SONO LUMINUS



For Artur Schnabel

Jenny Lin, *piano*

Schnabel Music Foundation

FOR ARTUR SCHNABEL

Artur Schnabel's legacy is often described through the great pillars of the classical canon: Beethoven, Schubert, Brahms, and Mozart. His recordings and writings helped shape a modern understanding of musical depth, structural clarity, and the performer's relationship to the score. He was one of the great pianists of the twentieth century, but also a composer, teacher, writer, and restless musical mind—an artist deeply engaged with the questions of his own time.

This project was created in memory of Schnabel during the 75th anniversary year of his passing. At its heart is a clear purpose: to honor Schnabel not only by looking back at what he achieved, but by inviting new music into the world in his name. I am deeply grateful to the Schnabel Music Foundation for making this commissioning and recording project possible, and for supporting a broader recognition of Schnabel as a composer. His legacy as a pianist is firmly established; his music deserves to be heard, studied, and understood with the same care.

The recording brings together newly commissioned solo piano works by Dan Tepfer, Timo Andres, Greg Anderson, Nicolas Namoradze, Sir Stephen Hough, Marc-André Hamelin, and David Plylar. Most of these artists are composer-pianists—musicians who know the instrument from the inside. David Plylar holds a distinct place in the project as a composer and scholar at the Library of Congress, and as a devoted steward of Schnabel's musical legacy.

The commissioned works do not attempt to imitate Schnabel. They honor him through different paths. Some draw inspiration from Schnabel's own compositions; others respond to Schnabel the pianist — his recordings, repertoire, and sound. The result is not a single kind of tribute, but a collection of personal responses, each shaped by a different encounter with Schnabel's life and work.

The following composer notes offer personal introductions to each of the commissioned works. In their own words, the composers describe the ideas and influences that shaped their pieces, allowing each work to be heard not only as a tribute to Schnabel, but as a living response to the piano tradition he helped define.

— Jenny Lin



Dan Tepfer
A Fragment of Collective Memory **May 2026**

When Artur Schnabel became the first pianist to record the complete Beethoven Sonatas, in 1932, he set a high bar for those to come. The composer's ideas shine through with a clarity that has rarely been equaled in all the years since. So deep is his understanding that I came away from listening to his recordings with a sense not only of Beethoven's ideas, but of his compositional process. And what was Beethoven's process, exactly? Perhaps, at its core, it was about making the most with the least: starting with the smallest germ of an idea and using it as a brick with which to build a large edifice. How can one start with a smaller building block than the theme of the first movement of the Fifth Symphony?

There's almost nothing there: two pitches, the first repeated three times; and yet Beethoven uses this atom to build a universe. To celebrate the 75th anniversary of Schnabel's death, I attempted to follow this process — of making the most with the least — in my own voice. I took the first eight notes of the theme from the Rondo movement of Beethoven's *Pathétique* Sonata, a group of pitches almost as anonymous as the theme of the Fifth Symphony, outlining the chord of C minor in a way so logical it could have been written by seemingly anyone. So simple is it that I feel this melody has become, with time, a fragment of our collective societal memory, a collection of notes floating in the ether, belonging to no one, which — as Beethoven demonstrated — has the possibility of containing multitudes. What multitudes, I wondered, could it contain for me, writing in the early 21st century, mining it for both structure and content? Its first three notes, I noticed, spell out the first, fourth, and fifth degrees of a scale.

As a jazz musician, this reminded me of the most canonical harmonic form in jazz, the blues, which visits these degrees with utmost symmetry and balance, a form that I chose to have recur throughout the piece. But what if we could, I wondered, make the part reflect the whole at an additional level? I decided to follow the blues form's twelve bars twelve times, with each iteration's key given by the blues form itself, a structure reminiscent of a fractal. Additionally, taken as a verticality, these three notes form a quartal sound which I love, and which I use as the fundamental harmonic color of the piece. I also make generous use of longer excerpts of the theme, up to its full eight notes, in prime and inversion, as melodic and harmonic material throughout. The final composition, from its smallest to its largest scale, is very much built from Beethoven's building block.

But these are nothing more than constraints. What's most interesting is not the frame, but what we do inside of it, and in particular, what feeling emerges from the contents. The image that came to me while composing this music was something out of a dream: an image of the present constantly slipping away into the past, most of it disappearing forever into the fog of history. And from this fog, the few things we collectively choose to remember slowly re-emerging. Among them, a fragment of a theme by Beethoven, along with Schnabel's ever-clear recordings of his music.

