

Matthew W. Bengtson, DMA Assistant Professor of Music (Piano Literature)

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Current Position

2016--	Assistant Professor of Music (Piano Literature)	University of Michigan School of Music, Theatre & Dance
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Education

2001	DMA in Piano Performance with Ann Schein Minor in harpsichord with Webb Wiggins	Peabody Institute of the Johns Hopkins University
1997	MM in Piano Performance with Ann Schein	Peabody Institute
1999-2000	Fellowship in historical performance practice with Malcolm Bilson	Cornell University
1996	AB (Bachelor of Arts) in Computer Science, <i>cum laude</i>	Harvard University

Research

Books:

2017	<i>The Alexander Scriabin Companion: History, Lore and Performance.</i> Co-author with Lincoln Ballard, with John Bell Young. Foreword by Stephen Hough.	Lanham, MD: Rowman and Littlefield Press, 207-326.
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Articles:

2018	“The Szymanowski Clash': Harmonic Conflict and Ambiguity in the Szymanowski Mazurkas.” <i>Wanda Wilk</i> prize paper for research in Polish Music	<i>Intersections: The Canadian Journal of Music</i> 36/1 (2016), 3-27, published in 2018.
2005	“Interpretive Questions in the Diabelli Variations”	<i>New Beethoven Forum</i> Vol. 12, Spring 2005, 97-110.
2004	“A Pilgrimage for Scriabin”	<i>Journal of the Scriabin Society of America</i> 9/1, Winter 2004-05, 91-97.

Solo recordings:

2017	“Karol Szymanowski: Masterworks for violin & piano; piano solo”	Musica Omnia MO 0703, 3-CD set
2015	“Scriabin Piano Sonatas: Volume II”	Roméo Records, Roméo 7280, CD
2011	“A Harpsichord Performance: Byrd, Handel, Rameau, Bach”	Arabesque Recordings Z6818, digital download
2010	“A Fortepiano Performance: Haydn, Mozart, Beethoven”	Arabesque Recordings Z6817, digital download
2009	“Instruments of the Wilson Collection Vol. I”	Griffin Renaissance Records, CD
2004	“Alexander Scriabin: Six Sonatas”	Roméo Records, Roméo 7232, CD
2004	“B! Music of Bach, Bartok and Brahms”	Private label CD

CD compilation recordings:

2017	“Rube Goldberg Variations” Music of composer Dmitri Tymoczko. Pianist guest of Amernet String Quartet in “SSensation Something”	BRIDGE 9492
	“Roberto Sierra: Works for Cello and Piano” With cellist John Haines-Eitzen	TROY 1700
	“Karol Szymanowski: Masterworks for violin & piano; piano solo” With violinist Blanka Bednarz	Musica Omnia MO 0703, 3-CD set
2013	“Paths” Chamber music of David Bennett Thomas” <i>Duo for Cello and Piano</i> with Jeffrey Solow	Vectordisc Records 028
2011	“Jan Krzywicki: Alchemy. Solo piano and chamber music” <i>Alchemy</i>	Albany Records, TROY1317
	“Ingrid Arauco: Invocation. Solo Piano and Chamber Music” <i>Envoi and Meditation: Glocken</i>	Albany Records, TROY1249
2009	“Curt Cacioppo: ITALIA” <i>Sulla Via dei Sette Ponti</i>	Navona Records, CD5827
2008	“Johann Friedrich Fasch: Orchestral Music” harpsichord continuo player with “Tempesta di Mare”	Chandos, CHAN 0751
2005	“David Bennett Thomas: Chamber Works” <i>Piano Sonata no. 2</i> (dedicated to me)	Capstone Records CPS-8754
1998	“Da Camera – Chamber Music of Karen Amanda Allen” <i>Violin Sonata</i>	Private label CD

Public Performances as pianist (select list):

2018

Nov	Debussy and New Music Concerts Works of Chambers, Blunt, Krzywicki, Higdon, R. Thomas, and Hsu, followed by Debussy's <i>Preludes</i> Book II, complete	"Zeitgeist" in St. Paul, MN, and Univ. of Wisconsin Eau Claire
	Debussy Festival, Solo Recital Solo recital with pre-concert talk: <i>Images</i> Book I and <i>Preludes</i> Book II	Univ. of Michigan, SMTD
	Debussy Festival, Student Recital Student concert with pre-concert talk: <i>En blanc et noir</i> and <i>Preludes</i> Book I. I organized and participated in this event.	Univ. of Michigan, SMTD
Oct	"From the Salon to the Armistice: French Music" Violin/piano duo recital with violinist Guillaume Tardif. Works of Pauline Viardot, Ysaÿe, Lili Boulanger, Fauré, and Debussy	Univ. of Michigan, SMTD
	Composer's Showcase, College Music Society National Convention Canadian premiere performance of <i>Rhapsody-Toccata</i> by Chiayu Hsu	Vancouver, BC
Sep	"From the Salon to the Armistice: French Music" Violin/piano duo recital with violinist Guillaume Tardif. Works of Pauline Viardot, Ysaÿe, Lili Boulanger, Fauré, and Debussy	Univ. of Edmonton, AB
	Lecture-recital, Debussy's <i>Preludes</i> Book II The pre-concert talk gave a wide-ranging introduction to Debussy's musical style and cultural influences	Univ. of Edmonton, AB
Jul	Recital at Sala Biała, Poznań, with violinist Blanka Bednarz Violin/piano works of Szymanowski, and duo works and arrangements of Debussy, Chopin, Gershwin, and Piazzolla, including my own violin/piano transcription of Debussy's Prelude "Bruyères"	Poznań, Poland
	Recital for "Days of Karol Szymanowski" festival at the Karol Szymanowski Museum. Violin/piano and solo piano recital with violinist Blanka Bednarz. Works of Karol Szymanowski	Zakopane, Poland
Apr	Guest pianist with Network for New Music, in a farewell concert entitled "Notes of Thanks" for retiring artistic director Linda Reichert. World premieres of <i>Poème</i> by Gareth Haynes, and <i>Notes of Gratitude</i> by Jennifer Higdon.	Philadelphia, PA
	"An Evening of Premieres" New York premiere of Jan Krzywicki, <i>Alchemy</i>	Tenri Cultural Institute New York, NY
Jan	Tour of Virginia and North Carolina featuring the 'Sierra Duo' With John Haines-Eitzen, cellist. Tour repertoire included works of Beethoven, Franck, Foote, Sierra, and Athens	James Madison Univ. High Point Univ. UNC Chapel Hill, and Steinway Gallery of Charlotte

