

ÇEDILLE

WARNER

Russian Music for Cello & Piano

WENDY WARNER **CELLO**
IRINA NUZOVA **PIANO**

NUZOVA

In fond memory of my mentor, Mstislav Rostropovich.

— WENDY WARNER

Producer James Ginsburg **Engineer** Bill Maylone **Recorded** October 27–30, 2008, in the Fay and Daniel Levin Performance Studio, WFMT, Chicago **Cello** Pietro Guarneri II, Venice c.1739, “Beatrice Harrison” **Cello bow** François Xavier Tourte, c.1815, the “De Lamare” on extended loan through the Stradivari Society of Chicago **Steinway Piano** Charles Terr, Technician **Design** Kstudio, Christiaan Kuypers **Photography** Lisa-Marie Mazzucco

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Russian Music for Cello & Piano

WENDY WARNER CELLO IRINA NUZOVA PIANO

NIKOLAI MIASKOVSKY (1881–1950)

Sonata No. 2 in A minor for Cello and Piano, Op. 81 (23:11)

① *I. Allegro moderato* (9:42) ② *II. Andante cantabile* (7:26) ③ *III. Allegro con spirito* (5:56)

ALEXANDER SCRIABIN (1872–1915)

④ **Etude Op. 8 No. 11 for Piano Solo** (4:03)

Transcription for cello and piano by Gregor Piatigorsky

ALFRED SCHNITTKÉ (1934–1998)

⑤ **Musica Nostalgica, for Violoncello and Piano** (3:22)

SERGEI PROKOFIEV (1891–1953)

⑥ **Adagio from Ten Pieces from the Ballet *Cinderella*, Op 97b** (3:51)

SERGEI RACHMANINOV (1873–1943)

Sonata in G Minor for Cello and Piano, Op. 19 (34:05)

⑦ *I. Lento — Allegro moderato* (10:39) ⑧ *II. Allegro scherzando* (6:38)

⑨ *III. Andante* (5:59) ⑩ *IV. Allegro mosso* (10:34)

Total Time: (68:55)

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WarnerNuzova

CELLO AND PIANO DUO

Both accomplished musicians in their own right, cellist Wendy Warner and pianist Irina Nuzova achieve a rare artistic synergy in performance together. The melding of the musicians' contrasting cultures and traditions is at the core of the energy and insight of their interpretations. Wendy Warner earned her fame as a soloist at the Curtis Institute in Philadelphia under the baton and tutelage of Mstislav Rostropovich. Moscow-born Irina Nuzova studied at Juilliard following rigorous

education in Russia. After performing together for several years, Nuzova and Warner formally came together as the WarnerNuzova cello and piano duo in 2008. *Russian Music for Cello & Piano* is their debut CD recording.

Critics have praised Warner and Nuzova's powerful emotional resonance with their audiences. Recently *The Milwaukee Journal Sentinel* wrote: "Sorrow was never sweeter than in the long,

slow opening theme of the Brahms Cello Sonata... Nuzova and Warner sounded entirely attuned to one another in this beautiful and compelling reading." The musicians have performed together in concert halls in New York, Chicago, Baltimore, Washington, D.C., and many other cities. Upcoming engagements include live performances of the complete Beethoven sonatas in Boston, Washington, D.C., San Antonio, Chicago, and Toronto. Master classes for chamber music ensembles are offered in tandem with all concerts.

WarnerNuzova's mission is to perform and record the canonic works for cello and piano from the past and present, as well as commission unique arrangements

and new music. Equal prominence of the instruments is a key consideration in the musicians' choice of repertoire. Additionally, as homage to their respective backgrounds, the women favor Russian and American repertoire, exploring the commonalities and "dissonances" between the two cultural heritages.

Russian Music for Cello & Piano

NOTES BY ANDREA LAMOREAUX

The spirits of three great Russian cellists permeate this CD of music from the late-Romantic and modern eras. Two of their names are familiar: Gregor Piatigorsky and Mstislav Rostropovich, among the greatest instrumentalists of the 20th century. The third is Anatoly Brandukov (1856–1930), a graduate of the Moscow Conservatory who later taught there. He had an international career as a soloist, chamber musician, and conductor, with particular success in Paris. His onetime theory teacher, Tchaikovsky, dedicated his 1887 "Pezzo Capriccioso" to Brandukov. In 1901, the young **Sergei Rachmaninov** (1873–1943) dedicated to the cellist one of his few pieces of chamber music, the Sonata for Cello and Piano in G Minor. Brandukov and Rachmaninov premiered

the work in Moscow in December 1901, not long after the premiere of one of Rachmaninov's most enduring works, the Piano Concerto No. 2 in C Minor.

