

from June 27, 2020 ~ Online Edition

**WORLD
PIANO
CONFERENCE**

12

NOVI SAD, SERBIA

LIA JENSEN-ABBOTT (USA)

Albion College (Albion, Michigan)
WPTA USA - Michigan, President



Dr. Lia Jensen-Abbott is an Associate Professor of Music at Albion College. She is well known for her interdisciplinary lecture recitals based on semiotic analysis, Fanny Hensel, Florence Price, Beethoven and Anton Diabelli, and the connections between athletics and music. Her solo and collaborative performances with Dr. Karen Kness have taken her around the United States, Europe, and Central America. In 2012 she performed at Carnegie Hall's Weill Recital Hall in New York City. As a clinician and adjudicator, Lia has been invited to judge the MTNA National Finals in San Antonio and Chicago, and she has presented at the MTNA National Conference two times (Orlando and Baltimore) a CMS International Conference, and two WPTA Conferences. An active member of the Music Teachers National Association, Lia is now the President of the Michigan MTA. She is a member of the European Piano Teachers Association and the World Piano Teachers Association, and President of the WPTA Michigan Chapter. She is a co-founder of the Albion College International Piano Festival and Competition and lives in Albion, Michigan with her husband, pianist Dr. David Abbott, her son Charlie, and two dogs. In her spare time, Lia competes in triathlons, plays golf, and reads.

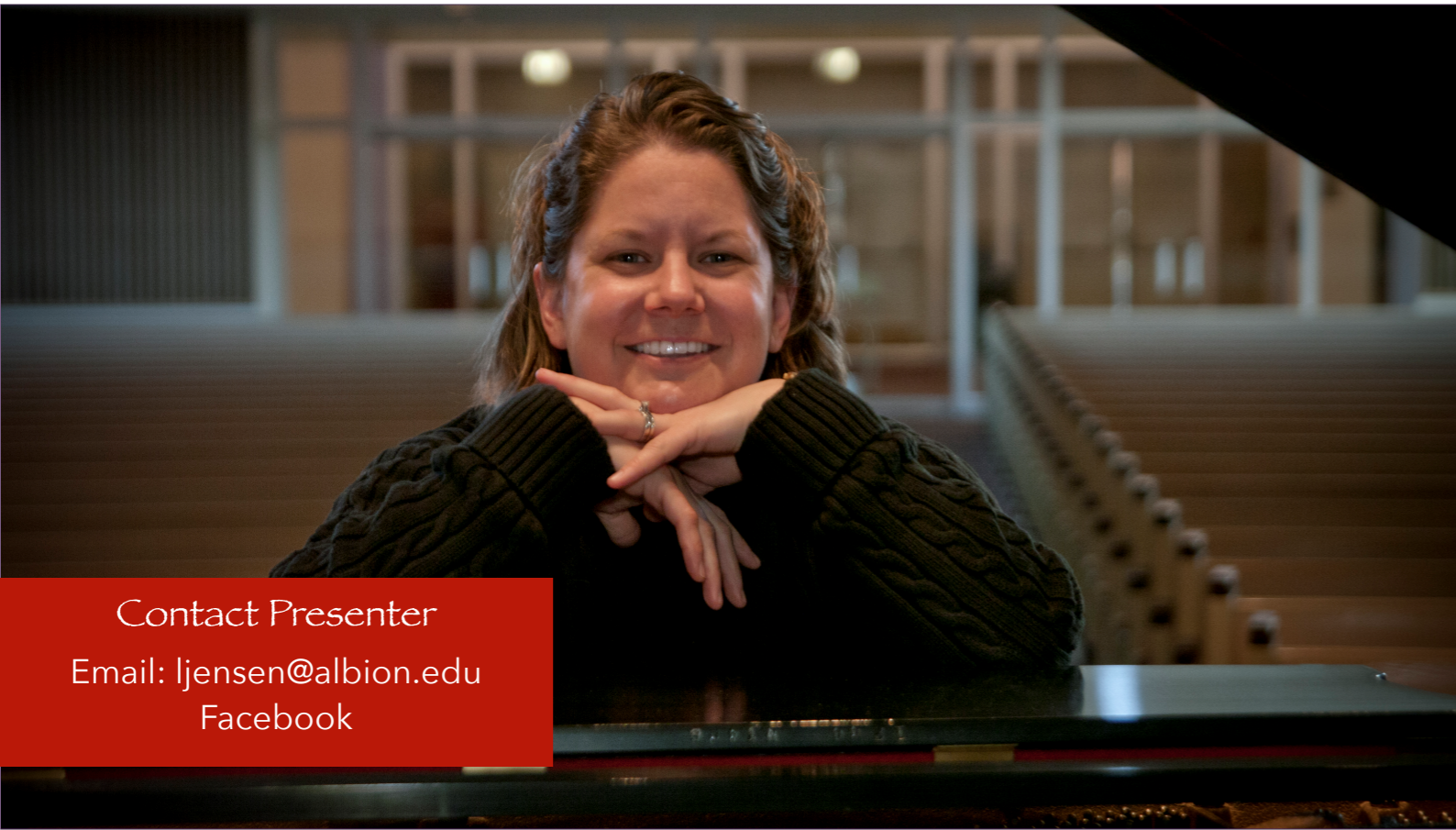
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Let's Dance: Diabelli, Beethoven, Carter Pann, and Two Hundred Years of a Viennese Waltz

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In 1819 Anton Diabelli composed a Waltz and sent it to the most famous composers working in Vienna. Beethoven initially cast aside Diabelli's waltz, later writing his own set, Op. 120. Fifty composers responded to Diabelli's request, creating a second set of variations. The latter set has remarkable

historical significance: the work was at once a nationalistic monument, as well as a philanthropic endeavor. It is also an archaeological artifact—telling the cultural and musical history of Vienna during that period. The beloved Waltz is a manifestation of Viennese culture. Furthermore, one can consider variation structure in light of social issues: as a formal procedure, variations are unified by their relationship to a theme, while at the same time embracing diversity. Suddenly, then, variations as art can express a model for social justice. To that end, in the spirit of Diabelli's innovative musical experiment, new variations have been commissioned. A performance of several of Diabelli's variations, Beethoven's variations, and the new variations, including one by Pulitzer Prize Finalist Carter Pann, will be interwoven around discussions about creative compositional solutions, Viennese culture, and what the new variations achieve as art reflecting society.



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DAVID ANDRUSS (GERMANY)

University of Würzburg



David Andruss has been at home at the piano since he was three years old. He studied piano and pedagogy at the University of Southern California in Los Angeles and at Northern Illinois University in DeKalb, Illinois. Continued studies in Germany on a Fulbright scholarship ended with the *Konzertreife-Diplom* (Saarbrücken) and the *Meisterklassendiplom* (Würzburg). His career as a pianist has included radio recordings, live-broadcasts, solo appearances with orchestra—also as a harpsichordist—premieres of new music, chamber music concerts and collaborations with other instrumentalists and singers. Since 2007, Andruss has specialized in informal lecture-recitals, especially in schools, in an attempt to foster an appreciation for great piano music in children and young adults. Andruss is currently the chief editor for the Continental European Editions of Randall and Nancy Fabers' *Piano Adventures* series. Since 2000, he has also devoted much of his time to the development of quality supplemental materials for use with piano and violin instructional method books. His materials have been published by Warner, Alfred, Peters and, more recently, ISTEEX Music Publications and Dovetree Productions. He has been training piano teachers regularly in seminars throughout Europe since 2001. Andruss is a docent at the University in Würzburg, where he teaches accompaniment and keyboard skills.

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Teaching young beginners with ACE (Analysis, Creativity and Expression)

The process of guiding a young person to develop the mind (intellect) and the heart (expression) can help form valuable life skills: confidence, curiosity, discipline, self-esteem, sensitivity to nuance, work habits, and understanding how process relates to product. To this end, we teach and learn with ACE – *analysis, creativity and expression*. These three words sum up the philosophy of Randall and Nancy Faber for not only teaching students but also for guiding us in our continued progress in our own development as teachers. In this short presentation, Andruss will demonstrate how you can apply this teaching philosophy to lessons with young beginners.



MILENA APIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



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Milena Apić finished her primary and high music education at the Isidor Bajić Music School, class of Professor Lidija Nikolić. She completed her undergraduate and graduate studies under Professor Rita Kinka at the Academy of Arts in Novi Sad. She won many first prizes at national competitions. She performed as a soloist and had accompanied the oboist Borislav Čičovacki and the flutist Višnja Kosanović. She recorded for the Radio and Television stations of Novi Sad and Serbia. She attended numerous master classes held by eminent teachers such as Arbo Valdma, Rita Kinka, Konstantin Bogino and Kemal Gekić. Her pupils won numerous awards on national and international competitions. She taught as a Piano Assistant at the Academy of Arts in Novi Sad in the class of Rita Kinka and Dušan Trbojević. She teaches piano and works as a Head of the Piano Division at the Isidor Bajić Music School. Milena Apić took part many times as a member of juries in the categories of soloists and piano duos. She is a member of EPTA Serbia, and one of the founders of both the Vojvodina Piano Teachers Association and the Isidor Bajić Piano Memorial. She is Co-Head of the Isidor Bajić Piano Competition.

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Music Starter (Book Presentation): A New Method of Learning How to Read Music

Music Starter has been described as "A first-rate music tool that would greatly enhance the way we approach beginners' music instruction" (Dr. Dorian Leljak, WPTA President), "A wonderfully unique book with all the elements to ultimately instill a lifelong love of music!" (Dr. Maria Kotitsa, C Psychol, Regent's College, London, UK), "One of the nicest and most significant achievements of our piano pedagogy" (Rita Kinka, Academy of Arts, Novi Sad). The book is designed to help children learn basic symbols of music notation through playing games (including stickers, cards, a board game, etc.), solving logic problems, reading stories, etc. It encourages children to *discover* the meaning of each symbol of music notation, enabling them to acquire elemental music literacy in a meaningful, creative, and exciting way. The tasks are carefully organized so that a child gradually moves from what is known to him/her towards the unknown. Mechanical repetition is avoided since each task in a lesson is unique, which helps children gain a more profound understanding of the concepts presented, while maintaining their concentration levels and interest in the book. With each problem solved and game finished, children take one step closer to understanding the essential music parameters and their symbols (rhythm, meter, pitch, registers, etc.).

JOVANKA ARANĐELOVIĆ (SERBIA)

University of Niš, Faculty of Arts



Jovanka Aranđelović (maiden Kerković) finished her bachelor and master studies at the Faculty of Music in Belgrade in 1989. in the class of professor Mirjana Vukdragović, pianist and pedagogue of the class of professor Svetislav Stančić (Zagreb, Croatia). She has attended master classes of pianists Vladimir Krpan, Dubravka Jovičić, Arbo Valdma, Naum.Starkman and Michael Leslie. She has performed as a soloist and as piano accompanist in Niš, Belgrade, Zagreb, Ljubljana, Sarajevo, Skopje, USA (Utah), Italy and Greece. She has been a soloist with Niš Symphony Orchestra, the chamber orchestra *Amoroso*, as well as Chamber Orchestra of the Faculty of Arts in Niš, (conductors Ž. Zdravković, M. Injac, Š. Damadžić), playing piano concertos by F. Chopin (F Minor), F. Liszt (A Major), W. A. Mozart (K488 A Major) and "Concerto in Black and White" by Argentinian composer C. Montero. As a piano teacher she has worked since 1985. at Music schools in Niš and Leskovac, and at Viša muzička škola in Niš. Since the foundation of the Faculty of Arts, she has worked at Department of Piano - the main subject. Jovanka Aranđelović recorded W.A.Mozart's sonata K333, F.Chopin's sonata op.58 no.3 and M.Ravel's „Ondine“ from „Gaspard de la nuit“, in the Faculty of Arts in Nish Multimedia Centre Studio, which were published on CD in 2016. Numerous concerts and awards that her students have received at the festivals and national competitions in Serbia testify about her good results as a piano teacher.

Audio recording from CD published by Faculty of Arts

W. A. Mozart

[Mozart - I stav.mp3](#)

[Mozart - II stav.mp3](#)

[Mozart - III stav.mp3](#)

F. Chopin

[Chopin - I stav.mp3](#)

[Chopin - II stav.mp3](#)

[Chopin - III stav.mp3](#)

[Chopin - IV stav.mp3](#)

[Ravel - I stav.mp3](#)

M. Ravel

Sonata No.13 in B-flat Major, K.333

I. Allegro

II. Andante cantabile

III. Allegretto grazioso

Sonata No.3 in B Minor, Op.58

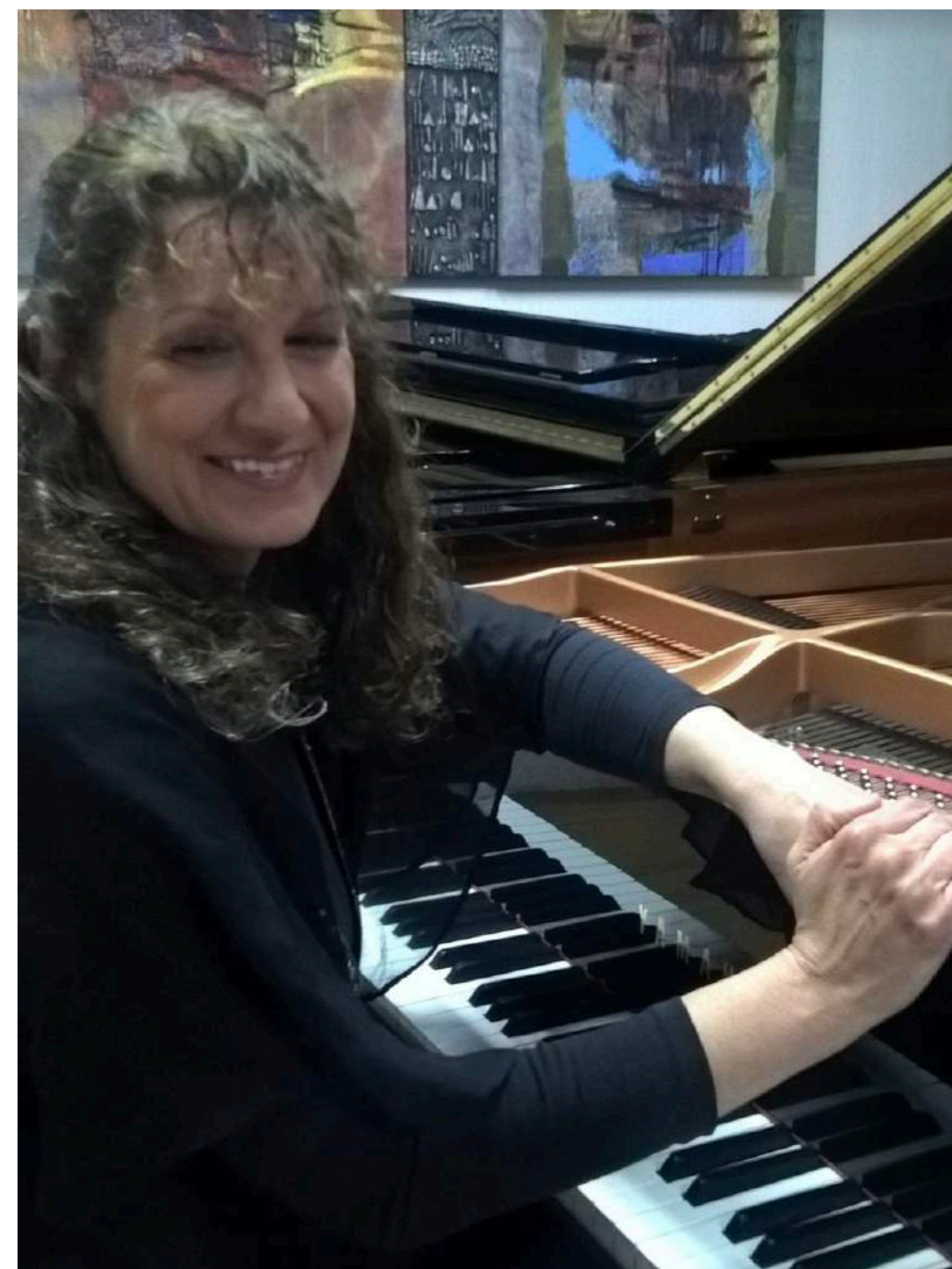
I. Allegro maestoso

II. Scherzo. Molto vivace

III. Largo

IV. Finale. Presto non tanto

Ondine (from „Gaspard de la Nuit“)



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LARA ARBAJTER (SERBIA)

Davorin Jenko Music School (Belgrade)



Won special prizes and laureate over 30 National and International Competitions, among the others: International competitions "Davorin Jenko", Belgrade (Serbia), "Josip Slavenski" (Belgrade and Novi Sad), "Festival Isidor Bajić" (Novi Sad), "Little virtuoso" (Belgrade), "Memorial Dusan Protić" (Belgrade), International competition of young pianist, Šabac, "National competition of music and ballet schools of Serbia,"Festival of music and ballet schools of Serbia 2018, "International competition, Niš", International competition "Sirmium Music Fest" (Sremska Mitrovica), International competition "Concours Flame" in Paris (France), International competition "Ivan Rijavec" Slovenia, International competition "Citta di Gorizia" Italy 2014, "Primo premio assoluto", International competition "Banjalučki biennale" in Bosnia&Hercegovina, International competition "Memorial Jurica Murai" in Varaždin (Croatia) - Laureate and special prize for the most promising young pianist, International competition ""Piano talents" in Milano (Italy), International competition "Young Virtuoso" in Zagreb (Croatia) - 2nd prize and special prize for the best performance of the obligatory composition by a Croatian composer, "Grand Prize Virtuoso London", "Concours International de Piano Aleksandar Scriabin" in Paris (France), 2nd International Stage4Kids Festival" in Hamburg (Germany), "International competition of young pianists Niš" (Serbia) Laureate, "2nd International contest of Performing Arts named after Vazha Chachava" in Tbilisi (Georgia) - 1st prize (2nd was not awarded), 1st International competition of pianists "Carl Maria von Weber" in Dresden (Germany) 2019 - 2nd prize and special prize for the best performance of the obligatory composition by the German composer Carl Maria von Weber, International competition for young pianists " Peter Topeczer 2019" in Kosice (Slovakia) - 4th prize.