2017		
Nov	Recital of Early Twentieth-Century Piano Music Works of Ravel, Szymanowski, Rachmaninov, Scriabin, and Medtner	Hope College, MI
Oct	Duo recital with cellist Zlatomir Fung Works of Telemann, Bolcom, and Franck	Univ. of Michigan SMTD
Sep	Solo piano recital for Clifford Symposium on the Russian Revolution, with commentary by historian Rebecca Mitchell. Works of Scriabin, Rachmaninov, and Medtner	Middlebury College, VT
Apr	Solo recital on the Dorothy Mackenzie Price Piano Series Works of Beethoven, Liszt, Alkan, and Chopin	Univ. of Toledo, OH
Mar	Duo recital with cellist John Haines-Eitzen (“Sierra Duo”) Works of Beethoven, Foote, and a world premiere of a new composition by Niccolo Athens	Cornell Univ.
Feb	Solo recital at Purdue University Works of Ravel, Albeniz, and a world premiere of Piano Sonata no. 2 by Allen McCullough	Purdue Univ., South Lafayette, IN
Jan	Solo recital shared with José Ramos Santana Works of Albeniz, Mompou and Poncé, in the festival “Sounds from the Hispanosphere”	Univ. of Michigan SMTD
	Solo recital: works of Ravel, Scriabin, Bolcom, and Chopin	Univ. of Michigan SMTD
2016		
Oct	Solo recital: works of Ravel, Alkan, Scriabin, and Chopin	The Hill School Pottstown, PA
Mar	Recital with John Haines-Eitzen, cello Works of Foote, Brahms, Ligeti, Nancarrow, and Sierra	Cornell Univ.
Feb	Solo recital in new piano music “Eighty-eight Lately” series. Works of M. Wagner, Berio, Carter, Nancarrow, Ligeti, Takemitsu and Bolcom	Univ. of Pennsylvania
Jan	Solo recital, works of Scriabin, including Sonatas 2, 5, 7 and 10	Florida State University School of Music
2015		
Nov	“Scriabin Centennial Recital,” including Sonatas 2, 5, 9 and 10	diMenna Center, NYC
	Solo recital at “Music at St. Alban's.” Works of Bach and Scriabin	St. Alban's Church, Staten Island

Oct	Midwestern Tour featuring music by Scriabin Tour featured the complete Sonatas performed in two concerts in the greater Chicago area. Tour also included music by Bach and Albéniz.	U. of Northern Iowa School of Music, World Chess Museum, St. Louis, Sandzen Gallery, Northbrook Public Library, and Pianoforte Foundation, Chicago Boston College
	Solo recital, works of Scriabin, including Sonatas 2, 5, 7 and 10	
	Solo recital, works of Scriabin, including Sonatas 1, 6, and 8	Ithaca College School of Music
	Solo recital: Complete Scriabin Sonatas, Part Two	Haverford College
Sep	Solo recital: Complete Scriabin Sonatas, Part One	Temple Univ., School of Music, Philadelphia, PA
	Recital with the Daedalus String Quartet: Schumann Piano Quintet For the Friends of Chamber Music series	WCR Center for the Arts Reading, PA
Aug	Solo recital: Music of Scriabin, as part of the “Forte/Piano” Festival of the Westfield Center for Historical Keyboard Studies	Ithaca, NY
Jun	Solo recital: Music of Scriabin, in the multi-sensory festival “Scriabin in the Himalayas” at Thiksey Gompa Buddhist Monastery	Ladakh, India
Apr	Recital: “Alexandr Scriabin: Aesthetic Utopia at the Twilight of the Russian Empire.” With Rebecca Mitchell, lecturer	Univ. of Illinois, Urbana-Champaign
Mar	Solo recital: Music of Alexander Scriabin, rebroadcast on WQED-FM’s “Performance in Pittsburgh”	Chatham University, Pittsburgh
	Solo recital: Music of Alexander Scriabin, opening of College Music Society Mid-Atlantic chapter conference	High Point Univ. High Point, NC
Feb	Brahms, <i>First Piano Concerto</i> , on four days notice. Ulysses James, conductor	Washington Metro Philharmonic, Washington DC
2014		
Oct	Recital with John Haines-Eitzen, cello Works of Bach, Beethoven, Schumann, and Sierra	Cornell Univ.
	Recital with the Amernet String Quartet Piano Quintet by Vittorio Giannini	Dickinson College
Apr	Recital and Residency on Modernism Works of Schoenberg, Boulez, Scriabin and Szymanowski	Hugh Hodgson School of Music, Univ. of Georgia
	Holocaust Memorial Concert with Michal Schmidt, cello and Ruotao Mao, violin. (Bloch and Shostakovich)	Cumberland College, Vineland, NJ
	Steinway Artist Recital (Bach, Scriabin, Szymanowski and Albéniz)	Chestnut Hill College, Phila.