I'm grateful to the Schnabel Music Foundation, and to Jenny Lin in particular, for commissioning and premiering this composition.

Timo Andres
Fullness of Harmony **March 2026**

The tiny *Fullness of Harmony* interrogates the harmonic possibilities of a three-note chorale figure. The internal voicings of this chorale become progressively entangled with melodic lines found above and inside it; I was thinking of an anecdote about the pianist Artur Schnabel practicing the same chords over and over, emphasizing different notes within.
The title is a reference to the chapter in Thomas Mann's *The Magic Mountain* which describes the hero's first encounter with the phenomenon of recorded music.

Greg Anderson
Chorale Prelude on "Vom Tode" **March 2026**

(based on Ludwig van Beethoven's "Vom Tode" from *Sechs Lieder nach Gedichten von Gellert*, Op. 48, No. 3)

When Jenny Lin invited me to contribute a work honoring Artur Schnabel, I kept coming back to Beethoven's little-known song "Vom Tode" ("On Death"), from the *Sechs Lieder nach Gedichten von Gellert*, Op. 48. Composed in 1802, the same year he wrote the Heiligenstadt Testament

in response to his worsening deafness, the song's potent dissonances and beguiling harmonic progression seem constantly to seek a resolution that remains just out of reach. I found myself lingering inside a one-minute passage until it grew into the foundation of my chorale prelude, now stretched to nearly four times its original length.

As new contrapuntal voices gradually gather around Beethoven's slow-moving theme, another Beethoven appears through an extended allusion to the slow movement of the *Hammerklavier* Sonata, Op. 106. I began to hear a meeting between the young Beethoven of the Heiligenstadt years and the older composer who had learned to live with the deafness that once seemed unbearable. From that point onward, Beethoven's original melody gradually falls away, while its harmonic progression continues beneath a newly ascending line that moves toward the work's long-delayed authentic cadence, culminating in an extended trill inspired by Beethoven's late piano writing.

The piece ultimately became a meditation on how the passage of time reshapes perspective. That idea felt especially appropriate for a collection honoring Artur Schnabel, whose lifelong engagement with Beethoven reminds us that understanding comes not all at once, but through years of lingering, questioning, and reflection.

Nicolas Namoradze
Etude VII: *Arpeggios* **February 2026**

Etude VII: *Arpeggios* was commissioned in 2026 by Jenny Lin and the Schnabel Music Foundation as part of the collection "For Artur Schnabel," in recognition of the 75th anniversary of his death. The textures of this etude are derived from the tone row that opens the fourth movement of Schnabel's Piano Sonata. Gradual transformations in dynamics, articulation, rhythm and intervallic relationships render the etude's passagework increasingly chaotic and dissonant. An acceleration and intensification — effected through a series of agitated interruptions between the hands — leads to a climax which promptly collapses under its own weight, the texture dissipating into a series of scurrying runs and eventually dissolving into silence.

Sir Stephen Hough
***33 Fragments from LvB* (homage to Artur Schnabel)** **November 2025**

Artur Schnabel was known for his deeply serious musicianship as well as his keen sense of humour. I hope he would not have been too shocked by this little piece which strings together the first notes of all 32 Beethoven piano sonatas in sequence and then adds the Diabelli theme as a coda. It was written with affection for one of my favourite pianists.

Marc-André Hamelin
Zwischenspiel **March 2026**

This short piece, while intended to speak purely for itself, is based on two borrowed elements. First, I wanted to honor Artur Schnabel's artistry by including a reference to the composer who he is most associated with – Beethoven. I simply took one of the most familiar themes he ever wrote - the opening melody of the second movement of his Pathétique piano sonata - and used it as a bass line. However, because it plays four times as slow as the original, it is almost impossible to recognize, especially since whatever happens above it is freely atonal.

I also discreetly inserted a very short allusion to Schnabel's *Piece in Seven Movements*, again for solo piano, in the last two measures.

The title of my piece came after I'd finished it; upon rereading, it seemed to me to evoke a musical interlude one might hear between two acts of a play.

David Plylar:
Nachturno, Bild (nach A. Schnabel) **April 2026**

Artur Schnabel may be best known as a pianist, but it was largely his work as a composer that inspired my piece in memory of the 75th anniversary of his death. I came to know some of his music through Jenny Lin's recordings, and the collection materials housed at the Library of Congress; it has been a privilege to spend time with his music over the past decade. There

are multiple strands of Schnabel's musical endeavors that influenced the composition of *Nachturno*. These include his early work as a late-Romantic composer, his exploration of musical modernism, and the role of Beethoven as a source of innovative thought that glues these areas together.

