

FACULTY ARTIST SERIES

**BEETHOVEN:
COMPLETE PIANO
SONATAS**

ALEXANDER KOBRIN, PIANO

September 1, 2023—May 1, 2024
Hatch Recital Hall



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

PROGRAM

Friday, September 1, 2023

Hatch Recital Hall

7:30 PM

Piano Sonata No. 1 in F Minor, Op. 2, No. 1 Ludwig van Beethoven

Allegro

(1770-1827)

Adagio

Minuetto: Allegretto

Prestissimo

Piano Sonata No. 2 in A Major, Op. 2, No. 2

Allegro vivace

Largo appassionato

Scherzo: Allegretto

Rondo: Grazioso

Piano Sonata No. 3 in C Major, Op. 2, No. 3

Allegro con brio

Adagio

Scherzo: Allegro

Allegro assai

Alexander Kobrin, piano

PROGRAM

Sunday, October 1, 2023

Hatch Recital Hall

3:30 PM

Piano Sonata No. 4 in E-flat Major, Op. 7 Ludwig van Beethoven
Allegro molto e con brio (1770-1827)
Largo con gran espressione
Allegro
Rondo: Poco allegretto e grazioso

Piano Sonata No. 5 in C Minor, Op. 10, No. 1
Allegro molto e con brio
Adagio molto
Finale: Prestissimo

Piano Sonata No. 6 in F Major, Op. 10, No. 2
Allegro
Menuetto: Allegretto
Presto

Piano Sonata No. 7 in D Major, Op. 10, No. 3
Presto
Largo e mesto
Menuetto: Allegro
Rondo: Allegro

Alexander Kobrin, piano

PROGRAM NOTES

*A careful study of these works will transform us,
for Beethoven will become our teacher and
lead us to develop our own personalities and characters.*
— Edwin Fischer

Sonata No. 4 in E-flat Major, Op. 7

Ludwig Van Beethoven

A pianist's tours at the end of the 18th century were never just an opportunity to perform, but a real social event, which could be the birth of patronal or other musical relationships. When, on the 23rd of November in 1796, the 26-year-old Beethoven performed in Pressburg, current-day Bratislava, he was planting a seed for a very flourishing relationship with the noble Keglevich family, promoters of the event. Shortly afterwards, in fact, he became the piano teacher to the then 16-year-old Anna Luise Barbara Countess von Keglevich, scioness of the family. The relationship between the two was much discussed, arousing fantasies and legends about an impossible love, although Beethoven certainly did not stop his impetus in teaching her: Alexander Wheelock Thayer, author of the first scholarly biography on the composer, claims that "it was one of the whims, of which Beethoven had many, that, living as he did vis-à-vis, he came in morning gown, slippers and tasseled cap to give her lessons." What is certain is that when the publisher Artaria printed the *Grande Sonata in E flat major, Op. 7* in October 1797, the dedication "a Mademoiselle la Comtesse Babette de Keglevics" stood out on the title page. Thus, the Sonata soon acquired the nickname *Die Verliebte* ("the beloved"), influencing its narrative during the first decades of the 19th century, including that of an observant musician such as Carl Czerny, who recommended to perform *Op. 7* very passionately, justifying it by saying "...it was written in a very passionate moment."

Regardless of any possible emotional ties to justify the expressive scope of the work, Beethoven attempts with this sonata to break down all formal barriers even more radically than before, towards a broad and multidimensional scope. In fact, the sonata is second in length only to *Op. 106*. Probably for this reason, it was published alone against the custom of the time to publish in groups of three, which is why it was given the designation "*Grande*." Similarly, the impressive virtuosic palette, the integration of instrumental technique and timbral variety, the

