



ANDREW TYSON, pianist



THE NEW YORK TIMES:

"In Chopin's Twenty-Four Preludes, Mr. Tyson was fully at ease, imbuing these characterful miniatures with a range of shadings and nuances, and playing with passion and poetry."

BBC RADIO 3 (London, England):

"Tyson is a real poet of the piano. His playing is exquisite, flexible, subtle, colorful, passionate, and daring."

LA LIBRE (2013 Queen Elisabeth Competition, Belgium):

"A phenomenal musician and a refined artist, Tyson employs his immense skills and musical genius to serve us an enchanted vision of Rachmaninoff's Concerto No. 2."

THE BIRMINGHAM NEWS:

"Andrew Tyson offered a program of romantic-era music with a touch of Bach, all the while displaying blistering technique."

THE CLASSICAL VOICE OF NORTH CAROLINA:

"The infinite and subtle range of Tyson's dynamics and kaleidoscope of color was breathtaking, as was his depth of emotions."

First Prize, 2015 Géza Anda Competition

2013 Avery Fisher Career Grant

2012 Leeds International Piano Competition • Fifth Prize & The Terence Judd - Hallé Orchestra Prize

Sixth Prize, 2013 Queen Elisabeth Competition

First Prize, 2011 Young Concert Artists International Auditions

Rhoda Walker Teagle Debut Prize • Paul A. Fish Memorial Prize • John Browning Prize

Brownville Concert Series Prize • Krannert Center for the Performing Arts Prize

Lied Center of Kansas • Bronder Prize for Piano, Saint Vincent College

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Photo: Sophie Zhai



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ANDREW TYSON, pianist

Hailed by BBC Radio 3 as “a real poet of the piano,” **Andrew Tyson** is emerging as a distinctive and important new musical voice. Recipient of a 2013 Avery Fisher Career Grant, he is Laureate of the 2013 Queen Elisabeth Competition and captured First Prize at the 2015 Géza Anda Competition, where he was also awarded the Mozart and Audience Prizes. He has appeared as soloist with the Moscow Virtuosi Chamber Orchestra conducted by Vladamir Spivakov, National Orchestra of Belgium under Marin Alsop, Orchestra della Svizzera italiana under the baton of Vladimir Ashkenazy, Vienna’s Haydn Philharmonic Orchestra, Kansas City Symphony, Orchestra of St. Luke’s, Louisville Orchestra, Las Vegas Philharmonic, Boise Philharmonic, North Carolina Symphony and Edmonton Symphony.

During the summer of 2018, Andrew Tyson performs as soloist in the Bernstein Symphony No. 2 at the Pacific Music Festival in Sapporo, Japan, which was founded by Leonard Bernstein. The 2018-19 season brings Mr. Tyson performances as soloist with orchestra throughout the U.S., including Beethoven with the North Carolina Symphony, Schumann with the Venice (FL) Symphony, Chopin with the Symphony of Northwest Arkansas, Gershwin and Ravel with the Adrian (MI) Symphony, Gershwin with the Lakeside Symphony in Ohio and the Sequoia Symphony in California. In recital, he performs for the Chopin Foundation of the U.S., Chamber Music Raleigh, Arts Council of Moore County, Vancouver Recital Society and Australia’s Musica Viva.

Mr. Tyson has appeared at the Library of Congress, the National Chopin Foundation, Carnegie’s Weill Recital Hall as winner of the prestigious Leo B. Ruiz Memorial Recital Award, Lincoln Center’s Mostly Mozart Festival, Boston’s Isabella Stewart Gardner Museum, New York City’s Morgan Library and Museum, Caramoor Center for Music and the Arts, Miami International Piano Festival, Brevard Music Festival, and on the Gilmore Rising Stars Recital Series. Abroad, he has performed at the Brussels Piano Festival, Beethoven Fest in Bonn, the Musée du Louvre in Paris, the Palais des Beaux-Arts in Brussels, the Filharmonia Narodowa in Poland, the Sintra Festival in Portugal, and the Music Viva Festival in Australia.