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Young Concert Platform

W. A. Mozart	Piano Concerto No. 8 in C Major, K. 246 I-Allegro aperto
C. M. von Weber	Invitation to the Dance, Op. 65
F. Chopin	Etude Op. 25 No. 2 in F Minor
D. Scarlatti	Sonate in D Minor, L.108 K.213
F. Chopin	Ballade No. 1 in G Minor, Op. 23



ANA BURSAĆ (SERBIA)

Royal College of Music (London)



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Serbian-born pianist Ana Bursać graduated with distinction from the Royal College of Music, in the class of professor Dina Parakhina. For her Bachelor studies at the RCM, Ana was awarded a full scholarship being kindly supported by Sir Simon and Lady Virginia Robertson, followed by a Steinway Award. She gave performances in Serbia, Italy, Austria, Germany, France and the United Kingdom. She won prizes at renowned international competitions including First and Special Prize at the International Young Pianist Competition in Šabac, First Prize at the State Competition (Belgrade), First Prize at Davorin Jenko International Piano Competition and Third Prize at the Flame International Piano Competition. In the UK Ana appeared as a soloist at Steinway Hall, St. Martin-in-the-Fields, Amaryllis Fleming Concert Hall, Pallant House Gallery, Battersea Place, Charlton House, Austrian Cultural Forum, Pushkin House and Holy Trinity Church in Stratford-upon-Avon. In September 2018 Ana was chosen to be an active participant at the prestigious International Mendelssohn Academy in Leipzig in the class of professor Jacques Rouvier. Ana is currently in the first year on Master of Performance course at the Royal College of Music, being a Robertson Scholar supported by Lee Abbey Award and St. Marylebone Educational Foundation. She is the class of professor Dmitri Alexeev and professor Jianing Kong. In May 2020, Ana was awarded a prestigious Help Musicians Postgraduate Performance Award.

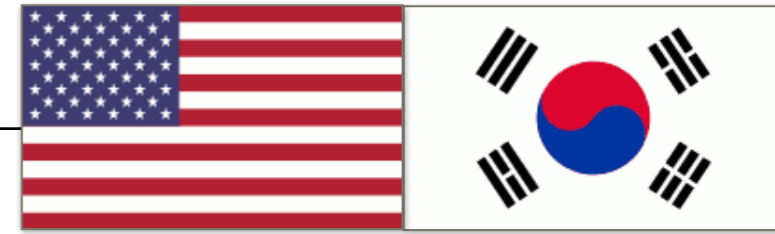
Piano Recital

J. S. Bach	Capriccio in B-flat Major, BWV 992
D. Scarlatti	Keyboard Sonata in F Minor, K.481
J. Haydn	Piano Sonata in E-flat Major, Hob. XVI/49 I. Allegro
F. Liszt	Transcendental Etude No. 7, "Eroica"
R. Schumann	Faschingsschwank aus Wien, Op. 26 III. Scherzino IV. Intermezzo
E. Granados	Spanish Dance, Op. 9

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KYU BUTLER (USA/SOUTH KOREA)

Webster University, Community Music School (St. Louis, Missouri)
WPTA USA-Missouri, President



A recipient of the Marina Grin Award, Kyu Butler has received awards from many competitions including Chosun Daily News Co. Music Competition, Korea Times Music Competition, The Korean National Students Competition, and University of Illinois Symphony Concerto Competition and many more. Butler appeared nationally and internationally as a soloist and chamber musician in the Czech Republic, China, South Korea, Italy, and USA. In 2017, she had a debut concert at Carnegie Hall in New York. Butler received her Bachelor of Music from The Korean National University of Arts' School of Music studied with Mr. Choong-Mo Kang, a former faculty member of the Juilliard School, and Master of Music from the San Francisco Conservatory of Music. Butler also received her Professional Studies Diploma in Fortepiano. Currently, she is pursuing Doctor of Musical Arts in Piano Performance and Literature at the University of Illinois at Urbana-Champaign with full scholarship, while she is working as adjunct faculty at the Community Music School of Webster University in St. Louis. Butler has completed the Piano Pedagogy Internship, and also worked as an opera coach, Teaching Assistant, and studio accompanist at the University of Illinois at Urbana-Champaign. Recently she became both Nationally Certified Teacher of Music and Elementary Specialist in piano. Butler is President of WPTA USA-Missouri, and a Co-Vice President of Missouri Music Teachers Association (MTA), and president of St. Louis Area MTA and also a chair of Young Artist Competition.

Conventional Piano Keyboard vs. Alternatively-Sized Piano Keyboards: A Case Study of Hand span and Advanced Repertoire

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[View Handout](#)



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Because of our one-size-fits-all piano keyboards, pianists with smaller hand spans that do not comfortably fit a piece's requirements have few options aside from not playing those pieces or omitting notes. Also, practicing octaves and chords can cause significant overuse and repetitive strain injury, especially when the student pianist has a small hand span. Measuring students' hands or body to fit their instrument is popular with string players, but it is rare for pianists. Studies have demonstrated that a large percentage of pianist's injuries are the result of practicing large chords and octave passages, caused by the hyperabduction of both the thumb and the 5th finger. The selection of a proper repertoire to fit for small-handed pianists and understanding of Alternatively-Sized Piano Keyboards have the potential to reduce risk of injuries. Here the author provides charts of largest interval distances in selected from advanced level piano repertoire and the hand span requirements, and also discuss a case study of students playing those intervals to avoid limits to the repertoire, and which allows them to play those pieces comfortably, instead of redistribution of notes, re-fingering, or omitting notes.

IVAN CHERNUKHIN (SERBIA/UKRAINE)

Isidor Bajić Music School (Novi Sad)



Ivan Chernukhin is a 3rd year student of "Isidor Bajic" music school in Novi Sad, Professor Olga Borzenko's piano class. He was born in 2008 in Ternopil (Ukraine). His musical talent was noticed at a very young age, when he demonstrated a perfect pitch, giving him an uncanny ability to hear music in every ambient sound. During his early childhood Ivan has been exposed to classical music which invoked a huge interest in performing. In 2014 Ivan moved to Serbia with his family where later he started taking piano lessons at the age of 7. Two years later he started studying piano in "Isidor Bajic" music school in Novi Sad under Olga Borzenko. He won his first prize in the International competition in the same year. Ivan achieved excellent results in many competitions in Serbia, including Republic competitions and a well known festival "Isidor Bajić"; several competitions abroad including Young Pianists Carl Maria von Weber in Dresden, Germany, 14th Ars Nova International Music Competition, Trieste, Italy. In addition, Ivan participated in Guinness World Record setting among 23 young people playing grand piano simultaneously.

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A Short Story of an Aspiring Young Pianist

This presentation is about the early years of a young pianist, Ivan Chernukhin. He shares his story of introduction to music, start of his musical education, his first competitions and victories. The presentation includes pieces from competitions, concerts and festivals and demonstrates a growth and development of the student. Ivan tells about his emotions during this period, as well as his hopes and dreams for the future. The presentation includes compositions: W. Gillock: Phantom Rider, D. Kabalevsky: 7 cheerful variations, F. Kuhlau: Variations G major, W. Gillock: Moonlight Mood, A. Eshpai: "Perepelochka", P. Harvey: Rumba Toccata, G. F. Handel: Aria F major, I. Berkovich: Variations d minor, E. MacDowell: Alla Tarantella in c minor, A. Alyabyev - F. Liszt: Nightingale, Handel-Kempff: Minuet g minor, Y. Schurovsky: Variations D major, A. Pieczonka: Tarantella

ELENA CHOLAKOVA (USA)

Emory University (Atlanta, Georgia)



Bulgarian pianist Elena Cholakova regularly performs in important musical centers in Eastern and Western Europe, South America and the United States. She has given solo recitals at the Liszt Academy in Budapest, Hungary, USA Embassy in Budapest, Hungary, Bulgaria Hall and Sofia Conservatory in Sofia, Bulgaria, Aosta Concert Hall in Aosta, Italy, Fellbach Musicschule in Fellbach, Germany, Fazioli Salon in Chicago, Illinois, and more. She has toured the south-east United States as a member of the American Chamber Music Society. Her performances have been broadcasted live on NPR, Atlanta's - WABE, Chicago's classical music radio station WFMT, Bulgarian TV and radio stations. Cholakova recently performed Stravinsky's "Rite of Spring" with Atlanta Symphony's music director Robert Spano in a multi-media production hailed as "one of the most important collaborations of the year". During the summer, Dr. Cholakova serves on the faculty of the Interharmony Music Festival in Italy and the Prague Piano Festival in the Czech Republic. Dr. Cholakova holds an MMus and DMus in piano performance from Northwestern University. She serves as Director of Piano Studies at Emory University and Director of the Emory Young Artist Piano Competition.

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Le Sacre du Printemps - two pianos and/or four hands?

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"Dear Stravinsky, you are a great artist. Be with all your strength a great Russian artist." ¹

This was a letter Claude Debussy wrote to Igor Stravinsky in 1915. Few years earlier, following a quick acquaintance, the two composers were the first pianists to read through the four-hand version Stravinsky had brought back after his return from Russia. Performing *Le Sacre* is no less thrilling than it was in 1912 however we are forced to recognize and overcome difficulties and limitations of performing the piece on two pianos vs four hands. Pedaling, communication, keyboard geography, note distribution and performance techniques are all issues that will be discussed and demonstrated in this presentation. Performing *Le Sacre* on two pianos gives performers a greater soloistic approach as each pianist is equipped with an important tool of expression - independent pedaling. There is more freedom to maneuver around the keyboard and achieve a level of bri. What becomes inevitably problematic is coordinating the ensemble. The four-hand piano version facilitates that to a great extent as performers have visual cues. The sheer acrobatics of the four-hand version is a good enough reason to attend a performance. Having performed the piece in each setting, I have gained a perspective why the four-hand version is the appropriate medium and will share my performance experience.

¹ White, Eric Walter, et al. "Stravinsky and Debussy." *Tempo*, no. 61/62, 1962, pp. 2-5. JSTOR, www.jstor.org/stable/944075. Accessed 1 May 2020.

JELENA CINGARA (USA/CANADA)

WPTA Chamber Music, President

Jelena Cingara is an active performer and artist in USA, Canada, and European countries such as Italy, France, and Czech Republic. She has performed in concert venues such as: Libby Gardner, Dumke, Abravanel hall, and Kenley amphitheatre in Utah, as well as Arts and Letters Club, Walter Hall, and Ettore Mazzoleni Halls in Toronto. As a solo and collaborative and chamber musician she has played recitals in Italy, France, Serbia, US and Canada, and for masterclasses for famous quartets such as: The Bennewitz, Faure, Doric as well as Philip Seltzer from the Emerson Quartet. Jelena is a prize winner in festivals such as Kiwanis, Peel, and Davenport in Toronto, as well as third prize winner in small ensemble/piano concerto competition at The University of Toledo. Jelena is a winner of American Protege Competition (2nd prize) in chamber music and made her debut in Carnegie Hall. She is a recipient of numerous scholarships/assistantships, various times Dean's travel grants. Toronto events included performances in Gallery 345, and La Balie, France. In 2019 her performances include Heliconian Hall, as well as Dunbarton-Fairport United Church in Pickering. This concert will be televised by Serbian TV (OMNI) in Toronto. Jelena received a travel grant from Canada Council of the Arts for La Balie, France for the Summer of 2019. Jelena's CD's are kept in the CBC music library, and can be heard on Iheart radio. Jelena has also taught PIANO MINORS at a University level in USA, and she has a DMA (Doctorate) in piano performance from The University of Utah School of Music, with Dr. Subotic.



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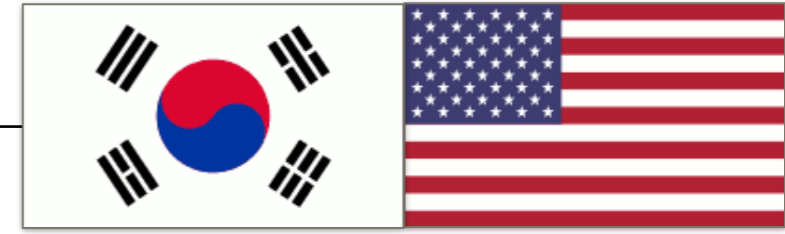
Piano Recital

F. Schubert
L. van Beethoven

Four Impromptus Op. 90
Sonata No. 11 in B-flat Major, Op. 22
I. Allegro con brio
II. Adagio con molto espressione
III. Menuetto
IV. Rondo: Allegretto

SOLEE LEE-CLARK (SOUTH KOREA/USA)

Monmouth College (Monmouth, Illinois)



Pianist Solee Lee-Clark, a native of Seoul, South Korea, has studied piano in her native country, the United States, and Paris, France. Currently, Dr. Lee-Clark teaches piano and music theory at Monmouth College, Illinois. Known for her versatility as keyboardist, Dr. Lee-Clark offers concerts on piano, harpsichord, and organ. As a pianist, she performed at Weill Recital Hall, Carnegie Hall, New York in 2014 and was invited to return for a performance in 2018. She has received awards from the American Protégé International Piano and Strings Competition, the Bradshaw & Buono International Piano Competition, the French Piano International Grant, and the Global Education Opportunities Award. As an accomplished collaborative artist, she appeared concerts at the Third Coast Trombone Retreat, White Lake Chamber Music Festival, International Trumpet Seminar at Grand Valley State University, Tulip Time Festival, and Blodgett Recital Series at Blue Lake Fine Arts Camp. Dr. Lee-Clark is a graduate of the Doctor of Musical Arts in piano performance at West Virginia University. She received her Master of Music degree from the University of Southern California and her Bachelor of Music degree from Kangnam University in Korea. She studied piano with Christine Kefferstan, Steven Harlos, Gabriel Chodos, Nancy Bricard, Sung-ja Kim, and Kyoung-sook Kim; organ with William Haller and Huw Lewis; and harpsichord with Greg Crowell.

