

RICHARD ZIMDARS  
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**“The prototype of a sensitive pianist who not only has a dazzling technique at this disposal, but also proved himself a brilliant architect of the musical construction of individual works...”**

*Cologne Stadt-Anzeiger*

**“He displays breathtaking chops...at first the listener is staggered by Zimdars' potent manual dexterity, but by the end of the [Ives] Sonata [No. 1], it is Ives' music that has taken over our attention...Bringing this music to life is an even stronger form of musical virtuosity. Of the several pianists who have essayed it on records, only Joanna MacGregor...has come close to Zimdars. Whereas MacGregor seems more poetic and imaginative at a few moments, her performance does not leave us shaking our heads in wonder, as this one does.”**

*Fanfare Magazine, review of Albany Troy CD 1126*

Richard Zimdars' association with the American Liszt Society began in 1995. He directed the 2006 and 2011(Bicentennial) ALS Festivals. In 2010 he founded the triennial Alan Walker Book Award. The idea for the 2011 ALS Bicentennial commissioned work, *Laura Sonnets* by William Bolcom (premier sung by Thomas Hampson), originated with him.

After teaching 31 years at the University of Georgia, Zimdars retired in 2015 as Despy Karlas Professor Emeritus of Piano. He taught piano, piano literature, and for several years led the UGA Contemporary Chamber Ensemble, for which he conducted and coached works of Bartok, Carter, Crumb, Denisov, Dutilleux, Harbison, York Höller, Kupferman, Messiaen, Ohana, Shulamit Ran, Rorem, Huang Ruo, Scelsi, Stockhausen, Stravinsky, Wolpe, and Isang Yun. A Fulbright Scholar at the Freiburg Musikhochschule in 1969-70, he served in New York City on the Fulbright Screening Committee for piano applicants from 2006-2008.

Zimdars has performed and broadcast in Europe, Canada, Brazil, and the U. S. His discography includes the violin sonatas of Ives, the piano music of Roy Harris, and works of Claude Baker, Bassett, Gilad Cohen, Copland, Cowell, Druckman, Heiden, Huck Hodge, Ives, William Matthews, Ji Eun Moon, Persichetti, Marga Richter, Rudhyar, Alexander Tcherepnin, Randall Thompson, and Natalie Williams.

He has published articles and reviews in *Clavier, The Piano Quarterly, Journal of the American Liszt Society, Notes, The American Music Teacher, and The Hungarian Quarterly*. He was a contributing editor for *Clavier Companion* and the *American Music Teacher*. Indiana University Press published his two translations: *The Piano Master Classes of Hans von Bülow* and *The Piano Master Classes of Franz Liszt*. He has lectured on Liszt's teaching in Europe and North America.

He has published interviews with two American Liszt Society Medal recipients: Alfred Brendel in *Clavier Companion* and Marc-André Hamelin in *Journal of the American Liszt Society*.

Zimdars studied with John Simms, Bela Nagy, James Avery, Carl Seemann, Richard Neher, Alvine Sineps, and Doris Sauer.

## SOLO ARTIST

**“Richard Zimdars, a piano teacher at the University of Georgia, plays with easy assurance...His recital Monday at Merkin Hall was a likable affair...The most valuable contribution came after intermission with the First Piano sonata of Ives. Confident performances of this big and difficult work are not common, and Mr. Zimdars gave one.”**

*New York Times*

**“Zimdars took fastidious care with Haydn's acerbic, angular C-Minor Sonata, which fairly bristled with sharply etched detail...Debussy's Estampes was positively intoxicating.”**

*Boston Globe*

“A very sensitive musician who commands all the technique he needs.”

*St. Louis Post-Dispatch*

“He showed a special affinity for the unique majesty of Bach as he brought to life the varied rhythms, moods, and colors of the Partita in C Minor...Equally successful was Zimdars' reading of the dancelike, almost jocular passages of Beethoven's Sonata in D Major, Op. 28.”