As winner of the 2011 Young Concert Artists International Auditions, Mr. Tyson was awarded YCA’s Paul A. Fish Memorial and John Browning Memorial Prizes. In 2013, he gave his New York recital debut in the Young Concert Artists Series at Merkin Concert Hall and in Washington, DC debut at the Kennedy Center’s Terrace Theater. A Laureate at the 2012 Leeds International Piano Competition, Andrew Tyson won the special Terence Judd-Hallé Orchestra Prize, awarded to the pianist chosen by the orchestra and conductor Sir Mark Elder. His initial engagement with the Hallé Orchestra was so acclaimed that it has led to an ongoing relationship and several performances with the orchestra.

Mr. Tyson made his orchestral debut at the age of 15 with the Guilford Symphony as winner of the Eastern Music Festival Competition. After early studies with Dr. Thomas Otten of the University of North Carolina, he attended the Curtis Institute of Music, where he worked with Claude Frank. He later earned his Master’s degree and Artist Diploma at The Juilliard School with Robert McDonald, where he won the Gina Bachauer Piano Competition and received the Arthur Rubinstein Prize in Piano. Andrew Tyson’s has two solo recordings on the Alpha Classics label: his debut issue comprises the complete Chopin Preludes while his second album, released in 2017, features works by Scriabin and Ravel.



NEWS *from Young Concert Artists, Inc.*

Andrew Tyson, *pianist*

ARTS-LOUISVILLE.COM

A Profound Use of Music

Louisville Orchestra, Teddy Abrams (conductor)

Annette Skaggs | *Arts-Louisville.com* | January 30, 2017

Talk about a dynamic and emotional rollercoaster of a performance! This weekend our Louisville Orchestra gifted the community with pieces of Russian descent: Ljova's *Current*, Sergei Rachmaninoff's Piano Concerto No. 3 in D Minor (commonly called Rachmaninoff's Third) and Dmitri Shostakovich's Symphony No. 11 in G Minor.

I am fairly certain that you are familiar with Rachmaninoff and Shostakovich, but not so much Ljova. Fear not, I have a feeling that this will not be the last we hear of this talented, young composer from Moscow. While Ljova is what he prefers to be called, his real name is Lev Zhurbin, the son of Alexander Zhurbin, a highly respected composer in and around Moscow. When his parents moved to New York in the 1990's he immediately took violin lessons and then graduated from Juilliard. Since then he has been busy composing and playing for concert halls and films, and his compositions now number over 70 pieces. Of this commission from the Louisville Orchestra and Banff Center of Canada, Ljova says, "*Current* was so inspired by the landscape of currents, and by taking a look at the orchestra as a group of individuals coming together to interpret a piece not as a singular unit but in a more personalized way." Ooh, boy, he's not kidding. In watching the performance I questioned whether varying sections and/or individuals were on the right pages of the score. Rhythms and time signatures seemed to be of little consequence; there was dissonance and it was fitting. Short notes were extremely short. 16ths? 32nds? Perhaps. All I know is that it was interesting watching our string players play their instruments so vigorously. The basses and percussion hit notes so low that I could feel a vibration on the floor all the way to where I was sitting, which was pretty far back. And when audiences are used to noting the finality of a piece with a closing cadence, we were instead given the end by a shrug and a nod from Maestro Abrams. This piece was bold, brash, daring, and I wanted at least another 15 minutes of its savory goodness. I hope to hear more from Ljova in the near future.

After the blazing Louisville premiere of *Currents*, I believe that Rachmaninoff's Third was the perfect second course. How lucky we were to get the young and talented Andrew Tyson to help deliver this morsel of music. It is easy to see and hear why he was hailed by BBC Radio as, "a real poet of the piano." His resume is long and extraordinarily impressive for someone his age, and he delivers. Positioning himself at our Steinway, Mr. Tyson sat with a straight back and watched the Maestro while a solo cello, horns, and clarinets began. As the orchestra joined upon the first strike of the piano, the music exuded elegance. The first movement, *Allegro ma non tanto*, is quiet and unassuming, with layers of themes building upon one another that lead to a quiet coda. The second movement, *Intermezzo: Adagio*, is romantic in its theme. While the orchestra plays a predominant melody, the piano answers with hints of themes from the previous movement, before moving into the third movement without a break: *Finale: Alla breve*. As I listened to this piece variations of the first movement's themes twisted and bent throughout, while Mr. Tyson answered and resolved the music to their finer points. It was quite evident that he is virtuosic in his ability and the delivery of this masterpiece, considered to be a technical bear to any pianist.

