

VLADIMIR STOUPEL,
PIANO



Unforgettable:
Vladimir Stoupel
Frankfurter Allgemeine Zeitung



*“Vladimir Stoupel draws the listener into a virtually elevated state and establishes his pianist personality as the measure of all things musical.”
(Der Tagesspiegel, Berlin)*

Vladimir Stoupel is a musician with an extraordinarily rich tonal and emotional palette. The Washington Post recently praised his “protean range of expression” and Der Tagesspiegel Berlin described his performance as “enthraling and atmospherically dense.” His extraordinary technical command allows him to explore the outermost limits of expression, mesmerizing audiences with his musical intensity. After a solo recital, the Frankfurter Allgemeine Zeitung granted the pianist a critic’s greatest compliment: “Unforgettable!”

Vladimir Stoupel has been a guest soloist with orchestras including the Berlin Philharmonic Orchestra, the Konzerthaus Orchestra Berlin, the Gewandhaus Orchestra Leipzig, the Symphony Orchestra of the Bavarian Radio, the German Symphony Orchestra and the Radio Symphony Orchestra Berlin, the Russian State Orchestra, the Staatskapelle Weimar, the Staatskapelle Mainz, and the Staatsphilharmonie Kassel. In the United States, he has been heard with orchestras including the Wheeling Symphony, Lancaster Symphony and Lake Placid Sinfonietta. He has collaborated with conductors such as Christian Thielemann, Michail Jurowski, Leopold Hager, Marek Janowski, Steven Sloane, Stefan Malzew, Patrik Ringborg, and Günther Neuhold.

Vladimir Stoupel has appeared on many of the world’s notable stages, including Berlin’s Philharmonie and Konzerthaus, Avery Fisher Hall in New York, the National Gallery of Art in Washington DC, Hamburg’s Grosse Musikhalle, and Dortmund’s Konzerthaus, to name just a few. Festival appearances include the renowned Schleswig-Holstein Music Festival, Piano en Valois (France), Brandenburgische Sommerkonzerte (Germany), Printemps des Arts in Monte Carlo, the Helsinki Festival, and Festival La Grange de Meslay in Tours (France). He is a co-artistic director and founder of the international festival "Aigues-Vives en Musiques" (France).

Stoupel’s interest in breaking up the at times rigid incrustations of the concert business and – in addition to the cultivation of the classics – in dedicating himself to the unjustly forgotten “edges of the repertoire” is also reflected in his CD recordings and diverse chamber music activities. Thus, in 2007, he released a CD on the EDA label, entitled "The Life of the Machines", with piano works of the twentieth century by George Antheil, Conlon Nancarrow, Alexander Mossolov, and others. In September 2010, together with Judith Ingolfsson (Violin) and Leonid Gorokhov (Cello), he released a CD "En hommage Simon Laks" and a double - CD with chamber works by Glinka, Borodin and Shostakovich, with Breuninger Quartet. His extensive discography includes Arnold Schoenberg’s complete piano works (auris subtilis, 2001), the complete sonatas of Alexander Scriabin (Audite, 2008) – a highly regarded recording for which he received the Luxemburgian Excellentia Prize, among others – and a recording of the complete works for viola and piano by Henri Vieuxtemps, with violist Thomas Selditz, which was awarded the coveted Preis der deutschen Schallplattenkritik 2002.

In recent years, Vladimir Stoupel has also made a name for himself as a conductor. He conducts chamber operas at Konzerthaus Berlin on a regular basis, works with the Philharmonie Neubrandenburg, the Polish Chamber Philharmonic, the Nîmes Chamber Orchestra, the Berlin Kammerphilharmonie, the Orquesta Sinfonica de Ciudad d'Oviedo, the Mendelssohn Chamber Orchestra Leipzig, the Orchestre Philharmonique de Marseille and the Young Europe Philharmonic, among others. A main focus is on the works of the twentieth century and contemporary compositions. Thus, Stoupel gave an extremely successful debut at Iceland's Reykjavik Arts Festival in 2009, where he performed works of contemporary women composers (Sofia Gubaidulina, Frangis Ali-Sade, Lera Auerbach and others) with the Reykjavik Chamber Orchestra. He is regularly conducting concerts with the Brandenburg State Orchestra. He also led the German premiere of the opera "Wir Gratulieren!" by M. Weinberg at Konzerthaus Berlin and a new production of the Shostakovich opera "The Tale of the Pope and of his Workman Balda", also at Konzerthaus Berlin.