Three of Schnabel's compositions are referenced explicitly and further "developed" in *Nachturno*; these include *Nachtbild*, *Notturno*, and the Piano Sonata. Themes and "mottoes" from *Nachtbild* and *Notturno* appear in different guises, echoes of Schnabel's questing music from a bygone era. Yet by the time Schnabel composed *Notturno,* barlines were eschewed by the composer in favor of a synchronous layering of voices without inherent metrical bias. This idea may have stemmed from the notion of an unending cadenza, or perhaps Beethoven's use of measured and unmeasured "timeless" passages in his music, such as can be found in the opp. 106 and 110 piano sonatas. In *Nachturno*, some of those pivotal moments in Beethoven's writing are re-read with Schnabel-referencing material; one will hear sound amassing as in Beethoven, and even familiar rhythmic and contour gestures as Schnabel is written in to the recognizable containers.

Schnabel's piano sonata also comes into play here, as some of its proto-dodecaphonic elements are drafted into the contrapuntal writing. I was particularly drawn to Schnabel's row usage in the third movement, where he employed a row with a type of combinatoriality that allowed its first hexachord to accompany a transposed inversion of the same hexachord to make the aggregate. This led me to discover a relationship between these hexachords and another major source of material for the piece: Schabel's name itself. Looking at the Germanic note-spelling possibilities that composers have explored from Bach to Schumann to Shostakovich and beyond, Schnabel's name is particularly rich in content, yielding seven note names in its spelling: A(rtur) SCH(n)ABE(l). I used those pitches, which translate to A—E-flat—C—B—A—B-flat—E, as both melodic ideas and harmonic fields that can be found throughout *Nachturno*. This is where the serendipitous relationship between Schnabel's third movement sonata row and his name comes into play: if one drops the repeated A, the hexachord formed by that ordering of six pitches has the same characteristics as that employed by Schnabel in the third movement of his piano sonata. Further, the tritone at the beginning of Schnabel's "name melody" echoes that of the *Notturno*'s prominent structural tritones. These connections allowed smooth maneuvering between tonal and non-tonal spaces while maintaining a harmonically coherent structure for the piece.

Nachturno is divided into two parts that are intended to be played continuously, but space only allowed for the second part to be included in this recording. In this second section one can hear a Schnabel-Signature chaconne, the culminating developments of *Nachtbild* and *Notturno* elements, and the Beethovenian sound-accretion from the earlier composer's late sonatas. As the work nears its end, the name that has been haunting the piece is presented free of embellishment in hollow, muted tones. The piece then concludes with a name-cadence using those same pitches, ending my salute to this exceptional musician and composer whose work I hope will be admired by an ever-growing audience. It is dedicated with deep appreciation to Jenny Lin for her tireless advocacy of Artur Schnabel.

Jenny Lin, piano

Jenny Lin, a Steinway Artist, has built an international reputation distinguished by inventive collaborations with a breadth of artists, and has performed widely with renowned orchestras and symphonies at the world's most notable concert halls.

Lin has a close affinity with Philip Glass, whose Etudes she performs globally, and which inspired her to embark on a commissioning initiative, The Etudes Project. She is the featured pianist in Elliot Goldenthal's original motion picture score for Julie Taymor's film, The Glorias, and the central figure in Cooking for Jenny by Felix Cabez for Elemental Films, a musical documentary portraying her journey to Spain, among other media appearances such as CBS Sunday Morning, NPR's Performance Today.

Her discography numbers more than 50 recordings, ranging from the classic piano canon to modern milestones to Broadway songs. Her passion for education led her to create "Melody's Mostly Musical Day," a musical picture book for children told in classical piano pieces, which she developed into a multimedia concert that has toured the continent.

Lin holds a bachelor's degree in German Literature from The Johns Hopkins University and studied music at the Hochschule für Musik, and at the Peabody Conservatory. Lin served as the Executive Director of the Manchester Music Festival from 2023-2024, overseeing its 50th Anniversary Season. She is currently the Director of Music for The Phillips Collection in Washington, DC.





Dan Tepfer
A Fragment Of Collective Memory (May 2026, Brooklyn, NY)



Dan Tepfer, born in Paris to American parents and based in New York City, is "a pianist of extraordinary technique and fearless harmonic sensibility" (JazzTimes). He has performed globally with leading figures across jazz and classical music, from Lee Konitz to Renée Fleming, and he has released more than a dozen albums as leader in solo, duo and trio formats. While The New York Times has recognized Tepfer as a "deeply rational improviser drawn to the unknown," he also works as a composer for the concert hall, with his pieces including the piano quintet Solar Spiral, orchestral suite Algorithmic Transform, and Three Poems of Virginie Sampeur, a song cycle for jazz vocalist Cécile McLorin Salvant with string orchestra.