*Excerpted from original source



Andrew Tyson, *pianist*

The New York Times

Peter Serkin and Andrew Tyson Juxtaposing Old and New

Anthony Tommasini | *The New York Times* | December 16, 2016



Andrew Tyson at Weill Recital Hall.
Hiroyuki Ito for the New York Times

It's unlikely that the outstanding young pianist Andrew Tyson had the veteran Peter Serkin specifically in mind when he planned the program of mostly 20th-century pieces he played so excitingly at Weill Recital Hall on Tuesday. Still, some decades ago, among the many adventurous aspects of his artistry, Mr. Serkin, now 69, was a pioneer of unconventional programming that juxtaposed old and new works. He took some heat at the time for his experiments. But he certainly shook up protocols, helping to embolden artists of later generations like Mr. Tyson, who turns 30 on Monday.

Mr. Serkin was at it again, and at his best, in a recital last Saturday at the 92nd Street Y. His program offered several Renaissance keyboard works written well before the invention of the piano and some scores by 20th-century giants, including Wolpe, Takemitsu and Schoenberg. Given the novelty of the program, you might have expected him to speak to the audience about it. That has never been his way. Mr. Serkin prefers to let music speak for itself.

He began with Josquin's "Ave Christie," a four-voice motet, as reset for piano in 1988 by the composer Charles Wuorinen. Unfolding in steady, ruminative contrapuntal lines, this modal music practically invited the audience to settle in and listen. Various Renaissance pieces by Sweelinck, John Bull, and William Byrd were

juxtaposed with Takemitsu's crystalline "for away" (1973), Oliver Knussen's rhapsodic, modernist Variations (Op. 24, 1989), and Wolpe's "Form IV," aptly subtitled "Broken Sequences." The final work, Schoenberg's landmark Suite, Op. 25, came across in this exhilarating performance like an ingenious, 12-tone homage to Bach.

Mr. Tyson, presenting the Juilliard School's Leo B. Ruiz Memorial Recital, opened with Henri Dutilleux's Three Preludes for Piano, music of plush colorings and pointillist outbursts. The composer Michel Petrossian, a friend of Mr. Tyson's, came from Paris for this performance of his fantastical "The Raging Battle of Green and Gold." Like the Dutilleux, this piece had such improvisatory and skittish qualities that Scriabin's wild-eyed Piano Sonata No. 3 sounded almost coherent in comparison.

Playing six Gershwin selections was another great idea. The arrangements of these songs, with their jazzy harmonies and splashy riffs, set the mood perfectly for Ravel's "Miroirs," a French Impressionist masterpiece given a scintillating yet sensitive performance here. Mr. Tyson is a poetic virtuoso.



Andrew Tyson, *pianist*

CVNC

AN ONLINE ARTS JOURNAL IN NORTH CAROLINA

Andrew Tyson: A Pianist of Ever-Deepening Artistry

Patrick Taggart | CVNC | June 1, 2014

First, a disclaimer: When it comes to the St. Stephens Concert Series, and in particular its regular, home-grown participant, Andrew Tyson, this listener is an unapologetic fan.

Many in the audience have been watching this gifted young musician since his student days, and some – this critic included – got on a chartered bus last year to attend his extremely well-received Kennedy Center debut. (Well-received by the audience at least; the *Washington Post's* critic was a little huffy.) In the past couple of years Tyson has been a finalist in at least two of the world's most prestigious competitions: Leeds and the Queen Elisabeth of Belgium.

His increasing public profile is probably a good reason the sanctuary at the church on a sunny Sunday afternoon was almost full.

