MILTON SCHLOSSER
PIANO

Monday, February 2, 2015 • 8:00 p.m.
Phillip T. Young Recital Hall
MacLaurin Building, University of Victoria
Free admission

Sonata in E-Flat Major, Opus 7 (1796) Ludwig van Beethoven (1770–1827)
   Allegro molto e con brio
   Largo, con gran espressione
   Allegro-Minore
   Rondo—poco allegretto e grazioso

Intermission

Which Side Are You On? Frederic Rzewski (b. 1938)
   from North American Ballads (1979)

Études (1887-1894) Alexander Skryabin (1872–1915)
   C-sharp minor, Opus 2, No. 1
   D-sharp minor, Opus 8, No. 12

Estampes (1903) Claude Debussy (1862–1918)
   Pagodes
   La soirée dans Grenade
   Jardins sous la pluie
BIOGRAPHY

Canadian pianist Milton Schlosser is an award-winning music professor at the University of Alberta. The Toronto Star’s review of Milton’s latest CD exemplifies the type of artistry he is known for, acclaiming his playing for its “emotionally expressive, powerfully intimate journeys through beautiful harmonies and counterpoint.” He has been the recipient of numerous awards, including a prestigious McCalla Professorship for his significant contributions to research, teaching, and learning at the university.

Milton performs in live and broadcast performances as solo recitalist, collaborative pianist, and soloist with orchestra. In 2014, solo recital engagements took him to China, Ireland, and France, with other recent performances having occurred in Canada, Germany, the US, and Japan. He has released five recordings that feature him as a soloist and collaborative pianist performing pieces drawn from the nineteenth to twenty-first centuries. Two of the recordings highlight works by renowned American composer Frederic Rzewski, including one piece commissioned by Milton. He holds a Doctor of Music degree in piano performance from the University of Alberta, where his primary mentors were Robert Stangeland and Stéphane Lemelin.

Alongside his activities as a performer, Milton is a published researcher and composer. Two recent publications serve to illustrate his diverse interests. “Music, the Liberal Arts, and Rural Identity: The Not-So-Straight-Road” appears in the book Roads Taken: The Professorial life, Scholarship in Place, and the Public Good (2014). The chapter traces Milton’s career and the distinctive, quality teaching that can occur on a smaller-sized liberal arts campus in a rural location. “Minding the music: Neuroscience, video recording, and the pianist” is found in the International Journal of Music Education (2011). The article offers best practices in the use of digital video equipment by pianists through the examination of intersections between neuroscience, contemplative studies, and sport psychology.