A French citizen since 1985, Vladimir Stoupel currently lives in Berlin.

Repertoire Piano Concertos

Johann Sebastian Bach

- Concerto f-Moll
- Concerto d-Moll
- Brandenburg Concerto No. 5

Ludwig van Beethoven

- Concerto No. 1 C-Dur
- Concerto No. 3 c-Moll
- Concerto No. 4 G-Dur
- Concerto No. 5 Es-Dur
- Concerto-Rondo B-Dur

Alban Berg

- Chamber Concerto for Piano, Violin and 13 Winds

Johannes Brahms

- Concerto No. 2 B-Dur

Frédéric Chopin

- Concerto No. 1 e-Moll
- Concerto No. 2 f-Moll

Ernst von Dohnanyi

- Variations on a Nursery Rhyme op. 25
- Concerto No. 2 op. 42

Antonin Dvorák

- Concerto g-Moll op. 33

Manuel de Falla

- Les nuits dans les Jardins D'Espagne

George Gershwin

- Rhapsodie in Blue

Sofia Gubaidulina

- "Introitus", Concerto for Piano and Chamber Orchestra

Hans-Werner Henze

- "Tristan-Préludes" for Piano, Orchestra and electronic tape

Franz Liszt

- Concerto No. 1 Es-Dur
- Concerto No. 2 A-Dur
- Dance macabre
- Wanderer-Fantasie (Schubert/Liszt)

Emilie Mayer

- Concerto B-Dur op. 25

Felix Mendelssohn

Bartholdy

- Concerto g-Moll op. 25
- Concerto d-Moll op. 40

Olivier Messiaen

- Concert à quatre

Wolfgang Amadeus

Mozart

- Concerto Es-Dur (KV 271)
- Concerto-Rondo D-Dur (KV 382)
- Concerto A-Dur (KV 414)
- Concerto Es-Dur (KV 448)
- Concerto d-Moll (KV 466)
- Concerto A-Dur (KV 488)
- Concerto c-Moll (KV 491)
- Concerto C-Dur (KV 503)

Sergej Prokofiev

- Concerto No. 1 Des-Dur
- Concerto No. 2 g-Moll

Sergej Rachmaninoff

- Concerto No. 1 fis-Moll
- Concerto No. 2 c-Moll
- Rhapsodie over a Theme of Paganini

Maurice Ravel

- Concerto G-Dur

Miklos Rosza

- "Spellbound"- Concerto

Anton Rubinstein

- Concerto No. 3 G-Dur

Peter Ruzicka

- "Annäherung und Stille" Concerto for Piano and 42 Strings

Camille Saint-Saens

- Concerto No. 2 g-Moll

Dmitri Shostakovich

- Concerto No. 1 c-Moll
- Concerto No. 2 F-Dur

Alexander Skrjabin

- Concerto fis-Moll op. 20
- Prométhée (Le poème du feu)

Erwin Schulhoff

- Concerto No. 1

Robert Schumann

- Concerto a-Moll

Nikos Skalkottas

- Concerto Nr. 3 for Piano, Winds and Percussions

Igor Stravinsky

- Concerto for Piano and Winds

Wladislaw Szpilman

- Concertino (1940)

Peter Tschaikowsky

- Concerto No. 1 b-Moll
- Concerto No. 3 Es-Dur

Victor Ullmann

- Concerto op. 25

Galina Ustwolskaja

- Composition Nr. 1 "Dona Nobis Pacem" for Piccolo, Tuba and Piano (1970)
- Composition Nr. 2 "Dies Irae" for Piano, 8 double basses and wood block (1972)
- Composition Nr. 3 "Benedictus, qui venit" for 4 Flutes, 4 Bassons and Piano (1975)
- Concerto for Piano, Strings and Timpani (1946)
- Oktett for 2 Oboes, 4 Violins, Timpani and Piano (1950)

Discographie

- **Albéric Magnard**

Sonate for Violin and Piano

- **Rudi Stephan**

“Groteske”

for Violin and Piano

Judith Ingolfsson, Violin

(2016 - Accentus 303711)

- **Louis Vierne**

Sonata g-minor

for Violin and Piano

Judith Ingolfsson, Violin

Quintet c-minor

Judith Ingolfsson, Violin

Rebecca Li, Violin

Stefan Fehlandt, Viola

Stephan Forck, Cello

(2016 - Accentus 303712)