Mar	Recital with John Haines-Eitzen, cello and Ariana Kim, violin Works of Mompou, Cassadó, Albéniz, Sierra, and Fauré	Cornell Univ.
	Recital with John Haines-Eitzen, cello and Paul Arnold, violin Works of Mompou, Cassadó, Albéniz, Sierra, and Fauré	Villanova Univ., PA
Feb	Recital with the Amernet String Quartet: Piano Quintet by Vittorio Giannini	Haverford College
Jan	Solo recital: Works of Bach, Scriabin and Albéniz	Benjamin T. Rome School of Music, Catholic Univ.
2013		
Nov	Solo recitals: Works of Bach and Scriabin	Washington U. School of Music and Western Wash. Univ. School of Music
	Recitals and Residency with Blanka Bednarz, violin: Works of Szymanowski and Lutoslawski	Longy School of Music and Boston College
	Recital with the Amernet String Quartet: Piano Quintet by Vittorio Giannini	Delaware County Community College
Oct	All-Scriabin piano recital	Kutztown University
Sep	Bach, <i>Well-Tempered Clavier Book I</i> (complete).	Church of the Redeemer, Philadelphia
May	Saint-Saens, <i>Carnival of the Animals</i> with Charles Abramovic, piano Peter Brye, conductor	Reading Youth Symphony
Mar	Rachmaninoff, <i>Second Piano Concerto</i> , Jed Gaylin, conductor	Bay-Atlantic Symphony, NJ
Jan	Bach, <i>Well-Tempered Clavier Book I</i> In this concert I played 20 of these Preludes and Fugues	Weill Recital Hall, Carnegie Hall
2012		
Oct	Bach, <i>Goldberg Variations</i> and selections from <i>Well-Tempered Clavier Book I</i>	Triberg, Germany and Salle Molière, Lyon, France
Aug	4-hands collaborative concert with Charles Abramovic Works by Satie, Schmitt, Auric and de Falla, and Stravinsky, <i>Rite of Spring</i> , with choreography by Ting-Yu Chen	Music at Mt. Gretna, PA
May	Rachmaninoff, <i>Third Piano Concerto</i> Andrew Constantine, conductor	Reading Symphony Orchestra
Feb	Solo recital. Works of Scriabin, Szymanowski, Schumann, and Albéniz	Steinway Society of Western PA, Pittsburgh, PA
2010		
Dec	Scriabin, <i>Piano Concerto in F# minor</i> , Jeremy Gill, conductor	Delaware County Symphony
Oct	Two solo recitals. Music of Chopin, Beethoven, Fauré, Barber, Bartók, Liszt and Ravel. The second, Schumann's <i>Davidsbündlertänze</i> and Liszt, <i>Sonata in B minor</i>	Pro Musica Concert Series, San Miguel de Allende, Guanajuato, Mexico

Jan	Two solo recitals. Music of Albéniz, Mompou, Ginastera, Poncé and Chopin. The second, Schumann, Mendelssohn and Beethoven's <i>Diabelli Variations</i>	Pro Musica Concert Series, San Miguel de Allende, Guanajuato, Mexico
2009		
Jan	Solo recital. Works of Scriabin, Carter, Gill, Berio, and Ligeti, and Bach, <i>Goldberg Variations</i>	Market Square Concerts Harrisburg, PA
2008		
Nov	Tour of North Carolina Colleges. Varied programs include works of Chopin, Scriabin, Medtner, Szymanowski, Griffes, Berio, Nancarrow, and Ligeti	Duke University, UNC-Greensboro School of Music, Davidson College, and Wake Forest University
2007		
Nov	Solo recital: Bach, <i>Goldberg Variations</i> and Ravel, <i>Gaspard de la Nuit</i>	Weill Recital Hall, Carnegie Hall
Aug	Solo/chamber music recital with Blanka Bednarz, violin. Works of Szymanowski.	Kosciuszko Foundation, Philadelphia chapter
Jun	Bach, <i>Goldberg Variations</i>	Franz Liszt Museum, Budapest, Triberg, Germany and Hotel d'Assézat, Toulouse, France
Feb	Recitals of contemporary music by Philadelphia composers	West Chester University, Temple Univ. and Haverford College
2006		
May	Solo recital, William E. Maier Memorial Concert Works of Medtner, Liszt, Fauré, Ligeti, and Schubert	Albright College, Reading, PA
2005		
Nov	Recital of Bach, <i>Goldberg Variations</i> and Rachmaninoff, <i>Cello Sonata</i> with Dariusz Skoraczewski, cello	Weill Recital Hall, Carnegie Hall
Jun	Solo/chamber music recital with Si-Yan Darren Li, cello. Bach, <i>Goldberg Variations</i> and Rachmaninoff, <i>Cello Sonata</i>	Church of San Lorenzo, Florence, Hotel d'Assézat, Toulouse, France
May	Solo/chamber music recital "in the Jeffersonian Tradition" With Arsenia Soto, soprano. Works of Bach, Beethoven, Mozart and Schumann	Kenwood at Monticello, VA
Mar	Recital sponsored by Harvard Group for New Music Works of Cacioppo, Berkowitz, Takemitsu, Hosokawa, Boulez, Berio, and Ligeti	Paine Hall, Harvard University
Feb	Recitals of contemporary music by Philadelphia composers	University of the Arts and Haverford College

2003		
May	Chopin, <i>Cello Sonata</i> with Dariusz Skoraczewski, cello	Candlelight Series, Baltimore, MD
Feb-Mar	Solo and collaborative recitals with Blanka Bednarz, violin. Works of Karol Szymanowski	University of Kansas, Wichita State University, Southwestern College, Sandzen Gallery, and Ft. Hays State University
Feb	Beethoven, <i>Piano Concerto no. 4</i> , Sidney Rothstein, conductor	Ridgefield Symphony Orchestra, CT
2002		
Dec	Solo recital: Works by Szymanowski, Debussy and Scriabin	Weill Recital Hall, Carnegie Hall
Oct	Solo/chamber music recital with Bin Huang, violin. Works of Szymanowski and Wieniawski	Polish Embassy, Washington, DC
Jun	Solo/chamber music recital with Igor Yuzefovich, violin Works of Bach, Fauré, Scriabin, Beethoven and Ravel	Hotel d'Assézat, Toulouse, France
Apr	Two performances of Beethoven's <i>Piano Concerto no. 4</i> Sidney Rothstein, conductor	Reading Symphony Orchestra Reading, PA
2001		
Dec	Solo recital: Works of Bartok, Brahms, Szymanowski and Prokofiev	Behre Piano Associates, NY City
Nov	Solo/chamber music with Annaliesa Place, violin Works of Beethoven and Schubert	Kenwood at Monticello, VA
Apr	Solo recital: Beethoven, <i>Diabelli Variations</i>	La Maison Francaise, Washington, DC
2000		
Nov	Solo recital: Beethoven, <i>Diabelli Variations</i>	Weill Recital Hall, Carnegie Hall
Jun	Solo/chamber music recital with Jennifer Yeo, piano Works of Beethoven, Debussy, Brahms and Schubert	Hotel d'Assézat, Toulouse, France
Apr	Solo recital: Works of Chopin and Ravel	La Maison Francaise, Washington, DC
1999		
Dec	Solo recital: Works of Szymanowski, Scriabin and Ligeti	Weill Recital Hall, Carnegie Hall
Jul	Solo/chamber music recital with Igor Yuzefovich, violin Works of Rameau and Beethoven	Castelvecchio, Verona, Italy
Jun	Solo/chamber music recital with Sheng-tung Wang, violin Works of Szymanowski, Scriabin, Ligeti, and Beethoven	Hotel d'Assézat, Toulouse, France

