



TN 4

Artem Kuznetsov

Nationalität: Russian



Kurzhvita:

Artem is an award winning concert pianist, a vivid chamber musician hailed for his artistry, virtuosity, lyricism and exciting energy; he is extensively performing solo recitals as well as collaborating internationally with orchestras under conductors such as Conrad Van Alpen, Simon Crawford-Philips, Hakan Sensoy and Lawrence Golan.

Moreover, through the partnership with musical organizations in the US he has been actively involved in musical outreach for underserved communities as well as educational events for young musicians. Artem Kuznetsov has been part of organizations and concert series that have donated hundreds of thousands of dollars to charities including the "Multiple Sclerosis" society and "Direct relief Covid-19 response." In 2020 he was appointed an Emissary of the Muses of the city of San Antonio by the Mayor Ron Nirenberg.

EDUCATION

2020- 2021 Piano Certificate (PC), INTERNATIONAL CENTER FOR MUSIC, Park University | Kansas City, MO

Stanislav Ioudenitch

2018 - 2020 Artist Diploma (AD), SHEPHERD SCHOOL OF MUSIC, Rice University | Houston, TX

Jon Kimura Parker

2016 - 2018 Masters of Music (MM), SHEPHERD SCHOOL OF MUSIC, Rice University | Houston, TX

Jon Kimura Parker

2015-2016 Piano Certificate (PC), INTERNATIONAL CENTER FOR MUSIC, Park University | Kansas City, MO

Stanislav Ioudenitch

2011-2015 Bachelors of Music (BM), INTERNATIONAL CENTER FOR MUSIC, Park University | Kansas City, MO

Stanislav Ioudenitch

2009-2011 Bachelors of Music (BM), SARATOV STATE SOBINOV CONSERVATORY | SARATOV, RUSSIA,

Alexander Ryckel

**TN 4****Programm und Konzept der ersten Runde**

Titel: Human odyssey

Werke:

Franz Liszt Valse - Impromptu (4 min)

Franz Liszt Hungarian Rhapsody #6, (7 min)

Enrique Granados' Escenas Románticas (19 min)

Konzept:

The journey from youth to maturity is a necessary undertaking, shaping who we are and teaching us how to face life. Composers often capture the essence of self-discovery and fulfillment in their compositions, allowing us to trace the relationship between the stage of the composer's life and their unique style and technique. But how about the performers?

Performers, as interpreters, also evolve throughout their lives—growing as human beings affected by obstacles, strengthened by challenges, and naturally changing their points of view.

I want to share my journey from the perspective of my musical values and how they naturally evolved during my development as a human. Each of these pieces held the position of my favorite at certain points in my journey, yet I can trace a clear progression of the relationship between me as a performer and a particular style that has tremendously influenced my interpretation and expanded the borders of my repertoire.

Franz Liszt's Valse-Impromptu embodies the carefree exuberance of youth with lively, virtuosic passages that capture the energy and enthusiasm of idealistic beginnings. Personally, I associate the elegance and salon-like brilliance of this piece with the initial stages of my life's journey marked by openness and a sense of adventure.

The journey continues, and the Liszt Rhapsody reflects the growing maturity of the individual. Capturing some of the complexities of personal growth, the music fluctuates between bold, virtuosic passages and moments of deep personal reflection., still incorporating lots of youthful energy and bravura.

On the other hand, Escenas Románticas by Granados presents a nuanced description of more mature emotions—portraying the contemplative and introspective nature of the journey. Over the years, I've noticed a gravitation towards introspective, meaningful pieces over purely entertaining ones. The piece is rich with the virtuosic elements and incredible dynamic effects, yet serving a bigger purpose of introspective emotions and in my opinion even asking existential questions at times.

The way I interpret the Valse and the Rhapsody is completely different then when I first fell in love with them. Similarly I would never expect that Escenas Románticas would become one of the most beloved pieces in my repertoire. I chose these three pieces because it showcases three periods of my musical journey and how retrospectively I can relate to each one of them. I can't wait to see what my musical journey has prepared for me in the future, meanwhile I hope you enjoy this program that represents my musical journey.

**TN 4****Programm und Konzept der finalen Runde**

Titel: Reminiscence of Estrangement

Werke:

N. Medtner - Forgotten Melodies Op. 38 (25 min)

-Sonata Reminiscenza,

-Danza Festiva,

-Alla Reminiscenza

S. Rachmaninoff (15 min)

- Oriental Sketch

- Fragments Op. posth

- Etude-Tableau in E Flat Minor, Op. 33, No. 6 - Non allegro

- Prelude in D minor, TN ii/19/1

- Etude-Tableaux Op. 39 #9

Konzept:

The aching sense of loss and nostalgia expressed in the music of Rachmaninoff and Medtner runs parallel with my current feelings. Personally, I do not know when, or even if, I shall ever be able to return to my country and my family. Added to this is the coincidence that Rachmaninoff lived and composed much of his music, including the works I shall perform today, in Ivanovka, very close to the village where I grew up. I went there often, inspired as I was by his piano, which I was able to play, by the trees which he himself had planted, by the church bells he himself listened to long ago, and above all by the love he always felt for this village.

Separation is a profound and often transformative experience for people as they are forced to find their way in foreign lands. It is during such periods of displacement that the human spirit seeks solace through artistic expression. In the realm of classical music, the works of Sergei Rachmaninoff and Nikolai Medtner serve as examples of how exile and estrangement can shape and influence creativity. Rachmaninoff and Medtner were both exiled from their homeland, just 4 years apart in 1917 and 1921. One striking similarity between Rachmaninoff's and Medtner's compositions during this pre-exilic period is the palpable sense of impending loss that permeates their music.

Rachmaninoff's Oriental Sketch, with its lush melodies and exotic flavors, evokes both a longing for distant lands and a yearning for the familiar. Similarly, Medtner's Sonata 'Reminiscenza', from his Forgotten Melodies Op. 38, explores a realm of wistful nostalgia for the world they both left behind. Both composers channel their emotions into their music, creating sonic landscapes that reflect their feelings and tug at the heartstrings of listeners.

Rachmaninoff's Prelude in D minor TN ii/19/1, with its brooding and melancholic tones, captures the sense of impending departure and the inner conflict it provokes. Likewise, Medtner's 'Reminiscenza' portrays an intricate emotional tapestry reflecting the composer's inner struggles, their fears, doubts and possibly hopes. Both composers exhibit a continual exploration of musical idioms and forms. Rachmaninoff's Etude-Tableaux Op.39 #9, showcases his masterful virtuosity as both pianist and composer, blending passages of rapid arpeggios and thunderous chords. Similarly, Medtner's Danza Festiva from the Forgotten Melodies Op. 38 demonstrates his unique harmonic language and rich tonal palette. Both composers push the boundaries of their artistry in these oeuvres.

I hope that you will be able to witness the remarkable similarities woven between these pieces. The sense of yearning and emotional depth which I believe, becomes exponential due to the challenges they face while in exile, serve as timeless reminders of the human capacity to transcend adversity through art.