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Lecture: Piano Teaching Experience During the COVID-19 Pandemic: How to Practice without a Piano

Due to the COVID-19 Pandemic, institutions of education exchanged classroom instruction for remote learning. Asynchronous instruction for piano lessons was added. One example of this was weekly finger exercise videos designed to gradually increase in difficulty during the six weeks of instruction. Securing a keyboard for all students created a unique challenge. To ensure learning continued while instruments were obtained, finger exercises on a table were introduced. In this presentation, I will share my first two weeks of remote teaching videos. In these beginning videos, I focused on the basic technique of proper hand position, what it feels like as the fingertips touch the table, and different types of tapping sounds produced by each finger movement. This attention to the feel and sound would then be transferred to the piano. Many piano students only pay attention to playing notes accurately in great speed and neglect the basic concepts such as round hand position, using fingertips, and independent movement of fingers. This return to basic technique is key when building effective practice habits.

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HANNAH CREVISTON (USA)

Arizona State University (Tempe, Arizona)



Described as “impressive and expressive” (Fanfare Magazine) and “superb...[with] great dexterity, rhythm, and touch” (American Record Guide), Hannah Creviston is Clinical Associate Professor at Arizona State University where she is Director of the Piano Pedagogy and Music Prep Programs and Coordinator for Class Piano. She is active as a researcher and presenter on the effects of music on children with autism. Prior to joining the ASU faculty in the fall of 2012, Creviston was on the faculty at the Crane School of Music, SUNY Potsdam. As an accompanist, she has performed in festivals and competitions throughout the United States and abroad, and she performs regularly in a duo with her husband, saxophonist Christopher Creviston. Together, they have recorded Snell Sessions and Columbia Sessions, both on the Albany Records label, Sunday Afternoon and Breaking available through CD Baby and Phoenix Rising on the Blue Griffin label.

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Voices Silenced: Piano Music of Composers Killed in the Holocaust

I recently had the opportunity to hear Eva Schloss, the post-humous stepsister of Anne Frank, speak. She recalled her father (who died at Auschwitz) saying that one’s legacy is passed on through one’s art or music. After pondering this and the sad reality that the number of Holocaust survivors is dwindling, I decided upon this project: that I would give a voice to some of those who were murdered in the Holocaust by sharing their music with others. The pieces I have picked are all of an intermediate level, so I hope that they will have a wide appeal to the WPTA membership. I would like to speak about and perform selections from the following pieces:

Erwin Schulhoff (1894 - 1942)	5 Etudes de Jazz
Rudolf Karel (1880 - 1945)	Notturmo
Pavel Haas (1899 - 1944)	Suite für Klavier, Op. 13
Gideon Klein (1919 - 1945)	Sonata
Karel Berman (1919 - 1995)	1938-1945 Reminiscences

(Although Berman lived through the Holocaust, I think this is an important work to share, as three of the movements were written while he in a concentration camp.) It is my hope that through this presentation, others will come to enjoy this music and that the legacy of these wonderful composers will continue to live on.



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NOÉMI CSŐKE (SERBIA/HUNGARY)

Kodály Zoltán Singing-Music Primary and Secondary Grammar School (Kecskemét)



Noémi Csőke was born on July the 5th 2001 in Bačka Topola, Serbia. She lives in Mali Iđoš. Her music education began when she was seven with Professor András Csőke (Andraš Čeke) at the Elementary Music School in Bačka Topola. She finished the elementary music education in class of Professor Mária Székely (Maria Sekelj) in 2016. Since 2016 she has been attending the Kodály Zoltán Singing-Music Primary and Secondary Grammar School in Kecskemét, Hungary, in class of prof. Mária Radványi. She won numerous prizes on national and international piano competition among which are: Serbian Republican competition: 2011 - second award, 2013 - first award, 2015 - Laureate. Festival of Music Schools 2013, 2015 - first awards. International competitions abroad: Gorizia (Italy) 2010 - first award, Sighetu Marmatiei (Romania) 2011, 2016 - first awards. Budapest (Hungary) 2012 „Chopin+” special award for performance of Bartók’s composition, Radlje ob Dravi (Slovenia)- 2013 first award, Budapest (Hungary) 4th Bartók Béla contest of music schools - 2014 first award. Other Serbian competitions: International contest of young pianists, Šabac - 2009, 2010, 2011, 2012, 2013, 2015, 2016 first awards, 2014 second award. Competition of young pianists, Zrenjanin - 2010 Special award and Laureate. 2012 Special first award. Bačka Topola „Musicaux Moments” from 2009 to 2019 first awards. Lazarevac - 2010 Revue of young pianists - first award. Belgrad, International Competition Davorin Jenko 2016, 2018 - first award., 2018 Laureat. Bečej - International Piano Competition, 2016 - first award. Novi Sad, Festival Isidor Bajić, 2016 - first award, Laureat, 16th National Piano Competition, Hungary, 2018 first award. 6th International Piano Competition Smederevo first award and laureat, Special diploma for performing F. Liszt’s Ballada h-minor, 2019 „Pianissimo” Subotica - first award, 2019 „International Bartók Competition” Graz - second award. She took part on numerous masterclasses, for example with Jacques Rouvier, Yuval Admony, Tami Kanazawa, Daniele Petralia, Rita Kinka, Márta Gulyás, Louis Fernando Pérez, János Balázs, Tamás Vásáry, Károly Mocsári, Kálmán Dráfi, Achille Gallo, Muza Rubackyté, Sándor Falvai, Anikó Szokody, István Székely, Andrei Enoiu.

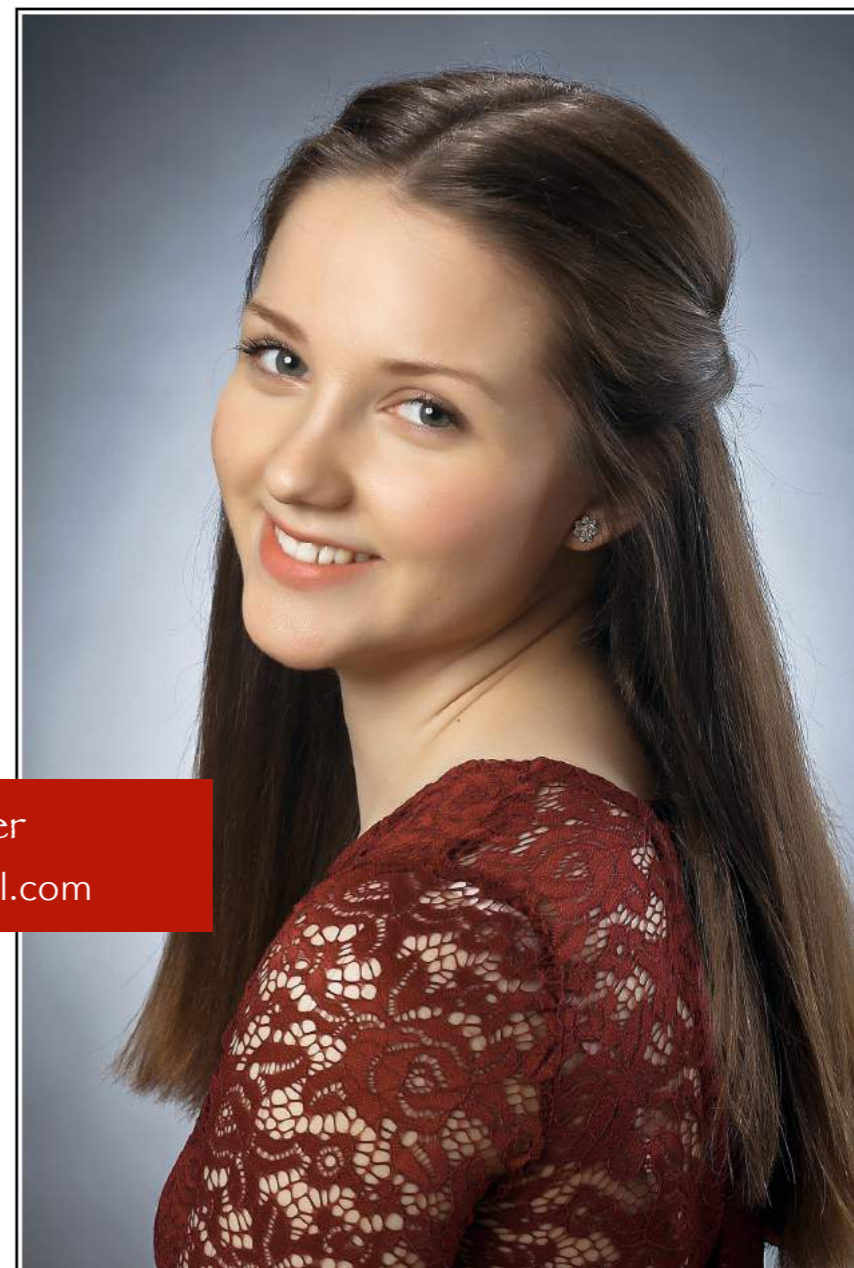
Young Concert Platform

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D. Scarlatti	Sonate in D Minor, K. 213
D. Scarlatti	Sonate in E Major, K. 20
F. Chopin	Mazurka in B-flat Minor, Op. 24 No. 4
F. Chopin	Rondo in E-flat Major, Op. 16
F. Chopin	Andante Spianato et Grande Polonaise Brillante, Op. 22
F. Liszt	3 Études de concert, S. 144 II. La leggierezza
F. Liszt	Ballade No. 2 in B Minor, S. 171

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SERGEJ ČAVIĆ (SERBIA)

Kosta Manojlović Music School (Zemun)



Sergej Čavić finished her primary music education at the Kosta Manojlović Music School, class of Professor Radojka Ivanović. This year, he finished the second grade of Kosta Manojlović Music High School. He performed as a soloist in numerous concerts and competitions. He won numerous first prizes at national and competitions abroad. He won the first prize five times at the national competition of young pianists of Serbia, he also won first places or was a finalist in prestigious competitions in Ohrid - Macedonia, Paris - France, Brussels - Belgium, Usti nad Labem - Czech Republic. He attended numerous master classes held by eminent teachers such as Milana Chernyavska, Natalia Trull, Yevgeny Starodupchev, Ruben Dalibaltayan, Alexey Sokolov, Alexander Sinchuk, Lidija Bizjak, Maja Rajković, Nataša Mitrović, Biljana Gorunović and Miloš Popović. He has performed in numerous concert halls in Belgrade such as: Great Hall of the Kolarac Endowment, Great Hall of the Belgrade Philharmonic, Gallery of the Kolarac Endowment, Great Hall of the Student Cultural Center in Belgrade, Gallery of the Serbian Academy of Sciences and Arts in Belgrade and the Great Hall of the Banski dvor in Banja Luka. Republika Srpska, Bosnia and Herzegovina.

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J. S. Bach	English Suite No. 2 in A minor BWV 807 (Prelude)
L. van Beethoven	Piano Sonata No. 27 in E minor, op. 90
	I. Mit Lebhaftigkeit und durchaus mit Empfindung und Ausdruck
	II. Nicht zu geschwind und sehr singbar vorgetragen
F. Chopin	Scherzo No 3 in C Sharp Minor, Op.39

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STEFAN ČALIĆ (SERBIA)

Kosta Manojlović Music School (Zemun)



Stefan Čalić finished his primary music education at the Kosta Manojlović Music School, class of Professor Zeljka Simanović. He started High school in class of Professor Radojka Ivanović and this year, he finished the third grade of Kosta Manojlović Music High School. He performed as a soloist in numerous concerts and competitions. He won numerous first and second prizes at national and international competitions. He played at a lot of competitions in Serbia and region - Three times at National competition of Serbia, two times at International competition Davorin Jenko, once at International competition of young pianists in Niš, once at Memorial Matusia Blum in Sarajevo, once at Banjalucki bijenale i Banja Luka etc. He also won a lot of first prizes at international chamber music competitions and theoretical subjects competitions. He attended numerous master classes held by eminent teachers such as , Natalia Trull, Yevgeny Starodupchev, Ruben Dalibaltayan, Alexey Sokolov, Lidija Bizjak, Maja Rajković, Nataša Mitrović, Biljana Gorunović and Miloš Popović. He has performed in numerous concert halls in Belgrade such as: Great Hall of the Belgrade Philharmonic, Great Hall of the Student Cultural Center and the Great Hall of the Banski dvor in Banja Luka. Republika Srpska, Bosnia and Herzegovina.



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Young Concert Platform

J. S. Bach	Prelude and fuge No. 5 in D Major BWV 874, WTC II
L. van Beethoven	Piano Sonata No. 4 in E-flat Major, Op. 7 I. Allegro molto e con brio
S. Rahmaninoff	Moments musicaux Op.16 No. 4 in E Minor

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RATKO DELORKO (GERMANY)

Hochschule für Musik und Darstellende Kunst (Frankfurt, Germany)

Mozarteum (Salzburg, Austria)

WPTA Germany, President

I, Ratko Delorko, discovered the piano as my favourite toy at the tender age of three. It took me another three years to discover the piano as a creative tool for writing my youthful compositions. My professional background—my formative years—were shaped by studying piano, composition, and conducting in Cologne, Düsseldorf, and Munich. I have had the privilege of performing in such varied venues as the *Berlin Philharmonie*, the *Tonhalle* in Düsseldorf, the *Cologne Philharmonie*, the *Gasteig* in Munich, the *Philharmonie* in Essen, *Hamburg's Musikhalle*, the *Glocke* in Bremen, London's St. Martin in the Fields, *Paleau de la Musica* in Valencia, Beijing's Concert Hall, Shanghai's Oriental Arts Center, Cairo Opera House, and others. In my beloved program, entitled "The History of the Piano," I play compositions on 22 authentic instruments from different periods and narrate the development of the piano from its inception until the present day. To a lesser degree my musical inclinations also include performing jazz and rock music. Music for solo piano, piano duet, chamber music, electronic music, opera and ballet are fields in which my primary efforts are concentrated as a composer. Currently, I lecture at the Mozarteum Salzburg and at the Frankfurt University of Music. In the past, I have conducted master classes, and served as guest professor in Malaysia, Russia, Italy, Croatia, the US, Vietnam and China, and I continue to do so to the present day. My book on the piano has been published by „Staccato-Verlag, Düsseldorf“. For more information please see www.delorko.com



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Performance Experience
with a Period Piano to a
Modern One

Mini Recital I - from my studio

E. Pozzoli Studi sulle le note ribattute No. 1, Ratko Delorko: Koi - from TATTOOS
J. S. Bach Little Prelude in F, BWV 928, Ratko Delorko: Minifasimin - from MINIS

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Mini Recital II - on period instruments

L. van Beethoven Sonata Op. 49 No.2 (knee levers) Fortepiano Schanz ,Vienna 1790
D. Cimoarosa Sonata in Bb Major, Square Piano Ganer, London 1785
J. Haydn Divertimento in Bb Major, No. 8 Fortepiano Broadwood, London 1796
F. Chopin Etude Op. 10 No. 5 Fortepiano Graf, Vienna 1820
F. Chopin Etude Op. 25 No. 1 Fortepiano Pleyel, Paris 1847
F. Mendelssohn Song without words in C Minor, Fortepiano Graf, Vienna 1820

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Mini Recital III - from „Frankfurt Alte Oper“

W. A. Mozart Variations on „Ah- vous dirai-je, Maman“

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About creating authentic performances on the modern piano... If Mozart had had a modern concert grand piano, would he have composed the same music? Absolutely not! No doubt, he would have been strongly influenced by the characteristics of the modern instrument, and his musical approach on the piano would have been completely different. Why am I so sure about this? Did I have coffee with Mozart? Unfortunately, I did not have that extraordinary opportunity. As a composer myself, I can say that each composer creates his music within the dictions and restrictions of the available instruments and the surrounding musical environment. The composer is a kind of musical mirror of the society, reflecting the contemporary situation and adding a unique musical fingerprint. If the composer creates inspired works, he pushes the grammar of musical composition to the next level. If the composer is a virtuoso, he will challenge the performer and the instrument to their limits but go no further. In the case of Mozart, dynamic ranges and piano action speeds in the 1700s were far beneath the capabilities of our modern, powerful, and fast high-tech instrument.