- **Gabriel Fauré**

Sonata No. 1 A-Major op. 13 &

Sonata Nr. 2 e-minor op. 108

for Violin and Piano

Judith Ingolfsson, Violin

(2016 - Accentus 303713)

**INTERNATIONAL
CLASSICAL MUSIC
AWARD 2017
NOMINATION**

- **Alexander Scriabin**

Complete Sonatas for Piano

(2008 - Audite: 21.402)

**EXCELLENTIA-PREIS
LUXEMBOURG**

- **Henri Vieuxtemps**

Complete Works for

Viola and Piano

With: Thomas Selditz (Viola)

(2002 - Audite: 97.486)

**PREIS DER DEUTSCHEN
SCHALLPLATTENKRITIK**

- **Dimitri Shostakovich**

Sonata for Violin and Piano op. 137

- **Igor Stravinsky**

“Divertimento” for Violin and
Piano

With: Judith Ingolfsson (Violin)

(2011 - Audite 92.576)

ICMA-NOMINATION 2013

- **Simon Laks**

“En Hommage Simon Laks”

Trois pièces pour violon et piano,

Sonate pour violoncelle et piano,

Suite polonaise pour
violon et piano,

Ballade pour piano

Judith Ingolfsson (Violin)

Leonid Gorokhov (Cello)

(2010 - EDA - 34)

- **Johannes Brahms**

- **Albert Dietrich**

- **Robert Schumann**

F.A.E.-Sonata for

Violin and Piano

Robert Schumann

Sonata No. 2 in d minor, Op. 121

for Violin and Piano

Anna Rabinova (Violin)

(2002 - auris subtilis)

- **Arnold Schönberg**

Complete Works for Piano

in Concert

(2001 - auris subtilis)

- **W. A. Mozart**

Piano Concerto in c minor,

KV 491

RIAS Jugendorchester

Gernot Schulz (Conductor)

(2000 – Ars Produktion,

FCD 368393)

- **Erwin Schulhoff**

Arabeske, op. 29

(1999 - Danacord,

DACORD 539)

- **Elliot Carter**

Night Fantasies

(1999 – IPPNW-Concerts)

- **“The Life of the
Machines”**

- **Nikolai Roslavets**

Sonata No. 2 (1916)

- **George Antheil**

Sonata „Der Tod der

Maschinen“ (1923)

- **Alexander Mossolow**

Sonata No. 4 (1925)

- **Wladyslaw Szpilman**

Suite „Das Leben der

Maschinen“ (1933)

- **Conlon Nancarrow**

Sonatina (1941)

- **George Antheil**

Sonata No. 4 (1948)

(2007 - EDA Edition Abschts)

- **„Elegy for the jewish
villages“**

- **Victor Ullmann**

Drei jiddische Lieder

op. 53 (1944)

- **Simon Laks**

Huit chants populaires

juifs (1947)

- **Hugo Weisgall**

Seven popular songs from

the Yiddish (1960/1967)

- **Simon Laks**

Elégie pour les villages

juifs (1961)

With: Valérie Suty (Soprano)

(2007 - EDA - 30)

- **Franz Schubert**

Four Impromptus, op. 90

Moment musical f-Moll, op. 94

- **Frédéric Chopin**

Ballade No. 1, op. 23

Nocturne c-Moll, op. 48, 1

Polonaise gis-Moll, op. posth.

Polonaise As-Dur, op. 53

(1999 – Brandenburgische

Sommer Concerte, Edition 3)

- **Dmitri Shostakovich**

Sonate No. 2 h-Moll, op. 61

6 Préludes

3 Préludes und Fugues

(1989 - Rodolphe

Production France

RPC 32600)

- **Alexander Borodin**

Piano Quintet in c minor

- **Mikhail Glinka**

Gran Sestetto Originale

- **Dmitri Shostakovich**

Piano Quintet Op. 57

With the Breuninger Quartett

(2010 – IPPNW-Concerts)



Reviews

“Power Centers of Time, Mirrored”

Frankfurter Allgemeine Zeitung

"The main work of the evening was Igor Stravinsky's unfortunately very seldom played Concerto for piano, wind band, double basses, and timpani from 1924. It very clearly highlights reminiscences of the music of the early eighteenth century, for example, when the first movement calls to mind the structure of a French overture, or when the piano's sound – rhythmically complicated, dry, emotionlessly shaped – gives the impression of a harpsichord. In the outer movements, at least, expressiveness is allowed only here and there in the orchestra.

Soloist Vladimir Stoupel mastered the task with exemplary artistic power and – especially important in this piece – utmost rhythmic precision."

