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Alexandre Dossin, Pianist



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Biography

Considered by Martha Argerich an “extraordinary musician” and by the international critic a “phenomenon” and “a master of contrasts,” Alexandre Dossin keeps an active performing, recording and teaching careers.

Born in Porto Alegre, Brazil, where he lived until he was 19, Alexandre spent nine years studying in Moscow, Russia, before establishing residency in the United States. Currently on the piano faculty of the University of Oregon School of Music, Alexandre Dossin is a graduate from the University of Texas-Austin and the Moscow Tchaikovsky Conservatory in Russia. He studied with Hubertus Hofmann and Dirce Knijnik at the Federal University of Rio Grande do Sul in Porto Alegre, with Boris Romanov (Merzliakovsky Pre-Conservatory School in Moscow) and was assistant of Sergei Dorensky at the Tchaikovsky Conservatory (Moscow, Russia) and William Race and Gregory Allen at University of Texas at Austin (USA).

A prizewinner in several international piano competitions, Dossin received the First Prize and the Special Prize at the 2003 Martha Argerich International Piano Competition in Buenos Aires, Argentina. Other international awards include the Silver Medal and second Honorable Mention in the Maria Callas Grand Prix, and Third Prize and Special Prize in the Mozart International Piano Competition, in addition to several prizes in Brazil.

He performed numerous live recitals for public radio in Texas, Wisconsin and Illinois, including returning engagements at the Dame Myra Hess Memorial Concert Series. Dossin has performed in over twenty countries, including international festivals in Japan, Canada, United States, Brazil and Argentina, in some occasions sharing the stage with Martha Argerich

He has CDs released by Musicians Showcase Recording (Alexandre Dossin, 2002), Blue Griffin (A Touch of Brazil, 2005), and Naxos (Verdi-Liszt Paraphrases, 2007, Kabalevsky Complete Sonatas, 2009, and Kabalevsky Complete Preludes, 2009) praised in reviews by Diapason, The Financial Times, Fanfare Magazine, American Record Guide, Clavier and other international publications. Conductors with whom he has performed include Charles Dutoit, Isaac Karabtchevsky, Keith Clark and Michael Gielen, with orchestras including the Porto Alegre Symphony Orchestra, Buenos Aires Philharmonic, Brazilian National Symphony, Mozarteum University Symphony, Petrobrás Symphony and Tchaikovsky Conservatory Symphony Orchestras. Alexandre Dossin was featured in the main interview and on the cover of Clavier magazine (May, 2008) and is an editor and recording artist for Schirmer Performance Editions series (The Seasons, by P. Tchaikovsky, 2009, Children’s Album, 2010).

In 2010 Mr. Dossin was on the jury of the Los Angeles International Piano Competition and was promoted to Associate Professor with tenure at the University of Oregon School of Music. Also in 2010 he performed the Chopin minor concerto with the Porto Alegre Symphony orchestra in Brazil, commemorating his 25th season with that orchestra. The performance was very well received and he was asked for two encores.

Mr. Dossin recently recorded and edited Prokofiev's *Visions Fugitives* and will be recording two all-Liszt CDs in December: one for Naxos (his fourth one with them) and one for the Schirmer Performance Editions, where he is the recording artist and editor. (This will be his fourth Schirmer edition). Both CDs will be released on time for the Franz Liszt bicentennial celebrations worldwide.

Dossin is a member of the Board of Directors of the American Liszt Society and the President of the Oregon Chapter of the American Liszt Society. He lives in the beautiful south hills of Eugene with his wife Maria and children Sophia and Victor.

Critical Acclaim

“Alexandre Dossin is an accomplished musician and a wonderful pianist. I had the opportunity to hear him play solo, chamber music and concertos. His performances are magnificent, with very pure musical insight and an extreme sensitivity, together with real virtuosity and a very personal way of unfolding interesting ideas. The feeling that there is always more coming makes his performances a very strong experience.”

-Martha Argerich, 09.13.03

“Dear Alexandre: I believe that you are a very complete musician; you have intelligence and an exquisite sensibility, enormous reserves and of course a brilliant pianism, always in the service of music. I was enchanted with your playing.”

-Dedicatory words written by Martha Argerich on the competition poster.

“ (...) a magnificent program (...) He is a pianist with extremely high potential capability. His performance of *Après une lecture du Dante* was of very stable structure while aiming at various colorful senses, and it was sharply outlined, always showing the direction. Contrasting passages were well defined - transparent touches against chaos of hell, and chords full of heavy weight against light, lively motions. Furthermore, the way of talking shown at the paraphrases was very interesting; the brilliantly changing description of scenes was outstanding, and the inherent frankness resulted in a poetic drama. I am very much looking forward to listening to him again.”