PROGRAM NOTES

consequent orchestral writing, the breadth of expressive demand, and the crucial patience in constructing climaxes make this Sonata the first true cathedral in Beethoven's piano corpus. Once again, however, it is not with the precious marble of melodies of rare beauty that he performs the prodigy: again, he starts from the insignificance of the primary material, that is, from extreme melodic and harmonic simplicity, and then builds detailed inlays and astonishing stained-glass windows, in a complex ensemble with a monothematic character. Thus, the *Allegro molto e con brio* is based on an ordinary element such as the basso ribattuto on which chordal blocks stand out, but the melodic and harmonic research that takes root here immediately becomes surprising and unpredictable, between ironic comments to interrupt the narrative flow, and dramatic episodes as in the brief development. The incessant movement of the *Allegro* finds its counterpart in the *Largo con gran espressione*, a true operatic episode, whose idyllic lyricism alternates between chorale, recitative, and dialogue between the various registers. The true heart of the sonata, the drama of this slow movement remains balanced among intimacy and sincere abandon, great lyricism, and private personal quest. The repeated note on which the first movement was based returns here in various guises, acquiring a whole new expressive and melodic power. The idyllic spirit that pervades the entire sonata finds its most elegant realization in the last two movements, in which with simplicity and charm Beethoven brings the discourse to a conclusion. Virtuosity and doubt remain only a shadow, having dramatic life only in the E-flat minor section of the trio and the C minor section of the finale, while the resolution of the tension seems entirely empathetic and serene.

It is perhaps here that we catch a glimpse of what German musicologist Hans-Joachim Hinrichsen believes remains the space of Beethoven's Sonatas: "...the one genre that was clearly intended for private performance – either by an individual on his or her own or as part of a dialogue with others – within the confines of the salonesque conviviality that was sustained by personal connections." Then it is precisely this individual space that grows larger and larger and acquires multidimensionality; in this private sphere there is tension, virtuosity, heroism, lyricism, and together with the sonata, a whole inner world acquires a new dimension.

PROGRAM NOTES

Sonata No. 5 in C Minor, Op. 10, No. 1

“There is no denying that Herr v. Beethoven is a man of genius who has originality and definitely goes his own way. Moreover, his unusual accuracy in the superior art of writing unquestionably assures him a place among the best composers for piano and pianists of our time.” With these words opens the review of the *Trois Sonates pour le Clavecin ou Pianoforte, Oeuv. 10*, which appeared in the pages of the *Allgemeine musikalische Zeitung* in October 1799, about a year after its publication. Only three years have passed since the release of *Op. 2*, and two since *Op. 7*, and Beethoven had already succeeded in gaining recognition as a composer and establishing himself on the Viennese scene. If, therefore, the first four sonatas appeared to be the radical and daring rise of a new figure on the scene, with the three sonatas of *Op. 10* he seems more aware of the context in which he has placed himself, and also capable of making compromises. The departure from the monumental four-movement dimensions in the first two sonatas of the triptych, however, is not a denial of his musical instinct and thought, but rather a handling of an amateur and *Hausmusik* context to elevate it in expressive rather than technical and formal terms. On the other hand, having opened the door to a more defined social position, he must have been mindful of the important context of musical marketing in Vienna at the time, in which the amateur musicians played a fundamental role. The reviewer himself, as a matter of fact, is keen to emphasize how Beethoven “disdains writing in a flat and popular manner, but rather wants to set up something that has a powerful inner life.”

However, despite the fact that this work is “much clearer and therefore more beautiful than the other sonatas and other works for piano”, Beethoven’s abundance of ideas “leads him to wildly pile his thoughts on top of each other and group them together sometimes in a somewhat bizarre way that not infrequently produces a gloomy artificiality.” As can be imagined, it is precisely these criticized attributes that make the Sonata in C minor interesting, as from this apparent schizophrenic excess of ideas it actually derives – as Edwin Fischer puts it – the most characteristic example of Beethoven’s organic mode of composition.