Brandukov's listing in the current edition of *Grove's Dictionary of Music and Musicians* (an evaluation by cellist-musicologist Lev Ginzburg) cites his "stylish interpretations, refined temperament, and beautiful, expressive tone." The sonata gives the cellist ample opportunity for expressive playing through page after page of glorious melody. Yet this work also allows the pianist to shine and even frequently dominate the proceedings, reminding us that Rachmaninov was himself a keyboard virtuoso.

The work's short, pensive slow introduction presents a characteristic motive for the entire first movement: a rising semitone, or half-step (e.g., B natural to middle C) heard right away in both instruments. These opening measures are in 3/4 time. For the main Allegro Moderato we shift to 4/4 meter and hear another characteristic motive in the piano part — a rhythmic one this time — two emphatic eighth notes followed by a quarter: ta-ta-TUM. The first theme, ruminative and expansive, in G Minor, is given to the cello with the indication “*espressivo e tranquillo*.” The second theme, in D Major, is heard in the piano first and heralded by the rhythmic motive. The exposition repeat is not taken in this performance; it goes directly to the development section, which focuses a good deal on the rhythmic motive and the rising semitone, and on a rapid 16th-note passage for the piano. The cello has pizzicato (plucked) as well as arco

(bowed) passages while triplets in the pianist's right hand set up two-against-three rhythmic patterns. To announce the approach of the recapitulation, the piano has what can only be called a *cadenza*, even though that kind of virtuoso solo passage is more associated with concertos than sonatas. The cello re-enters with broad leaps over piano chords to lead to the recapitulation, with the second theme returning in G Major in sonata-form tradition. The piano's 16th notes coming out of the development introduce the energetic coda.

The Allegro Scherzando second movement begins and ends in C Minor. Its opening passages require the cellist to alternate quickly between pizzicato and arco over broken-octave patterns in the piano, played pianissimo at first and building up to fortissimo chords. The cello introduces a lyrical second theme

in E-Flat Major. The “trio” midsection, very lyrical in both parts, modulates to A-Flat Major before the hushed C Minor returns for an almost note-for-note recapitulation of the opening.

Like the Scherzando, the Andante movement is ternary (A-B-A) in form. The piano opens with a simple E-Flat Major tune that's picked up and expanded by the cello. The midsection returns to the work's home key of G Minor. Although the Andante's time signature is 4/4, the pace is varied by numerous triplet passages. G Major is the principal key of the fast-paced and emphatic finale. The triplet-laced first theme is dramatically propulsive in both parts; the second theme, marked “*espressivo*” for the cello, is a straightforward tune that firmly outlines the contours of a D Major scale. The development portion is dominated by triplet patterns and heavy chords for

the piano. The recapitulation returns both themes in G Major. A sudden pause is heralded by a very low G in the bass of the piano, with broken chords above it and a soft cello melody that briefly brings back the two eighth notes and one quarter rhythmic motive and rising semitone of the first movement before the piece ends with a vigorous coda marked *Vivace*.

Few music-lovers will need to be introduced to the extraordinary life and career of Mstislav Rostropovich (1927–2007): cellist, pianist, conductor, composer, political dissident, and freedom-fighter. Shostakovich, Prokofiev, and Britten were among the 20th-century musical giants who composed cello music that Rostropovich introduced to audiences worldwide. Less well-known than these is **Nikolai Miaskovsky** (1881–1950), who excelled as a composer, critic, and teacher. His early education

combined military training with musical studies; he served as an officer in the Russian Imperial Army during World War I and later was part of the early Soviet military establishment. But his longest tenure of any kind was on the composition faculty of the Moscow Conservatory, from 1921 until his death.

Miaskovsky composed 27 symphonies, few of which are currently performed (several appeared in the repertory of the Chicago Symphony under Frederick Stock in the 1930s and 40s, however). Miaskovsky's other works include concertos, band music, string quartets, piano scores, and a great quantity of songs. One of his last works, the Cello Sonata No. 2 in A Minor, full of song-like melodies, was written in 1948–49 and dedicated to Rostropovich.