-Musica Nova (Japan), August 05, p. 92

“He showed his strong persuasive capabilities in each work by creating fine sentiments based on his convincing techniques and sensitive musicality.”

-Ongaku-no-tomo (Japan), August 05

"If you like the piano as a vehicle for melodious modern romanticism you should hear Krieger's beautiful sonatas and his captivating sonatina, especially in the first-class presentation they're accorded here. Alexandre Dossin plays with an astute balance of excitement, technical finesse, and fluid expressivity; the recording is close to ideal—rich but clear, truthful, and immediate."

***-Mark Lehman, American Record Guide,
November/December 2005***

“(...) he seems to play it [Krieger's music] with both devotion and delight; Krieger, at least, has lavished praise upon these performances, and I hear no reason to dispute the composer's seal of approval.”

-Fanfare Magazine, October/November 2005

“Like Arrau, Dossin is a big virtuoso who obtains huge sonorities without banging, and is not averse to underlining Liszt's expressive directives in red ink, with broad, rhetorical strokes. (...) I hope that the label has further projects in store for this talented pianist.”

-Jed Distler, ClassicsToday.com

“These are not so much transcriptions, more re-workings of thematic material. They make for excellent listening, because no one appreciated Verdi's melodies better than Liszt. Behind the virtuoso surface and popular touch, Dossin - like Liszt - treats the music with the utmost respect.”

-Andrew Clark, *Financial Times (UK)*

Pianist Alexandre Dossin revels in the pyrotechnics and dramatic colors in these vivid transcriptions. The winner of the first prize at the 2003 Martha Argerich competition displays his credentials in the paraphrase of the quartet from "Rigoletto" that opens this collection. The Brazilian-born pianist revels in the cascade of notes in this score. He also supplies the somber tone Liszt's music demands. Dossin also scores in Liszt's intense transcription of the "Miserere" from "Il Trovatore" and the auto-da-fe scene from "Don Carlos."

-Robert Baxter, *Courier-Post (US)*

“Winner of many major competition prizes, the Brazilian-born Alexandre Dossin is not from that breed of flamboyant Lisztians who bemuses the listener with empty gestures. Dossin is a more caring performer who avoids speed for cheap effect, the music shaped in large sweeping phrases, with never a note out of place. That shaping of structure is particularly needed in the long Boccanegra piece, a score that can quickly become episodic as it draws in so much varied music.”

-Naxos.com

“The demands made by these works on Brazilian pianist Alexander Dossin are considerable. No doubt technical virtuosity is a prerequisite but the need to convey dramatic sweep is paramount. He more than meets these challenges.”

-Patrick C Waller, *Music-Web International, August 2007*

“Born in Brazil in 1970, Alexandre Dossin studied at the Moscow Conservatory before moving to the United States. He has numerous contest successes behind him (including First Prize and Special Prize at the 2003 Argerich Competition), and his recent recording of music by Edino Krieger won praise from both James Reel (29:2) and Peter Burwasser (29:3). From the opening measures of the Rigoletto Paraphrase, the reasons for his success are obvious: over and above the technical security that has become a given for modern contest-winners, Dossin displays an imaginative and immediately engaging romantic personality, molding articulation, rhythm, and color in a way that gives the music a vivid personal stamp.

-Peter J. Rabinowitz, Fanfare Magazine

[Dossin] plays without technical blemish and has the abandon required to bring off these display vehicles.

-Alan Becker, American record Guide

Repertoire

J. S. BACH: f minor W. A. MOZART: A Major, K.414 C Major, K.415 A Major, K.488 L. V. BEETHOVEN: C Major, no. 1 Eb Major, no. 5 Choral Fantasy
S. RACHMANINOV: C minor
Rhapsody on a Theme by Paganini
D. SCHOSTAKOVITCH: C minor, no. 1 F Major, no. 2
S. PROKOFIEV: D Flat Major, no. 1 C Major, no. 3
F. CHOPIN: F minor
F. LISZT: Eb Major
Totentanz
E. GRIEG: A minor
A. KHATCHATURIAN: Db Major
G. GERSCHWIN: Rhapsody in Blue
Concert in F
P. TCHAIKOVSKY: B flat minor

P. HINDEMITH: The Four Temperaments

H. VILLA-LOBOS: Momoprecoce