

For several decades, pianist **Andrew Willis** has explored the historical development of keyboard instruments and their performance practice while committing himself to the study, performance, and teaching of the widest possible range of repertoire. The foundation of his musical outlook was established during studies with Mieczyslaw Horszowski at The Curtis Institute of Music and expanded under the tutelage of Lambert Orkis at Temple University. At Cornell University, working with Malcolm Bilson and the faculty of the Center for Eighteenth-Century Music, he discovered the joy of musical performance realized on historical instruments using practices native to each stylistic era.

Willis's broad range as a performer has produced a varied discography. As a participant in the first complete recording of the Beethoven sonata cycle on period instruments, his performance of Op. 106 was hailed by *The New York Times* as "a 'Hammerklavier' of rare stature." As a modern pianist interested in contemporary repertoire, he commissioned, premiered, and recorded Martin Amlin's *Sonata No. 7* (2000) as part of a program including other works by Amlin, Fine, and Copland. Equally at home as a collaborative pianist, he has partnered soprano Julianne Baird in recordings of Schubert Lieder and Rossini songs, soprano Georgine Resick in early-Romantic song cycles, flutist Sue Ann Kahn in music of Rochberg, Schickele, Luening, Kraft, and Ibert, and cellist Brent Wissick in music of Chopin, played on a Pleyel grand of the composer's era. Most recently, he recorded Bach's *Six Partitas* on a replica of an early eighteenth-century Florentine pianoforte with the type of piano action familiar to Bach.

A Professor of Music at UNC Greensboro, Willis teaches piano, fortepiano, and harpsichord performance and leads courses on keyboard literature and performance practice. As Director of the biennial symposium *UNCG Focus on Piano Literature* for over a decade, he gathered musicians, scholars, students, and listeners to engage in an intensive celebration of a chosen aspect of the repertoire.

Willis has appeared as soloist with such period-instrument chamber orchestras as the Atlanta Baroque Orchestra, the Apollo Ensemble, the Magnolia Baroque Festival, and the Philadelphia Classical Symphony. Recent recitals have taken place at the National Music Museum, the Bloomington Early Music Festival, the Boston Early Music Festival, the Strathmore Arts Center, and for early music societies in San Diego, San José, and Los Angeles. A past president of the Southeastern Historical Keyboard Society, he serves on the Board of the Westfield Center for Historical Keyboard Studies and was a finals juror of the first Westfield International Fortepiano Competition in 2011.

To access audio and video recordings of Andrew Willis in performance, please visit <http://andrewwillispianist.com>.