The sonata's style is very much in the

lyrical late-Romantic vein in which Miaskovsky was comfortable and prolific all his life; it takes no note of the dissonance and atonality that had come to dominate classical music in the mid-20th century. Like pretty much everything by Miaskovsky, it is seldom played nowadays. Although it can be found on a number of recordings, it is likely to be a discovery for most listeners: a discovery combining lyricism, expressiveness, and grace. The opening Allegro Moderato movement is based on the usual structures of sonata form, but there are no clear divisions between sections and themes; the music feels continuous. The rippling outlines of A Minor and C Major triads in the piano part support a cello theme that's reiterated in a higher register. A secondary theme in C Major moves in faster notes, mostly eighths instead of quarters, but the rippling effect continues. The development gives the first theme, transposed, to the piano, while the

cello explores its full range from lowest to highest. A modulation to F-Sharp Minor punctuates the recapitulation, the second theme is briefly re-stated in A, and the coda is based mainly on the opening theme.

The 4/4 meter of the first movement is contrasted by the 6/8 triple-meter of the Andante Cantabile movement, whose first cello theme in F Major is a lyrical waltz melody. New material is introduced in F Minor and the movement proceeds through several key changes while the mood shifts from serene to rhapsodic as its harmonies become more chromatic. A concluding passage gives the cello a long descending scale over piano octaves. At the opening of the finale, Allegro con Spirito, the cello is asked to play spiccato: bouncing the bow across the strings instead of drawing it smoothly. This accentuates each note of the scurrying main theme in A Minor, supported by

chords and octaves in the piano accented off the beat. This movement is a Rondo, with the insistent main theme returning several times, contrasted with more relaxed sections, though the pace and forward propulsion never really slacken. There are stronger dynamic contrasts here than in the earlier movements, reinforcing the vigor of the themes and providing a sequence of surprises. At the very end, fortissimo diminishes to piano, but the music does not just die away: the piece ends with a pair of triumphant fortissimo chords.

Alfred Schnittke (1934–1998) studied music in both Vienna and Moscow. He lived most of his life in the Soviet Union, and clashed occasionally with the system's rigid artistic ideas. His last years he spent teaching, writing, and composing in the German city of Hamburg. His large work-list includes symphonies, concertos, chamber music, operas,

choral works, and numerous film scores. Influences that have been discerned in his works, or that he himself cited, include Russian romanticism, the Austro-German symphonic tradition, Shostakovich, serialism, Baroque music, sacred music from the Middle Ages onward, jazz, and folk music. His symphonies can seem to channel Beethoven, Tchaikovsky, Bruckner, and Berg, both quoting and distorting these sources. The result is usually termed “polystylistic.” What stylistic analysis fails to identify is Schnittke’s sense of humor, which emerges in pieces that mock but also pay loving homage to music from the past. One such piece is *Musica Nostalgica*, written for Mstislav Rostropovich in 1992. Both composer and soloist must have smiled over and greatly enjoyed this simple Minuet, a wry little encore whose harmonies are almost aggressively diatonic. Perhaps its most significant departure from 18th-century

Minuet tradition comes through being mostly in a minor key (A Minor). After the simple opening melody exchanged between the players, there’s a short cello solo serving as midsection, then a varied repeat of the opening. Haydn would have loved it.

The all-too-brief, 43-year life of **Alexander Scriabin** (1872–1915) witnessed his transformation from a post-Chopin keyboard Romantic to a post-Wagnerian musical philosopher espousing grand gestures and large orchestras. In his final years his focus shifted again, toward futuristic experimentation in the realms of polytonality and atonality. One wonders what innovations might have emerged from a longer lifespan.

Scriabin was a genius both on the small scale (e.g. his shorter piano works) and on the larger canvases represented

by his full-length piano sonatas and works for orchestra. The Op. 8 Etudes of 1894, a set of 12 miniatures obviously modeled on Chopin’s two sets of similar pieces, reveal further influences from the virtuoso tradition of Liszt, Scriabin’s own taste for chromatic harmonies, and an air of moodiness often identified as a specifically Russian form of melancholy. The folk-like themes of the Op. 8, No. 11 Etude in B-Flat Minor, mellow and lyrical, must have appealed particularly to legendary cellist Gregor Piatigorsky (1903–1976), who transcribed this lovely encore piece. Labeled Andante Cantabile and sticking mostly to the minor mode, it begins and ends very softly, with rich piano chords and passage-work supporting the cello’s song.