An appealing program surely did no harm. The selected compositions seemed to have their own rhythm, order, and inevitability. Tyson started with Handel's utterly charming "Harmonious Blacksmith" -- a movement from one of his suites -- and continued with Mendelssohn's Rondo Capriccioso. Eschewing the customary sequencing by chronology, Tyson then back-tracked to Mozart and the composer's Fantasy in C minor, K.475, and the Sonata in C Minor, K.457. (Mozart himself approved publishing these works together and in this sequence in 1785.)

He finished with Schumann's *Symphonic Etudes*, one of the monumental, multi-segment piano masterpieces of the master's early years.

So how did it go?

When he was still a 19-year-old student at Curtis, studying with Claude Frank, Tyson demonstrated at another St. Stephens's recital that he clearly possessed the skill set, temperament, confidence, and built-in musicality to be on a concert stage.

What has happened since – and what was in evidence in this most recent recital – is that excellence has been burnished with ever-developing artistry. "Artistry" can mean many things, but primarily in Tyson's case it is that he has found and developed his own voice. In "Harmonious Blacksmith," to take just one example, his voicing of melodic lines, some obvious, others somewhat hidden in the thick of it, was to these ears a completely new and wonderful experience. Overall, the performance was intensely loving and affectionate. His control of dynamics, always a strength, is now breathtaking.

His performance of the introduction portion of the Rondo Capriccioso was another thing of uncommon beauty. In his hands, the music seemed at times a simple lament, then a cry from the heart, and finally a joyful song of redemption. The virtuosic rondo itself was assured and muscular, overall, but always ready to embrace a tender moment as well.

Mozart's C minor Fantasy is a miracle of his later years and an endlessly surprising and profoundly moving construction of kaleidoscopic mood shifts. Most of it is incredibly dark and full of pain. Still, the composer whose nickname is Mr. Sunshine found ways to introduce hope and respite. Tyson easily faced off its technical and interpretive challenges.





Andrew Tyson, pianist

CVNC

AN ONLINE ARTS JOURNAL IN NORTH CAROLINA

Patrick Taggart | CVNC | June 1, 2014

The same thing can be said for the performance of the composer's K.457 Sonata. The piece begins with an angry tempest of rising arpeggios in the tonic key, and the listener expects a musical depiction of horror and despair! But Mozart, also known as the Eternal Child, can't quite help himself. Many subsequent themes, as well as the second movement, are in beguiling major keys. Even the steadily fiery final movement can hardly be associated with any serious psychological stress. Tyson relished in the composition's underlying playfulness and delivered a sensitive, accurate performance.

The program concluded with the majestic *Symphonic Etudes* of Schumann. The piece was long in the making and even longer in the revisions and restorations by Schumann himself and Brahms. Tyson performed the now most-common configuration composed of the main theme, twelve of the etudes and variations Schumann chose to include originally, plus the five variations that Schumann at some time pared away but Brahms restored in his edition in the late 19th century.

The dominant impression taken from Tyson's performance is one of utter fearlessness. As he has developed over the years, he has allowed himself to play with a focused powerfulness – power that does not overwhelm the musical intent or lead to a litter of missed notes on the stage floor. Listening to each of the many contrasting sections, it seemed to this listener that there might be no tonal or dynamic shading, no voicing challenge that he would not be able to coax out of the piano.

You might differ with interpretation here and there. I would have preferred a lower dynamic level at the lovely Brahms-restored Variation V, but overall – and especially in the triumphant concluding Etude XII – this was a performance that reverberated with authority, attention to detail, a good sense of the piece's overall architecture, and an unerring rhythmic sense.

For his encore, Tyson chose Godowsky's transcription of "The Swan," from Saint-Saëns *Carnival of the Animals*. It's not one of Godowsky's best – the virtuosic busy-ness seems to distract from the warm romanticism at the core – but Tyson was a persuasive advocate.



Andrew Tyson, *pianist*

The New York Times

Concertos as Sounds of Spring

Three Rising Stars Perform in Young Concert Artists Gala

Anthony Tommasini | *The New York Times* | May 8, 2014

Young Concert Artists, which has been fostering the careers of gifted musicians since 1961, mostly presents the winners of its auditions in recitals, including a popular series in New York. But it has become a spring tradition for this essential organization to present a gala concert featuring select winners from recent years in concerto performances. Hearing young musicians in concertos reveals further dimensions of their artistry.

