

# ANNA OUSPENSKAYA (USA)

Virtual Concert Halls, co-Founder

WPTA Washington, President

Anna Ouspenskaya is a Russian-born American concert pianist with extensive performance career spanning nearly 50 years of concertising throughout the world as a soloist with orchestras, in recitals, as a member of numerous chamber groups, and in collaboration with artists from many countries. Anna was born and spent early childhood in the Russian city of Yaroslavl on the tall banks of the magnificent Volga river, with its vast and powerful waters, snowy winters, and long mellow subtle summers. Russian spacious nature, its profoundly philosophical literature, its passionate and tragic music shaped Anna's personality and artistry as much as her early experiences learning piano from the best musicians in the country. A passionate propagandist of culture was forged through Anna's early struggles with the Soviet Union's oppressive regime and her family's status as "descendants of the enemies of the state". Her father was a symphony conductor, and her mother a violinist. Anna started her career as a concert pianist at the age of 8 performing the Haydn Piano Concerto with Yaroslavl Philharmonic. While a student at the famed Moscow Conservatory School for Gifted Children and later at the St Petersburg Conservatory Ms Ouspenskaya traveled throughout the former Soviet Union performing with orchestras and giving solo recitals. With the fall of the Soviet Union the doors opened to the rest of the world, and since then Ms Ouspenskaya performed in the US, Europe, Aisa, and the Middle East. After immigrating to the United States in 1998 Ms Ouspenskaya became interested in chamber music and continues to perform with musicians from the best and most prestigious orchestras such at the Kennedy Center National Symphony, Washington National Opera, Philadelphia Symphony, New York Philharmonic, among many others.

## ***Classical Musicians and Competitions in the Modern Times***

As times change, technology propels forward, generating enormous additional opportunities for music to be heard and enjoyed by more people than ever - what are the paths for musicians upwards, both in education and career? Hundreds if not thousands of competitions are out there nowadays, is this a good thing or a bad thing? The answer is - it can be both. In this lecture I take a closer look at the current music competitions environment, and at how we can make this seemingly chaotic unruly field actually work for ourselves and for our students.

*Presenters*



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