Tepfer earned international recognition with his 2011 release Goldberg Variations / Variations, which featured him performing J.S. Bach's masterpiece as well as improvising on it, to "elegant, thoughtful and thrilling" effect (New York magazine). In 2019, he revisited his undergraduate studies in astrophysics with the video album Natural Machines, where he explored in real time the intersection of digital algorithms and the rhythms of the heart; he performed music from Natural Machines in a widely seen NPR Tiny Desk concert. Tepfer also co-created the app FarPlay, which enables users to play music with others over the internet as if they were in the same room.

Accolades for Tepfer include first prizes at the Montreux Jazz Festival Solo Piano Competition and American Piano Awards, as well as fellowships from the American Academy of Arts and Letters, MacDowell Colony and Fondation BNP-Paribas. In 2023, he returned to Bach with the album Inventions / Reinventions, which topped the Billboard Classical Charts and spurred The New York Times International Edition to declare that it's "hard not to be swept away by Tepfer's vision and compelling realizations." In November 2025, the pianist made his Carnegie Hall debut as a leader, with orchestra, in Natural Machines 2.0.

Timo Andres
Fullness of Harmony (March 2026, Brooklyn, NY)



Andres' season is threaded through by an ongoing collaboration with pianist Aaron Diehl; the duo performs a two-piano recital (including a new work by Andres) at Carnegie Hall and Howland Chamber Music in January. Diehl also performs Andres's 2024 concerto, Made of Tunes, at the Minnesota and Cleveland Orchestras. Andres performs his third piano concerto, The Blind Banister, with the Maryland Symphony led by Elizabeth Schulze, and writes new commissions for the Heida Hermanns Competition, cellist Arlen Hlusko, and The Living Earth Show.

In recent seasons, Timo made his sold out solo recital debut at Carnegie Hall; received a Tony nomination for his work orchestrations and arrangements of Sufjan Stevens's Illinoise for the acclaimed theatrical production by Justin Peck and Jackie Sibblies Drury; served as advisor and editor of a 2023 edition of the Philip Glass Etudes published by Artisan; and performed with the Pomegranate Arts productions of the Glass Etudes internationally, including recent dates at Lincoln Center, the Chicago Humanities Festival, the Elbphilarmonie, the Philharmonie Berlin, and for NPR's Tiny Desk Concerts.

Notable works include Everything Happens So Much for the Boston Symphony; Strong Language for the Takács Quartet, commissioned by Carnegie Hall and the Shriver Hall Concert Series; Steady Hand, a two-piano concerto commissioned by the Britten Sinfonia premiered at the Barbican by Andres and David Kaplan; and The Blind Banister, a concerto for Jonathan Biss, which was a 2016 Pulitzer Prize Finalist. Biss recorded the work with Pekka Kuusisto and the Swedish Radio Symphony Orchestra for Orchid Classics in 2025.

As a pianist, Timo Andres has appeared with the LA Phil, North Carolina Symphony, the Albany Symphony, the New World Symphony, the Metropolis Ensemble, among others. He has performed solo recitals for Lincoln Center, and Wigmore Hall. Timo's collaborators include Becca Stevens, Jeffrey Kahane, Gabriel Kahane, Brad Mehldau, Nadia Sirota, and—of course—Philip Glass, who selected Andres as the recipient of the City of Toronto Glenn Gould Protégé Prize. He was nominated for a Grammy award for his performances on 2021's The Arching Path, an album of music by Christopher Cerrone. Andres's collaborations with Sufjan Stevens also include his May 2023 recording with Conor Hanick of Stevens's latest album, Reflections; arrangements of ballets for New York City Ballet, and a solo piano album, The Decalogue.

A Nonesuch Records artist, Andres has multiple albums on the label, including 2024's The Blind Banister with Metropolis Ensemble. A Yale School of Music graduate, he is a Yamaha/ Bösendorfer Artist and is on the composition faculty at the Mannes School of Music at the New School. He was recently awarded the 2025 Stoeger Prize by the Chamber Music Society of Lincoln Center.

Greg Anderson
Chorale Prelude on "Vom Tode" (March 2026, Los Angeles, CA)



Pianist, composer, curator, and filmmaker Greg Anderson resolutely defined his life's mission early in his career: to make classical music a powerful and relevant force in society. In the two decades since, he has dedicated every ounce of his restless intellect, finetuned ability, and innate connectivity to craft listening experiences that realize that vision.