So it was on Wednesday night at Alice Tully Hall for the 53rd Young Concert Artists Gala Concert, hosted by the organization's founding director, Susan Wadsworth. With Carlos Miguel Prieto conducting the Orchestra of St. Luke's, three impressive young musicians played concertos by Copland, Barber and Rachmaninoff.



The violinist Paul Huang and the conductor Carlos Miguel Prieto at Alice Tully Hall. Richard Termine / *The New York Times*

Narek Arutyunian, an Armenian-born clarinetist currently studying at the Juilliard School, opened the program with an alluring, stylish account of Copland's compact, two-movement Clarinet Concerto, a 1948 work commissioned by Benny Goodman. Mr. Arutyunian brought a rich, reedy sound to the beguiling first movement, marked "slowly and expressively," which has the quality of a mellow, almost lazy waltz. He brought out pensive, subtle depths in the music while shaping the winding melodic line in arching phrases. And he excelled in the jazzy, playful second movement, which is like a 1940s American version of Stravinsky's Neo-Classicism, impishly dispatching riffs and bopping lines while incisively executing the music's rhythmic gyrations and irregularities.

The Taiwanese-American violinist Paul Huang, a boyish-looking 23, gave a masterly account of Barber's Violin Concerto. His warm, glowing sound and youthful energy were perfect for the opening movement of this justly popular work, in which a soaring melodic line flows atop the harmonically charged, restless orchestra. Yet, Mr. Huang was also alert to surprising melodic shifts and rhythmic twists in the violin part. There was nobility and wistful longing to the searching slow movement. In the fiercely difficult perpetual-motion finale, Mr. Huang, supported by Mr. Prieto and the orchestra, reined in the breathless tempo just enough to bring clarity and bite to constant streams of notes in the violin part, which actually made the music seem more dangerous and exciting. Mr. Huang was given a rousing ovation.

After intermission, Andrew Tyson, a pianist in the artist diploma program at Juilliard, gave a coolly commanding account of Rachmaninoff's Piano Concerto No. 2. Rather than just tossing off the scurrying passage-work and virtuosic flights, he dug into the music, bringing out thematic intricacies, making the notes matter. There are several beloved big-tune moments in this popular concerto, and Mr. Tyson played them with pliant Romantic expressivity. But his use of rubato was tasteful and his playing refreshingly direct.



Andrew Tyson, *pianist*

La Libre.be

The World of Andrew Tyson

The Queen Elisabeth Competition

Martine D. Mergeay

La Libre (Belgium)

June 1, 2013

A phenomenal musician, a refined artist, an accomplished pianist. A joyous Thursday night.

The very choice of Sonata no. 15 K.533 is in itself a sign of courage, and when one plays like Andrew Tyson, it is a stroke of genius! A visionary sonata made as though of nothing but time (one of Mozart's longer sonatas): the young American (26) lays open its lines and structure, both in their larger scheme and in detail.

Following the first movement – Allegro –luminous and simple – the complexities of the writing organically integrated in the discourse – the eerie Andante takes the form of an inner journey, decisive, nostalgic, poignant, bordering on confusion (including that of tonality) and yet re-establishing clarity. The rondo testifies to this with its little melody which wants to be exuberant but whose gaiety is quite fragile. Can one imagine sharing all this in a competition, with an audience who, a priori, expect above all the excitement of big concertos? Tyson succeeds in doing it. This sonata is a gift.

“In the Wake of Ea” throws us straight into the densest mystery which unfolds along two main axes: that of narration and that of color. Here, Andrew himself seems to draw out the colors of the orchestra to better nourish his story. Contrasts, radiance, an ease of all the nuances in intensity from pianississimo to fortississimo, the conjuring of beauty (it is there, too), make this piece the second privileged journey.