PROGRAM NOTES

The theme that opens the first movement, *Allegro molto e con brio*, is nothing more than a reworking of the Mannheim Rocket already used to open the *Sonata in F minor, Op. 2 No. 1*. In this case, however, on the one hand the arpeggio is broken up and rendered in leaps of sixths and fifths with a very incisive dotted rhythm, on the other hand this is introduced by a C minor chord in seven voices in forte: a strong reminder to listen, which immediately contrasts with the piano response that follows the ascending theme. The organicity of the very dense exposition is given by the genetic connection between the second subject and the first four bars of the first subject: the leap of sixth G - E-flat, on the weak tempo of the bar as in the first bar of the movement, opens the theme with an eerie tenderness. A new idea is added in the development to these already very incisive themes, and it is clearly still organically linked to both the ascending arpeggio and the chromatic turn around C and F found in the second subject. The absence of the minuet charges the *Adagio molto*, in A-flat major, with its bipartite strophic form, almost a sonata form without development. The two parts are separated from each other by a diminished seventh chord in fortissimo, which creates in the listener's unconscious a parallelism with the minor chord with which the work opened: dense clusters of sound that draw attention and dramatically alarm. The final movement, *Presistissimo* as – again – for *Op. 2 No. 1*, concludes the sonata in a concise, but no less convincing manner: a first theme that once again reiterates the idea of an upward ascent is answered by a second, highly humorous theme, that precludes the work's C major close, which does not lose its tragic quality thanks to the surprising expressive gesture of the decrescendo, which without slowing down extinguishes the sound.

Sonata No. 6 in F Major, Op. 10, No. 2

Sometimes the expressive key of a musical work is hidden behind a dedication, or the social structure attached to it. *The Three Sonatas, Op. 10* were published with a dedication to “Madame la Comtesse de Browne”, Anna Margaretha von Vietinghoff, wife of Count Johann Georg von Browne Camus, and the humorous and ironic tone of the *Sonata in F major*, the second act of the triptych, are in tune with an important characteristic of taste of the bourgeois aristocratic environment to which she belonged and with which Beethoven interacted. In his early

PROGRAM NOTES

years in Vienna, Beethoven was able to weave the web of the aristocratic salons, making this the root of his later international success. His famous pupil Carl Czerny claims that he “received all manner of support from our high aristocracy and enjoyed as much care and respect as ever fell to the lot of a young artist.” Maynard Solomon argues that members of the upper middle class and aristocracy had “so great was passion for music, and so important was it to their sense of social status that they be known as patrons of an important artist, that they lavished money and gifts on him.” To cross this interest, however, it was not enough to have great talent at the keyboard or a great ability to find the right people to dedicate works of art to: exactly how you write a letter with a certain tone depending on the relationship you have with the addressee and how you want to put it, so it is also the case in music, where one has to show that knows how to handle the tones that best suit the taste of the dedicatees and that most will impress them, provoking their sympathy and support. While Beethoven made this compromise of tone, he was not slow to do so according to his own dictates and compositional ideals. His desire not to bind himself strictly to the compromise of dependency with the high aristocracy can be explained by an anecdote: in response to the dedication of *Op. 10* to his wife, Count von Browne-Camus gifted Beethoven with a horse, which he never used, preferring to buy one with his own money – which was the money he earned precisely from the high aristocracy!

The bourgeois aristocratic milieu with which Beethoven therefore found himself interacting had over time developed its own taste in parallel with which instrumental music had developed. The humorous element, sometimes caused by contrast, was a fundamental part of this and with this sonata, Beethoven demonstrates how he was able to manipulate the ironic and comic sense through the development of the musical form. Indeed, the first movement bases its ability to express fresh joy full of sparkling humor and surprising irony on two fundamental compositional strategies: modulatory freedom, in which “wrong” keys are used as a joke, and the caricatured contrast of registers and dynamics. Consider the beginning of the recapitulation, in which after a theatrical silence Beethoven resumes the opening theme but in the wrong key, D major, surprisingly distant to the ear. This passage almost seems to be followed by a series of silent laughter, in the repetition of the embellishment gesture at the high B flat before the actual theme is