The worldwide response has been extraordinary. Today Greg is an internationally renowned concert pianist with live tours reaching four continents and 24 countries, 30+ million music video views, daily radio plays, and over a thousand performances of his compositions every year. His artistic endeavors have appeared on screens big and small (documentaries and movies, PBS and MTV, Oprah and Will & Grace) and have inspired a wide array of culture, from a Korean soap opera to a 150-person spectacle at the Drum Corps International World Championships.

Greg has toured extensively as a soloist, duo pianist, and chamber musician, with performances that have been described as "gripping, with rapturous renderings of perfumed textures... thoughtful, passionate and very in the moment" (San Jose Mercury News). He has performed in many of the world's most significant concert halls, including NYC's Carnegie and David Geffen halls, D.C.'s Kennedy Center, Munich's Hercules Hall, Beijing's National Centre for the Performing Arts, and the Seoul Arts Center. Festivals include Gilmore, Mostly Mozart, Aspen, Grand Teton, Santa Fe, Chautauqua, and Styriarte, and he has soloed with the orchestras of San Francisco, Vancouver, Calgary, St. Paul, Chicago, Rochester, Liverpool, Bucharest, and more.

For over two decades, Greg has performed in collaboration with Elizabeth Joy Roe as the Anderson & Roe Piano Duo, noted as "the most dynamic duo of this generation" (San Francisco Classical Voice) and "the very model of complete 21st-century musicians" (The Washington Post). Their five critically acclaimed albums on the Universal and Steinway record labels have spent over a dozen weeks on the Billboard Classical Charts.

A world leader on the advancement of classical music, Greg has been invited to present at numerous international leader symposiums, and he has served as webcast host of the Cliburn International Piano Competition and guest host of NPR's From the Top. He has produced, directed, and edited 70-plus music videos, and with an Emmy nomination, premieres at international film festivals, and millions of views on YouTube, his films have been influential in shaping the 21st-century classical music video genre. His 100-plus compositions and arrangements are featured on the Universal, Sony, EMI, and Steinway record labels and are frequently performed by concert pianists, major orchestras, and amateurs alike.

Greg received his Doctor and Master of Musical Arts degrees (D.M.A. and M.M.A.) from Yale University and his master's and bachelor's degrees from The Juilliard School. Greg is a Steinway artist.

Nicolas Namoradze
Etude VII: Arpeggios (February 2026, Berlin)



Nicolas Namoradze is a pianist and composer known for his innovative artistry. He came to international attention in 2018 upon winning the triennial Honens International Piano Competition and has since garnered acclaim for his performances and recordings. A Musical America New Artist, BBC Music Magazine Rising Star and Gramophone One to Watch, he was bestowed the Pianist of the Year Award by the UK Critics' Circle in 2022. His recitals around the globe have been met with critical praise, and previous album releases have received accolades including the Choc de Classica, Record of the Month in Limelight, Instrumental Disc of the Month in BBC Music Magazine, Editor's Choice in Gramophone and Presto Classical, and Critics' Choice in International Piano. He is an exclusive Ondine recording artist.

Namoradze performs regularly in Europe, North America and Asia at venues including Carnegie Hall, Wigmore Hall, Konzerthaus Berlin, Elbphilharmonie Hamburg and Tokyo Bunka Kaikan. Career highlights so far include performances of Brahms' Piano Concerto No. 2 with Iván Fischer and the Budapest Festival Orchestra, whose broadcast medici.tv named among nine all-time greatest performances by former piano competition winners. The Guardian described his Royal Festival Hall performance as "ideally laconic and debonair, weighty yet exquisite, and exactingly precise in tone and touch," while International Piano hailed his Wigmore Hall recital as "unfolding in an opalescent glow, every bar touched with beauty… exultant and never less than technically immaculate." He has appeared with orchestras including the London Philharmonic, Sinfonieorchester Basel, RAI Symphony Orchestra and National Symphony Orchestra of Ireland, under conductors including Karina Canellakis, Hans Graf, Jeffrey Kahane and Ken-David Masur. Namoradze's activities also include residencies at the Verbier Festival, Konzerthaus Dortmund, Antwerp Symphony and Dresdner Philharmonie.

