



COLLEGE OF MUSIC

University of North Texas  
College of Music

Faculty Recital | Sunday, November 27, 2022 | 6:30 pm | Voertman Hall

**Vladimir Viardo, piano**

Fünf Lieder..... Franz Schubert (1797–1828)  
trans. Franz Liszt (1811–1886)

1. Die Stadt, D. 957 (1828), S. 560/1 (1839)
2. Aufenthalt, D. 957 (1828), S. 560/3 (1839)
3. Der Müller und der Bach, D. 795 (1823), S. 565/2 (1846)
4. Gretchen am Spinnrade, D. 118 (1814), S. 558/8 (1838)
5. Auf dem Wasser zu singen, D. 776 (1823), S. 558/2 (1838)

Preludes pour piano (1929)..... Olivier Messiaen (1908–1992)

1. La colombe
2. Chant d'extase dans un paysage triste
3. Le nombre léger
4. Instants défunts
5. Les sons impalpables du rêve
6. Cloches d'angoisse et larmes d'adieu
7. Un reflet dans le vent

Preludes, Book II (1912)..... Claude Debussy (1862–1918)

1. Brouillards
2. Feuilles mortes
3. La puerta del vino
4. Les fées sont d'exquises danseuses
5. Bruyères
6. Général Lavine – eccentric
7. La terrasse des audiences du clair de lune
8. Ondine
9. Hommage à S. Pickwick, Esq., P.P.M.P.C.
10. Canope
11. Les fierces alternées
12. Feux d'artifice

*about our artist*

Since claiming victory and a Gold Medal at the Fourth Van Cliburn International Piano Competition in 1973, **Vladimir Viardo** has earned the esteem of the public and his colleagues alike. Having risen to international prominence, he has distinguished himself with some of the most critically acclaimed performances and recordings of his generation, inspiring many, including Sviatoslav Richter and Alicia de Larrocha, to praise him for his extraordinary musicianship. In the years that followed, Viardo collaborated with the world's leading orchestras, including the Royal Philharmonic, Moscow Philharmonic, Leningrad Philharmonic, Warsaw Philharmonic, Israel Philharmonic, Atlanta Symphony, Prague Philharmonic, and many others.

Like a handful of other celebrated Soviet artists, from dancer Nureyev to mathematician Egorov, Viardo's journey to the West began under an ominous political cloud. No matter that, by the time he was 23, his future was already assured with impeccable credentials, several additional competition wins—including a top prize at the Concours Marguerite Long-Jacques Thibaud in Paris—and a command of more than 37 concertos, Viardo fell victim to demands of the Soviet authorities. Detained behind the Iron Curtain, Viardo threw himself into his work, only to emerge with even greater determination, now buttressed by exemplary artistic refinement, to bring his art to music lovers everywhere. With the onset of *Perestroika*, the Soviets at last allowed Viardo to accept engagements in Germany and the United States.

In 1989 the North Texas College of Music appointed Viardo to its distinguished faculty, where he soon established a reputation as an extraordinary coach and teacher. His roster of students includes young artists from Europe, the Americas, South Africa, and Asia, many of them competition winners themselves. Viardo's masterclasses are much in demand throughout the world, and his philosophy of teaching is detailed in Benjamin Saver's *The Most Wanted Piano Teachers in the USA*.

After returning to the West, Viardo's international career resumed with several concerts at Carnegie Hall, the Lincoln and Kennedy centers, Salle Pleyel, and the Concertgebouw. His concert tours have taken him to leading American, Canadian, and European cities, to Asia and South Africa, as well as to Israel and Central and South America, where he has appeared as a soloist with most of the important conductors in the world (Mehta, Maazel, Davies, Susskind, Shippers, Kondrashin, Spivakov, Giordano, and M. Shostakovich). His numerous recordings for Melodia, Pro Arte and Nonesuch have been greeted with unanimous critical acclaim.