PROGRAM NOTES

resumed in the “right” key of F major. The absence of a slow movement in the sonata allows Beethoven to experiment with a new form of expression within the Sonata: an *Allegretto* that bears neither the title Menuetto nor Scherzo, and in which their form remains only an imprint from which to derive something new. In this *Allegretto*, on the contrary, it already presents the spirit of what would later be the Schubertian *Allegrettos*. The restrained, subdued narrative of this movement seems to radically change tone from the humorous layout of the sonata, but this episode of delicate catharsis seems to hark back to the contrasts of tone typical of 18th-century comic-ironic literature. After such a graceful intimacy, the beginning of the *Presto*, in which Beethoven ironically makes fun of the “pedantry” of “high music”, appears highly ridiculous: he sets up a veritable fugue in three voices, in which all the academic rules of counterpoint are misused, and the correct entrances of the voices are reversed. He thus closes his own comedy, demonstrating how the irony sought after can be created from the use of musical form and compositional technique: thus, depicting an extraordinary caricature of the pedantic musician without expressive range, as if to demonstrate that a great musician can also use the “wrong” musical technique to bring real expressive meaning to the stage.

Sonata No. 7 in D Major, Op. 10, No. 3

Once again, just as for the *Piano Trios, Op. 1* and the *Piano Sonatas, Op. 2*, the final act of the triptych turns out to be the most important and incisive: the *Sonata in D major* that closes *Op. 10* not only revives the monumental *Konzertmusik* structure of four movements, but also traces a decisive furrow in the aesthetics of Beethoven's virtuosity. The monothematic structure of the entire work has its root in the four descending notes with which the first movement *Presto* opens. As Charles Rosen remarked: “rarely has so much been made of so little.” It is not by chance, therefore, that this sonata was juxtaposed by Anselm Cybinski with the starting point of Adorno's proposal of a possible “Theory of Beethoven”: “Decisively connected to the aspect of reproduction is the nullity of the individual element, the fortuitousness of the initial material, which yet, at the same time, is more than just fortuitous. [...] Beethoven's music is, in a sense, a means for putting to

PROGRAM NOTES

the test the idea that the whole is the truth.” The individual element, insignificant in itself – the first four notes with which the first movement Presto opens – has no relation to later moments, with respect to which it sounds extraneous, such as the second theme in B minor, the modulating passages at the end of the exposition, or the second melodic material of the Largo e mesto and the themes of the Menuetto and Trio. Inserted into the unity of the whole, however, according to the progress of the work as a single entity, the listener is aware of the similarity in the use of the groups of four descending notes, or of the interval of fourths that resounds in the ear as the root of the initial gesture. This, when compared to the aforementioned review in the *Allgemeine musikalische Zeitung*, is a clear example of how what was criticized to be artificial in terms of an excess of ideas was nothing more than a change of aesthetic focus: from the thematic detail to the complex unitary coherence of a large-scale work. For Beethoven, therefore, it was no longer important to “keep one's own ideas and be sparing with them”, as advised by the reviewer, but to show how the superabundance of different elements can form a coherent unity, in which the work's profound meaning can be found.

While the motivic unity of the entire sonata derives from the gesture of the first four descending notes, the different expressive incisiveness depends on the metric conjugation of the motivic elements. The *Presto* with which the work opens finds in the anacrusis of each of its thematic cells not only a further reason for coherence, but also the expression of the urgency and breathless rush that underlies the movement itself. When, at the beginning of the Largo e mesto, the theme is heard rising from a chordal block on the downbeat of the measure, the impression of a radical change of setting is immediate. It is not only the sharp change of mode, from D major to D minor, but also the metrical structure. We have entered a completely different expressive region, in a movement that Hans-Joachim Hinrichsen calls a “...detailed study on melancholy.” In confirmation of this, Wilhelm von Lenz claims that there once existed a printed copy of the Largo e mesto on which of a printed copy on which Beethoven is said to have written “The Tomb, of the Mother”, confirming the words reported by the unreliable Schindler that the composer used to describe the movement: “...state of mind in the grip of melancholy, with the various shades of light and shade.” The tragic atmosphere, especially in the rich and complex use of the lower register, is indebted in its rendering to both symphonic and operatic stylistic sources, especially in

