



GLEB IVANOV *L2janist*



"Eerily like the ghost of Horowitz, Mr. Ivanov engulfed the keyboard, rattling the rafters and thrilling the audience. His talent is larger than life."

- THE WASHINGTON TIMES

in the 'Polonaise in A-flat Major,' Op. 53 he fused the unlikely characteristics of dignity and abandon for the grand opening theme, and in the dramatic middle section, it was as if the whole orchestra were racing across the stage. For all his bravura, Ivanov lacked neither clarity or line nor precise delineation. He gave winning shape to both 'Ballade No.2' and 'Ballade No. 4,' balancing their subtle prologues with the calculated fury of their conclusions. I appreciated the transparency of counterpoint he serenely articulated in the 'E-flat Major Nocturne.'"

- SAN DIEGO ARTS CENTER "Gleb Ivanov Brings Chopin to La Jolla",

"Ivanov is virtually unknown in the United States, but that is not likely to last much longer. He did the young virtuoso bit in Liszt's brilliantly evocative fantasia "Après une Lecture de Dante" and a wild Hungarian dance by Brahms. But elsewhere, in an exquisitely formed Haydn Sonata in E-flat; in the Sonata, Op. 26, by Samuel Barber, played with beautifully distinct contrapuntal lines; and in lilting performances of a waltz and a nocturne by Chopin, he made his instrument sing. "

- THE WASHINGTON POST

"Gleb Ivanov is a cut above the usual, a young super-virtuoso, with musical sensitivity and an appreciation of style to go with the thunder and lightning. "

- THE NEW YORK TIMES

"Ivanov provided a meticulously refined and sparkling account of Ravel's Piano Concerto in G Major. His clear fingering brought to the piece unusual delicacy, but its urgent virility called over more forcefully by contrast. The soloist possessed a genuine Ravel sensibility, playing with a fine feeling for the music's color and moments of gentle rapture."

- THE NAPA VALLEY REGISTER

"These deeply reflected nuances [in Mozart's Piano Concerto No. 27] were present in the phrasing and light velvet touch of soloist Ivanov. Clean faster passages were nearly transparent and in the middle Larghetto, a timeless spinning of melody produced a feeling of liquid gold."

- SARASOTA HERALD-TRIBUNE

"Gleb Ivanov is a brilliantly individual pianist with great intuition, superb technical control, delicacy and depth."

- ISVESTIA SAMARSKIE (Russia)

The Harold and Helene Schonberg Pianist Scholarship, Manhattan School of Music

First Prize, 2005 Young Concert Artists International Auditions • The Peter Marino Debut Prize • The Fergus Prize
The Gulbenkian Foundation Concert Prize • The Siomovic Orchestra Soloist Prize • The Princeton University Concerts Prize
The Alys Robinson Stephens Performing Arts Center Prize

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Photo: Christof Sreiner



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"Eerily like the ghost of Horowitz, Mr. IVANOV engulfed the keyboard, rattling the rafters and thrilling the audience."

- The Washington Times

GLEB IVANOV, pianist

With a personality to match his larger-than-life talent, pianist Gleb Ivanov captivates audiences since winning First Prize in the 2005 Young Concert Artists International Auditions and an award from the Jack Romarm Special Artists Fund of YCA. Young Concert Artists presented his New York debut at Carnegie's Zankel Hall and his Washington, DC debut at the Kennedy Center, as well as his New York concerto debut playing with the Orchestra of St. Luke's at Lincoln Center, conducted by Scott Yoo (*yes All!!!lllws*), all to critical acclaim.

Mr. Ivanov's upcoming concerto performances include the Colorado Springs Philharmonic and the Dearborn (MI), Johnstown (PA), Longwood (MI) and Eastern Connecticut symphonies. Adored in Paris for his return engagements over three seasons, he appears in his 4th concert at the Louvre this season. Mr. Ivanov will appear in recital and residencies at the Falany Performing Arts Center at Reinhardt College (GA) and the Board of Regents of the University System of Georgia, and the Alys Stephens Performing Arts Center at the University of Alabama.

In recognition of his impressive achievements, he was honored with the 2010 Michaels Award of Young Concert Artists, to perform at Lincoln Center's Alice Tully Hall. Among Mr. Ivanov's frequent re-engagements are concerts in Paris, Princeton University, The Paramount Theater (NJ), the Isabella Stewart Gardner Museum in Boston, "Pianofest" in East Hampton, and Fishers Island Concerts (NY). He has appeared with orchestras including the Missouri, South Bend (IN), Westmoreland (PA), Southwest Florida, Peoria (IL), and Bowling Green Western (KY) symphonies, and with the Indianapolis Chamber Orchestra.