ISABEL PÉREZ DOBARRO (SPAIN)

New York University Steinhardt (New York, New York)



Contact Presenter

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Isabel Pérez Dobarro has appeared in solo recitals and chamber music concerts in the U.S., Russia, Italy, Portugal, Belgium, Argentina, and Spain at venues such as Carnegie Hall, Steinway Hall, Japan Society, Tenri Cultural Institute, Rachmaninoff Hall at the Tchaikovsky Conservatory in Moscow, Sala Manuel de Falla, Ateneo de Madrid, Sala Arturo Benedetti Michelangeli in Bolzano (Italy), Balassi Center in Brussels, among others. She was a prizewinner at the American Protégé International Piano and Strings Competition (2nd Prize), Grand Prize Virtuoso International Competition (3rd Prize), Ciutat de Berga International Competition (1st Prize) and the Cidade do Fundao Piano International Competition (1st Prize), as well as the recipient of the Jorge Bolet Distinguished Performer Award at the Stony Brook International Piano Festival. She has also been awarded the Young Peacemaker Award at the Nobel Peace Prize Forum. She has performed at the Mannes Contemporary Music Institute and the New England Conservatory Summer Institute for Contemporary Performance and Practice, the Festival Internacional de Segovia, Música en Compostela, and Gijón Piano Festival, among others. Isabel Pérez Dobarro is a Ph.D. candidate at NYU Steinhardt, where she started teaching as an Adjunct Instructor at age 19. She holds a Professional Studies degree from Manhattan School of Music, a Master's degree from NYU Steinhardt and a Bachelor's degree from the Real Conservatorio Superior de Música de Madrid. She obtained a Bachelors in Law from UNED and has completed courses in U.S Law and Methodologies courses at NYU SPS and the SDG Academy. She is currently studying International Relations at Harvard University, where she previously completed the Harvard Business CoreX program.

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Women in Music

For centuries, women composers have been neglected. Still today, programmers have failed to include them in their seasons. A recent study by NPR has pointed out that only 1.8 % of the composers performed by major American orchestras were women in the year 2014-2015. These numbers did not improve in the past years. A study by Donne-Women in Music showed that from 1445 concerts performed by major orchestras in the 2018-2019 season, only 76 included one piece composed by woman. Why is there still this gender gap? What has been the musicological and performative responses to this reality? In my presentation, I will give a historical overview of the topic, illustrating it with musical examples by female composers. I will provide a particular emphasis to the piano, as most of these women were pianists and composed for the instrument. The goal of the lecture - recital is to highlight the action of both historical and contemporary women composers, contextualize their work, present the latest research on the topic, and open up fields of inquiry within women's status in the classical music world.

DUO "EN BLANCO Y NEGRO" - MIRTA GÓMEZ & SAHILY CÁNOVAS (USA)



En Blanco Y Negro piano duo was founded in 2017 and their first recital took place the same year in Miami, Florida, USA. Since then, the Duo have performed in USA & Europe, cities as Coral Gables, Florid., San Francisco, California and Novi Sad, Serbia. The pianists, both of Cuban descent, have studied in USA and USSR. Mirta Gomez a graduated of the Juilliard School in New York City and Sahily Canovas a graduated of the Kiev, Odessa States Conservatories. Both artists have performed as soloists in USA, Canada, South America and Europe. Sahily and Mirta play Steinway Pianos.

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" A day in the life of a DUO "

Video/Documentary:

A compilation of rehearsals, performances and more by pianists Mirta Gómez & Sahily Cánovas.



ALEKSANDAR ĐERMANOVIĆ (SERBIA)

Academy of Arts (Novi Sad)



Aleksandar Đermanović is a pianist currently on his Doctoral studies at the Academy of Arts in Novi Sad under the mentorship of Dr Dorian Lejāk. He has finished a Postgraduate course at the Universitat Mozarteum in Salzburg studying with Jacques Rouvier and the highly prestigious Artist Diploma course at the Royal College of Music in London studying with Ian Jones and Dmitri Alexeev with whom he had previously finished his Master studies with distinction. During his time at RCM he has received generous financial support as an ABRSM scholar, Gary and Eleanor Brass Scholar and as a beneficiary of the Henry Wood Trust, Lee Abbey Award and a Leverhulme Postgraduate Studentship. After the studies he held a post of a Junior Fellow at the RCM being awarded the Anthony Saltmarsh Junior Fellowship in piano accompaniment for 2015/16 and has been selected as a Park Lane Young Artist for 2016/2017 with the violinist Eunsley Park. His early and undergraduate musical studies were undertaken in Serbia where his piano Professors were Tatjana Vukmanović and Dorian Lejāk respectively, after starting to play the piano at the age of 11. He has performed throughout Europe in venues such as Rachmaninoff Hall (Moscow), in London at Wigmore Hall, St John's Smith Square, Royal Albert Hall, Steinway Hall, Amaryllis Fleming Concert Hall, Purcell Room, Cadogan Hall, Southbank Centre, St. Martin'-in-the-Fields, the French Institute and many more. Recently he performed at the Gala opening of the International piano competition IX Isidor Bajić Memorial, with Gianluca Marciano and the Vojvodina Symphony Orchestra performing Prokofiev's 3rd Piano Concerto. In February 2019 he played for the regular season in Royal Tunbridge Wells with the RTWSO performing the Brahms Piano Concerto no. 1 with Neil Thomson. His future engagement includes Beethoven's fifth Piano Concerto with the Wiener Kammer-symphonie and Liszt's second Piano Concerto with the Vojvodina Symphony Orchestra.

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Piano Recital: Beethoven, Liszt, Rachmaninoff/Wild

L. van Beethoven	Sonata No. 31 in A-flat Major, Op. 110 Moderato cantabile molto espressivo Allegro molto Adagio ma non troppo - Arioso dolente Fuga. Allegro ma non troppo
F. Liszt	Ballade No. 2 in B Minor, S.171
S. Rachmaninoff / E Wild	Song transcription "O, cease thy singing", Op.4 No.4 "Do not grieve", Op.14 No.8

Gala opening of the International Piano Competition "Pianissimo",
28th of November 2019 in Subotica, Serbia.

MARCELA FIORILLO (ARGENTINA/AUSTRALIA)



Born in Argentina, Marcela Fiorillo graduated from the National Conservatory and UNA - National University of Arts - Buenos Aires. She studied piano with Loustanau, Bronstein, and Pressler and Montecino at Bloomington - USA. Her career embraces important venues like Teatro Colón, radio and television. She performed and gave master-class and lectures in N.York, Washington and Bloomington. In China, she performed with the Shanghai Broadcasting Symphony Orchestra and gave master-classes at the Shanghai and Beijing Conservatories of Music. She toured Italy, France, Malaysia, Thailand, Chile and Argentina. She performed with the Bangkok Symphony Orchestra. In Australia, she performed at the ABC Sunday Live and Kawai-Series, International Music and Castlemaine Festivals, Melbourne, Perth and Queensland. Marcela received the Canberra Times "top concerts award", "Canberra Critics Circle Award 2007, 2008, 2014". In 2008, she conducted the Australian Premiere of "María de Buenos Aires" opera by A.Piazzolla, She premiered works by Ginastera, Piazzolla, L.Rosa, Tauriello, Saenz, Kutnowski, Caamaño, Zorzi and García-Morillo. Her recordings include Liszt and Beethoven live performances, Argentine Music from XIX and XX, SouthAmerican, Tango, Spanish and Australian music. About her performances: "Her approach was breathtaking in technical assurance and expressive power"(Hofmann-Canberra Times) -"Beethoven Concerto N.4, undeniably magnetic, charm and blessed with a creative spirit" (Keller-BangkokPost).

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Clásicos Argentinos (Illustrated Lecture): An Introduction to Argentine Music through its history and the most representative composers and genres.

Argentina is a country with a rich history and immigration background, which gave birth to different valuable aspects of its Culture. As diverse is its landscape from North to South, so is its culture and music with profusion of diversity in genres, rhythms, textures and forms. This is an introduction to the most relevant centuries of Argentine Music through the most representative composers piano repertoire. The lecture embraces an illustrated journey along Argentine Music history and sound landscape, going from aboriginal roots to the evolution and creation of composers who put into academic means elements coming from folk tradition of Argentina and Latin-America, those being the expression of the Nationalism upholding the gaucho as cultural symbol opposed to the culture fragmentation produced by European immigration, such as Williams, Lasala, Aguirre or Ginastera; as well as those who absorbed European trends influence as Ginastera, Piazzolla, Tauriello, Guastavino, García Morillo, Caamaño, and others. "To compose, in my opinion, is to create an architecture...In music, this architecture unfolds in time...When time has past, when the work has unfolded, a sense of inner perfection survives in the spirit. Only then can one say that the composer has succeeded in creating that architecture." (Alberto Ginastera)

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ALAN FRASER (CANADA/SERBIA)

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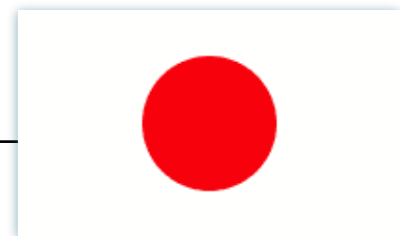
Alan Fraser studied piano with Phil Cohen in Montreal and later with Kemal Gekic in Yugoslavia/Serbia. In 1992 he completed a Feldenkrais training with the aim of developing a new approach to piano technique based on the Feldenkrais understanding of skeletal mechanics and the neurological underpinnings of learning. His work with Cohen, "the Moshe Feldenkrais of the piano world," and Gekic, whose assistant he was from 1991-1999, prepared him well for this challenge. His approach has been presented in numerous journal articles and conference presentations, and in his books: *The Craft of Piano Playing* (2003), *Honing the Pianistic Self-Image* (2010), *All Thumbs: Well-Coordinated Piano Technique* (2012), *Play the Piano with Your Whole Self* (in preparation), *Transforming the Pianistic Self-Image* (in preparation), and most recently, *Pianimals* - a children's method to be published in the near future. He has appeared with orchestra and solo in Yugoslavia, China, Hungary, Germany, the UK, Canada and the USA. He directs the Alan Fraser Institute of Piano Somatics in various European and North American cities, and in its most recent online incarnation. More on Alan Fraser at www.alanfraserinstitute.com.

The Craft of Piano Playing Today: Questions & Answers on "Skeletal-Based Piano Technique"

Alan Fraser's books are often used as texts in university piano pedagogy courses. The *Optimal Performance & Biomechanics* Graduate Seminar in piano technique at the University of Wisconsin, Madison took *The Craft of Piano Playing* as a principle text for the entire year. Course presenter Jess Johnson took advantage of the Covid-19 restrictions to invite Alan to give a lecture to the group - online. This presentation gives an update on how the ideas of Fraser's seminal work have developed in the years following publication, answers students' questions and gives spot check mini-lessons on some thorny problems in works such as the Chopin C major etude, Op. 10 #1.

RIKA FUKUDA (JAPAN)

WPTA Japan, President



Japanese pianist Rika Fukuda has gained her Postgraduate Diploma in Performance from the Royal College of Music, London (UK) and she currently organises music festivals and piano competitions in Japan as a President of the World Piano Teachers Association JAPAN. Rika started her piano lessons at age 5. Making big progress in music in her early days, she studied solfège with Norio Fukushi who is one of the most famous composers in Japan, having studied with Olivier Messiaen in the Conservatoire de Paris. She won the Fukui Naoaki commemorative Scholarship, which is for outstanding students in the Musashino Academia Musicae in Tokyo, and obtained a Bachelor's degree in music there. In addition, she gained a Bachelor's degree in the liberal arts from the Open University of Japan. Having won the prestigious 'Gunma Artist Award for Studying Abroad' from her local government, she studied with K U Schnabel in Italy. Later, she achieved a high score in the ABRSM Exams. And the examiner, Mrs Eileen Field, offered her the chance to study in the UK. Rika was awarded an RCM Scholarship to enrol at the Royal College of Music, London, where she studied piano with Gordon Fergus-Thompson, and studied fortepiano with David Ward as her supplementary study. In 2001, she gained her Postgraduate Diploma in Performance with the Amadeus Fortepiano Prize.

Performing career - After completion of her study, she became very active, working for the "YAMAHA Master Class" in Tokyo, a special course for very young, talented students. She has also cultivated a busy international performing career, performing piano solo and chamber music across Italy, Germany, Serbia and Taiwan. Since her first visit to Serbia in 2013, she has been promoting Serbian music and has often appeared in the Serbian Embassy, Tokyo. In recent years, Rika was honoured to appear at concerts such as the Japan-Serbia 135 years' Friendship Anniversary event in Serbian Embassy of Tokyo, Setagaya Museum Promenade Concert by the Setagaya Arts Foundation, and Evgenija Jeremic Soprano Recital organized by Fujimi City which is the sister city of Šabac City in Serbia. In June 2020 she was appointed the Art project by Tokyo Prefecture, and will have a new video coming soon.

As an organizer - Since 2008, Rika has been organizing numerous musical events in order to support young musicians, including the Y150 Piano Competition & Festival authorized by the Ministry of Foreign Affairs of Japan. The prize winners have gone on to great achievements, for example, Mr. Tomohiro Ushida won the 2nd prize in the 10th Hamamatsu International Piano Competition, and Mr. Jun Kaneko became a teaching staff member in the Musashino Academia Musicae which he graduated from himself. Since her appointment as a President of the World Piano Teachers Association JAPAN in 2018, she has organized the WPTA Concert Series including Serbian Music Festival (venue: Serbian Embassy, Tokyo) and the WPTA Piano Auditions in Japan, with contestants from all over Japan. As the WPTA JAPAN offers an international opportunity for piano contestants, Rika would like to collaborate with other organizers of international music festivals and piano competitions.

E-mail: japan@wpta.info WPTA JAPAN: <https://wpta.jp/>

Rika Fukuda presents the WPTA JAPAN Winners Concert

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Part 1 - Introduction of the 3rd WPTA JAPAN Piano Audition supported by Embassy of the Republic Serbia in Japan

Part 2 - WPTA JAPAN Winners Concert

G. Ligeti	Études No. 4 "Fanfares", Book 1	A. Ginastera	Creole Dance Suite for Piano, Op. 15
M. Glinka/M. Balakirev	"The Lark"		Naoki Takagi
	Rain Ususaka	L. van Beethoven	Piano Sonata No. 30 in E major, Op. 109
J. S. Bach	Prelude in G Major, BWV 902a		I. Vivace ma non troppo-Adagio espressivo
	Asuka Kawamura		II. Prestissimo
J. Brahms	Piano Sonata No. 3 in F Minor, Op. 5		III. Gesangvoll, mit innigster Empfindung.
	II. Andante espressivo		Andante molto cantabile ed espressivo
	Arisa Ueda		Anna Ojira
M. Balakirev	Oriental Fantasy "Islamey", Op. 18		
	Mitsuki Goto		