PROGRAM NOTES

the depiction of the sad sighs with groups of thirty-second notes and in the expressive ornamentation, which seems almost reminiscent of a Baroque aria. The *Menuetto* opens again with the anacrusis that had been a foundational feature of the first movement and changes setting completely. Despite its apparent gentleness and grace, a revolutionary political ideal is potentially inlaid within it: the opening theme, in fact, is but a paraphrase of the aria “Vous qui l’amoureuse aventure” from *Dalayrac’s Renaud d’Art*, which became the national anthem of the French empire in 1791, to the words of *Girey-Dupré: “Veillons au salut de l’Empire, chant de liberté.”* If one takes the quotation as not fortuitous, and Beethoven’s political ideas and sympathies would leave no doubt, it seems almost to say that in his political ideal and hope for a revolutionary future he overcomes his mourning and melancholy in the face of the drama of the *Largo e mesto*. This leads to freedom, and freedom is expressed in the final *Allegro*: so far outside the formal canons and structure of an orderly Rondo that Lenz claims “Beethoven called Rondo this monstrous improvisation!” This work, vast in dramatic and expressive terms, as well as formal, again reaches its conclusion in one of the typical timbral gestures of the young Beethoven: the vanishing into nothingness of the pianissimo, albeit in virtuosic passages, as if to disappear into the air.

— *Federico Ercoli*

We acknowledge with respect the Seneca Nation, known as the “Great Hill People” and “Keepers of the Western Door” of the Haudenosaunee Confederacy. We take this opportunity to thank the people whose ancestral lands the Eastman School of Music of the University of Rochester currently occupies in Rochester, New York.

PROGRAM

Wednesday, November 1, 2023

Hatch Recital Hall

7:30 PM

**Piano Sonata No. 8 in C Minor, Op. 13,
"Pathétique"**

Ludwig van Beethoven
(1770-1827)

Grave—Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

Piano Sonata No. 9 in E Major, Op. 14, No. 1

Allegro
Allegretto
Rondo—Allegro commodo

Piano Sonata No. 10 in G Major, Op. 14, No. 2

Allegro
Andante
Scherzo: Allegro assai

Piano Sonata No. 11 in B-flat Major, Op. 22

Allegro con brio
Adagio con molta espressione
Menuetto
Rondo: Allegretto

Alexander Kobrin, piano

PROGRAM

Friday, December 1, 2023

Hatch Recital Hall

7:30 PM

Piano Sonata No. 12 in A-flat Major, Op. 26 Ludwig van Beethoven

Andante con variazioni (1770-1827)

Scherzo: Allegro molto

Maestoso andate: Marcia funebre sulla morte d'un eroe

Allegro

Piano Sonata No. 13 in E-flat Major, Op. 27, No. 1

Andante—Allegro—Andante

Allegro molto e vivace

Adagio con espressione

Allegro vivace

Piano Sonata No. 14 in C-sharp Minor, Op. 27, No. 2

Adagio sostenuto

Allegretto

Presto agitato

Piano Sonata No. 15 in D Major, Op. 28, "Pastoral"

Allegro

Andante

Scherzo: Allegro vivace

Rondo: Allegro ma non troppo

Alexander Kobrin, piano

PROGRAM

Thursday, February 1, 2024

Hatch Recital Hall

7:30 PM

Piano Sonata No. 16 in G Major, Op. 31, No. 1 Ludwig van Beethoven

Allegro vivace

(1770-1827)

Adagio grazioso

Rondo: *Allegretto—Presto*

Piano Sonata No. 17 in D Minor, Op. 31, No. 2, "Tempest"