*Milwaukee Sentinel*

“Mr. Zimdars was authoritative in the important Variations of Copland.”

*Irish Times, Dublin*

“This emotionally strong way of making music also benefitted the modern part of the program...High point of the second half was Messiaen's Short-toed Lark, with tone painter Zimdars engraving its fine details and radiating a vigorous excitement.”

*Cologne Stadt-Anzeiger*

“Zimdars captured the voices and living atmosphere of this piece [Messiaen's Short-toed Lark], and through his interpretation made them comprehensible...”

*Heidelberger Tageblatt*

“He conjured the mythology of clusters with Two Irish Legends by Henry Cowell, communicated the precise sonorous writing of the art of ornithological observation in Messiaen's Short-toed Lark, and in Copland's Variations of 1930 compressed a chiseling technique up to heroic force. With solid pianistic and musical arguments, Richard Zimdars won us over to these pieces.”

*Rhein-Neckar Zeitung*

“The thundering, fragmented voicings brought the audience to its feet [Bartok Concerto No. 3]”

*Milwaukee Sentinel*

#### **COLLABORATIVE ARTIST**

“Mr. Hammond had excellent support from the pianist Richard Zimdars.” [Beethoven Horn sonata and Brahms Horn Trio]

*New York Times*

“...a superior caliber performance...an involved, appropriately urgent version of the similarly structured [Ives] Trio communicating the unadorned soulfulness of the opening movement and kinetic energy of the second...Richard Zimdars provided a solid foundation for the performance.”

*Omaha World-Herald*

“For ambitious programming successfully realized, one gives more points to [Alexander Ross and Richard Zimdars]... who were in town to perform all four extant violin sonatas by the ingenious Charles Ives...The two have approached these works not as single sonatas but as parts of a whole, and in both broad interpretation issues as well as myriad detail, their playing benefits from that rich context.”

*Detroit News*

#### **RECORDING ARTIST**

*American Piano Music 1900-1930 (Albany Troy CD 1126)*

“I had never cottoned to Copland's Variations, and now I know why: the piece makes more sense in this thoughtful performance – even compared to Copland's own 1935 recording.

*Fanfare Magazine*

“Completing the disc is a fine rendering of Copland's great Piano Variations of 1930...”

*The Buffalo News*

“It [his playing] works for the music and is ideal for the Copland [Variations], a concise but monumental work...The way Zimdars ends the piece illustrates his implacability...”

*American Record Guide*

“...his interpretation of this gargantuan work [Ives Sonata #1] is wonderfully clear...Zimdars does an exceptional job following the thread of Ives' argument and, on the whole, does not get bogged down in the details...His Copland [Variations] is crisp, on point, and true to the way Copland himself played this music.

Henry Cowell strove to bring out the unique harmonic properties of his tone clusters and did not want them to be treated as mere banging. This requires a special kind of touch, and Zimdars has it; just listen to his take on “The Hero Sun.” ...[Dane] Rudhyar's Third Pentagram is well plotted, expansive, architectonic, and vaguely spiritual in the way it should be.”

*Allmusic*

*Persichetti and Pupils (Albany Troy CD 1310 )*

“...The ascetic slow movement of [Marga] Richter's sonata is particularly effective, and I hope in general these fine performances will encourage other pianists to include them in their repertoires...Zimdars speaks the language of this American style like a pro, and the disc should make a fine contribution to any library.”

*American Record Guide*

“His profound expression is supported by his clear understanding of structure. Zimdars weaves rich sonorities into witty passagework, conveying ferocity and reticence with equal confidence. He captures the mesmerizing simplicity of Richter's Remembrances... [Jacob] Druckman's Seven Deadly Sins is a masterpiece of musical illustration, with Zimdars portraying each sin with vivid imagery...[a] recording in which imagination, artistry, and logic meet.”