The **Sergei Prokofiev** (1891–1953) ballet, *Cinderella* comes from the years of World War II, when he also worked on the

opera *War and Peace*: two 20th-century masterworks inspired by literary genres of the Romantic age — the fairy tale and the Russian novel. The ballet was unveiled at the Bolshoi Theater in 1945. Prokofiev extracted a set of piano pieces, Op. 97, from the full score and transcribed one of them for cello and piano, Op. 97b. This is the Adagio from Act 2, a *pas de deux* (duet) for Cinderella and the Prince, who have just discovered each other at the ball. The pace is that of a waltz, beginning almost hesitantly and gradually becoming more passionate.

Publishers

Miaskovsky G. Schirmer, Inc. **Scriabin** International Music Company **Schnittke** G. Schirmer, Inc. obo Musikverlag Hans Sikorski **Prokofiev** MCA Music Publishing obo Leeds Music Corporation **Rachmaninov** International Music Company

Thoughts on Miaskovsky

BY IRINA NUZOVA

Miaskovsky's Sonata No. 2 in A minor is a rare gem. It was the impetus for this first recording project of the cello-piano duo Wendy and I formed in 2008. Why Miaskovsky? Because outside of Russia this special work remains largely unknown: only around a dozen recordings have been made in the last few decades, and almost every one of these involves Russian performers. We are proud to be the first to record this sonata on American soil, with an American cellist, and on an American label. But we still have strong Russian roots: Wendy Warner studied and performed extensively with Mstislav Rostropovich and Russia remains my native culture — musically and emotionally.

A Russian maxim reads, "All is not gold

that glitters." I would say that the reverse applies to Miaskovsky and this sonata in particular: Something that does not glitter can still be gold. The sonata's pervasive, nostalgic quality speaks to the Russian soul and mind, but it is subtle and subdued in its expression. Its intrigue and inspiration may not be fully apparent upon first hearing; the music is rather introverted and does not sweep up the listener like Rachmaninov's sonata. But Miaskovsky's sonata is absolutely jewel-like in its clarity and simplicity.

Although Miaskovsky was celebrated in his time, his creative endeavor was still a personal struggle. Like much of the Russian intelligentsia, he was faced with the historical "break" caused

by the Bolshevik Revolution of 1917. The question was: how to resolve the profound disconnect with the past while preserving personal integrity. The newly formed proletariat ideology was not a language everyone could adopt with ease. Prokofiev found expression in liveliness and mischievousness; Shostakovich in sarcasm and irony. Miaskovsky stood to the side of those giants in a quiet way. Perhaps he had to suppress his stronger sentiments, but his voice remained his own: unsentimental yet sensitive, unpretentious yet firm, restrained yet consistent.

Miaskovsky's music expresses its emotional reserve with dignity. His theme is nostalgia for Russia as it existed in the 19th century, preceding the turbulence of the 20th century in which he lived but to which he perhaps felt a stranger. His music does not exhibit any of the

innovations from the early 20th century: atonality, polytonality, 12-tone system, or neo-classicism. Rather, Miaskovsky fits in with the romantic tradition of the late-19th century. From this perspective, his music may be thought of as neo-romantic.

Miaskovsky's Song Cycle Op. 1 sets a poem by Baratynsky, a Pushkin contemporary. If one were to substitute 'music' for 'verse', and 'listener' for 'reader', the poem might well read as an epigraph to his creative oeuvre, as well as to the composer's modesty.

[Untitled]

Evgeny Baratynsky
translated by Peter France

*My talent is pitiful, my voice not loud,
but I am living; somewhere in the world
someone looks kindly on my life; far off
one of my descendants will read my words*

*and discover me; and, it may be, my soul
will connect with his soul, and as I
have found a friend in this generation,
I shall find a reader in posterity.*

*Мой дар убог, и голос мой негромок,
Но я живу и на земле мое
Кому-нибудь лобезно бытие:
Его найдёт далёкий мой потомок
В моих стихах; как знать? душа моя
Окажется с душой его в сношеньи,
И как нашёл я друга в поколеньи,
Читателя найду в потомстве я.*