Largo—Allegro

Adagio

Allegretto

Piano Sonata No. 18 in E-flat Major, Op. 31, No. 3

Allegro

Scherzo: *Allegretto vivace*

Menuetto: *Moderato e grazioso*

Presto con fuoco

Alexander Kobrin, piano

PROGRAM

Friday, March 1, 2024

Hatch Recital Hall

7:30 PM

Piano Sonata No. 19 in G Minor, Op. 49, No. 1 Ludwig van Beethoven

Andante

(1770-1827)

Rondo: Allegro

Piano Sonata No. 20 in G Major, Op. 49, No. 2

Allegro ma non troppo

Tempo di menuetto

Piano Sonata No. 21 in C Major, Op. 53, "Waldstein"

Allegro con brio

Introduzione: Adagio molto

Rondo: Allegretto moderato—Prestissimo

Piano Sonata No. 22 in F Major, Op. 54

In tempo d'un menuetto

Allegretto—Più allegro

Piano Sonata No. 23 in F Minor, Op. 57, "Appassionata"

Allegro assai

Andante con moto

Allegro ma non troppo—Presto

Alexander Kobrin, piano

PROGRAM

Monday, April 1, 2024

Hatch Recital Hall

7:30 PM

Piano Sonata No. 24 in F-sharp Major, Op. 78

Ludwig van Beethoven

Adagio cantabile—Allegro ma non troppo

(1770-1827)

Allegro vivace

Piano Sonata No. 25 in G Major, Op. 79

Presto alla tedesca

Andante

Vivace

Piano Sonata No. 26 in E-flat Major, Op. 81a

Das Lebewohl: Adagio—Allegro

Abwesenheit: Andante espressivo

Das Wiedersehen: Vivacissimamente

Piano Sonata No. 27 in E Minor, Op. 90

Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck

Nicht zu geschwind und sehr singbar vorgetragen

Piano Sonata No. 28 in A Major, Op. 101

Etwas lebhaft, und mit der innigsten Empfindung: Allegro ma non troppo

Lebhaft, marschmäßig: Vivace alla Marcia

Langsam und sehnsuchtsvoll: Adagio ma non troppo con affetto

Geschwind, doch nicht zu sehr, und mit Entschlossenheit: Allegro

Alexander Kobrin, piano

PROGRAM

Wednesday, May 1, 2024

Hatch Recital Hall

7:30 PM

Piano Sonata No. 29 in B Major, Op. 106, Ludwig van Beethoven
"Hammerklavier" (1770-1827)

Allegro

Scherzo: Assai vivace

Adagio sostenuto

Introduzione: Largo—Allegro— Fuga: Allegro risoluto

Piano Sonata No. 30 in E Major, Op. 109

Vivace ma non troppo—Adagio espressivo

Prestissimo

Gesangvoll, mit innigster Empfindung. Andante molto cantabile ed espressivo

Piano Sonata No. 31 in A-flat Major, Op. 110

Moderato cantabile molto espressivo

Allegro molto

Adagio ma non troppo—Allegro ma non troppo

Piano Sonata No. 32 in C Minor, Op. 111

Maestoso—Allegro con brio ed appassionato

Arietta: Adagio molto semplice e cantabile

Alexander Kobrin, piano

MEET THE ARTIST

Gold medal winner of the 2005 Van Cliburn Piano Competition, distinguished pianist, Alexander Kobrin, has received wide acclaim for his emotional, technically inspired performances, placing him at the forefront of today's performing musicians.



Mr. Kobrin is an active guest soloist with the world's leading orchestras, including the New York Philharmonic, Tokyo Philharmonic, Orchestra Verdi, Russian National Orchestra, Belgrade Philharmonic, English Chamber Orchestra, Orchestre de la Suisse Romande, Royal Liverpool Philharmonic, Dallas Symphony, Berliner Symphony, Swedish Radio Symphony, Birmingham Symphony, Warsaw Philharmonic, and the BBC Symphony Orchestra.

