev. Sonata N6 A-dur, op.82:

[I. Allegro moderato](#) [II. Allegretto](#) [III. Tempo di valzer lentissimo](#) [IV. Vivace](#)

S. Prokofiev. Sonata N7 B-dur, op.83:

[I. Allegro inquieto](#) [II. Andante caloroso](#) [III. Precipitato](#)

S. Prokofiev. Concerto N3 C-dur, op.26:

[I. Andante-Allegro](#) [II. Tema con variazioni](#) [III. Allegro ma non troppo](#)