Feb	Solo recital of Schumann, <i>Davidsbündlertänze</i> and Richard Strauss, <i>Enoch Arden</i> , with Frank Runyeon, actor	Star Series, Reading, PA
1998 Mar	Franz Liszt, <i>Totentanz</i> , Porter Eidam, conductor	Pottstown Symphony Orchestra, Pottstown, PA
1997 Oct	Solo Benefit Recital for Reading Rehabilitation Hospital Works of Beethoven, Schubert, Bach, Szymanowski, and Scriabin	Albright College Reading, PA
1996 Feb	Brahms, <i>Piano Concerto no. 1</i> , Sidney Rothstein, conductor	Reading Symphony Orchestra
1995 Apr	Solo recital: Works of Ravel, Chopin, Scriabin, and Liszt	Star Series, Reading, PA
1993 Mar	Prokofiev, <i>Piano Concerto no. 3</i> , Porter Eidam, conductor	Pottstown Symphony Orchestra

Public Performances on early instruments (select list):

2018

Jun Opening recital of University of Michigan Early Keyboard Institute (UMEKI). Works of Bach, Armand-Louis Couperin, Mozart, and Pasquini Univ. of Michigan SMTD

May Guest fortepianist in Ann Arbor Chamber Fest
Mozart, *Concerto in A major* K. 414 Ann Arbor, MI

Opening concert of Historical Keyboard Society of North America (HKSNA) conference. Fortepiano soloist in Mozart, *Concerto in A major* K. 414, and Bach, *Concerto for four keyboards* in A minor BWV 1065 Univ. of Michigan SMTD

Mar Guest harpsichordist with Melomanie
Works of Marais, Schaffrath, Haubenstock-Ramati/Hagerty, and Armand-Louis Couperin Wilmington, DE

Jan Two fortepiano recitals
Works of Haydn, CPE Bach, Mozart, and Beethoven Wheaton College
Conservatory of Music

2017

Oct Fortepiano solo recital
Works of Haydn, Mozart, CPE Bach, and Beethoven, with improvised modulating transitions Early Music at St. James
Lancaster, PA

Sep Fortepiano solo recital
Works of Haydn, Mozart, CPE Bach, and Beethoven, with improvised modulating transitions Eastern Michigan Univ.
Ypsilanti, MI

Jun Opening recital of University of Michigan Early Keyboard Institute (UMEKI) with Joseph Gascho.
Works of Beethoven and W. F. Bach Univ. of Michigan SMTD

Apr Solo recital “A Music Salon in Nineteenth-Century Paris”
Works of Beethoven, Liszt, Alkan, and Chopin
With introductory remarks by Jeffrey Kallberg
Performed on an 1846 Erard piano Univ. of Pennsylvania

2015

May Harpsichordist with “Ensemble Aurelio”
With Fran Berge, baroque violin and Rebecca Humphrey
Diderich, baroque cello and viola da gamba.
Works of Stradella, de Selma y Saleverde, Buxtehude, Scarlatti, and Bach Early Music at St. James
Lancaster, PA

2010

Apr Harpsichord soloist in Poulenc, *Concert Champêtre*
Andrew Constantine, conductor Reading Symphony Orchestra
Reading, PA

Mar Fortepiano solo recital
Works of JS Bach, CPE Bach, Haydn, Mozart, and Haessler Guest Artist Series,
Haverford College

2008		
Nov	Fortepiano chamber music performance with Steven Zohn, classical flute and Eve Miller, classical cello Works of CPE Bach and Haydn	American Philosophical Society, Philadelphia, PA
	Guest harpsichordist and composer with “Melomanie” My original composition <i>Suite for Melomanie</i> , and works by Matheson and Marais	Wilmington, DE
2007		
Nov	Lecture-recital on the history of ornamented song Accompanied Julianne Baird, soprano, on both harpsichord and fortepiano	Penn Humanities Forum
Jul	Solo fortepiano recital at US Go Congress opening ceremony Works of Reinagle, Mozart, and Beethoven	Millersville Univ., Millersville, PA
2006		
Mar	Solo harpsichord/fortepiano recital Works of Byrd, Rameau, Bach, Haydn, Mozart, and Beethoven	Tri-County Concerts Assoc., St. Davids, PA
2001		
Mar	Fortepiano soloist in Mozart, <i>Piano Concerto no. 18 in B-flat</i> , KV456 With Peabody Mozart Players. Directed from keyboard	Peabody Institute

Masterclasses:

Jan 2018	Piano Masterclass, James Madison Univ. School of Music	Harrisonburg, VA
Jan 2018	Piano Masterclass, Detroit Metropolitan Musicians League	Detroit, MI
Sep 2017	Piano/Fortepiano Masterclass, Bloomsburg University	Bloomsburg, PA
Sep 2017	Piano/Fortepiano Masterclass, Eastern Michigan University	Ypsilanti, MI
Mar 2017	Piano Masterclass, Toledo Music Teachers Association	Toledo, OH
Oct 2015	Piano Masterclass, Kansas State University	Manhattan, KS
	Piano Masterclass, Jacobs Music	Philadelphia, PA
	Piano Masterclass, Ithaca College School of Music	Ithaca, NY
Mar 2015	Piano Masterclass, Duquesne University	Pittsburgh, PA
Oct 2014	Piano Masterclass, Dickinson College	Carlisle, PA
Nov 2013	Piano Masterclass, Western Washington School of Music	Bellingham, WA
Oct 2013	Piano Masterclass, Kutztown University	Kutztown, PA

Conference presentations:

Sep 2017	Roundtable participant in “Arts and the Revolution” Clifford Symposium on the Russian Revolution. I gave a presentation entitled “Music and the Revolution,” and participated in discussion	Middlebury College, VT
Jul 2017	“Karol Szymanowski: A Search for National Identity in Music” Lecture-recital presentation at the College Music Society (CMS) International Conference	Sydney, Australia
Apr 2017	“Philadelphia Sonata no. 3 by Alexander Reinagle” Lecture-presentation at Historical Keyboard Society of North America (HKSNA)	Greenville, SC
Mar 2015	“Why Not Scriabin?” Opening pre-concert talk at the College Music Society Mid Atlantic Chapter Conference. A discussion of the career, performance, and reception history of Alexander Scriabin, including some theoretical and analytical observations	High Point University, High Point, NC