He has collaborated with such conductors as Mikhail Pletnev, Mikhail Jurovsky, Sir Mark Elder, Vassiliy Sinaisky, James Conlon, Claus Peter Flor, Vassiliy Petrenko and Bramwell Tovey.

He appears in recitals at major halls worldwide, including Carnegie Zankel Hall and Avery Fisher Hall in New York, the Kennedy Centre in Washington, Albert Hall and Wigmore Hall in London, Louvre Auditorium, Salle Gaveau and Salle Cortot in Paris, Munich Herkulesaal and Berliner Filarmonia Hall in Germany, the Great Hall of the Moscow Conservatoire, Sheung Wan Civic Centre in Hong Kong, as well as Sala Verdi in Milan and many others. Other past performances have included recitals at Bass Hall for the Cliburn Series, the Washington Performing Arts Society, La Roque d'Antheron, the Ravinia Festival, the Beethoven Easter Festival, Busoni Festival, the renowned Klavier-Festival Ruhr, the Festival Musique dans le Grésivaudan, the International Keyboard Institute & Festival, annual concert tours in Japan, China, and Taiwan.

Mr. Kobrin has recordings on the Harmonia Mundi, Quartz, and Centaur labels, covering a wide swath of the piano literature, which have received rave reviews. Gramophone Magazine raved about his Cliburn Competition release on Harmonia Mundi, writing that "in [Rachmaninoff's] Second Sonata (played in the 1931 revision), despite fire-storms of virtuosity, there is always room for everything to tell and Kobrin achieves a hypnotic sense of the music's dark necromancy."

In addition to the Van Cliburn, Mr. Kobrin has garnered top prizes from numerous international piano competitions including the Busoni

MEET THE ARTIST

International Piano Competition (First Prize), Hamamatsu International Piano Competition (Top Prize), Scottish International Piano Competition in Glasgow (First Prize).

Mr. Kobrin frequently serves as a jury member for many international piano competitions, most recently, the First International Arturo Benedetti Michelangeli Competition in Brescia. Other competitions include the Van Cliburn in Fort Worth, TX, Busoni International Piano Competition in Bolzano, Hamamatsu International Piano Competition, the Blüthner International Piano Competition in Vienna, E-Competition in Fairbanks, AK, and the Neuhaus International Piano Festival in Moscow.

Mr. Kobrin is a dedicated teacher and is passionate about his contributions to education both in the U.S. and abroad. In September 2023, he will join the faculty of the Conservatorio Svizzera Italiana in Switzerland as a visiting professor. Since 2017, Mr. Kobrin has served on the faculty of the renowned Eastman School of Music in Rochester, NY. From 2003 to 2010 he served on the faculty of the Russian State Gnessin's Academy of Music. In 2010 Alexander Kobrin was named the L. Rexford Distinguished Chair in Piano at the Schwob School of Music at Columbus State University, and from 2013 until 2017, he was a member of the celebrated Artist Faculty of New York University's Steinhardt School. Mr. Kobrin has also given masterclasses in Europe and Asia, the International Piano Series, and at the Conservatories of Japan and China. In 2020, he became co-director of Hiiumaa Homecoming Festival in Estonia.

Upcoming highlights include the Complete Beethoven Sonatas Project for Centaur Records and live performances at the Eastman School of Music during the 2023-2024 season.

Mr. Kobrin was born in 1980 in Moscow. At the age of five, he was enrolled in the world-famous Gnessin Special School of Music after which he attended the prestigious Moscow Tchaikovsky Conservatoire. His teachers have included renowned professors Tatiana Zelikman and Lev Naumov.

Mr. Kobrin immigrated to the United States in 2010 and became its citizen in 2015. He currently resides in Rochester, NY with his family.

Mr. Kobrin is a Shigeru Kawai artist.



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