In performing the A minor sonata, I am drawn towards images of Russian nature. The Russian soul is tied up in so many ways with the Russian landscape, which is, after all, one of the few enduring touchstones of our collective memory. Also, for me, having left the Soviet Union

in the early nineties, it is associated with the pangs of nostalgia for my native country. Surely Miaskovsky also gained inspiration from images of the vast Russian landscape, and in particular the rich literary tradition associated with it. The first movement, in quite an organic and natural way, brings to my mind a poem by the Russian symbolist Konstantin Bal'mont (1867–1942). The poem, “Bezglagol'nost” (translated as “Wordlessness”), conveys the melancholy beauty and boundlessness of Russia's fields and rivers, and their vast quietness, with its intimation of timeless sadness. No English translation existed for this poem, and I have found myself hard-put to explain its meaning to non-Russian speakers. Happily, Angela Livingstone (Professor Emeritus, Essex University, England) generously offered to make the first translation into English specifically for this recording project.

Wordlessness

by Konstantin Bal'mont
translated by Angela Livingstone

*In all Russian nature there's tenderness, tiredness,
An unrevealed sorrow, a pain that is speechless,
Unsoothable mourning, immensity, silence,
Cold height, and an endlessly vanishing distance.*

*At daybreak come out to the slope of a hillside —
The shivering river is misty with coolness,
And black is the motionless mass of the pinewoods.
Your heart feels a pang, and your heart is not gladdened.*

*The reeds are unstirring, the sedge doesn't quiver.
Deep quiet. And wordlessness, utterly peaceful.
The meadows spread out faraway and forever.
In everything — weariness, muteness and bleakness.*

*At sunset, go into — as into cool water —
The wildness and chill of a villager's garden —
There, trees are so strangely unspeaking and sombre,
Your heart feels a sadness, your heart is not gladdened.*

*As if your soul asked for the thing it was seeking
And got in response an unmerited anguish.
Your heart did forgive, but your heart became lifeless,
And cannot cease weeping and weeping and weeping.*

Безглагольность

*Есть в русской природе усталая нежность,
Безмолвная боль затаенной печали,
Безвыходность горя, безгласность,
 безбрежность,
Холодная высь, уходящие дали.*

*Приди на рассвете на склон косогора,—
Над зябкой рекою дымится прохлада,
Чернеет громада застывшего бора,
И сердцу так больно, и сердце не радо.*

*Недвижный камыш. Не трепещет осока.
Глубокая тишь. Безглагольность покоя.
Луга убегают далеко-далеко.
Во всем утомленьи — глухое, немое.*

*Войди на закате, как в свежие волны,
В прохладную глушь деревенского сада,—
Деревья так сумрачно-странно-безмолвны,
И сердцу так грустно, и сердце не радо.*

*Как будто душа о желанном просила,
И сделали ей незаслуженно больно.
И сердце простило, но сердце застыло,
И плачет, и плачет, и плачет невольно.*

Wendy Warner



Wendy Warner is one of the world's leading cellists. She has been hailed by *Strings* magazine for her "youthful, surging playing, natural stage presence and almost frightening technique." As cellist Frans Helmerson told *The New York Times*, "She's unbelievable." Having garnered international attention by winning first-prize at the Fourth International Rostropovich Competition in Paris in 1990, audiences have since watched Wendy perform on prestigious stages including New York's Carnegie Hall, Symphony Hall in Boston, Walt Disney Hall in Los Angeles, Paris's Salle Pleyel, and Berlin's Philharmonie.

Warner has collaborated with many leading conductors including Mstislav

Rostropovich, Vladimir Spivakov, Christoph Eschenbach, André Previn, Jesús López-Cobos, Joel Smirnoff, Carlos Miguel Prieto, Ignat Solzhenitsyn, Charles Dutoit, Eiji Oue, Neeme Järvi, and Michael Tilson Thomas. In recent seasons, she has performed with many orchestras including the Detroit Symphony, New World Symphony, St. Paul Chamber Orchestra, St. Petersburg Philharmonic, Orchestre Symphonique de Québec, Cape Town Philharmonic Orchestra, and the Chamber Orchestra of Philadelphia. Warner has also played with the Chicago, Boston, Dallas, Montreal, and San Francisco Symphonies, the Philadelphia Orchestra, London Symphony (Barbican Center), Berlin Symphony, Hong Kong Philharmonic, NHK Symphony Orchestra, Japan Philharmonic, French Radio Philharmonic Orchestra, Iceland Symphony, L'Orchestre du Capitole de Toulouse and L'Orchestre de Paris,

with which she performed the Brahms Double Concerto with violinist Anne-Sophie Mutter. Warner was invited to perform in recital and with orchestra at the 70th birthday celebration concert for Mstislav Rostropovich in Kronberg, Germany and has performed Vivaldi's two-cello concerto in France with Rostropovich.