Contact Presenter

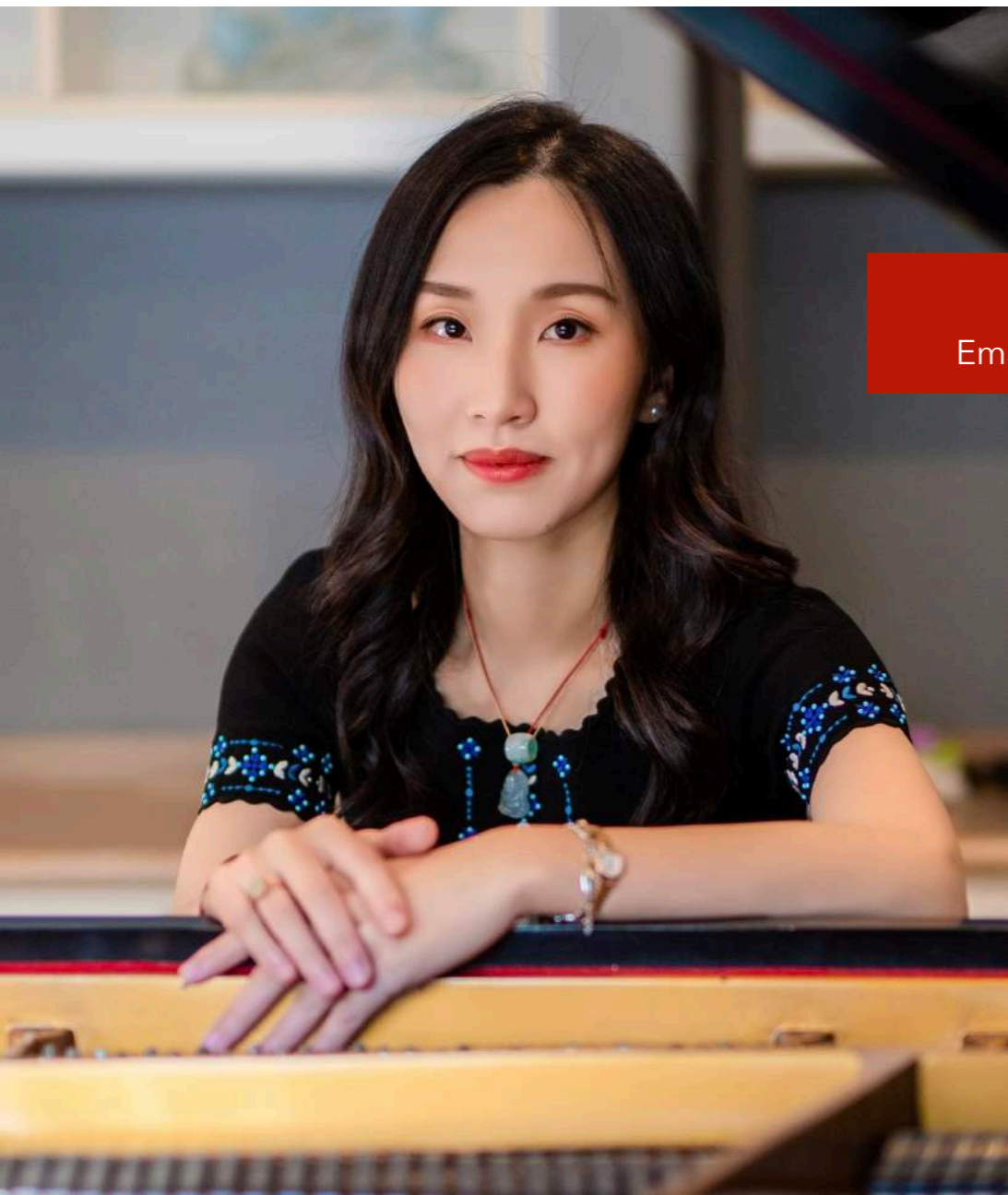
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MINGYI GAO (USA)



Dr. Mingyi Gao is a recitalist, guest artist, chamber musician, teacher and adjudicator. She made her solo recital debut at age 7, and she has been performed in venues throughout China, Europe and North America. Her current and former students include prize winners in national and international competitions. Dr. Gao's students win first prizes and gold medals from Rhapsody young musician competition, MTAC Orange County West Baroque Festival, MTAC Orange County West Solo Piano Competition, International Music Competition London, International Association of Art "MUSE" eMuse online Music Competition, MTAC State SOLO Competition-Southern California Regional Auditions, AFAF Winter-Spring Competition, Southwestern Youth Music Festival, Young Muse Piano Competition, New York Debut Young Musicians Competition, United States International Duo Piano Competition (USIDPC), Southern California Jr. Bach Festival, North International Piano Competition, Grand Virtuoso International Piano Competition, China-US International Youth Piano Competition, Gail Newby Bach Competition, etc. Dr. Gao received her Master of Music and Doctor of Musical arts degrees from Eastman School of Music. She was the Co-Founder and Artistic Director of Irvine Conservatory of Music. She is a member of MTAC, SYMF and previous chair of Orange County West Southern California Jr. Bach Festival. Her CD recordings include repertoires of Czerny-Piano Technique Practice, Scarlatti, Mozart, Beethoven, Chopin, Schumann, Schubert and Bartok, etc.



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Cloud Music Lessons Under the Outbreak: What Are the Expectations

For changes and waves through the crisis movements of Covid-19, music teachers are looking for and working on different approaches about how they have adjusted their teaching due to the pandemic, and how they see the future of teaching. The article shares personal experience, struggles, triumphs and expectations during this time. It also provides cons and pros of the distance music lessons that concludes the benefits and disadvantages, which leads to a deeper thinking of how music teachers might combine their lessons in person and with distances simultaneously, leading to a more efficient economic learning environment for the students.

YUN-LING HSU (USA/REPUBLIC OF CHINA-TAIWAN)

University of Central Florida, School of Performing Arts (Orlando, Florida)



Dr. Yun-Ling Hsu is an Assistant Professor of Piano at the University of Central Florida, School of Performing Arts, Music Department. Dr. Hsu earned a diploma, bachelor, master's, and doctorate degrees in piano performance in Taiwan and the U.S. and was privileged to have been the last pupil of the legendary American pianist Earl Wild at the School of Music of The Ohio State University. Mr. Wild praised her as "an extremely talented pianist as well as a very meticulous and thorough musician." An internationally recognized pianist, chamber performer, pedagogue and scholar, Dr. Hsu extensively performs, teaches, judges, and presents as a guest lecturer and speaker in educational institutes, music festivals, piano competitions, and teachers' conferences in Europe, Asia, and North America. These activities and venues include Danish National Academy of Music (Denmark), Odeon Music Concert Hall (Denmark), Vianden Festival (Luxembourg), piano competitions, auditions, and festivals held in China's cities of Beijing, Guangzhou, Hangzhou, Ürümqi (China), and teachers' conferences such as CMS, NACWPI, MTNA, FSMTA, KMTA, and ClarinetFest (U.S.A.). In 2015 she was one of the first artists to be invited to perform at the historical Sala Ignacio Cervantes Concert Hall in Havana (Cuba). At the University of Central Florida, Professor Hsu teaches graduate and undergraduate piano students, also initiates Summer Piano Camp, and teaches young pianists under age 18 during summer in Orlando. Her teaching and research focus on injury-preventive technique, health, and well-being for pianists. Her students won multiple scholarship awards and competition prizes and continued pursuit of graduate degrees in prestigious programs in North America and Europe.

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Piano Transcriptions: Earl Wild's Virtuoso Etudes on Gershwin's Songs

Often called as "the finest transcriber of our time," the pianist Earl Wild has transcribed seven Gershwin songs for piano solo as *Seven Virtuoso Etudes*. These songs are "Embraceable You," "The Man I Love," "Fascinating Rhythm," "I Got Rhythm," "Liza," "Oh, Lady, Be Good!," and "Somebody Loves Me." From the title of the transcriptions, *Seven Virtuoso Etudes*, we can infer that Wild composed them for the purpose of practicing technique and performing on concert programs. These beautiful, but rather technical challenging etude-transcriptions are fine exercises for studying technique. This study introduces a brief background and characteristics of Wild's *Seven Virtuoso Etudes*, a detailed examination of piano technique focus on the first four etudes "Embraceable You," "The Man I Love," "Fascinating Rhythm," and "I Got Rhythm," as well as a pre-recorded performance of these etudes is presented at this link: <https://www.youtube.com/watch?v=LqxJALvcaf8> The piano technique of these etude-transcriptions in this study is discussed according to seven aspects, which can be summarized as chordal patterns, rapid passages, arpeggios, repeated note patterns, large skips, countermelody, and pedaling. The author Dr. Yun-Ling Hsu had been Earl Wild's last piano pupil while pursuing degrees in piano at The Ohio State University. She was extremely fortunate to study piano and these etudes with Mr. Wild. Professor Hsu received her Doctor of Musical Arts degree with a distinguished doctoral dissertation entitled "Selected Gershwin Songs as Transcribed for the piano By George Gershwin and Earl Wild."

JAN HUGO (FRANCE/SOUTH AFRICA)

WPTA South Africa, Vice-President

Jan Hugo is a South African concert pianist, currently residing in Paris. After starting his musical education at a young age in South Africa, he continued his studies in Italy, where he received tuition from Franco Scala and Boris Petrushansky at the Accademia Pianistica Internazionale in Imola. In 2016 he completed a Master's degree at the Hochschule fur Musik und Theater "Mendelssohn-Bartholdy" in Leipzig, Germany. He has participated in numerous masterclasses, has won prizes in many national and international competitions and is an active soloist, chamber musician and vocal coach. Jan is passionate about historical recordings and the art of piano playing in the 19th century. He is dedicated to sharing this knowledge with other pianists and to opening up new horizons for piano interpretation in 21st century. He has upcoming performances in France at the Liszt-en-Provence Festival and with the Cape Town Philharmonic. He is vice-president of WPTA South Africa.

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Early recordings: An Introduction;

Chopin's Nocturnes and the Use of Rubato

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In the two submitted videos, the importance of early recordings and what they mean for us today is discussed, as well as the use of rubato in historical recordings of Chopin's music. Students of Liszt, Clara Schumann and other pianists of the Romantic Generation recorded a large amount of music, and these recordings offer us a close look at 19th Century Performance Practice. Rubato is essential to Chopin's music, however there are different approaches. Bel Canto, independence of the hands and the use of agogic are discussed.

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SUNYONG HWANG (USA/ SOUTH KOREA)

University of Texas Permian Basin (Odessa, Texas)



Pianist Sunyong Hwang holds a Bachelor of Music in piano performance from Chun-Ang University in South Korea, a Master of Music in piano performance from the University of Hawai'i at Manoa, and a Doctor of Musical Arts in piano pedagogy from Texas Tech University. She is an instructor of Class Piano, Piano Ensemble, and Applied Piano at The University of Texas Permian Basin. Dr. Hwang won several piano competitions and was a prize winner of the Chun Cheon Si Piano Competition and the Gang Won Do Music Competition in her native Korea. She won the University of Hawai'i at Manoa Concerto Competition and performed in the Stravinsky Concerto for Piano and Winds with the UH Symphony Orchestra in 2013. While pursuing her doctoral degree at TTU, she conducted group class piano and taught private piano lessons for undergraduate students. As an active solo and collaborative piano performer, Dr. Hwang embraces a wide repertoire of styles for solo piano work and chamber work.

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Crafting a personal interpretation of Chopin's Mazurkas

Chopin's mazurkas have long interested me and have raised my curiosity enough to ask a few questions. Technically and pianistically, it seems pretty easy to play Mazurkas but why can't I feel any excitement when I'm playing these short pieces? I finally realized that issues of interpretation can (1) cause a lack of understanding about this music and at the same time (2) open up a wealth of different possibilities for stylistic performances. Fryderyk Chopin (1810-1849), one of the great composers for the piano in the Romantic era, composed almost 57 Mazurkas between 1825 and 1849. As shown by these dates, Chopin composed this miniature dance music throughout his whole life. Mazurkas are Polish folk dances and folk music. The original folk mazurka is a combination of three dances: Kujawiak, Mazur, Oberek. Chopin's mazurkas were very popular dance music as salon music and Chopin raised its level to an art form. The basic characteristics of the mazurka of Chopin include dotted rhythms, triplets, stylized ornaments, modal scales, and bagpipe drone. Chopin took this basic template of the mazurka and elevated it by introducing feelings which can include joy and sadness, melancholy and nostalgia and passion. In this presentation, I will explore How pianists can create such different tasteful and stylistic performances without distorting the mazurka itself.

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ANDRIJA JAKOVLJEVIĆ (USA)

Kosta Manojlović Music School (Zemun)



Andrija Jakovljević finished his primary music education at the Vojislav Vučković Music School, class of professor Radica Ljubičić. He went to Music High School in Užice at Vojislav Lale Stefanović music school, class of professor Milica Župić but later he moved to Music School Kosta Manojlović, class of professor Radojka Ivanović. This year he finished the third grade of Kosta Manojlović High School. He performed as a soloist in some of Serbia's concert halls, notably the concert of Filharmonija in December 2019. He has also won numerous prizes on national and international piano competitions. Most notable are his 1st prize at the International Piano competition in Šabac 2020, 2nd and special prize at international piano competition Janez Matičič Ljubljana, 2nd prize at International Piano competition Davorin Jenko 2019, and many more. He also attended many theoretical music competitions and won prizes such as: 1st prize at the Serbian national solfeggio competition 2018 and 2019, 1st prize at International UMBPS harmonization competition 2020... He also attended numerous master classes held by eminent teachers such as: Lidija Bizjak, Natalia Trull, Ruben Dalibaltayan, Nataša Mitrović and Miloš Popović.

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Young Concert Platform

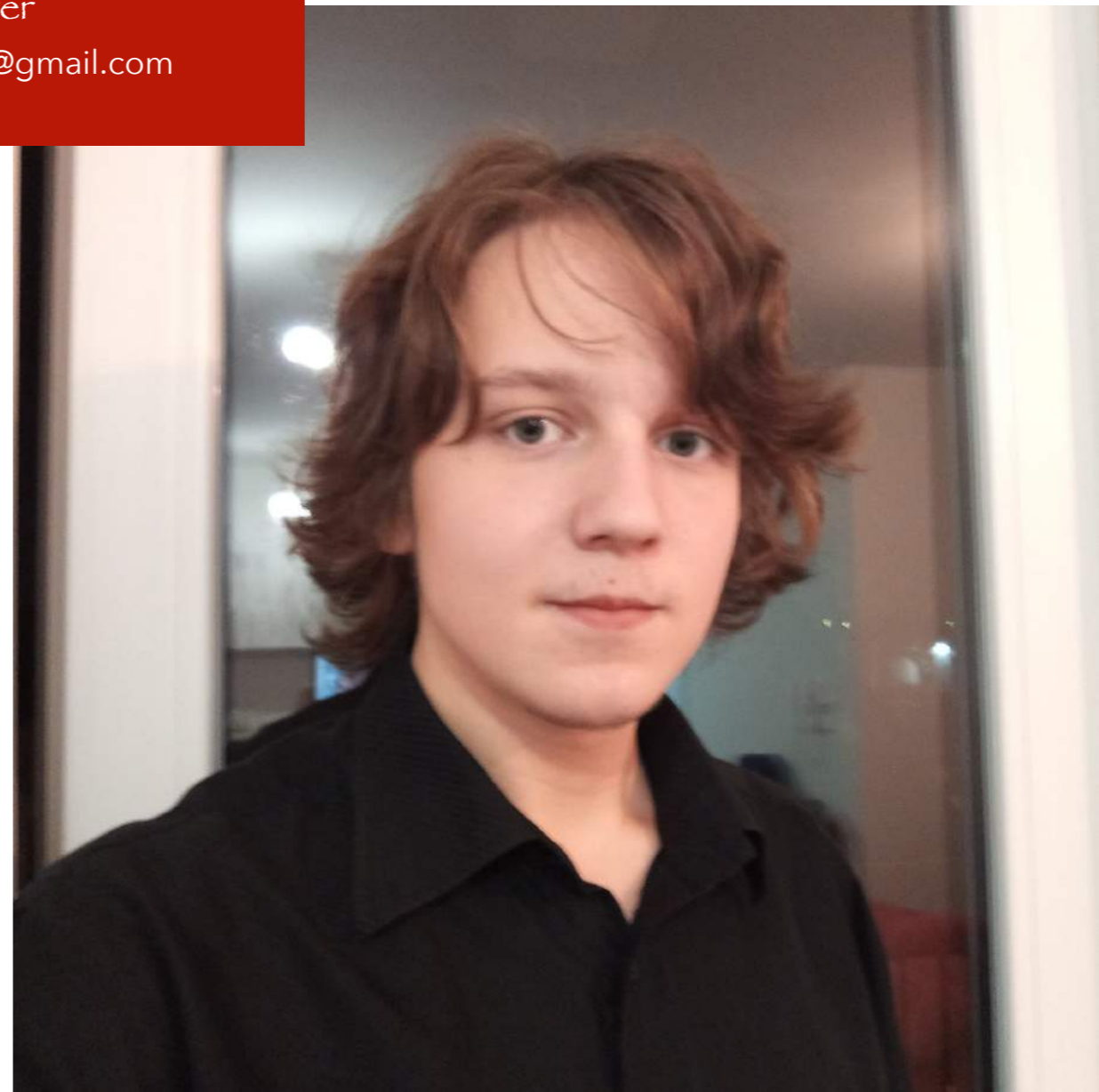
M. Ravel

Sonatine

I. Modéré

II. Mouvement de menuet

III. Animé



IAN JONES (UK)

Royal College of Music (London)



Piano Master Class

To arrange an online masterclass with Professor Jones, contact him directly by email:

ijones@rcm.ac.uk

RCM Pre-Audition Consultations

To arrange RCM pre-audition consultation, please complete an online form here:

[RCM Form](#)

Contact Presenter

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Ian Jones *FRCM* is Professor of Piano and Deputy Head of Keyboard at the Royal College of Music in London. In May 2014 Fellowship of the Royal College of Music was conferred on him by HRH Prince Charles. His career as a Steinway Artist has taken him to all five continents. Appearances with the Royal Philharmonic Orchestra and National Symphony Orchestra at London's Royal Festival Hall and Barbican Hall include critically acclaimed performances of Rachmaninov's Second and Third Piano Concertos and Paganini Rhapsody as well as concertos by Beethoven, Tchaikovsky, Grieg and Schumann. He has appeared in Paris and throughout France as concerto soloist with the Ensemble International and has performed many of Mozart's piano concertos in Europe and USA.