Tyson's third entrance on the stage will be as radiant as the previous two. And his opening of Rachmaninoff's 2nd Concerto as personal and as compelling as everything we have heard from him up to that point. The tempo is fast, the character rather light, something that does not preclude depth or power when it is called for but it is a power without any heaviness. The American employs his immense skills and his musical genius to serve us an enchanted vision of the work, fresh and original, devoid of clichés, and, again, more introspective than demonstrative. The opening Moderato gives way to Adagio sostenuto conceived as a single large phrase of growing, almost unsustainable, tension, leading to a short cadenza followed by the blossoming song of appeasement and reconciliation. The final Allegro – whimsical, as the marking “scherzando” implies- will experience some discordances with the orchestra but, after a magnificent suspended passage, will end euphorically.

All in all, the same level of refinement and elegance as Liu Yuntian but in this case fully successful.



Review of Recital at St. Stephen's Episcopal Church (NC)

Andrew Tyson, *pianist*



Beethoven's Original Scores Furl Kitchen and Tyson's Revelatory Performances

William Thomas Walker
Classical Voice of North Carolina
January 8, 2012

St. Stephen's Episcopal Church, in the Hope Valley section of Durham, is one of the best venues for chamber music in the region. The area has produced more than its share of musical talent, and two of its favorite sons, violinist Nicholas Kitchen and pianist Andrew Tyson, were on hand for the first of three annual concerts encompassing the complete sonatas for violin and piano by Ludwig van Beethoven. The late afternoon sun set the sanctuary's modern stained glass ablaze in an auspicious start of the all-Beethoven cycle.

The Sonata No. 1 in D, Op. 12, No. 1, provided a lively opening for the concert. The stormy middle of the first movement of Sonata No. 5 in F, Op. 24, gives the lie to the sonata's nickname, "Spring." The second movement is full of repose and features an aria-like theme and "many chromatic alterations." The humorous third movement leads to the last movement which contrasts "spring-like smiling" with "dark drama." The concert concluded with a breath-taking performance of Sonata No. 7 in C minor, Op. 30, No. 2, a clear product of the composer's maturity.

The overwhelming first impression of Kitchen's and Tyson's performance was of the extraordinary clarity of their playing. Both players produced full, warm tone and precise intonation. The unity and the confident give-and-take of their ensemble were delightful. The First Sonata's second movement's variations were unusually engaging because they were so clearly delineated. The beautiful flowing melody of the Fifth Sonata's slow movement was just a tease for the breath-taking beauty of Seventh Sonata's "Adagio cantabile" singing line. There was no dust gathered on the Seventh Sonata's score given Kitchen's and Tyson's fiery playing of this mature work. Listeners needed "seat belts" to hang in with the duo as they soared through the fast movements. Future performances of the rest of the sonatas - resuming in the 2012-13 season - ought not to be missed!

<http://cvnc.org/article.cfm?articleId=5286>



Review of Alys Stephens Recital

Andrew Tyson, *pianist*

The Birmingham News

Andrew Tyson: Romantic Fervor with a Touch of Baroque Clarity

Michael Huebner

The Birmingham News

October 9, 2011

The list of outstanding young pianists presented by the UAB Piano Series increased by one Sunday afternoon.

Andrew Tyson, a 24-year-old North Carolina native whose showings in worldwide competitions have started him on a promising career, offered a program of romantic-era music with a touch of Bach, all the while displaying blistering technique and coaxing the music with furtive glances and silent vocal utterances directed at the keyboard.

J.S. Bach's Partita No. 1 in B flat was crisply etched, each voice in its complex textures cleanly heard. Tyson's spare use of the sustain pedal allowed a combination of control and clarity.

In Chopin's four mazurkas from Op. 17, Tyson flexed his romantic muscle. The halting rhythms and melodic jumps of No. 1 were artfully played, which alternates between brash and tender, veered toward the former.

In Cesar Franck's "Prelude, Choral and Fugue," Tyson let loose. His monstrous technique served him well with the work's succession of arpeggios, wide swaths of crescendos and pounding chords and low octaves. Fortitude, combined with layering and focus, brought the work home.

