



TN 8o

Anfisa Bobylova

Nationalität: Ukrainian



Kurzvita:

Anfisa Bobylova is Ukrainian pianist, born in 1992. She received her first piano lessons from Lyudmila Popadyuk at the age of 6. At the age of 10 she performed her first solo concert. She studied at the Lviv Specialized Music School, in the class of Tetiana Aleksandrova, where she also started classes in composition by Myroslav Volynskyi. In Lviv, the pianist debuted with her own compositions, as well as a soloist with Lviv Philharmonic Orchestra. Later Anfisa has been studying at the National Music Academy of Ukraine, in the class Professor Yuriy Kot. Since 2016 she continued her studying in University of Music and Performing Arts in Graz, Austria where she is currently studying with prof. Dr. Milana Chernyavska.

Anfisa played numerous concerts as a soloist and member of chamber ensembles in Europe and USA. She took part in such festivals as ArtePiano in Italy, Sommerfestival „Orpheus in Wien” in Austria, Lato z Chopinem in Poland, Piano Extravaganza in Bulgaria, Scriabin Concert Series in Italy, Khmelnytskyi Kammer Fest in Ukraine, Haydn Festival in Austria, Festival Nei Suoni dei Luoghi and Carniarmonie in Italy and others.

Anfisa collaborated as a soloist with such conductors: Alvaro Gomez, Svilen Simeonov, Andrea Barizza, Giuseppe Bruno, Mariusz Smolij, Yuriy Bervetskyi, Taras Martynyk, Sergiy Rabychuck.

Anfisa won prizes at more than 30 international piano competitions, including

1st prizes at International Music Competition Premio Città di Padova for Soloist with Orchestra, Italy, 2023; Gustav Mahler Prize Piano Competition, Czech Republic, 2021; 3rd France music competition, 2021; Fausto Zadra Piano Competition, Italy, 2020; Chopin International Piano Competition in Hartford, CT, USA, 2020;

2nd prizes at 47th Luis Sigal Music Competition in Chile, 2023; Chicago International Music Competition, 2022; IPPA Conero Piano Competition, Italy, 2022; Russian Music Piano Competition, Italy, 2021; Orbetello Piano Competition, Italy, 2021; Agustín Aponte International Music Competition, Spain, 2018.

Anfisa attended masterclasses with such prominent musicians as Martin Hughes, Robert Lewin, Aquiles Delle Vigne, Stephan Möller, Christoph Sischka, Antonio di Cristofano, Sergio di Simone, Sontraud Speidel, Chenxi Li, Jean Francois Heisser, Uta Weyand, Sofja Guljak, Oleg Stepanov, Volodymyr Vynnytskyi, Karst de Jong.

Anfisa composes own music and performs it at the concerts. The pianist is also interested in historically informed performance and plays harpsichord and fortepiano. She made recording on fortepiano for 2 CDs: Klangdebüt CD “Mozart am Hammerklavier”, 2018 and “Chopin und zurück”, 2021.

In 2021-2022 Anfisa was piano instructor for highly gifted and preparatory courses at University of Music and Performing Arts Graz. Since 2021 she is leading her piano class at Johann-Joseph-Fux Conservatoire in Graz.



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Programm und Konzept der ersten Runde

Titel: Reflections of Spain

Werke:

Domenico Scarlatti (1685-1757) – Sonata K. 247 in C sharp minor (4:30)

Sonata K. 125 in G major (2:30)

Isaac Albeniz (1860-1909) – La Vega (14:00)

Maurice Ravel (1875-1937) – Alborada del gracioso from Miroirs (6:40)

Konzept:

Spanish folk music and culture can be named as one of the most influential in the world. Spain enchanted with its extraordinary culture composers of different eras and nationalities. The variety of traditional genres, passionate rhythms, authentic harmonies inspired many composers to dedicate their music to Spain. And in some cases, Spanish music left only a trace, a light coloring on the composers' works.