A passionate chamber musician, Warner has collaborated with the Vermeer and Fine Arts Quartets, and with violinist Gidon Kremer. Recital work has included performances at the Music Institute of Chicago's Nichols Hall, the Phillips Collection in Washington, D.C., the Isabella Stewart Gardner Museum in Boston, and in Milan and Tokyo.

A frequent recording artist, Warner released a CD of music by cellist composers David Popper and Gregor Piatigorsky in 2009 on Cedille Records.

Her past recordings include Hindemith's complete chamber works for cello for Bridge Records and a disc of 20th century violin and cello duos with Rachel Barton Pine for Cedille Records. Warner's critically acclaimed CD of Samuel Barber's Cello Concerto, with Marin Alsop and the Royal Scottish National Orchestra, was released by Naxos.

Warner's musical studies began at age six under the tutelage of Nell Novak, with whom she studied until she joined Mstislav Rostropovich at the Curtis Institute. Her career took an auspicious turn in 1990 when she made her New York debut with the National Symphony Orchestra conducted by Mstislav Rostropovich, playing Shostakovich's First Cello Concerto. She was immediately re-engaged to appear with the NSO on a North American tour and was the featured soloist on the Bamberg Symphony's

European tour that year, also conducted by Rostropovich. She continues to perform and tour internationally.

A recipient of the prestigious Avery Fisher Career Grant, Warner is on the faculty at Roosevelt University's Chicago College of Performing Arts, the Music Institute of Chicago, and the Schwob School of Music at Columbus State University in Georgia.

Irina Nuzova



Irina Nuzova has appeared in recitals as a soloist and as a chamber musician in the United States, Europe, and South America. Critics have applauded her “rise above mere virtuosity” (*The Washington Post*), “intensity of feeling” (*La Nazione*, Italy), and “profound interpretation” (*Il Resto de Carlino*, Bologna). In Europe, Nuzova has performed at the Amici della Musica Concert Series in Florence; Teatro Massima in Catania, Italy; Hermitage State Museum in St. Petersburg; the Moscow Conservatory, and in the Netherlands. In the United States she has played among other venues at the Phillips Collection in Washington, D.C., and at Carnegie Hall’s Weill Recital Hall and the Kosciuszko Foundation in New York; and at chamber

music series such as the Rhode Island Chamber Music Concert Series and the Dame Myra Hess Memorial Concert Series in Chicago. In recital with Wendy Warner, Nuzova’s performance venues have included the Music Institute of Chicago, the Phillips Collection in Washington, D.C., the Rockefeller Tri-Institution concert series in New York, and Music in the Park in St. Paul.

The recipient of the Bruce Hungerford Award at the Young Concert Artist Auditions in New York, Nuzova has won top prizes in competitions such as the Vincenzo Bellini and Citta di Senigallia International Competitions in Italy and the Beethoven Piano Sonata International Competition in Memphis, Tennessee. As a chamber musician, she has won top prizes at the Vittorio Gui and the Premio Trio di Trieste International Chamber Music Competitions in Italy. Nuzova’s

performances have been broadcast live on WFMT in Chicago, WGBH in Boston, and Italian TV.

A native of Moscow, Nuzova made her debut with the Omsk Philharmonic at the age of 14. Before moving to the United States, she studied at the Gnessin Academy of Music under the guidance of Alexander Satz. She continued her musical education at the Manhattan School of Music with Lev Natochenny, and at Juilliard where her teachers were Oxana Yablonskaya and Jerome Lowenthal. To further herself as a musician she worked for many years in the cello studio of Harvey Shapiro at Juilliard and pursued individual studies with pianists Jean-Bernard Pommier, Eteri Andjaparidze and Vladimir Feltsman. Ms. Nuzova earned her Doctorate of Musical Arts degree from the Hartt School of Music (University of Hartford, Connecticut).

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