As a composer, Namoradze has received commissions and performances from leading artists and ensembles including Lukas Ligeti, Tessa Lark, Metropolis Ensemble and the Momenta Quartet, at festivals such as the Chelsea Music Festival, Honens Festival, Santa Fe Chamber Music Festival, Portland Piano International and the Klavier-Festival Ruhr, as well as writing the compulsory work for the Tbilisi International Piano Competition. He has composed and produced film soundtracks including Le chant des étoiles and Nuit d'opéra à Aix. His compositions are published by Muse Press. Namoradze is also involved in new directions in performance and audience engagement, informed by his background in the cognitive sciences. His doctoral thesis at the CUNY Graduate Center developed mathematical models for aspects of musical perception, winning the Barry Brook Award for dissertation of the year. It is published by Springer as the book Ligeti's Macroharmonies.

Born in Tbilisi, Georgia and raised in Budapest, Hungary, Namoradze studied with mentors including Emanuel Ax, Yoheved Kaplinsky, Zoltán Kocsis, Matti Raekallio, András Schiff and Eliso Virsaladze in piano, and John Corigliano in composition. He serves on the faculty of the CUNY Graduate Center.

Sir Stephen Hough
33 Fragments from LvB (homage to Artur Schnabel) (November 2025, Seoul)



Named by The Economist as one of Twenty Living Polymaths, Sir Stephen Hough combines a distinguished career as a pianist with those of composer and writer. He was the first classical performer to be given a MacArthur Fellowship and was awarded a Knighthood for Services to Music in the Queen's Birthday Honours 2022.

He has performed extensively in recital and with most of the world's major orchestras, and his catalogue of around 70 albums has garnered four Grammy nominations, eight Gramophone Awards and France's Diapason d'Or de l'Année. As a composer he has been commissioned by Westminster Abbey, Westminster Cathedral, Wigmore Hall, BBC Sounds, the Gilmore Foundation, Chamber Music Society of Lincoln Center, members of the Berlin Philharmonic amongst others. He wrote the commissioned work for the 2022 Van Cliburn International Piano Competition, performed by all 30 competitors, and his String Quartet No.1 Les Six Rencontres, commissioned for the Takács Quartet, was recorded for Hyperion Records. His Piano Concerto (The World of Yesterday) was short-listed for a Contemporary Music Gramophone Award. His music is published by Josef Weinberger Ltd.

As an author, Hough's memoir Enough: Scenes from Childhood was published by Faber & Faber in Spring 2023. It follows his 2019 collection of essays for Faber, Rough Ideas: Reflections on Music and More – a Royal Philharmonic Society Award winner and one of Financial Times' Book of the Year – as well as his first novel, The Final Retreat (Sylph Editions, 2018). He has also been published by The New York Times, The Telegraph, The Times, and The Guardian. Hough is an Honorary Bencher of the Middle Temple, an Honorary Member of the Royal Philharmonic Society, and is an Honorary Fellow of Girton College, Cambridge.

Marc-André Hamelin
Zwischenspiel (March 2026)



Pianist Marc-André Hamelin, a "performer of near-superhuman technical prowess" (The New York Times), is acclaimed worldwide for his unrivaled consummate musicianship. He continues to amass praise for his brilliant pianism in the great works of the repertoire, and for his intrepid exploration of the rarities of the 19th, 20th, and 21st centuries. He regularly performs around the globe with the leading orchestras and conductors of our time, and gives recitals at major concert venues and festivals worldwide.

Hamelin's 2026/2027 season spans Asia, North America, and Europe, with a wide breadth of orchestral, recital, and chamber music engagements. He opens the season at the Tsinandali Festival in Georgia, where he gives a solo recital and joins violinist Lisa Batiashvili for the Chausson Concert. He then tours Asia, performing Brahms's Second Piano Concerto with the Korean National Symphony Orchestra under Roberto Abbado and with the Nanchang Symphony Orchestra led by Yu Ji, along with solo recitals in Chengdu, Tianjin, Wuhan, and Xiamen.

In North America, orchestral highlights include performances with the Orchestre symphonique de Montréal and Gemma New; Vancouver Symphony under Otto Tausk; the Utah Symphony led by Markus Poschner; the Milwaukee Symphony and Kwame Ryan; the Oregon Symphony under Shiyeon Sung; the Orchestre symphonique de Québec under Clemens Schuldt; the Rochester Philharmonic with Andreas Delfs; and a chamber program with the Los Angeles Chamber Orchestra. Recital highlights include the world premiere of his 24 Preludes commissioned by Chamber Music in Napa Valley, the National Arts Centre in Ottawa, Merkin Hall in New York, Keyboard Concerts in Fresno... In addition, he tours Beethoven cello sonatas with Johannes Moser to the Royal Conservatory of Music in Toronto, the Amelia Island Chamber Music Festival, the Saskatoon Symphony, and the Ladies' Morning Musical Club in Montréal, joins the Dover Quartet for the Tuesday Evening Concert Series in Charlottesville, and the Balourdet Quartet at Seattle Chamber Music Society.

