

**Anika Vavic**  
pianist

**"I consider Anika Vavic to be an extraordinarily gifted pianist."**

*Mariss Jansons*

**"Great talent, brilliant technique and smart and passionate playing."**

*Zubin Mehta*

**"The great gift of symphonic piano playing: as if several instruments were resounding at the same time"**

*Daniel Barenboim*

**"Beautiful playing, understanding of the classical style and great technique."**

*Seiji Ozawa*

Since her first public performance in her hometown Belgrade at the age of eight, she has consistently excelled in solo recitals, piano concerts, radio and TV programs as well as in various chamber music formations. Anika Vavic began studying in Vienna at the age of sixteen under Noel Flores at the University of Music and Performing Arts. She also received significant artistic inspiration from Elisabeth Leonskaja, Lazar Berman, Oleg Maisenberg, Alexander Satz and Mstislav Rostropovich.

Recent **highlights** include concerts with the Mariinsky Orchestra under Valery Gergiev (Russian and Austrian premiere of Shchedrin's Piano Concerto No. 4), her debut concerts with the London Philharmonic and Vladimir Jurowski in London at the BBC Proms and at the Enescu Festival in Bucharest (Prokofiev Piano Concerto No. 3) as well as her return to the Munich Philharmonic, directed by Paavo Järvi (Scriabin Piano Concerto). Pausing in this season after birth of her daughter Dunja, she will resume playing in the **2015/16 season**, among others on tour with the Scottish Chamber Orchestra and playing Scriabin's piano concerto (in context of his 100<sup>th</sup> anniversary of death) with the Radio Symphony Orchestras in Vienna (under Mirga Grazinyte-Tyla) and Frankfurt (with Gustavo Gimeno) and with the Orchestre Philharmonique de Strasbourg (at the season opening concert under the baton of Marko Letonja).

During the **past seasons** Anika Vavic played again with the Munich Philharmonic (Beethoven's *Choral Fantasy* with Andrew Manze); she played the Scriabin Piano Concerto under the direction of Michael Sanderling, Beethoven's Piano Concerto No. 2 at the Vienna Musikverein, recitals in Germany, Italy and Austria (at the Konzerthaus Vienna) and chamber music concerts with Renaud Capuçon and Daniel Müller-Schott, among others, at the Istanbul Music Festival and with the Artis Quartett.

In 2001 she won the Second Steinway **Competition** in Vienna, receiving a further special prize for the best interpretation of Haydn. In November 2001 she was awarded a scholarship by the prestigious Herbert von Karajan Centrum in Vienna and the Gottfried von Einem Foundation. In 2002 she received the Austrian National Award for Women in the Arts.

Anika Vavic made her debut at Vienna's Konzerthaus in 2003, playing Tchaikovsky's Piano Concerto in B-flat minor. As a consequence, for the 2003/04 season she was chosen by the Vienna Musikverein and Konzerthaus for the highly esteemed **"Rising Stars"** concert cycle, which

took her to the most famous concert halls in the world for recitals - among others to Carnegie Hall New York, Wigmore Hall London, Concertgebouw Amsterdam, Vienna's Musikverein, Cologne's Philharmonie, the Cité de la Musique Paris, Mozarteum Salzburg and Festspielhaus Baden-Baden. Together with the Musikverein, the ORF produced a CD of her recital program.

Anika Vavic works regularly with **orchestras** such as the Mariinsky Orchestra, the Munich Philharmonic or the Radio Symphony Orchestras of Belgrade and Leipzig, collaborating with conductors such as Valery Gergiev, Paavo Järvi, Stefan Blunier, Andrés Orozco-Estrada and Jorma Panula.

She performs at **festivals** such as the "White Nights" in St. Petersburg, Valery Gergiev's Mikkelli Festival in Finland, the Piano Festival Ruhr, Schubertiade Schwarzenberg, Grafenegg Festival, Heidelberger Frühling, Styriarte Graz, Klangbogen Wien, Istanbul Music Festival and the Sommets Musicaux de Gstaad.

Anika Vavic also appears regularly at Vienna's Musikverein and Konzerthaus. Recital tours have taken her to **halls** such as the Kennedy Center Washington, the Tchaikovsky Conservatory in Moscow, Laeishalle Hamburg, Philharmonie Luxembourg, Palau de la Música in Barcelona and in many further cities in Italy, Ireland, Finland, Japan, China and South America, Germany, Switzerland and of course Austria.

Her **repertoire** ranges from the baroque to contemporary music. Over the years, Mstislav Rostropovich worked with her on Prokofiev's and Shostakovich's piano sonatas, piano concerti and chamber music works, introducing her to Russian contemporary works as well. Some of them have received their world premieres by Anika Vavic, for example the Piano Concerto dedicated to her by the Chinese-Austrian composer Shih (*Requiem for Piano, Strings and Membranophone*), whose Piano Quintet she also premiered (together with members of the Vienna Philharmonic in New York). Apart from Shih, Johannes Maria Staud, Kalevi Aho, Vlastimir Trajkovic, Galina Ustvol'skaja, Henryk Gorecki and especially Rodion Shchedrin are among her favorite contemporary composers.

Her **chamber music** partners include Gautier Capuçon, Renaud Capuçon, Rainer Honeck, Patricia Kopatchinskaja, Daniel Müller-Schott, Caroline Widmann, Claudius Popp, Matthias Schorn, the Quintette Aquilon and the Artis Quartett.

After she recorded her first **CD** with the Quarteto Amazonia from Brazil as well as the co-production of her solo-CD by ORF and Musikverein with the program of her Rising Stars tour (works by Haydn, Scriabin, Ravel and Prokofiev), recently the label Gramola has released her current recital CD with works by Beethoven, Schumann, Chopin and Prokofiev, which received outstanding reviews:

*"Her brilliant, powerful playing has a certain orchestral touch, a phenomenon common in Russian pianists. Her classical sense for form prevents her from ever getting lost in the flow of the sounds. A strong, impressive CD which stands out from the mass of new releases."*  
Die Bühne

*"Stupendous creative intelligence and expressive powers. Her recital CD, produced in her adopted hometown of Vienna, is full of energy and wit, but never lacks intense profundity either."*  
Kieler Nachrichten

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