A prizewinner at the Leeds International Piano Competition, he also won many prizes, including the prestigious Chappell Medal, whilst a student at RCM. Other awards include the Vlado Perlemuter Piano Prize and a special scholarship from the French government inviting him to spend a year in Paris. His teachers included Maria Curcio, Gyorgy Sebok, Phyllis Sellick, Jerome Lowenthal and Alain Planès. He has broadcast for radio and television networks in many different countries and his World Première performances and recordings of music by British composer Rebecca Clarke (on Dutton Digital) have received much enthusiastic attention on radio and in the music press. In 2017 he discussed and performed Clarke's music on BBC Radio 3's Composer of the Week, in a week of programmes dedicated to her. On the recent release of his CD, *Chopin: Summer in Nohant* (London Independent Records), *Classic FM magazine* drew comparison with Rubinstein and Arrau and claimed that "Jones possesses the 'pearl' touch that marks out the finest Chopin exponents...his timing remains immaculate whatever the technical pressure." *International Piano* praised "some magically veiled sonorities and exquisite pianissimo...reminiscent of 1970s Pollini" and noted he "knows exactly how far to allow phrases room to dream and breathe before being gently reined back into focus." *Gramophone* praised his ability to "transform passages often treated as superficial rhetoric into something thoughtful and communing" and *BBC Music Magazine* described his playing as having "a lyrical elegance and unselfconscious purity of expression." He was piano coach, music advisor and composer/performer on the Oscar-nominated film *Hilary and Jackie* and has also written and performed music for France's two national theatres in Paris and Strasbourg. Ian Jones is much sought-after as a teacher and his students have enjoyed international success. He is Artistic Director of the World Piano Teachers Association International Piano Competition and often serves on the juries of other international piano competitions. He frequently examines and adjudicates at other leading conservatoires, including the Royal Academy of Music in London and regularly performs and conducts international masterclasses, most recently in China, Sweden, USA, Serbia, Japan, Ireland, Greece, Italy and Russia and at conservatoires such as Sweden's Royal College of Music and many keyboard faculties in USA. Since 2018 he has been Guest Artist at Virtuoso & Belcanto Music Festival in Lucca, Italy and at Gotland Chamber Music Festival, Sweden. In 2019 he was Guest Artist at Maestro Art Taiwan and Hainan International Piano Festival in China. In summer 2019 he joined the faculty of Amalfi Coast Music & Arts Festival, Oxford International Piano Festival and Chethams International Piano Summer School. "A fine sense of line, volatility and rapt concentration informs Ian Jones's performances" *Classicalsource.com*

JELENA POPOVIĆ & SARA JOVIĆ (SERBIA)

Music School of Subotica



JELENA POPOVIĆ (SERBIA)

Music School of Subotica

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SARA JOVIĆ (SERBIA)

Music School of Subotica

Jelena Popović was born on 12 January, 2009 in Subotica, Republic of Serbia. Jelena has been playing piano since she was five years old. At the moment Jelena attends third grade of Primary Music School in Subotica, class of professor Kristina Mate. Jelena has successfully participated in several music competitions: 2016 - "Pianissimo" Festival for young piano players in Subotica - I prize; 2017 - International Piano Competition for Young Pianists "Giuliano Pecar", Gorizia - Laureate of category; 2017 - Music Competition of the Republic of Serbia, Belgrade - I prize; 2018 - Music Competition of the Republic of Serbia, discipline piano duo, Belgrade - Laureate of the pre-category; 2018 - "Pianissimo" Festival for young piano players in Subotica - I prize; 2019 - International Music Competition of Young Pianists, Šabac - I prize; 2019 - Music Competition of the Republic of Serbia, Belgrade - I prize; 2019 - Bela Bartok Klavier Wettbewerb, Graz, Austria; 2019- International piano competition "Pianissimo", Subotica - I prize; 2020 - International piano duo competition, Kaposvar, Hungary - laureate. She regularly takes part in concerts and public classes of her school - the Music school in Subotica.

Sara Jović is playing piano for 4 years with teacher Tara Glončak Karapandžić in Subotica music school. She is now 12 years old and beside the music competes in ballet and athletics and loves animals. Sara participated in the Piano City Festival in Novi Sad, Serbia (2018), Cziffra Festival, Budapest, Hungary (2019) and Piano summer, Trogir, Croatia (2019). The government awarded her with "The talents" recognition in 2019. Master classes she attended: Tami Kanazawa, Rita Kinka, Aleksandar Serdar, Muza Rubackyte, Drafi Kalman, Balazs Janos, Aleksandar Sinchuk, Falvai Sandor, Mira Marchenko. List of piano competitions: International competition "Fantast", Bečej, Serbia I prize; 9. International piano competition "Slavenski", Novi Sad, Serbia I prize; Festival "Isidor Bajić", Novi Sad, Serbia I prize; National state competition, Belgrade, Serbia II prize; 10. International piano competition "Slavenski", Novi Sad, Serbia I prize; International competition "The young virtuoso", Belgrade, Serbia, laureate of the I category; Sirmium music fest, Sremska Mitrovica, Serbia, laureate of the I category; National state competition, discipline piano duo, Belgrade, Serbia, laureate of the pre-category; 15. International competition of young pianists, Niš, Serbia I prize; 23. International competition "Petar Konjović", Belgrade, Serbia, laureate of the II category; International competition for young musicians "Ohrid Pearls", Ohrid, Macedonia II prize; 49. Musikwettbewerb Laupersdorf, Switzerland III prize; Virtuosi per musica di pianoforte, Ústí nad Labem, Czech Republic II prize; International piano competition, Zrenjanin, Serbia, laureate of the III category; Slavic Music Festival, Belgrade, Serbia I prize; National state competition, Belgrade, Serbia I prize; Festival of music and ballet schools, Paraćin, Serbia I prize; Bela Bartok Klavier Wettbewerb, Graz, Austria; International piano competition "Pianissimo", Subotica, Serbia I prize; International piano duo competition, Kaposvar, Hungary, laureate.

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JELENA POPOVIĆ



SARA JOVIĆ



DUO MUSICAL SPARKS



ANNA KIJANOWSKA (POLAND)

University of Silesia, Institute of Music, Faculty of Arts and Educational Science (Katowice)

WPTA Poland, President



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The Polish-American pianist Anna Kijanowska has established herself as a multi faceted musician, smoothly transitioning among her roles as a performing and recording artist, pedagogue, researcher, coach, and advocate of contemporary classical music around the world. She has performed, taught and collaborated in North and South America, Asia, Europe, New Zealand, Africa and Australia. Kijanowska's recording of The Complete Mazurkas by Szymanowski (Dux) was praised by Adrian Corleonis of Fanfare Magazine "as superior to any other interpretations that came before or after her" and received favorable reviews on both sides of the Atlantic from the *New York Times* and BBC Magazine. She holds a Doctorate and a Master of Music in Piano Performance from the Manhattan School of Music in New York, where she studied with Byron Janis. Ms. Kijanowska is Assistant Professor at the Music Institute of the Silesian University in Cieszyn and is a former faculty member of the College of William and Mary, Richmond University in Virginia, University of Nevada in Las Vegas, the University of Virginia in Charlottesville, and the Levine School of Music in Washington D.C.

[Intro - Talk](#)

Lecture-Recital: LUSH-Three Sonatas (Roméo Records 7326):

Franz Liszt-Piano Sonata in B minor S.178

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Grażyna Bacewicz -Piano Sonata No. 2 (1953)

[View Presentation](#)

Łukasz Woś-Piano Sonata (2016)

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The title L U S H on the presented recording refers to the richness of sounds, colors and texture in all three presented sonatas. They share virtuosity, formal construction, the symphonic approach to piano and a profoundly deep dramatic nature. The Piano Sonata in B minor S.178, dedicated to Robert Schumann, was completed by Franz Liszt in 1853 and was published the following year. Among piano sonatas, it is without a doubt one of the most challenging, extensive and revolutionary in its formal design. Piano Sonata No. 2 was composed by Grażyna Bacewicz in 1953 at the height of Stalinist repressions in Poland, is in a neo-classical style, making use of the influence of jazz (2nd mvt.), Polish folk music (oberek) and a neo-baroque form, the toccata (3rd mvt). The Łukasz Woś Sonata, inspired by Liszt's B minor Sonata, was commissioned by Anna Kijanowska in 2016. It is formally similar to Liszt's Sonata in B minor, as well as influenced by the expressionism of late Alexander Scriabin and Sergei Rachmaninov. The recording has won two international awards in 2020: The Akademia Award (February) and The Global Music Award (April) in California, United States.

IRENA KOFMAN (USA)

Florida Atlantic University (Boca Raton, Florida)



The renowned Russian-American pianist holds a Doctorate of Musical Arts from the University of Miami, where she studied under Dr. Rosalina Sackstein, a pupil of the legendary Claudio Arrau. After founding the Arcangelo Piano Quartet—a distinguished American chamber ensemble—Dr. Kofman toured Guatemala, China, the Bahamas and the United States, all to rave reviews. In the words of critic Lawrence Budmen, “Kofman was brilliant in her phrasing and control. The entire performance had a unique sense of deeply felt, highly personal music making.” Later, Dr. Kofman formed a duo with the eminent Belgian pianist André De Groote. Their three recorded albums received critical acclaim. MusicWeb International critic Philip R. Buttall noted, “The performance... is absolutely first-rate.” Dr. Kofman continues to collaborate with other outstanding musicians, such as Japanese violinist Junko Ohtsu. As a solo artist, Dr. Kofman has performed in Austria, Germany, Switzerland, Belgium, France, Italy, Poland, Serbia, the Bahamas, Guatemala, China, Japan and Curacao. Among other honors, she played before the Dalai Lama at his “Compassion as a Pillar of World Peace” presentation and at TEDxBocaRaton. She has critically acclaimed recordings on Wisdom Recordings, Loconto Production, and Talent Records. Dr. Kofman is an award-winning teacher. For four consecutive years she received a Diploma of Recognition from the American Protégé International Competition for “extraordinary dedication and achievement in the field of teaching music and presenting students to perform at Carnegie Hall.” Many of Dr. Kofman’s former piano students are distinguished performers and educators throughout the Americas, former Soviet Union, and Europe. Dr. Kofman is a recipient of the Faculty Fellowship Program to Israel (2020), a distinguished member of the Cremona International Academy faculty in Italy and Director of Keyboard Studies at Florida Atlantic University in Boca Raton, USA.

[View Presentation](#)

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Music and Prayer

2020. A hard, unexpected strike from Covid-19 left us locked in our homes, afraid of getting sick, scared of dying. Prayer and music became my most powerful tools to embrace challenge. They spoke to my heart and mind like no other communication. A desire to share prayerful musical offerings rose in me and became urgent. That is how and why this collection of Christian hymn arrangements for piano was born. I wish to thank my friends and listeners, both religious and non-religious, as we are all together in spirit. Let us stay united because together we deliver hope, bring goodness, and create a beautiful world! Let each of us rise to the opportunity to lead in spirit and heart!



JELENA SIMONOVIĆ-KOVAČEVIĆ (SERBIA)

Academy of Arts (Novi Sad)
EPTA (Voyvodina)



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Jelena Simonović-Kovačević earned her Bachelor's degree in piano performance at the Academy of Arts in Novi Sad, under the guidance of Mr. Kemal Gekić. She completed her Master's degree at the Syracuse University under Dr. Wei-Yi Yang, where she held a teaching assistantship and was awarded the Irene Crooker Award for Excellence in Piano Performance. She has played in master classes for a number of internationally recognized musicians, among them Naum Shtarkman, Boris Berman, Kemal Gekic, Diane Andersen, Arbo Valdma, and Rita Kinka. She excelled in many piano competitions, including the Missouri Music Teachers' Association, the International Piano Competition in Moncalieri, the Yugoslav Piano Competition in Niš, and the International Piano Competition in Vibo Valentia. Mrs. Simonović-Kovačević has held positions in numerous music organizations: The Isidor Bajić Memorial, the Yale SMN, the Odyssey Chamber Music Series, and the KotorArt Festival. She has established a Complementary Piano category at the Isidor Bajić Festival, where she also served as a jury member. She began her professional career as a piano professor at the Isidor Bajić Music School. She currently holds the position of the assistant professor and Head of the Cathedrae for Complementary Piano at the University of Novi Sad, Academy of Arts in Novi Sad. Besides teaching, she performs regularly as a soloist. She frequently holds masterclasses and lectures. She is a member of the jury at national and international competitions. She has become the first professor in Novi Sad to give master classes to adult piano beginners. Her article, on the same topic, was published in EPTA Piano Journal in 2017. Ms. Simonović-Kovačević is a member of EPTA Voyvodina, EPTA Serbia, and WPTA among others, and she is a certified instructor for the Associated Board of Royal Schools of Music (ABRSM.)

[View Presentation](#)

Powerpoint presentation "Teaching the Adult Piano Beginners."

AARON KURZ (USA)

Royal College of Music (London)



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WPTA IPC
1st Prize

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RESULTS

Engaging audiences with his charismatic and moving performances, Aaron Kurz enjoys a burgeoning career. Kurz has performed across three continents, in venues ranging from Carnegie Hall in New York to the Palace of Peace and Harmony in Nur-Sultan, Kazakhstan. He has soloed with numerous orchestras, including the Fort Worth Symphony Orchestra, Shanxi Shuozilun Symphony (China), and New Millennium Orchestra (Chicago). Kurz has also been a prizewinner in many competitions, such as the WPTA, New York, Los Angeles, and Virginia Waring International Piano Competitions. Currently, he is completing his Artist Diploma at London's Royal College of Music, studying with Ian Jones and Norma Fisher. Starting in September, he will begin studying at Yale University with Boris Berman. More information about Mr. Kurz can be found on his website (www.aaronkurzpianist.com) and his Facebook page (www.facebook.com/aaronkurzpianist).

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Piano Recital

A. Scriabin	Sonata No. 5 in F-sharp Major, Op. 53
J. Haydn	Sonata in F major, Hob. XVI: 23 Allegro moderato Adagio Finale: Presto
S. Prokofiev	Sonata No. 6 in A Major, Op. 82 Allegro moderato Allegretto Tempo di valzer lentissimo Vivace

EUN-JOO KWAK (SOUTH KOREA/USA)

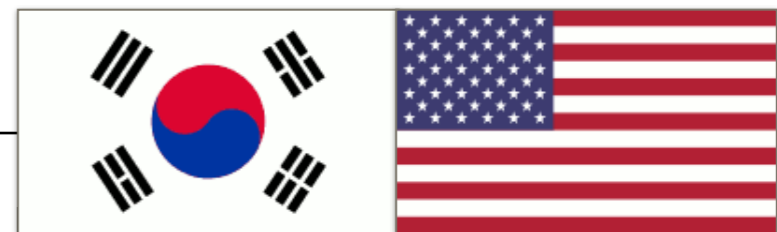
Mansfield University (Mansfield, Pennsylvania)

Eun-Joo Kwak is an internationally admired concert artist, chamber musician, educator and clinician. She has traveled to Europe, Asia, and throughout the United States, performing at the Dame Myra Hess Memorial Concerts in Chicago, American Landmark Festival in New York, Taipei National Recital Hall in Taiwan, and Seoul Arts Center in Korea. A prize winner in the Samick National Competition in Korea, International Beethoven Sonata Competition in Memphis, and the Tokyo International Piano Duo Competition in Japan, she has performed with many orchestras such as the Milwaukee Symphony Orchestra, Chicago Chamber Orchestra, and the KBS Symphony Orchestra of Korea, among others. Her performances have been broadcast through KBS-FM Korea, WFMT-Chicago, Christian Radio of Taiwan, and Wisconsin Public Radio. Her recordings are available on the Northwestern Press, Vienna Modern Masters, Mark Records, and Naxos Music Library. She has served on a judging panel for the International Smetana Piano Competition in Pilsen, Czech Republic, and has presented masterclasses at numerous music schools and universities including the Isidor Bajić Music School in Novi Sad. Dr. Kwak earned her Bachelor of Music in Piano Performance from Seoul National University, Master of Music from Roosevelt University, and Doctor of Music from Northwestern University, and is currently Associate Professor of Piano at Mansfield University, Pennsylvania.