In Europe, Hamelin appears with the Hamburger Symphoniker, with the Orchestra Sinfonica Siciliana under Maximiano Valdés, and joins the Leonore Orchestra. Recitals take him to Amsterdam's Muziekgebouw, Milan's Società dei Concerti, the Berlin Piano Festival, the Kronberg Academy, the Cambridge Music Festival at Trinity College, and Brussels' Flagey, along with appearances in Copenhagen, The Hague, Gdańsk, and Liechtenstein, and a tour of Italy that includes Turin's Lingotto Musica, the Festival Internazionale del Mediterraneo in Bari, Rome, Pisa, and Casale Monferrato.

An exclusive recording artist for Hyperion Records, Hamelin has released more than 90 notable recordings of a broad range of solo, orchestral, and chamber repertoire. Recent acclaimed releases include Found Objects / Sound Objects, a recording of contemporary works; Beethoven's Hammerklavier Sonata, Op. 106, and Sonata in C major, Op. 2, No. 3; and the Dvořák and Florence Price quintets with the Takács Quartet.

Also a noted composer, Hamelin has written more than 30 works. Many, including his Études and Toccata on "L'homme armé" - commissioned by the Van Cliburn International Piano Competition - are published by Edition Peters. He performed the Toccata in 2023 on NPR's Tiny Desk alongside works by C.P.E. Bach and William Bolcom. In 2024, he premiered his Mazurka which was commissioned by the Library of Congress to celebrate 100 years of concerts. His 2024 album New Piano Works, featuring nine original pieces, is a survey of some of his own recent works, exhibiting his formidable skill as a composer-pianist whose music imaginatively and virtuosically taps into his musical forebears. "His previous offerings of his own music were rich, but his latest self-portrait album is on another level," wrote The New York Times.

Hamelin is the recipient of a Lifetime Achievement Award from the German Record Critics' Association, and over 20 of its quarterly awards. Other honors include eight Juno Awards, 11 Grammy nominations, the 2018 Jean Gimbel Lane Prize from Northwestern University, and the Paul de Hueck and Norman Walford Career Achievement Award from the Ontario Arts Foundation. Hamelin is an Officer of the Order of Canada, a Chevalier de l'Ordre national du Québec, and a member of the Royal Society of Canada. Born in Montreal, Hamelin lives in the Boston area with his wife, Cathy Fuller, a producer and host at Classical WCRB. He also teaches at the New England Conservatory of Music.

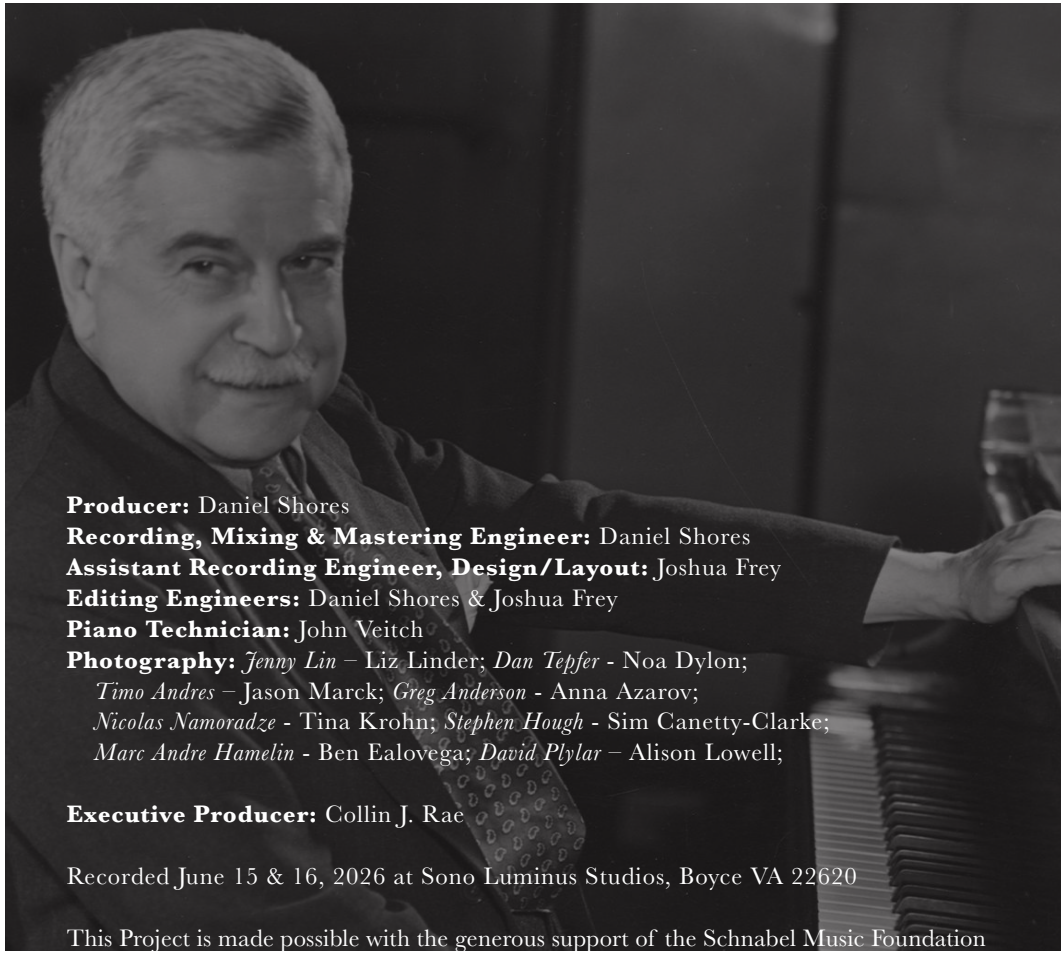
David Plylar
Nachturno, Bild (nach A. Schnabel) (April 2026)



