

ABOUT ALEXANDRE DOSSIN

Before joining the University of Oregon music faculty in 2006, Alexandre Dossin was a member of the faculty of the University of Louisiana at Lafayette from 2001–02, and from 2002–06 at the University of Wisconsin at Eau Claire. Dossin's principal teachers were Sergei Dorensky at the Tchaikovsky Conservatory and William Race and Gregory Allen at the University of Texas at Austin.

In 1997 Dossin was the youngest person ever to receive the prestigious State Award "Ambassador of Rio Grande do Sul" in Brazil, and in 1998 he was the only student in the University of Texas at Austin School of Music to receive the Graduate Pre-Emptive Fellowship.

Conductors with whom Dossin has performed include Charles Dutoit, Isaac Karabtchevsky, and Michael Gielen, with orchestras such as the Buenos Aires Philharmonic, Brazilian National Symphony, Mozarteum University Symphony, and Tchaikovsky Conservatory Symphony. Dossin performed numerous live recitals for public radio in Wisconsin and Illinois, including the Dame Myra Hess Memorial Concert Series in Chicago. Dossin has performed in international festivals in Japan, Canada, the United States, and Argentina, in some occasions sharing the stage with Martha Argerich.

Critics have called Dossin a "wonderful pianist," "master of contrasts," "master of expressiveness," and "a stunning pianist with a symbiotic relationship with the instrument."

Dossin has five albums released worldwide by Naxos (Verdi-Liszt Paraphrases, Kabalevsky Sonatas, Kabalevsky Preludes, Liszt in Russia, Leonard Bernstein piano music) and is an editor for the Schirmer Performance Edition Series (Tchaikovsky The Seasons, Tchaikovsky Album for the Youth, Prokofiev Visions Fugitives, Liszt Consolations and Liebesträume, Rachmaninoff Preludes, vol. 1 and vol. 2).

A Steinway Artist, Dossin is the Vice-President of the American Liszt Society and president of its Oregon Chapter. Currently the chair of the piano area, he keeps a studio of advanced pianists from several countries and is listed in Who's Who in America and Who's Who Among America's Teachers.

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Season 116, Program 6



UNIVERSITY OF
OREGON

SCHOOL OF MUSIC AND DANCE

LISZTWEEK

OCTOBER 17 - 22, 2016

Alexandre Dossin

*organized by the Oregon Chapter
of the American Liszt Society*

Beall Concert Hall
Saturday, October 22 | 7:30 p.m.



**Musical celebrations:
short thoughts *in lieu* of program notes
Alexandre Dossin**

Franz Liszt (1811-1886)

Après une Lecture de Dante: Fantasia quasi Sonata. S. 161/7

2-MIN INTERMISSION

Sonata in B Minor, S. 178

15-MIN INTERMISSION

Glinka-Liszt: Tscherkessenmarsch from Ruslan and Lyudmila S. 406

Verdi-Liszt: Miserere from Trovatore, S. 433

Gounod-Liszt: Waltz from Faust, S 407

Thank you for coming to this evening's performance. This will be a recital of celebrations.

Starting with Liszt: what would we pianists do without him? His understanding of the instrument and passion for its orchestral possibilities, couple with the sheer power of his humanity are unmatched in the history of music. Each year on October 22nd musicians all over the world commemorate his birthday with performances of his works in all genres. I am very excited to share with you one of his most celebrated masterpieces, the Sonata in B Minor. This has been a very special work for me since I heard it for the first time in my teen years. As I started my studies in the Moscow Tchaikovsky Conservatory in September of 1991, I felt strongly that my first lesson at the conservatory should be with the B Minor sonata. Therefore, 2016 marks my 25th personal anniversary performing this great work.

This performance also marks ten years since my first recital as a UO faculty member on October 22nd, 2006. I would like to celebrate this with gratitude for this wonderful part of our planet, where my family and I truly enjoy the beauty of nature all around us.

You certainly noticed an unusual setting for a solo recital: two pianos on stage. They are here because of the generosity of Jackie Giustina, who donated both instruments to us. I had the privilege to personally participate in the selection of both instruments, in 2007 and 2016. Pianists have no voice without a piano, and I would like to extend my sincere gratitude to Ms. Giustina and her family for their generosity to our piano program and for giving us, pianists, a voice.