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CD Performance: Claude Debussy *Préludes* Book II

The year 1918 marked the 100th anniversary of French composer Claude Debussy's death. To commemorate this centennial, Dr. Eun-Joo Kwak released a performance CD of Debussy's *Préludes* Book II (www.markcustom.com/Kwak). Debussy completed his second book of *Préludes* in 1913, after having finished the first in 1910. These two volumes of *Préludes* are often regarded as the paragon of an "impressionist" musical language, although the composer himself was known to have disliked that label and preferred the term "symbolist". Comprised of twelve in each volume, the 24 *Préludes* address a wide gamut of subjects drawn from nature, literary sources, historical figures, and ancient themes in a diversity of styles. While the standard location of titles is at the beginning of a movement, it is important to notice that Debussy deliberately inscribed titles at the end of each *Prélude*. Thus, the performer is given a poetic description only as an afterthought, being allowed a more personal discovery of images and sounds arising within each work. With musical notation spread across three musical staves (instead of the conventional two), Book II of the *Préludes* generally presents a more expansive and complex idiom than Book I. Debussy's experimentation with the latest harmonic innovations is evident, and a greater virtuosity and imagination is required from the performer while exploring the expressive and coloristic potential of the modern piano. Presenting an amazing array of sonic moods and textures, Debussy's *Préludes* Book II is a true cornerstone of 20th century piano music. Titles of the twelve *Préludes* are: I. *Brouillards* (Mists); II. *Feuilles mortes* (Falling leaves); III. *La puerta del vino* (The wine gateway); IV. *Les fées sont d'exquises danseuses* (The fairies are exquisite dancers); V. *Bruyères* (Heather); VI. "General Lavine" - excentric; VII. *La terrasse des audiences du clair de lune* (The balcony where moonlight holds court); VIII. *Ondine* (Undine); IX. *Hommage à S. Pickwick Esq. P.P.M.P.C.* (Homage to S. Pickwick, Perpetual President-Member Pickwick Club); X. *Canope* (Funerary jar of Canopus); XI. *Les tierces alternées* (Alternating thirds); XII. *Feux d'artifice* (Fireworks).



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HEATHER LANNERS (USA)

Oklahoma State University (Stillwater, Oklahoma)

Canadian pianist Heather Shea Lanners has performed extensively throughout the United States, Canada, Europe and China as both a soloist and chamber musician. Recent engagements include a seven-city concert tour of China with *Pangaea Chamber Players*, concerto performances with the Bulgarian State Orchestra of Vidin and solo performances at the Dublin International Piano Festival. Throughout her career she has given guest classes and performances at universities across the United States and Canada including the Eastman School of Music, the University of Washington, Bowling Green State University and the Idyllwild School for the Performing Arts. After receiving her Bachelors degree in Piano Performance from the University of Western Ontario in London, Canada, Lanners continued her studies in Paris with French pianist, Cécile Ousset. While in Paris, she also earned the Diplôme Supérieur en Musique de Chambre at the École Normale de Musique. Since the completion of a Masters degree in Performance and Literature with Barry Snyder at the Eastman School of Music, Ms. Lanners has worked as the Opera Coach at the Cleveland Institute of Music, the Cleveland Opera on Tour and she currently serves as Associate Professor of Piano at the Greenwood School of Music at Oklahoma State University.

GREGORY MERTL (USA)

"A talent the ear wants to follow wherever it goes" (Boston Globe), Gregory Mertl has garnered commissions from the Tanglewood Music Center, the Rhode Island Philharmonic, the Tarab Cello Ensemble, the Phoenix Symphony, the Big Ten Wind Ensembles, the Ostrava Oboe Festival, Czech Republic, the Hanson Institute, and the Barlow Endowment for a piano concerto for Solungga Liu and the University of Minnesota Wind Ensemble, which was released by Bridge Records in 2017. Of the Bridge release, the American Record Guide has written, "there's a wealth of compositional ingenuity and detail, but better yet there's what I might call attention to the human aspect of music—a concern with drama, passion, and psychological complexity alongside any purely technical achievement. That's what makes me keep listening to it." Mertl has degrees from Yale University (BA 1991) and the Eastman School of Music (Ph.D. 2005) and was a 1998 Tanglewood Composition Fellow, where he worked with Henri Dutilleux and Mauricio Kagel. His most recent works are a four-movement concerto for the French cellist Xavier Phillips, which will be premiered in Paris during l'ONDIF's 2021-22 season and a work for pianist Heather Lanners premiered in early 2020.



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Pictures Without an Exhibition

for solo piano

by Gregory Mertl

Lecture Recital: Pictures Without an Exhibition: Mussorgsky returns? A new work for piano by Gregory Mertl, performed by its dedicatee, Heather Lanners, with an introductory conversation.

It's with its title - Pictures Without an Exhibition - that this work began. Right away I intuited the piece would be both an homage and a reaction to Mussorgsky's great work *Pictures at an Exhibition*. But the title also felt fitting since I often think of my music as "pictures in sound." While there are many interconnections with the Mussorgsky, there are also many divergences. - Gregory Mertl. Composed in 2019, *Pictures Without an Exhibition* is a substantial and vigorous new work for solo piano. Our session begins with pianist Heather Lanners and composer Gregory Mertl sharing their collaborative process and then discussing several aspects of the work with musical examples. The session concludes with a full performance of the piece.

[View Presentation](#)

Gregory Mertl: Pictures Without an Exhibition

I. Lento Misterioso

Air

II. La Poule

Air 2

III. Scherzo

Air 3

IV. Langourous Clouds

Air 4

V. Ballade

JIN HWA LEE (SOUTH KOREA)

WPTA South Korea, President

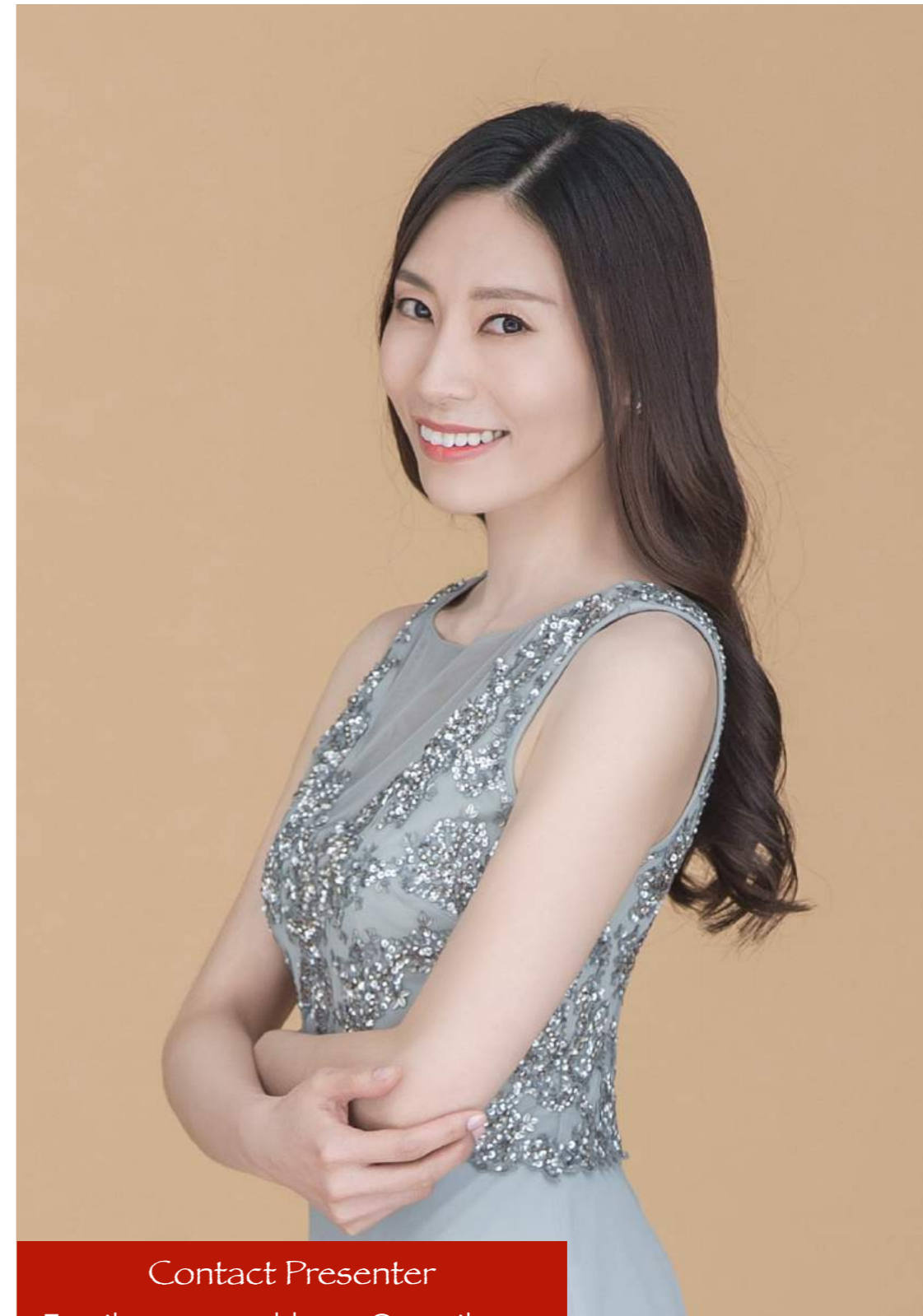


Korean-born pianist, Jin Hwa Lee has attracted the public's attention, establishing herself as a pianist of huge vigor and perceptive insight, since receiving acclamation on her New York debut concerts and her solo debut CD 'Jin Hwa Lee plays Rachmaninov'. She earned the Doctor of Musical Arts degree from the University of Michigan, and previously studied at Peabody Conservatory of the Johns Hopkins University and Seoul National University where she graduated with high honors. Dr. Lee performed at major venues in Korea including Seoul Arts Center and also in US including at Carnegie Weil Hall York in New York City, Max M Fisher Music Center and Stienway Hall in Detroit, and she has been invited to perform as a guest pianist at Eastman School of Music and Oberlin Conservatory. Her performances have been broadcast in the USA Detroit Public radio (WRCJ), Baltimore Public radio (WJBC) and Bloomfield Community TV. Dr. Lee previously won top prizes in numerous national competitions in Korea including the Samick Piano competition, also at American Protégé International Piano & Strings Competition and International Concerto Competition. Her principle teachers have included Arthur Greene, Yong Hi Moon and HaeSun Paik. Dr. Lee has served as a president of WPTA South Korea since 2018. She is currently Adjunct Professor of Graduate School of Interdisciplinary Arts at the Sejong University and also teaches at Seoul Arts Center's Music Academy in Korea.

[View Presentation](#)

Piano Recital

J. Brahms Piano Concerto No. 1 in D Minor, Op. 15
I. Maestoso
II. Adagio
III. Rondo: Allegro non troppo



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DORIAN LELJAK (UK/CROATIA/SERBIA)

Royal College of Music (London)

Academy of Arts (Novi Sad)



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Dorian Leljak has won several international piano competitions, including the Rachmaninov Competition in Belgrade and the Novi Sad Piano Competition. He has been awarded numerous prizes, such as the University of Novi Sad Merit Award, Yale University Mary Clapp Howell, Irving Gilmore and Parisot prizes. Dorian enjoys a successful career worldwide as a pianist and chamber musician, having established collaborations with cellist Istvan Varga and pianist Ninoslav Zivkovic. In 2002 he made his debuts in Carnegie Hall and Boston Philharmonia Hall. After teaching piano at the Yale School of Music, he continued his tenure as Professor of Piano at the Academy of Arts in Novi Sad and as Piano professor at the Royal College of Music in London. Dorian has received pre-college music education in his native city of Zagreb in Croatia. Having graduated from University in Novi Sad under Professor Arbo Valdma, he pursued his doctoral degree in piano under Professor Boris Berman at Yale University. Dorian is Artistic Director of the

International Isidor Bajic Piano Competition, President of the World Piano Teachers Association (WPTA), the World Piano Conference (WPC) and the WPTA International Piano Competition, Honorary President of the European Piano Teachers Association (EPTA) - Vojvodina, as well as Executive Director of the Panopticum Musicum and Musica Ricercata International Music Schools. Dorian frequently presents masterclasses and lectures around the world and is invited to judge at many major international piano competitions including the Cleveland International Piano Competition, Top of the World Piano Competition Tromsø, Rome International Piano Competition, Santa Cecilia Competition Porto, Enschede International Piano Competition for Young Musicians, Fausto Zadra Competition and EWON Cheonan Competition in Seoul amongst others.

Piano Master Class

To arrange an online masterclass with Professor Leljak, contact him directly by email:

dorian.leljak@rcm.ac.uk

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JACQUELINE LEUNG (HONG KONG)

Beijing Normal University
Hong Kong Baptist University
United International College (Zhuhai, China)



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[View Presentation](#)

Online Music Teaching during the Global Pandemic

Born in Hong Kong, Jacqueline is a laureate of the Antena 2 prize, awarded by the national classical music radio station in Portugal. Described as a player who possesses 'musicality, intelligence and technical finesse', she has performed all over the world and collaborated with many distinguished musicians. She is frequently engaged to serve as a jury member at competitions, such as the Steinway & Sons International Youth Piano Competition, International Liszt Ferenc Competition, the Japan Piara International Piano Competition (Hong Kong), China Artists Association Competition, Hong Kong Open Piano Competition. Since 2013 she has worked as specialist piano presenter and masterclass teacher for the Trinity College London exam board, presenting in numerous locations in Brunei, Malaysia, Indonesia and she was appointed as official consultant in Hong Kong in 2018. Jacqueline trained as a scholar at the Royal Academy of Music in London, obtaining the LRAM piano teaching diploma and BMus degree and completed her Masters degree at Texas Christian University, USA. Jacqueline served as the chairperson of the Royal Academy of Music HK Alumni Association and in 2013, she was elected as an Associate of the Royal Academy of Music (ARAM). She released a debut solo album in 2017 and she will be releasing a second album of American music soon. She currently teaches United International College in Zhuhai, China as Senior Lecturer of Music.

Events of the first half of 2020 have been unprecedented and almost the whole world underwent lockdown. Music education, which relies on face to face tuition, were forced to continue online in order to ensure students' progress. This presentation shares my experience of teaching chamber music online to a class of 21 students. To teach chamber music online originally seemed like an impossibility, especially when all students had to stay at home. They were not able to meet up and rehearse with each other face to face, an essential element of playing chamber music. When the epidemic hit us unexpectedly and all classes were moved online for the whole semester, I faced huge challenges on how I could teach this course effectively. How could we overcome the inevitable delays with existing available technology which made playing live together online infeasible? How could they learn ensemble skills? The presenter will demonstrate the ways she taught the course this semester and enabled an enriching and stimulating experience despite the distance.

CARMEL LIERTZ (AUSTRALIA)



Pianist and innovative music educator, Carmel Liertz, is an international performance coach with an extensive background in Music Performance, Performance Education, and Performance Research. Tertiary performance and pedagogy studies were undertaken in Australia and Germany. While teaching performance at university, she became interested in applying Sport Psychology's successful Mental Training and Sport Nutrition principles to musicians' performance. Carmel created the first Performance Confidence Training Program for Musicians with her groundbreaking education thesis, 'Developing Performance Confidence: A Holistic Training Strategies Program for Managing Practice and Performance in Music'(2002). The practical book and ebook followed later, 'Performance Confidence: A Training Program for Musicians' (2009; 2012) describing how to incorporate the set of six mind-body enhancing strategies into daily life and for Practice, Lead-Up and Performance. Liertz's signature 'Mind-Body Awareness' training being the foundation of all her work, develops performance confidence and mind-body fitness simultaneously. This holistic approach is also successful in assisting with recovery from burnout, chronic fatigue and physical injuries in musicians. Carmel Liertz specialises in personalised one-to-one coaching and workshops for performance confidence, self-care, and recovery. Contact Carmel at cliertz@gmail.com or www.performanceconfidence.com for enquiries about coaching, workshops, and for book purchase details, reviews and testimonials.