In the works of each of the three composers of my program, Spain is reflected in a different way. Domenico Scarlatti is Italian composer, who spent 25 years in Spain. Elements of Spanish music are integrated into his style. They can be heard in tensed harmonies and appoggiaturas in Sonata K. 247 as well as in cheerful rhythmical figurations and repeated notes in Sonata K. 125.

Spanish composer Isaac Albeniz was deeply connected with his homeland and his best works are based on Spanish folk music idioms. La Vega was intended to be the second movement of a symphonic suite called Alhambra, but orchestral version was never completed. La Vega is an evocation of the Granada plains on the edge of the city, a "musical reflection", as the composer said, contemplated from the Alhambra Palace. Composition technique and harmonic language of Albeniz has influenced many younger composers including Maurice Ravel.

Maurice Ravel was a French composer who was very proud of his Basque origin and dedicated many pieces to Spain including his most famous Bolero. Alborada del gracioso (Morning Song of the Jester) is a part of the suite Miroirs (Mirrors). In comparison to meditative La Vega it has much more extroverted character. We hear Spanish spirit from the first notes with imitations of guitar and later castanets. Ravel challenges pianists with very fast repeated notes and double glissandi. The middle part creates a beautiful contrast with its Andalusian-like melody.

**TN 80****Programm und Konzept der finalen Runde**

Titel: Dedication to the Homeland

Werke:

Franz Liszt (1811-1886) - Ukrainian Ballade (Dumka) from "Glanes de Woronince", S. 249 (6:30)

Frederic Chopin (1810-1849) - Piano Sonata No. 2 in B-flat minor, Op. 35 (20:00)

I. Grave. Doppio movimento.

II. Scherzo.

III. Marche funèbre: Lento.

IV. Finale: Presto.

Anfisa Bobylova (*1992) - Reflection (4:30)

Borys Lyatoshynsky (1895-1968) - Five Preludes, Op. 44 (14:00)

1. Lugubre ma non troppo lento.

2. Lento e tranquillo.

3. Allegro agitato.

4. Andante sostenuto.

5. Impetuoso.

Konzept:

This program is very special for me, as it is dedicated to my Motherland - Ukraine - during this difficult time. All the works of this program are connected directly or more subjectively with Ukraine and the events taking place now.

The first piece of this program is a Ukrainian ballad by Franz Liszt, written to the tune of the Ukrainian folk song «Oy ne hody Hrytsyu». Liszt spent a year of his life in Ukraine, playing many concerts and met the love of his life - Carolyne zu Sayn-Wittgenstein. This work is dedicated to her daughter. In my opinion, Liszt perfectly felt the melancholic nature of the Ukrainian song and revealed its rich harmony.

Chopin's Second Sonata is one of his most dramatic works, where the contrasts are sharpened to the limit and for me it is associated with the eternal struggle between good and evil. The third movement of the Sonata is Chopin's famous funeral march which was composed at least two years before another movements. Although we do not know what inspired Chopin to write the funeral march, there are suggestions that Chopin wrote it in memory of his compatriots who died during the Polish uprising against the Russian Empire. When I play this sonata and the funeral march, I think of the people who died and continue to die for their freedom and identity in the struggle against empires and dictatorships.

I wrote Reflection in 2020. Its title can be taken both literally and symbolically. Each person will have different emotions and thoughts while listening to it, and in this sense, music is a reflection of the inner world of a person. Since the beginning of the war, I have performed this piece many times at benefit concerts and for me it is a reflection of my feelings connected to my homeland.

The last work of the program is a cycle of five preludes by one of the most prominent Ukrainian composers, Borys Lyatoshynsky. The composer wrote this cycle during the Second World War, while being evacuated. All the preludes are united not only by their ideological content, but also by their thematic material. Despite the fact that the composer does not quote specific folk songs, the preludes have a connection with Ukrainian folk music. In my opinion, this cycle is extremely relevant in our time and it is important for me to introduce Ukrainian music to as many people as possible.