David H. Plylar is a composer, scholar, pianist, educator, and music specialist/concert producer at the Library of Congress. He joined the Library in 2012 after serving for two years as Artistic and New Music Coordinator of the KwaZulu-Natal Philharmonic Orchestra in South Africa, where he worked with composers, performers, and conductors to create and present new music, including the first orchestral reading session program in South Africa.

Plylar's compositions range from solo works to large orchestral pieces and independent film scores. He has received awards and recognition from the Meet the Composer Foundation, ASCAP, the American Music Center, the Minnesota Orchestra Reading Sessions, and the Hanson Institute for American Music. He holds degrees from Duke University, the University of Louisville, and the Eastman School of Music, where he earned a PhD in composition. In addition to composing, he is active as a pianist and writer, with particular interests in new music and nineteenth-century repertoire.

Within For Artur Schnabel, Plylar holds a distinct role. He is not included here principally as a touring composer-pianist in the same sense as several of the other commissioned artists, but as a composer and scholar whose work at the Library of Congress connects directly to the preservation, study, and reintroduction of Artur Schnabel's music. The Library of Congress holds a substantial collection of Schnabel documents and recordings in its Music Division, including manuscript scores of Schnabel's compositions and annotated materials.



Producer: Daniel Shores
Recording, Mixing & Mastering Engineer: Daniel Shores
Assistant Recording Engineer, Design/Layout: Joshua Frey
Editing Engineers: Daniel Shores & Joshua Frey
Piano Technician: John Veitch
Photography: *Jenny Lin* – Liz Linder; *Dan Tepfer* - Noa Dylon;
Timo Andres – Jason Marck; *Greg Anderson* - Anna Azarov;
Nicolas Namoradze - Tina Krohn; *Stephen Hough* - Sim Canetty-Clarke;
Marc Andre Hamelin - Ben Ealovega; *David Plylar* – Alison Lowell;

Executive Producer: Collin J. Rae

Recorded June 15 & 16, 2026 at Sono Luminus Studios, Boyce VA 22620

This Project is made possible with the generous support of the Schnabel Music Foundation

For Artur Schnabel

Jenny Lin, *piano*

1. A Fragment of Collective Memory — 5:21
   Dan Tepfer - *May 2026*

2. Fullness of Harmony — 3:15
   Timo Andres - *March 2026*

3. Chorale Prelude on "Vom Tode" — 4:02
   Greg Anderson - *March 2026*

4. Etude VII: Arpeggios — 2:42
   Nicolas Namoradze - *February 2026*

5. 33 Fragments from LvB (homage to Artur Schnabel) — 1:53
   Sir Stephen Hough - *November 2025*

6. Zwischenspiel — 3:28
   Marc-André Hamelin - *March 2026*

7. Nachturno, Bild (nach A. Schnabel) — 7:56
   David Plylar - *April 2026*

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