Other public presentations:

2018

Dec	“Performing Baroque music on the piano” Talk given to the Grand Rapids Piano Teachers Forum. A brief introduction to stylistic articulation, fingering, dynamics, and ornamentation with application to repertoire from the intermediate to advanced levels.	Grand Rapids, MI
Nov	“Ignacy Jan Paderewski, Musician and Statesman” Talk given once to piano majors and faculty in Piano Forum, and once in a roundtable on Polish independence, at the Weiser Center for Research in Eastern European and Eurasian Studies (CREES). Each included performances of two compositions by Paderewski.	Univ. of Michigan
	Preconcert talk on Debussy’s <i>Images</i> Book I and <i>Preludes</i> Book II	Univ. of Michigan SMTD
	Preconcert talk on Debussy’s <i>En Blanc et Noir</i> and <i>Preludes</i> Book I Given by students in PIANOLP591, Suites and Character Pieces. I organized and also participated in this presentation.	Univ. of Michigan SMTD
Oct	“Debussy’s Cultural Influences and Musical Style” Talk for Metropolitan Detroit Musicians League	Bloomfield Hills, MI
Jun	“Ornamented Classical Reprises and Decorated Melody” One-hour presentation on ornamentation in the Mozart style, followed by a one-hour workshop on participants’ work	Univ. of Michigan SMTD
Jan	Panel discussion with Sierra Duo on creativity in musical performance	High Point, NC
	Fortepiano demonstration	Wheaton College Conservatory of Music, IL
2017		
Nov	“Modulating Preludes and Improvisational Frameworks” Presentation for Holland Piano Teachers Forum	Holland, MI
Sep	“Mozart’s Modulating Prelude: a Framework for Improvisation” Presentation for symposium on Classical Improvisation	Cedarville, OH
Jun	“On Pianos and Piano Builders, or, a Fortepianist’s Wish List” One-hour presentation on styles of early pianos	Univ. of Michigan SMTD
2016		
Nov	Fortepiano lecture/demonstration	Univ. of Michigan SMTD
Oct	Guest classroom presentations on the place of the performing arts in a liberal arts environment	The Hill School, Pottstown, PA
Apr	“Career Day” presentation on the life of a professional musician	The Hill School, Pottstown, PA

Mar	<p>“Late Music of Alexander Scriabin” Presentation for Composers Forum including discussion of Scriabin's life, philosophy, harmonic language and performance of most of the miniatures from op. 59 to op. 74.</p>	Peabody Institute
Jan	<p>“In Brief: Life and Music of Karol Szymanowski” Presentation on Szymanowski with biographical and stylistic commentary, recommended listening and musical performances</p>	Florida State Univ. School of Music
2015		
Apr	<p>“Why Not Scriabin?” Presentation on the career, performance and reception history of Alexander Scriabin, including theory, analysis and performance, for a Keyboard Literature class.</p>	West Chester Univ. (PA) School of Music
2014		
Apr	<p>Peabody Composers Forum Performance and discussion of a variety of twentieth century works by Scriabin, Schoenberg, Boulez, Bolcom and Berio. Invited by Michael Hersch.</p> <p>“Boulez-vous une Sonate?” Introduction to the piano music and style of Pierre Boulez, with some analytical observations, for a graduate-level Piano Literature course</p>	Peabody Institute Hugh Hodgson School of Music, Univ. of Georgia
2013		
Apr	<p>Beethoven's Diabelli Variations Discussion of the Diabelli project and its history, analytical observations about the work's structure and motivic content and performance of some example passages. Presented via video conference to students in a graduate-level Piano Literature course</p>	Carnegie Mellon University School of Music
2012		
	<p>Fortepiano Demonstration Sketch of early piano history and its significance, demonstration of its mechanism and performance of some musical examples. By video conference to a graduate-level Piano Literature course</p>	Carnegie Mellon University
2009		
	<p>Peabody Composers Forum Performance and discussion of a variety of twentieth century works by Boulez, Schoenberg, Ives, Hosokawa, Lachenmann, Takemitsu, Messiaen, Ligeti, Nancarrow, Carter and Berio. Invited by Michael Hersch</p>	Peabody Institute
2005		
	<p>Contemporary Piano Workshop Discussion of a variety of playing techniques and notational issues in some recent music by Boulez, Berio, Ligeti and others, for the Harvard Group for New Music. Consultation with student composers on their original piano music</p>	Harvard University

Teaching

University of Michigan, summary:

Undergraduate Piano Literature courses taught:

PIANOLP487 Piano Literature Elizabethan-Schubert

A survey of keyboard repertoire from Elizabethan virginal music through Schubert.

PIANOLP488 Piano Literature Mendelssohn-Today

A survey of piano music from Mendelssohn to the music of our time.

PIANOLP489/597 20th and 21st century Piano Literature

A survey of music from Debussy to the music of our time.

Masters-level Piano Literature courses and seminars taught:

PIANOLP589 The Piano Concerto

A survey of the Piano Concerto genre from Bach's Fifth Brandenburg Concerto to today.

PIANOLP590 The Piano Sonata

A survey of the Piano Sonata genre from Domenico Scarlatti to today.

PIANOLP591 Suites and Character Pieces

A survey of Suites and Character Pieces from the French clavecinistes to today.

PIANOLP489/597 20th and 21st century Piano Literature

Co-enrollment with PIANOLP489. Greater emphasis on personal exploration of unfamiliar music with journal entries and class presentation.

PIANOLP598 Comprehensive Survey

A course focusing on student presentation skills and on "comprehensive" consideration of repertoire from many angles.

MUSPERF591 Independent Study

Similar materials to PIANOLP598.

Doctoral-level seminars taught:

MUSPERF781 DMA Classical Seminar

An investigation of Classical performance practice through readings, listening, discussions, and in-class performances.

MUSPERF781 DMA Romantic Seminar

A look at Romantic piano music combining viewpoints of musicology, music theory, in-class performances and repertoire study.

