

DUO PETROF - ANATOLY ZATIN & VLADA VASSILIEVA (MEXICO)

Universidad de Colima (Colima, Col., Mexico)

WPTA Piano Duo, Presidents



After performing together for almost two decades years, Mexican pianists of Russian origin Anatoly Zatin and Vlada Vassilieva have developed their own concept of the piano duo as stage genre by creating and performing their own arrangements. Their many awards in the world of classical music include the first prize at the international competition for professional piano duos in the United States (2018), a nomination for the 2016 Hollywood Music in Media Awards for their iconic two piano version of El Jarabe Tapatío, and the title of Contemporary-Classical ensemble of the year by the 2016 Mexican Music Awards in New York City. Three of their albums have received Silver Medal at the Global Music Awards. Their recordings on Columna Musica and PlayAudio are available on many digital platforms. Duo Petrof (founded in 2003) is an ensemble in residence at the University of Colima in Mexico, where both pianists also teach. Anatoly Zatin graduated as composer, pianist and conductor from the Leningrad Conservatory of Music; he is winner of



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international music competitions and frequent performer at the most important music festivals around the globe. He was awarded the prestigious Mozart Medal in 2015 and the UNICEF Medal of Honour in 1990 for his activities as pianist and conductor. His partner Vlada Vassilieva is winner of the 2010 Nadia Reisenberg piano award in New York City, among several other international piano competitions, and Fulbright Garcia Robles grantee during her graduate studies at Mannes College. Anatoly Zatin and Vlada Vassilieva work together not only as piano-duo but also as conductor-soloist team. They are members of the Petrof Art Family, of the International Academy of Performing Arts and Sciences, and of the International Piano Duo Association in Japan. They are proud ambassadors of Petrof Pianos worldwide.

“Laura”: waltz by Tomás León (México, 1826-1893) in a concert version for piano four-hands by Duo Petrof

Dear pianists around the world! Knowing your permanent interest in exploring new repertoire for piano duo, an interest that we enthusiastically share, we would like to introduce you to a hidden gem of Mexican music literature, a piece that has been in our repertoire for almost a decade now, and that we enjoy performing as much as our audiences enjoy listening to. Towards the mid-19th Century, Mexican cultured society shared a passion for the piano. The instrument became increasingly more popular since the culmination of the War of Independence (1821) and it was rare the home that would not own one. Amateur musicians abounded and many European professional artists made sure to include Mexico on the agenda of their international tours. The traditions of Salon Music quickly gained popularity and would remain for almost a full century. The establishment of the National Conservatory of Music (1866) allowed many Mexican talents to pursue formal musical studies. The taste for salon piano pieces, from professional and amateurs, remained until the post-Revolutionary period. Successful examples of Mexican Salon Music are Felipe Villanueva (1862-1893), Ricardo Castro (1864-1907) and Juventino Rosas (1868-1894). Less known but of significant interest are the names of Ernesto Elorduy (1854-1913), Melesio Morales (1838-1908) and Tomás León (1826-1893). The latter, and the eldest in this group, played a fundamental role in two crucial moments for Mexican Music: the selection of the National Anthem and the founding of the National Conservatory of Music. By presenting at the 2021 World Piano Conference León's piano waltz “Laura”, in our own concert arrangement for piano four-hands, we would like to invite concert pianists and piano teachers to explore the vast Mexican piano repertoire. Many scores and recordings can be freely found surfing the internet. We also invite you to read the interesting introduction written by Mtra. Guadalupe Lozada León, which will shed a brighter light on the live and work of Tomás León and his contemporaries. Finally, we express our deep gratitude to Mr. Eduardo Robles for introducing us to León's music in the first place, and for allowing us to share it with a broad audience in the context of this publication.