Tyson's searching rendition of Robert Schumann's Symphonic Etudes, Op. 13, found several passages of inward lyricism among the majestic and fiery moments.
http://blog.al.com/mhuebner/2011/10/andrew_tyson_romantic_fervor_w.html



PHOTO: JENNIFER VANDERKAM



Review of Recital at St. Stephen's Episcopal Church (NC)

Andrew Tyson, *pianist*



J.S. Bach and His Influences Tied Andrew Tyson's Superb Piano Recital Together

William Thomas Walker
Classical Voice of North Carolina
December 11, 2011

Saint Stephen's Episcopal Church, in the Hope Valley section of Durham, has a long history of presenting rising and established musical talent. The local area has produced an above average number of significantly talented youngsters including, Andrew Tyson, this Concert Series' piano recital soloist. Tyson made his orchestra debut at the age of 15 at the Eastern Music Festival with the Guilford Symphony Orchestra as a winner of the festival's concerto competition. He studied locally with UNC's Thomas Otten. While earning his Bachelor's degree from the Curtis Institute of Music, he studied with Claude Frank. He is currently a master's student at The Juilliard School with Robert McDonald. Among Tyson's impressive roster of prizes are the National Chopin Foundation in Miami and First Prize of the 2011 Young Concert Artists International Auditions.

Saint Stephen's printed programs are always deluxe affairs. Tyson's program contained an insert strip announcing a fortuitous change, Robert Schumann's *Vogel als Prophet*, Op. 82/7 and *Faschingsschwank aus Wien*, were replaced by the Prélude, Choral et Fugue by César Franck. J. S. Bach's (1685-1750) Partita No. 1 in B-flat, S.825, and the 24 Préludes by Frédéric Chopin (1810-49), which were inspired by Bach's *Well-Tempered Clavier*.

In Bach's time, "partita," was just one of several terms used by his contemporary composers. Bach's First Partita was composed earlier than the other five. Bach states he is offering "refreshment for the spirits of lovers of music." Tyson's performance of the "Präludium" immediately impressed with the clarity of his playing and the refinement of his palette of keyboard color. The faster paced "Allemande" flowed beautifully and was very clearly articulated. These qualities were even more evident in the more rapid "Corrente" which followed. The slow, measured tempo of the "Sarabande" was the highlight of the piece with Tyson's carefully nuanced dynamics and exquisite tone. The pair of Minuets was delightfully done while the triplets and the showy hand-crossing of the concluding "Gigue" capped a remarkably individual interpretation.

At the informative pre-concert lecture, Tyson said the Prélude, Choral et Fugue of Franck complemented this program because it was a 19th century Romantic implementation of the older baroque forms of Bach's era. His ability to conjure up huge tsunamis of sound with a seemingly minimum of effort was amazing. In this, he reminded me very much of his teacher, Claude Frank. Tyson's performance was breathtaking in its visceral power.

The infinite and subtle range of Tyson's dynamics and kaleidoscope of color was breathtaking as was the depth of emotions with which he invested each prelude.

<http://cvnc.org/article.cfm?articleId=5252>

ANDREW TYSON, *pianist*

REPERTOIRE WITH ORCHESTRA

BEETHOVEN	Concerto No. 1 in C major, Op. 15 Concerto No. 2 in B-flat major, Op. 19 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 ("Emperor") Triple Concerto, Op. 56
CHOPIN	Concerto No. 1 in E minor, Op. 11 Concerto No. 2 in F minor, Op. 21 Grande Polonaise Brillante, Op. 22
GERSHWIN	Concerto in F Major <i>Rhapsody in Blue</i>
GRIEG	Concerto in A minor, Op. 16
MENDELSSOHN	Concerto No. 2 in D minor, Op. 40
MOZART	Concerto No. 12 in A major, K. 414 Concerto No. 13 in C major, K. 415 Concerto No. 21 in C major, K. 467 Piano Concerto No. 24 in C minor, K. 491 Concerto No. 25 in C major, K. 503
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. 40 Rhapsody on a Theme of Paganini, Op. 43
SAINT-SAËNS	Concerto No. 5 in F Major, Op. 103
SCHUMANN	Concerto in A minor, Op. 54
TCHAIKOVSKY	Concerto No. 1 in B-flat minor, Op. 23