Studio teaching:

Private instruction in piano performance to “principals”
(i.e. non-performance majors for whom piano is their primary instrument)

Fortepiano teaching:

Co-ordinator of MM in Fortepiano Performance degree program.
Private instruction on a copy of a 5-octave Viennese-style piano to both majors and nonmajors.

Summer Festival Faculty:

University of Michigan Early Keyboard Institute (UMEKI)
One week of fortepiano solo and chamber music performance, with morning solo masterclasses, afternoon coachings, and daily midday presentations. Co-organizer and faculty member with Prof. Joseph Gascho. Offered 2017 and 2018; 2019 is in progress.

Student awards:

David Belkovski, fortepiano performance major (2016-18):

Fall, 2016	Winner, Ann Arbor Camerata competition with Mozart Concerto K453 in G (playing modern piano)
May 20, 2018	Frances B. Furlong Scholarship recital
Winter, 2018	Awarded the Frank Huntington Beebe Award, a prestigious grant for study abroad
Summer, 2018	Finalist, Berkeley International Fortepiano competition

Karalyn Schubring, piano principal (2016-present)

Winter, 2017	Third place in Briggs Chamber Music Competition
December 14, 2018	Finalist, Univ. of Michigan SMTD Undergraduate Concerto Competition

Service

Service to the Piano Department:

Piano Literature placement exam
I design and administer this exam to incoming graduate students to determine their need for remedial work.

PIANO460 Piano Forum. This class meets once weekly, I take attendance and read and respond to concert reports from students.

Mar 2017 Discussion moderator with visiting artist Mitsuko Uchida with Piano majors

Service to the School of Music, Theatre & Dance

2016-18 Piano Department Representative Univ. of Michigan, SMTD
Faculty Council on Graduate Studies (FCGS)

Service to the University of Michigan:

2017-18 Executive Committee, member-at-large University of Michigan
Center for Russian, Eastern European and Eurasian Studies (CREES)

Service to the Profession:

2018-- Local organizer, American Liszt Society to be held at Michigan, Univ. of Michigan, SMTD
date TBD

2017-- Board of Directors, Westfield Center for Historical Keyboard Studies Ithaca, NY

2017-18 Organizing Committee, Historical Keyboard Society of North Univ. of Michigan, SMTD
America (HKSNA) national conference, in May, 2018.
Review proposals, organize spaces, coordinate instrument moving and tuning

May 2018 HKSNA Session chair and roundtable discussion leader Univ. of Michigan, SMTD
“CPE Bach and the theme of *Kenner und Liebhaber*”
With Prof. Wayne Petty, Prof. Andrew Willis, and Darrell Berg, general editor of the keyboard series of the Complete Works of CPE Bach

2006-2016 Vice President, Board of Trustees Tri-County Concerts Assoc.,
St. Davids, PA

2003-2012 Board of Trustees La Gesse Foundation,
Washington, DC

Scholarly Service:

2018	Peer review of “Modern Performance Practice of Erik Satie’s Works: a Paralysis of Expression” for <i>Keyboard Perspectives</i>	Westfield Center
2017	Testimonial review for the cover of <i>Experiencing Chopin: A Listener’s Companion</i> , by Christine Gengaro	Rowman and Littlefield Press

Adjudication, and Artist Selection Panels:

2018 Mar	Tuesday Musicale of Detroit Student League Competition	Detroit, MI
2018 Jan	Graduate Concerto Competition Judge	Univ. of Michigan, SMTD
2017 May	MMTA Senior Piano Competition, Western Michigan Univ.	Kalamazoo, MI
2016 Mar	Music School of Delaware Concerto Competition	Wilmington, DE
2006-2016	Artist Selection Committee	Tri-County Concerts Assoc., St. Davids, PA
2003-2012	Artist Selection	La Gesse Foundation Washington, DC
2010-2011	Judge, international competition of new solo piano compositions for the bicentennial festival “Liszt and the Future,” held at the University of Georgia Hugh Hodgson School of Music	American Liszt Society
2003, 2005	Tri-County Concerts Association, Senior Piano Division judge	St. Davids, PA

Additional Training

2006	Continuo Workshop Studied harpsichord continuo realization in a variety of Baroque vocal and instrumental genres, with Arthus Haas	Eastman School of Music
2003	Centre Acanthes Studied and performed contemporary piano music under Claude Helffer, and contemporary chamber music with Mario Caroli, flute and Walter Grimmer, cello	Villeneuve-lez-Avignon, France
2003	Piano Pedagogy Intensive Workshop Seminars in piano pedagogy. Directed by Marilyn Roth and Angel Ramon Rivera	New England Conservatory
1996, 1998, 2003	Summer Institute for Contemporary Piano Performance (SICPP) Masterclasses and performances directed by Stephen Drury	New England Conservatory
2002	Les Ecoles d'Art Americaines Studied solo and chamber music with Philippe Entremont, Philippe Bianconi, Frederic Aguessy and Jay Gottlieb	Fontainebleau, France

1998, 2001	Classical Workshop Performances and masterclasses of solo music, Lieder, and fortepiano and string chamber music with David Breitman, Sanford Sylvan, Kenneth Slowik and Marilyn MacDonald. On period instruments	Oberlin Conservatory
1998, 2001	Baroque Performance Institute Solo and continuo performances and masterclasses on harpsichord with Webb Wiggins, Lisa Crawford, Penelope Crawford (fortepiano), and other BPI faculty	Oberlin Conservatory
1999-2000	Cornell Department of Music Studied historical performance practice with Malcolm Bilson and performed solo and chamber music on various fortepianos	Cornell University
1998	Sommerakademie "Mozarteum" Studied contemporary and French piano music with Claude Helffer	Salzburg, Austria
1992-1996	Private piano study with Patricia Zander	Cambridge, MA
1993, 1997	Aspen Music Festival Studied piano with Herbert Stessin and Ann Schein	Aspen, CO

Selected Performance and Recording Reviews

“Bengtson impressed listeners in his clear (and difficult to define) ability to move deftly between playing as solo pianist and as a collaborative partner. One could certainly feel the passion of these artists and their excellent knowledge of this repertory. They clearly possess vast knowledge ... From the first half of the program, I hold in memory especially ... the sensitively and rhythmically precise, faultlessly played Mazurkas.”