A protégé of Mstislav Rostropovich, Mr. Ivanov appeared as soloist under the famous maestro with the Nizhny Novgorod Philharmonic. While a student in Russia he performed with the Moscow State Orchestra, in the Great Hall at Moscow Conservatory, with the Kremlin Orchestra, and at the Pushkin, Glinka, and Scriabin Museums in Moscow. Among his other Prizes, Mr. Ivanov won First Prizes at the 1994 and 1996 International "Classical Legacy" Competitions in Moscow, and the prize for Best Performance of a Beethoven Sonata at the First International Vladimir Horowitz Competition in Kiev in 1995.

Mr. Ivanov comes from a family of musicians, and began to accompany his father's vocal recitals at the age of eight. He has also played the clarinet and the accordion, and holds a diploma in clarinet from Lyardov High School. He graduated from the Moscow Conservatory in 2005, where his teachers included the renowned Lev *Naumov*. Moving to the United States after winning the YCA Auditions, Mr. Ivanov earned his Master's degree from the Manhattan School of Music, working with Nina Svetlanova. Mr. Ivanov is a recipient of a Musical Studies Grant from the Bagby Foundation.

[Pronounced: *Ee-va-NOFF*]

NOTE: When editing, please do not delete references to Young Concert Artists, nor special prizes. Please do not use previously dated biographies.

10/14/11

GLEE IVANOV, *piano*

REPERTOIRE WITH ORCHESTRA

BEETHOVEN	Concerto No.1 in C major, Op. 15 Concerto No.3 in C minor, Op. 37 Concerto No.4 in G major, Op. 58 Concerto No.5 in E-flat major, Op. 73
BRAHMS	Concerto No.1 in D minor, Op. 15 Concerto No.2 in B-flat major, Op. 83
CHOPIN	Concerto no. 1 in E minor, Op. 11
HAYDN	Concerto No. 11 in D major
LISZT	Concerto No.1 in E-flat major Totentanz
MOZART	Concerto No. 13 in C major, K. 415 Concerto No. 14 in E-flat major, K. 449 Concerto No. 20 in D minor, K. 466 Concerto No. 23 in A major, K. 488 Concerto No. 27 in B-flat major, K. 595
PROKOFIEV	Concerto No.3 in C major, Op. 26 Concerto No.5 in G major, Op. 55
RACHMANINOFF	Concerto No.1 in F-sharp minor, Op. 1 Concerto No.2 in C minor, Op. 18 Concerto No.3 in D minor, Op. 30 <i>Rhapsody on 11 Theme of Paganini</i>
RAVEL	Concerto in G major
TCHAIKOVSKY	Concerto No.1 in B-flat minor, Op. 23



Review of Alys Stephens Performing Arts Center Recital

Gleb Ivanov, *pianist*

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Gleb Ivanov: Colorful Schubert, fiery Rachmaninoff in Birmingham Recital Five Stars out of Five

Phillip Ratliff

The Birmingham News (AL)

November 3, 2011



Photo: Christian Steiner

Russian pianist Gleb Ivanov is an astounding young player.

Inklings of his remarkable ability were apparent from the outset of his performance Thursday night at the Alys Stephens Center. He began the concert with the second movement of Haydn's Sonata in C major. Ivanov exercised firm control over Haydn's highly ornamented theme, and contrasts were powerful, maybe more powerful than Haydn could have imagined.

Franz Schubert's Sonata in A minor, presented ample opportunity for the brilliant pianist to do something young Russian virtuosos have garnered a reputation for -- playing really fast and really loud.

For all the fireworks, it was Ivanov's controlled sense of narrative, his flair for nuance and the transparency of his voicings, that are most memorable. Along those lines, Schubert's sonata presented interpretive challenges that Ivanov was more than ready to meet.

UAB musicologist Howard Irving noted one of these challenges in his program note, the identity crisis piano music was facing in Schubert's day. Schubert projected onto his keyboard the textures and gestures reminiscent of orchestral writing. Ivanov's talent seemed a custom fit to Schubert's sudden outbursts of color and sharp dynamic contrasts. An abrupt ascending scale, beginning fortissimo and finishing at a whisper, produced a palpable gasp from the concert's small crowd.

The rapport Ivanov had built with his audience by the end of the first half continued after intermission. His fiery performance of three Rachmaninoff pieces garnered a standing ovation. Liszt's "Funerailles," by contrast, left the audience in either stunned silence or not wanting to delay the final piece with applause. Ivanov's performance of the closer, Liszt's arrangement of the waltz from Gounod's "Faust," surely did not disappoint those hooked by Ivanov's blend of power and finesse.



from
Young Concert Artists, Inc.