“The One-armed of the World War”

Frankfurter Allgemeine Zeitung

"A concert in the International Theater in Frankfurt offered the opportunity to become acquainted with Schulhoff's very ambitious and demanding Piano Suite for the left hand. We owe this to pianist Vladimir Stoupel, who played the five movements with subtle stylistic differentiation: from the beginning with the impressionistic timbres up to the percussive, toccata-like, and dissonant movements in bright expressionistic colors. And with Shostakovich's Sonata for violin and piano, op. 134, Stoupel and Ingolfsson showed themselves to be an excellently attuned duo. They sharpened the contrasts of this late work, whose radical nature and modernity were shown to best advantage."

Der Tagesspiegel Berlin, Germany

Storming applause!

Mittelbayerische Zeitung Liberating Outbreak of Sound

"... The soloist in Liszt's Second Piano Concerto was the pianist Vladimir Stoupel, who celebrated a brilliant success with his performance. He and the orchestra presented Liszt's theme metamorphoses as transformations of character, and right from the first measures showed the potential inherent in the unassuming beginnings of the music.

Stoupel did not simply add filigree arabesques to the lyrical-soft chords in the woodwinds, but gave the tones weighted accentuations with which he already foreshadowed the heavily athletic developments of his piano part, where he later presented the octave and chordal passages sharply chiseled and angular. But Stoupel is also able to make music in a completely relaxed manner: in the lightly sketched leggiero, in lost-to-the-world, dreamy sections in which the participation of the orchestra almost seems forgotten, and also there where he caresses the cantilena of the solo cello with gently sparkling playing."

Märkische Oderzeitung

Hymn-like Finale

"Chosen for the Chopin homage was the E-Minor Piano Concert, op. 11, to whose orchestral exposition the musicians lent a truly Beethovenian passion. The playing of soloist Vladimir Stoupel, who gave every tone astonishing resoluteness, was exceedingly powerful. Playfully light, but far from being kitschy, he proved himself to be a thinking, almost brooding Chopin advocate, who with his trill-rich passage work also did not disappoint in terms of virtuosity. Dreamily he mused through lyrical regions, thundered up pathos with keyboard bravura – in short, with his nuanced touch, from cotton-soft to muscular, and his unbridled will to shape things, he proved himself to be a contrast-loving, clearly contouring painter of moods. He sang the larghetto in enchanting, glowing beauty as a nocturne full of inner luminescence. Enthusiastic

“Mountain-Peak Tour with a View”

Vladimir Stoupel with the Tchaikovsky Concerto in Kassel Hessische Allgemeine Zeitung

"There is a trend toward standardization when it comes to the most well-known classical hits. That which everybody knows has to sound the same each time. But it often gets exciting then when someone offers his own individual version.

In Vladimir Stoupel's interpretation, Tchaikovsky's famous B-Minor Piano Concerto not only had its own sonority. On the forty-minute musical mountain tour, the forty-seven-year-old Berlin-based Russian with French citizenship took advantage of every liberty to linger, to enjoy the atmosphere, to then quicken the pace again in order to storm the peak at the end in a quick tempo.

Stoupel played the heavy chordal towers at the beginning with forward-pushing élan, yet in the lyrical passages he slowed the tempo and let the various episodes pass by in complete serenity, almost coming to a standstill – but without forfeiting tension because of it.

Stoupel did not emphasize virtuoso brilliance in this first movement. Unusual, however, was the tonal sensitivity with which he differentiated the rhythmic levels of the piano writing. The second movement began extremely slow. Here, too, Stoupel discovered tonal fields over which many pianists pass over without regard, and provided for strong contrasts in the prestissimo passages.

Only in the finale did Stoupel really get down to it with his virtuoso hands, and the octave cascades at the end came out as if chiseled in stone. For the thunderous applause in the sold-out Stadthalle, the soloist reciprocated with the Autumn Song from Tchaikovsky's Seasons cycle, op. 37, which he played delightfully dreamy with nearly magical pianissimo colors."

