

10-27-2004

Guest Artist Recital: Irina Voro, piano

Irina Voro

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ITHACA COLLEGE

SCHOOL OF MUSIC

VISITING ARTISTS SERIES 2004-5
Irina Voro, piano

Hockett Family Recital Hall
Wednesday, October 27, 2004
7:00 p.m.

ITHACA

PROGRAM

Rondo-Espressivo

Carl Philipp Emanuel Bach
(1714-1788)

Sonata – Fantasy No. 2, Op. 19

Alexander Scriabin
(1872-1915)

1. *Andante*
2. *Presto*

Prelude, Fugue and Variations

Cesar Franck
(1822-1890)
Transcribed by Harold Bauer

INTERMISSION

L'Excital

Narrations by Irina Voro
Recorded narration by Shannon Christy

Lotus Land, Op. 47 No. 1

Cyril Scott
(1879-1970)

Basso-Ostinato

Rodion Schedrin
(b. 1932)

Sonata No. 4, Op. 30

Alexander Scriabin
(1872-1915)

- Andante*
Prestissimo Volande

Moments Musicaux, Op. 16

Sergey Rachmaninoff
(1873-1943)

- No. 3 in B Minor*
No. 4 in E minor
No. 5 in D flat major
No. 6 in C major

Artist biography

When not on stage, award-winning teacher, **Dr. Irina Voro** is an Assistant Professor at the University of Kentucky in Lexington, guiding a bunch of talented piano students from different corners of the globe. Herself born in Russia, after graduating with high distinction from the Saratov Conservatoire, Irina moved to Canada, where she received her Doctorate in Piano Performance from l'Universite de Montreal. Irina Voro is a prize winner of several competitions, including most recently, the International Louise McMahon Music Competition (1998). In addition to her numerous solo and chamber performances, she was a soloist with l'Orchestre Philharmonique du Grand Montreal (Canada), Kislovodsk Symphony Orchestra (Russia), Lawton Symphony Orchestra (Oklahoma), Stavropol Symphony Orchestra (Russia), Montreal Chamber Orchestra (Canada), Lakeshore Chamber Orchestra (Canada), UK Chamber Orchestra, UK Symphony Orchestra (Kentucky), and most recently (in January of 2004), with Tianjing Symphony Orchestra in China. Dr. Voro is also active as a clinician and workshop presenter: she shared her teaching ideas and approach at the MTNA National Convention in 2001 in Washington DC, and she has been invited to present master classes/workshops in the states of Oklahoma, Minnesota, Indiana, New York, Texas, Virginia, North Carolina, Florida, as well as in Russia and Canada. Dr. Voro is listed in Marquis *Who's Who of American Women* and *Who's Who in the World*.

Called "one-of-a-kind" by a delighted radio critic, classical pianist Irina Voro is no stranger to the concert circuit. In recent years she has performed as a recitalist, chamber musician and concerto soloist in Europe, the Far East, Russia, Canada, and the United States. What sets her apart from many other concert performers, however, is the emotional quality of her interpretations: Irina has a precious gift of uncovering the drama of the piece and telling the world something new, touching and wonderful - something the world is subconsciously looking for.

Taking on a challenge of drawing new audiences to classical music, in 2000 Irina Voro unveiled a concept of "Theater-recital" (a.k.a. "l'Excital for piano, narrative and imagination") - in which classical piano compositions have been performed along with Irina's own poetic narratives, the narratives that she usually creates for every piece she plays. This combination, which often also incorporates lighting, visual and sound effects, places music in a very intimate

setting and is eagerly accepted by novices and connoisseurs alike. Irina's Carnegie Hall debut of "l'Excital" in September of 2000 was received to an enthusiastic standing ovation. It's no wonder that critics join the audiences in praising both the artistic vision and courage that Irina Voro showed in staging such a bold concept: considering the steady decline in classical recital attendance everywhere, a fresh approach to piano performance seems to be long overdue. Among numerous demands to perform "l'Excital" around the USA and in Canada, Irina was invited to present it at the College Music Society International Conference in Costa Rica in June 2003.

"...A unique musical personality...the secret of Voro's formula is that it practically hooks you onto thinking along her lines... (Her) images are too salient, too believable, too memorable to be easily forgotten... Everything - musicality, technique and a powerful drive - was there!"

The New York Concert Review

"The public was enthralled... (after the concert) people were queuing to greet her for a whole hour."

*Piatigorskaya Pravda
(Russia)*

"Irina Voro is revolutionizing the way classical music is presented to the public."

*The Herald-Dispatch
(W. Virginia)*