GLEB IVANOV, *pianist*

Michaels Award recital at Alice Tully Han Lincoln Center, December 1, 2010

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A. Pianist Explores the Smoother Side

By Allan Kozinn

Published December 2, 2010

It was not so long ago that when the Russian piano style was mentioned, what came to mind was a huge, steely, aggressive sound with a dynamic range that ran from fortissimo to quadruple fortissimo. Things are different now. Power remains a hallmark of Russian pianism, but young players have made gracefulness, precision and subtlety parts of the equation too.

Gleb Ivanov, a Moscow-trained pianist who won the Young Concert Artists International Auditions in 2008, demonstrated that combination of qualities in his recital at Alice Tully Hall on Wednesday evening. His program was split between Rachmaninoff and Prokofiev, almost as if to show that his immunity to the old approach could withstand the greatest temptations.

Prokofiev's Sonata No. 6, after all, is a piece that would have had an explosive reading a couple of generations ago, and not only from Russian players. Mr. Ivanov's account was by no means timid. He produced a huge sound without much apparent effort, but even in the work's most insistent, tension-radiating moments - the passages in the Allegro moderato supported by insistently pounding bass figures, and the sizzling Vivace finale - he kept the music's energy tightly focused and maintained an impressive clarity of texture.

The sonata, which closed the program, was preceded by an evocative rendering of "Romeo and Juliet Before Parting" from Prokofiev's "Romeo and Juliet." Here, as in Rachmaninoff's "A minor Etude-Tableau" (Op. 39, No. 2) in the first half of the program, Mr. Ivanov's thumbprint was a ringing top line that sounded as if it were floating freely over a dark-hued, often gauzy accompaniment. Mr. Ivanov also brought a charming lightness of touch to Rachmaninoff's "Melodie in E" (Op. 3, No. 3), and he emphasized the almost jazzy chromaticism in the "Humoresque" (Op. 10, No. 5).

Mr. Ivanov was also joined by Carter Brey, the principal cellist of the New York Philharmonic - himself an alumnus of Young Concert Artists, which is celebrating its 50th anniversary this season - for a beautifully integrated account of Rachmaninoff's Sonata in G minor for Cello and Piano. Mr. Brey's tone is luxurious and supple, and he used it to particularly glowing effect in the Andante. But this was a full collaboration, and throughout the four-movement work the interplay between Mr. Brey and Mr. Ivanov had an enlivening conversational free-spiritedness.

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GLEB IVANOV, *pianist*

RUTLAND HERALD
RUTLAND, VERMONT, U.S.A. WINNER 2001 PULITZER PRIZE RUTLANDHERALD.COM

Young pianist ignites Rutland audience

By Jim Lowe
November 16, 2008

Young Russian pianist Gleb Ivanov delivered a brilliant performance of Mussorgsky's virtuosic "Pictures at an Exhibition." Friday at the Paramount Center, to a wildly enthusiastic ovation - and it was Vladimir Horowitz's even more difficult version.

Ivanov's solo recital was the second in the Paramount's classical series, "Passages at the Paramount" which, in partnership with New York's Young Concert Artists, brings YOW!gup-and-coming musicians here.

Born in Moscow to a family of musicians, Ivanov, now 26, had a prodigious musical experience in Russia before coming to the United States, where he now studies at New York's Manhattan School of Music. But Ivanov's performances aTe way beyond student level: He already possesses a powerful technique and, although it needs maturing, a distinct and convincing musical personality.

Ivanov delivered "Pictures at an Exhibition" with confidence, color and passion. Most know this piece in its orchestrated version by French composer Maurice Ravel, but Ivlussorgsky wrote it for solo piano.

He chose to perform an adaptation by Horowitz, the greatest of Russian-American pianists, which adds pianistic touches to Mussorgsky's original score. While this *is* certainly a questionable idea, Ivanov delivered those pianistic touches with panache.

Ivanov plays with an ease and a technique that opens all sorts of musical possibilities. His articulation is wonderfully clean, his sound slender yet powerful. Save for missing some of the grandeur of the "Pictures," hfJ21ayed with color and unbridled passion.

Another success was Mozart's Sonata in a minor, K. 310. Surprisingly, Ivanov adapted "lell to the classical elegance of Mozart. Although he could have breathed a bit more between phrases in the two fast movements, Ivanov played evenly and expressively. The slmy movement - an andante, was performed with a very personal touch.

Ivanov didn't seem to *see* the rhapsodic side of Brahms' Three Intermezzi, Opus 117, but he played them with a quiet beauty. He presented some idiosyncratic ideas in Chopin's Ballade No. li!!g minor, but it was largely convincing, and Ivanov seemed to enjoy its virtuosity.

Ivanov is an excellent young pianist, with lots of character, who is likely on the cusp of a real career.

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