“Journey to Pianistic Dreamworlds”

Vladimir Stoupel’s Outstanding Piano Recital at the Kassel Musiktagen

Hessische Allgemeine Zeitung

“The concert with the Russian pianist Vladimir Stoupel, who is known for his “well-composed” programs, set a mark that colleagues who follow him will find difficult to surpass. Russian piano school: yes. Demigod of the keyboard: no. One can reduce Stoupel’s playing to this simplified formula. Framed by two works by Felix Mendelssohn, who, as is known, came from a Jewish family, were two other Jewish composers from the twentieth century and, as a premiere, five short pieces from a seasons cycle by Russian composer Olga Rajewa, who was in attendance. Stoupel played Karol Rathaus’s Third Sonata and Erwin Schulhoff’s Third Suite for the left hand, both extremely complicated structures. At the beginning and end, however, stood Mendelssohn, whose piano works have always been a bit overshadowed by his symphonies, oratorios, and chamber music.

The pianist chose the Fantasia in F-sharp Minor, op. 28, and the Variations sérieuses, both highly virtuosic creations. It was interesting to observe how differently he approached the two works: the Fantasia with full intensity, reminiscent of Liszt, the Variations clearly more reserved and transparent. In the one as well as in the other, Stoupel immersed himself in this music, became completely engrossed in it, breathed with it, and emerged again, shortly catching his breath and only gradually regaining a smile, from the dreamlike self-absorption of his playing. An outstanding evening.”

Süddeutsche Zeitung, Germany

“Franz Liszt’s 2nd Piano Concerto was in the best of hands with Vladimir Stoupel. One rarely hears the delicate structure of the piece conveyed so excellently in each and every note, exactly as in this Russian pianist’s performance that evening.”

Berliner Morgenpost, Germany

“Vladimir Stoupel displayed a light

and soft touch in the Mozart’s Piano Concerto K491 and a wide range of expression. It reached from tragic seriousness and dramatic triumph to a deceptive, forced gaiety.”

The New York Sun

“This was white-hot Romanticism, the finest realization of any work I have encountered thus far this season, it was so involving that I actually forgot to look at the fabulous view of Lower Manhattan.”

Der Tagesspiegel Berlin

“Stoupel induces an almost trance state in his listeners, and his pianist’s personality sets musical standards.”

ARTE

“Russian pianist Vladimir Stoupel presents one of the best complete editions of Scriabin’s piano sonatas. A groundbreaking interpretation.”

FAZ

“Vladimir Stoupel captivates by unifying such opposing qualities as attention to detail and regard for the whole, a delicate sensitivity for sounds and fervent virtuosity.”

Washington Post

“Violinist Judith Ingolfsson and pianist Vladimir Stoupel brought power and purpose to a varied duo program at the National Gallery on Sunday. Stoupel’s protean range of expression was well suited to Ravel’s “La Valse.” It was a performance of thunder and lightning, even if the waltz feeling sometimes took a back seat to the keyboard pyrotechnics. When they played together, the sum of these two fine artists produced moments of great imagination, especially in the outer movements of Ravel’s pellucid Sonata.”

Dresdner Neueste Nachrichten, Germany

“What was then demonstrated with Maurice Ravel’s version for piano of his orchestral composition “La Valse” was at first glance piano acrobatics of the highest order.”

Frankfurter Rundschau

“Stoupel’s “Wanderer Fantasy” was

extremely strong. Sensationally unwavering, confident in style to an almost unfashionable degree.”

Harris Goldsmith, New York

“Bravo for a magical recital! What an ear for color, spacing, atmosphere, and what a superb sense of concentration, harmonic tension; and what an incredible dynamic range!”

Norddeutsche Neueste Nachrichten, Germany

“The most lasting musical impression was made when Russian pianist Vladimir Stoupel played Viktor Ullmann’s Piano Concerto. For this, Stoupel received thunderous applause.”

Holsteinischer Kurier

“The audience was held in rapt attention by Schubert’s Piano Sonata in A minor, op.164 and by Stoupel’s incredibly sensitive playing.”

Leipziger Volkszeitung

Vladimir Stoupel impresses with his Tchaikovsky concerto in b-flat
“Stoupel gave a downright perfect performance.”

Sunday News, PA

“Stoupel’s nery pianism and virtuosic edge provided imaginative renderings; the refinement of detail in his playing charges every note with energy, direction and meaning. His tone seems capable of any modulations of volume, any effect of color. The pianist’s sensitivity to nuances of articulation and sonorities was brilliant. The concerto closed with cascades of sound, eliciting thunderous applause and multiple standing ovations from the audience.”

Il Roma, Italien

“Vladimir Stoupel is a pianist particularly careful to the quality of the sound.”

Neue Westfälische Zeitung, Germany

“Vladimir Stoupel is a sensitive sorcerer of sound.”

FAZ

“Unforgettable: Vladimir Stoupel.”