- Agata Szulc-Wozniak, IKS/Poznań Cultural Magazine, Poland, Sep 2018,
on duo recital with Blanka Bednarz

“The performances add up to over three hours of stunners. ... Readers who have heard Bengtson’s [Scriabin piano sonatas] will appreciate his genius interpreting the music of a kindred spirit. ... The technique of both artists is subordinate to the expressive and formal design.”

- Don O’Connor, American Record Guide, January/February 2018, on MO 0703

““Bengtson’s playing throughout the duo selections is superb—energetic, vibrant, technically impeccable, and in perfect coordination with his partner. ... Bengtson’s consummate virtuosity is stunning.”

- Daniel Morrison, *Fanfare*, Nov./Dec. issue, 2017, on MO 0703

“Bengtson is a first-class musician who pays attention to niceties of style regardless of the composer being offered.”

“These are first-rate performances of the music for violin and piano, moody and atmospheric in the soft passages, big-boned and dramatic in the more aggressive ones...performances to be enjoyed over and over and over again...”

- Lynn René Bayley, The Art Music Lounge, August 21, 2017, on MO 0703

“Bengtson is a Scriabinist for the 21st century, one who embraces the interpretive objectives most valued by his contemporaries among composers, theorists and performers ... Bengtson, who imitates no one, has synthesized the most persuasive elements that the best Scriabin interpreters ... have set forth over a century. To that end, he can now join those esteemed Scriabinists upon whom future generations can rely for definite interpretations.”

- John Bell Young, *Fanfare* 38:6, July/August 2015, on Scriabin Piano Sonatas

“... the sensuous weave of Scriabin's visionary palette remains palpable in Bengtson's rendition. ... The sheer color range – especially in the high-register trills and arabesques – of this rarely performed sonata [number 6] warrants the price of admission. ... We spend with Bengtson over an hour in a rarified labyrinth, infinitely and ineffably compelling.”

- Gary Lemco, Audio Audition (audaud.com), March 2015

“These performances show that Bengtson grasps Scriabin’s emotional world with acute understanding, and his feeling for the later pieces ... is especially revelatory. Despite the great complexity of lines, cross-rhythms, and dissonances that make Scriabin’s music daunting, Bengtson shapes it with poetic sensitivity and precision, putting these recordings among the finest contemporary interpretations.”

- Blair Sanderson, allmusic.com, 2015

“... Bach has strewn this music with cliffs to increase its difficulty, and Bengtson impresses with the ease and precision with which he navigates them. ... the extraordinarily versatile Bengtson ... addresses the Goldberg Variations with a facility that is rarely achieved even in the canonic reference recordings. ... His faultless playing, at tempi that are sometimes extreme, and with an exactness in his interpretation that is very rarely heard, make us forget that all this is also a major technical feat.”

– Südkurier No. 240, Tuesday 16 October 2012, p. 29

“This rather young pianist played by heart - a remarkable feat of memory that was combined with a stupendous gift of interpretation. ... With the 'Goldberg Variations,' ... the virtuosic artist raised a monument for himself.”

– Siegfried Kouba, Schwarzwälder Bote no. 240, Tuesday 16 October 2012

“... Pianist Matthew Bengtson captures the explosive moments of the composition [Jan Krzywicki's Alchemy] well, and his use of expressive timing makes the notes really tell a story.”

– David Pearson, “I care if you listen” blog, Dec 28, 2011

“... From the very first notes, the aptly named Evocacion, the opening section itself of Iberia, atmospherically conjures up the lazy, hazy landscapes of sun-soaked Spain, which Bengtson paints with graphic brilliance. ...”

– Byzantion, *MusicWeb International*, May 2011

“... He is certainly an artist to watch ... I have no qualms in recommending this CD to hear a new and interesting piano voice. Bengtson's phrasing is exceptional; the Albéniz pieces, in particular, are extremely good, having a warm, almost exotic quality that I find quite hypnotic. Bengtson is one of those pianists whose technique, though considerable, is not of the type that draws attention to itself, but to the music.”

– Lynn Rene Bayley, in *Fanfare* 34:5, May/June 2011

“... There is a rich multilayered sound to the Mendelssohn Variations, where we get the clear sense that the melody is doing one thing, the middle voice another, and the punctuating bass yet another. This, along with the occasional bonus touch .. puts this account of op. 54 over all the others I've ever heard, including Brendel's.”

– Brent Auerbach, in *American Record Guide* May/June 2011

“... The pianistic highlight of the evening was Tantris the Clown. Mr. Bengtson entered into the role of a Pagliaccio as a great actor-pianist. His is a schizophrenic clown, easily shifting mood, color and character from phrase to phrase. His rendering was so compelling, that his clarity of tone and attack and rich Romantic sound could go easily unnoticed.

– Dayle van der Sande, in the *Polish Music Center Newsletter* (2008)

“... Bengtson performed Sonata no. 3 (“Philadelphia”) in C major by Alexander Reinagle, a Philadelphia-area composer of the late 18th century, with amazing control of the technical difficulties of the piece and the instrument. ...”

– Susan L. Pena, *Reading Times*, May 13, 2007

“... Bengtson demonstrated his analytical side in two excruciatingly difficult Etudes by the living Transylvanian composer Gyorgy Ligeti: the first, “Desordre” had rhythmic challenges inspired by chaos theory and fractals, and the second, “Automne a Varsovie (Warsaw)” was played in three different tempos at once -- a seemingly impossible feat pulled off with elan. ... Bengtson is amazing.”

– Susan L. Pena, *Reading Times*, May 14, 2006

“... Bengtson is a remarkable artist. ... Big-boned pianism, rich tonal colors, and dazzling technique are on display here. Has Scriabin ever been played better? Only Horowitz and Richter can compare to what Bengtson achieves on this disc. ... exciting music-making.”

– Lawrence Budmen, *American Record Guide*, July/August 2005, on Romeo 7232

“... Bengtson can caress Scriabin's phrases in a breathtaking way ... these performances are often striking in their color.”

– Peter J. Rabinowitz, *Fanfare* July/August 2005 on Romeo 7232

“... the program's musical high point was pianist Matthew Bengtson's performance of Beethoven's Concerto No. 4 in G. it was in very good hands Saturday evening. ...Matthew Bengtson is a musician's pianist - the sort of performer who eschews theatrical showmanship in favor of giving his full attention to communicating a composer's musical thought.”