*Clavier Companion*

## TRANSLATOR

*The Piano Master Classes of Franz Liszt*  
Indiana University Press, 1996

“...his diaries brilliantly document what their translator calls perhaps 'the greatest assemblage of pianistic talent ever gathered around a teacher at any one time.'...Through terse, aloof entries, he lets us glimpse a man [Liszt] of undiminished energy, infinitely knowledgeable...”

...Concerning his [Liszt's] own compositions as well as Chopin and the Schumann Fantasy, his [Liszt's] remarks are essential reading.

...these journals...are indispensable, clarifying both the presence and the perspective of the man they celebrate...Zimdars's stylish translation is supplemented with copious music examples, meticulous reference and biographical notes...”

*International Piano Quarterly, London*

“...If one could go back in time and space, I feel sure most pianists...would desire to back to his time to study with this great personality – but we cannot. However, in this book you have it all.”

*Keyboard Teacher, USA*

“...this is an unbelievable source of knowledge and thus indispensable...belongs to the most important ones [diaries] in the Liszt literature.”

*Liszt Saeculum, Stockholm*

“Zimdars did a worthy service by translating, editing, and enlarging Göllerich's diaries...[the entries] give wonderful insight into Liszt's teaching style, mercurial personality, philosophy of performance, and thoughts about contemporary pianists and composers.”

**Choice, USA**

“...And he [Liszt] gives practical tips, drawn from a well of experience *sans pareil*...He [Liszt] demonstrates how to project second-rate music (a Rubinstein concerto)...He suggests ways of coping with the truly profound (in response to a student's performance of Beethoven's *Diabelli* Variations...

Professor Zimdars teaches at the University of Georgia and, having done similar services to reminiscences of von Bülow's master classes, has now translated, edited, and enlarged, the Jerger publication. He inserts illustrative musical quotations...There are also end-notes, a bibliography, a list of literature, a useful glossary, and two brief memoirs by participants...”

**The Times Literary Supplement, London**

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*The Piano Master Classes of Hans von Bülow*  
Indiana University Press, 1993

“...Zimdars has provided a valuable source whose significance is not only historical, but pedagogic; the descriptions illuminate von Bülow's magnetic musical personality from within, and highlight not only the rigorous precision, but also the spontaneous intimacy of his piano master classes...The detailed instructions, often bar by bar, regarding dynamics, agogics, and fingerings, form the core of the book...

Zimdars' appealing fluent translation is both interesting and correct and well conveys the beauty of its subject...the book represents an admirable musicological achievement. It will certainly ensure that von Bülow's master classes continue to stimulate, educate, and entertain pianists, musicians, and all those interested in the history of musical interpretation into the next century.”

**Piano Journal [of the European Piano Teachers Association], London**

“...it is so important to go back to the old sources and traditions, to Liszt, to Bülow, and their pupils, trying to understand the contents of musical works and the interpretive possibilities...This book on the masterclasses of Hans von Bülow is a very important guide as a great pianistic tradition is conveyed to pianists and students.”

**Liszt Saeculum, Stockholm**

“...provides a valuable record of a nineteenth-century “Master” who spoke with total authority from an unquestioning sense that his musical values were a part of a vital, unbroken tradition extending from the time of J. S. Bach.

Bülow's concerns embrace every aspect of music-making at the piano, from commonsense advice on fingering and tonal projection to questions of style and interpretation. Because his responses to the full range of piano literature generally exhibit logic, insight, and good taste, present-day pianists will find much of value in his comments.”

**Notes [Journal of the Music Library Association], USA**

#### AWARDS

1969: Fulbright Scholar to Germany

1969: Semi-finalist, Viotti International Competition, Vercelli, Italy

1971: First prize, MTNA Collegiate Artist Competition

1972: Semi-finalist, Washington D.C. International Competition

1973: Semi-finalist, University of Maryland (now William Kapell) Competition

1984: National Endowment for the Arts Solo Recitalist Grant

2003: Despy Karlas Endowed Piano Professorship, University of Georgia