– Courtenay Cauble, *Ridgefield Press*, February 13, 2003

“... Bengtson displayed remarkable poise, on top of a suave and craftsmanlike artistry. ... [He] played with clarity, sweetness and a light touch that suggested a fortepiano of Beethoven's time rather than the modern Steinway grand that was actually under his fingers. ...a fine ensemble player, he also has a wonderful sense of rhythm and phrasing, fitting the piano part into the texture of the orchestra rather than dominating the piece.”

– Susan L. Pena, *Reading Times*, April 8, 2002

“... The music's challenges, suited to the most seasoned performers, were managed with a fine mixture of mature capability and youthful promise. ...He took in stride all of the music's enormous technical demands and rapidly shifting stylistic changes. Rhythms were crisp, harmonies well defined, lines of counterpoint carefully balanced and distinguished.”

– Joseph McLellan, *Washington Post*, April 23, 2001, on Beethoven, *Diabelli Variations*

“... Bengtson's direct style - very natural, with no mannerisms - worked well for him in this piece, which he gave a noble and powerful reading throughout. ...he gave the long, spacious phrases all the breadth they needed. ...Technically flawless and amazingly mature.”

– Susan L. Pena, *Reading Times*, February 12, 1996, on Brahms, *Piano Concerto no. 1 in D minor*

“... he played a series of short pieces by Alexander Scriabin .. a composer for whom he has a clear affinity .. He played with great delicacy, a beautiful singing tone when called for, and a formidable left hand. He absolutely reveled in these pieces, and his delight translated into readings that communicated fully with the audience”

– Susan L. Pena, *Reading Times*, April 10, 1995

Significant Collaborations

violinists: Joshua Bell, Aaron Berofsky, Guillaume Tardif, Stephen Shipps, Jonathan Carney, Min-Young Kim, Igor Yuzefovich, Blanka Bednarz, Annaliesa Place, Paul Arnold, Ruotao Mao, Guillaume Combet, Fran Berge, Yuki Numata-Resnick

cellists: Anthony Elliott, Zlatomir Fung, Marcy Rosen, Jeffrey Solow, Dariusz Skoraczewski, Thomas Kraines, Michal Schmidt, Rebecca Humphrey, John Koen, John Haines-Eitzen, Priscilla Lee

bassists: Ranaan Meyer

sopranos: Julianne Baird, Laurie Heimes, Arsenia Soto, Caroline Helton

baritones: Max von Egmond, Brian Chu

flutists: ZAWA! (Claudia Anderson and Jill Felber), Michele Kelly, Kim Reighley, Cindy Anne Broz

clarinetists: Bill Kalinkos, Arne Running

pianists: Charles Abramovic, Jose Ramos Santana, Junghwa Lee, Debra Lew Harder, Carol Wong

harpsichordists: Joesph Gascho, Marcia Kravis, Tracy Richardson

orchestras: Reading Symphony Orchestra, Ridgefield (CT) Symphony Orchestra, Pottstown Symphony, Bay-Atlantic Symphony, Delaware County Symphony, Curtis Orchestra (composition reading)

composers: Ingrid Arauco, Marcus Blunt, Curt Cacioppo, Luke Carlson, Evan Chambers, Morris Moshe Cotel, Daniel Dorff, Cynthia Folio, Jeremy Gill, Jennifer Higdon, Toshio Hosokawa, Chiayu Hsu, Jan Krzywicki, Robert Maggio, Allen McCullough, Larry Nelson, Jay Reise, Matthew Schreibeis, Roberto Sierra, Haskell Small, David Bennett Thomas, Ron Thomas, Anna Weesner, Guido van der Werve

actors: Frank Runyeon

choreographers: Ting-Yu Chen, Joseph Houseal (Core of Culture, Chicago)

ensembles: Michigan Chamber Players, Tempesta di Mare, Daedalus String Quartet, Amernet String Quartet, Melomanie, Trio Camille, Ensemble Aurelio

Awards and Accomplishments

2018	Global Music Award, Silver Medal for Outstanding Achievement in the Classical Artist and Instrumentalists Divisions For “Roberto Sierra: Works for Cello and Piano”	
2017	Global Music Award, Silver Medal for Outstanding Achievement in the Classical Artist and Instrumentalists Divisions For “Karol Szymanowski: Works for Violin/Piano; Piano Solo”	
2015	Finalist for The American Prize (TAP), Solo piano division For “Alexander Scriabin: Complete Piano Sonatas”	
2015	Global Music Award, Silver Medal for Outstanding Achievement in the Classical Artist and Emerging Artist Divisions For “Alexander Scriabin: Complete Piano Sonatas”	
2013	Named Steinway Artist	
2003	Stefan and Wanda Wilk Prize for Research in Polish Music For article “‘The Szymanowski Clash’: Harmonic Conflict and Ambiguity in the Szymanowski Mazurkas”	Polish Music Center, USC
1999-2002, 2005, 2007, and 2012-13	La Gesse Foundation Fellowship. Solo and chamber music performances	Washington, DC, Monticello, Toulouse, Triburg Germany, Budapest, Florence, Carnegie Hall’s Weill Recital Hall
2002	Prix de la Ville de Fontainebleau Awarded by Philippe Entremont for performances at the summer festival	Fontainebleau, France
2001	Lowens Award Finalist For article “‘The Szymanowski Clash’: Harmonic Conflict and Ambiguity in the Szymanowski Mazurkas”	American Musicological Society, Capital Chapter
2000	Otto R. Stahl Memorial Prize	Cornell University
1996	Timothy Faron Award	Adams House, Harvard Univ.
1994	Braverman Grant	Adams House, Harvard Univ.

Other Professional Experience

Fortepiano tuner and technician

Tuned for Baltimore Opera and Philadelphia Orchestra and Philadelphia Opera performances, for Krystian Bezuidenhout, as well as numerous other concerts, conferences, and recordings

Harpsichord tuner and technician

Tuned for the Curtis Opera Theater, Melomanie, Tempesta di Mare, among others

Professional Memberships

Westfield Center for Historical Keyboard Studies

Historical Keyboard Society of North America (HKSNA)

College Music Society (CMS)

American Liszt Society (ALS)

Music Teachers National Association (MTNA)

Michigan Music Teachers Association (MMTA)

Ann Arbor Piano Teachers Guild (AAPTG)

Phi Kappa Lambda