[View Powerpoint](#)

[View Talk Video](#)

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www.performanceconfidence.com

Self Care for Pianists: Mind-Body Maintenance and Recovery

The topic of Self Care for Pianists, indeed, for all musicians, has been sadly neglected in music performance education. Yet, the importance of mind-body fitness soon becomes apparent to aspirational pianists as they develop their performance skills to a high degree and perform regularly. My life's work demonstrates that musicians need to be aware of the interrelationship between their mental and physical states to achieve their personal best in training and performance, just like elite athletes need to be. Considering that elite athletes have four individual specialists to assist in maintaining optimal performance, mind-body maintenance and recovery, this talk aims to demonstrate that it is just as important to develop the musician's awareness of self care and mind-body maintenance for optimal performance, as it is to develop the musical and technical skills necessary for performance. The complementary role of a performance coach is discussed, and how to monitor self care to assist with mind-body maintenance and recovery from chronic conditions. Such knowledge is vital to successfully manage the demanding lifestyle challenges of being a professional pianist and pianist-teacher in today's competitive, unpredictable world.



Currently Associate Professor at the University of Auckland, Rae's teaching has produced many outstanding young pianists, including first prizewinners in the Sydney International Piano Competition, the Lev Vlassenko Australasian Piano Competition, the Bradshaw and Buono Competition, and the Perrenoud Foundation International Piano Competition. She received a Sustained Excellence in Teaching Award from the University in 2011 and, in the same year, the Marie Vandewart Award for outstanding service and commitment to fostering the love of chamber music in New Zealand. Rae is Artistic Director of the New Zealand National Piano Competition and International Piano Festival. She has served on international competition juries in Ireland, Singapore, Australia, and the USA. Rae's groundbreaking PhD research into focal dystonia, the most devastating of musician's injuries, has resulted in specific concepts about instrumental retraining which have led to presentations and keynote speeches throughout the world. Rae's research into the most biomechanically natural way of playing the piano has led her to write an electronic book on piano technique called *Fit 4 Piano*. In 2015 Rae was made a Member of the New Zealand Order of Merit for services to music.

[View Presentation](#)

Fit 4 Piano:

A toolbox for establishing and maintaining a coordinated technique

This presentation will outline my e-book *Fit 4 Piano*, a resource designed to assist the development of a coordinated technique, from the beginner to the advanced pianist. Containing more than 80 HD videos, this interactive, user-friendly resource describes how simple exercises can be applied to repertoire at all levels in order to make the playing easier, more musical and more fun. In my experience, many students are focused only on moving their fingers, and they often do not understand how to coordinate the body as a whole in order to produce a free and beautiful sound. Often, playing is restricted by stiffness, physical tension and pain, and there is little awareness of how to move in a balanced way. These habits can be changed, but how much better it would be if the student were well-coordinated from the earliest lessons. Then technical problems are minimized and students are free to express themselves musically. The book is available as an e-book and also in print, where the videos can be viewed with scannable QR codes.

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Guido Mallardi is an awarded pianist (MMUS), composer (BMUS) and researcher, WPTA UK President and WPTA appointed juror. Winner of "On Piano Creativity" Permanent International Contest and a scholarship, he is recognized for both his piano artistry and his own compositions by such famous figures as A. Lonquich, H. U. Passarella, R. Shchedrin, F. Rzewski, P. Rattalino and Dickran Atamian. In the 2006-2009 period, he started deep research and came to an innovative analysis method he called "Analogic" that considers music as a map of symbols, which method has its application in composition and performing technique. In 2011 he developed Brainarm Full Compositional Coaching (www.brainarm.com), a cutting-edge revolutionary praxis allowing both musicians and non-musicians to compose high-quality music by means of the coach's hands, however without letting any artistic influence to occur. In the same year, he presented his PTS (Piano Technique Stenography), a method that simplifies the understanding of the complex movements involved during the piano performance and prevents ineffective techniques, easing a more fruitful practice. He has performed in Europe and composes music in many styles, including contemporary classical and jazz. His music can be found at www.guidomallardi.com and on the major online platforms.

[Brainarm](#)

[We empower you to compose great music](#)

"Introduction to the Analogic Method. The foundation of music at a glance."

A bridge between philosophy and music, a "music genesis" from the archetypes through evocation and analogy, leading from our inner world to the outer, the Analogic Method clearly shows that after all, music is always a representation of reality or its virtual projection, since both universes (musical and physical) share the same roots. Behind the "incarnation of the structured sound", there is a marvellous platonic world of pure concepts, from which whatever we can perceive or conceive originates. By describing music through the development of symbols and archetypes, not only this new method finds application in analysis, composition, performance and instrumental technique, it can also help developing spiritual awareness and artistic sensitivity through music.

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KRISTINA MARINOVA (USA)

WPTA Collaborative Piano, President



Kristina Marinova has been described as a virtuoso pianist with an extreme energy and youthful vibrance. Her crystal clear and beautiful sound enhances her stormy expressions and performances, full of grace and style, all the while giving the opportunity to find the richest worlds of timbre and colors and while becoming one with the music. The pianist, recognized as one of the most accomplished citizens of Bulgaria, appeared in a concert series as part of the festival “Chamber Music Encounters” celebrating Plovdiv as the Capital of European Culture in 2019. She is the President of the WPTA COLLABORATIVE PIANO. Kristina has appeared in major music festivals as a performer and educator and has collaborated with some of the most prominent musicians in the world. She has also been awarded numerous prizes and fellowships including the Virtuoso Etudes Piano Competition, German Compositions Piano Competition, Piano Solo Concerto Competition for the Bulgarian Symphony Orchestra, the Ohrid Summer Festival, UCA Piano Concerto Competition and UCA Piano Competition, and the Arts on Tour-Arts Council. As a soloist, she has performed in Europe and in the United States, sharing the stage with world renowned musicians such as Kristine Lewis, Monica Yunus, Weston Hurt, Cheryse McLeod Lewis, Andrea Dyachenko, Khari Joyner, Victoria Browsers, and Tarn Travers. One of her most memorable experiences was performing the entire Goldberg Variations, BWV 988 by Johann Sebastian Bach. Currently, Kristina is working on a new concert series in New York, several CD productions, a new music festival and numerous collaborative concerts. She has also been engaged with the creative direction and composition for

the music for a documentary film about the first supermodels of Palmolive. Kristina has served as the Music Director at the Chotard Institute of Music for the gifted youth and Assistant Director at Wildwood Park for the Performing Arts. For the past decade, she has worked as a full time faculty member at the UALR Music Department, where she served as a piano instructor, conductor, music director for the Opera theatre and the University Concert Choir. At the university, Kristina has been involved with various creative, innovative artistic projects and community outreach. She was the founder of the Marinova Music Institute for gifted children and the Outreach Program for the Performing Arts at the UALR. At the program, she has presented numerous musical seminars at schools, hospitals, and retirement centers focusing on musical cognition: the Educational, the Healing, and the Inspirational power of music. She became the facilitator for the Artist Inc, the first professional training program for artists of all disciplines. Her students have been widely recognized and have won countless competitions and awards including acceptance into many of the top graduate music programs around the country and abroad. During her tenure she also served as the official pianist for the Metropolitan Opera National Council Auditions and the National Association of Teachers of Singing. Kristina entered the world of art at the age of four. She was accepted to the National Academy of Music and Dance for Gifted Children “Dobrin Petkov” and went on to attend the National Conservatory of Music in Sofia, Bulgaria. The pianist holds a Masters Degree in Piano Performance from the University of Michigan, where she was offered a full graduate fellowship and later was invited to specialize at the Keyboard Collaborative Arts Program at the University of Southern California (USC).

Contact Presenter

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Piano Recital: Four Rhapsodies Project

F. Liszt	Rhapsodie espagnole, S. 254
E. Dohnányi	Four Rhapsodies, Op.11
G. Gershwin	Rhapsody in Blue
A. Piazzolla	Tango Rhapsody (Adiós Nonino)

[View Presentation](#)

MANUEL MATARRITA (COSTA RICA)

Universidad de Costa Rica (San José)

WPTA Costa Rica, President

Manuel Matarrita is one of the most active Costa Rican pianists, as a soloist and collaborative musician, which has made him two-time winner of the National Music Prize of his country (2012 and 2015). His performances have taken him to the most important venues in Costa Rica, as well as to other stages throughout Central America, the United States, Italy, Spain, Greece, Serbia, Mexico, Cuba, Colombia, Puerto Rico, Peru, Brazil and Argentina. Dr. Matarrita studied at the University of Costa Rica, the University of New Orleans and Louisiana State University. His teachers include Higinio Fernández, María Clara Cullell, Mary Ann Bulla and Constance K. Carroll. He is a Professor of Piano at the School of Musical Arts at the University of Costa Rica, the institution in which he served as Department Chair during the period 2013-2017. He is currently the President of WPTA-COSTA RICA. As a result of his special interest in Spanish and Latin American music, Manuel has published the book "Canciones populares costarricenses" (Ed.UCR, 2008), as well as four recordings - all available in the major digital platforms. Manuel was also the recipient of the WPTA-ARGENTINA First Prize of Piano Composition Competition in 2018.



[View Presentation](#)

Crossroads in time and style: Baroque meets Latin American music

This lecture-recital will present two sets of original compositions. In the first place, *Invenciones ticas* is a collection of fifteen works for piano that uses a series of songs and dances that belong to the traditional Costa Rican imaginary, as well as the Two-voice inventions (BWV 772-786) by Johann Sebastian Bach. These inventions (understood essentially as novel creations) do not follow a formal, harmonic or strictly scholastic contrapuntal scheme and they are rather free reconstructions of the original melodies, with some fundamental features of the two-part Baroque works. In the same way, *Partita mestiza* emulates the outline of the Baroque suites in the order and character of their dances, but simultaneously combines them with patterns of Latin American dances, using a tonal and spontaneous language. In this way, traditional dances from the Central European historical tradition, such as *allemande*, *courante*, *sarabande*, *minuet*, *bourrée*, and *gigue*, merge with rhythms from the Caribbean and Central and South America, such as the Cuban *son montuno*, the Brazilian *bossa-nova*, the Colombian *pasillo*, the Argentine *vidala*, the Paraguayan *guarania*, the *huayno* of the Andean highlands and the Costa Rican *tambito*. The purpose of the works does not go beyond offering an approach for the pianists in training to different musical styles of the Central European tradition from melodies of the Costa Rican and Latin American own popular repertoire.

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GABRIELA MAYER (IRELAND)

CIT Cork School of Music (Cork)

WPTA Ireland, President

Dr Gabriela Mayer is currently the Head of the Department of Keyboard Studies at the CIT Cork School of Music and President of WPTA Ireland. As a recipient of a Fulbright Graduate Fellowship to Germany, Dr. Mayer studied piano performance at the Hochschule für Musik 'Hanns Eisler' in Berlin. She also completed a Doctorate in Musical Arts at the University of Maryland in the USA. Since moving to Ireland, she has engaged in teaching as well as performing. Her area of artistic research revolves around rhetorical and linguistic influences in Classical and Romantic piano music and the applications of these concepts to teaching and performance. She is currently involved in activities of the Association of European Conservatoires (AEC) and European Piano Teachers Association (EPTA) through participation in seminars, giving presentations at conferences on pedagogical and performance topics and as an international representative of the AEC on institutional review panels. As a performer, she continues to be actively involved in concerts and regularly collaborates in chamber music projects with colleagues from professional orchestras and the CIT Cork School of Music. In addition, she has given concerts and masterclasses at Erasmus partner institutions.

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[View Presentation](#)

Rhetorical and Linguistic Influences in Solo Piano Music from Mozart to Liszt

This presentation will offer a glimpse into performing traditions which were important to German composers writing for the piano, from Mozart and Beethoven to Schubert, Schumann and Liszt. These traditions provided a context for a certain aesthetic understanding in performance, which has been gradually lost. Practical examples recorded by the presenter will be used for illustration. Rhetoric offered a guide for logical organization and persuasion, while dramatic ideas and singing style were two other linguistic influences. These elements combined to offer a natural model for characterization, expression and inflection in solo piano music. The most important musical aspects influenced by rhetorical principles were composition, emotional expression and delivery. Composers relied on the logic of discourse as a model for musical structure and content, while performers sought to persuade their audience much as an orator would do. Singing style was another linguistic parallel that continued to be present in the performing tradition of solo piano music. Singing style remained a constant reference point for musicians, particularly as a vehicle for understanding and delivering expressive performance, and 'speaking' to the audience through music. Understanding the influence rhetoric and language had on solo piano music in the past opens a path to a more meaningful and informed approach to modern performance.



JAN MCMILLAN (UK/AUSTRALIA)



Dr Jan McMillan is a highly qualified piano pedagogue with international teaching, performing and research publications. Trained at the University of Western Australia she has won several prizes for both teaching and performance. As a former Senior Lecturer at Universiti Pendidikan Sultan Idris Malaysia, she headed the piano department, instigating many new initiatives such as the inaugural piano pedagogy courses for both undergraduates and postgraduates. As an invited member of the Postgraduate studies committee and Academic Arts events committee she has international experience of program development, management and events coordination. Her doctoral thesis investigated international accreditation systems pertaining to registration, training, and professional development and was highly received. She is a fully accredited teacher trainer and assessor in Suzuki and Orff Schulwerk philosophies and the Vocational Higher Education Sector in Australia. Pedagogical research has resulted in the establishment of pre-instrumental programs, aural activities for non-pianists, creative teaching for non-musicians, and improvisation programs which led to the development of a successful piano teacher training program currently being prepared for online delivery. More recently, she has collaborated in international and interfaculty projects investigating adult learning and teaching, critical & creative thinking, best teaching practices and Grandparents as teachers. She is currently based in London, England.

[View score 'Gejolak'](#)

[Collaborative Performance Video](#)

[View Presentation](#)

Towards Globalisation:

Cultural Collaborations of composition and performance; an autoethnographic account

This session will demonstrate how conscious composition techniques and performance were used to promote global collaborative approaches for music education. Dr Kamarulzaman Bin Mohammed Karim, "ManTabla" is one of Malaysia's leading composers and performers and has a high profile in the World Music scene. He is president of Ghamjas Co-operative for Malaysian musicians and founder of Ghamjas, a contemporary Malaysian traditional ensemble who perform extensively. Alongside interviews and analysis of the piece, 'Gejolak' (2007) was given its premier performance on piano by Dr McMillan in both UK and Malaysia in 2018. It evokes intense emotion using Indian tabla drumming patterns and haunting 12-tone melodies. The lecture-recital will reveal discussions between the composer and performer on the interpretation and intended performance; how these met the parties' expectations, the psychological background behind the composition phases and, the final result. It also includes the extended rendition which was produced in a collaborative process and included the addition of a layered ensemble performance using percussion and Malay Folk dance patterns. Outcomes include establishing a global mindset for music education including the importance of psychological, intellectual, social and emotional criteria. The importance of building culturally sensitive relationships, establishing communities of practice at both local and global levels that in turn create personal transformations.

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UNA MILJUŠ (SERBIA)

"Kosta Manojlović" Music School (Zemun)



Contact Presenter
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Una Miljuš was born in Novi Sad on June 30, 2005. She started learning the piano at the age of 7 (2012) when she enrolled in the first grade of the elementary music school "Kosta Manojlović" in Zemun, which she finished in just 3 years. She held her first solo concert at the age of 8, and she enrolled in music high school at the age of 11. 2019/20. she ends the 4th/last year of the High School of Music "Kosta Manojlović" in the class of prof. Dina Hadžiomerović, MA. She has won over 50 first prizes at prestigious competitions for young musicians and has been a multiple winner of international competitions as well as the Republic competition (each time in the senior category). She was also a signatory of the Serbian National Theater in 2014/15. Una Miljus has performed all over Europe: in Russia, Italy, the Czech Republic, Poland, Bulgaria, Belgium, Slovenia, Slovakia, Croatia, Bosnia and Herzegovina... In Serbia she has performed in all eminent halls: KNU, Belgrade Philharmonic, SKC, SANU, ArtGet... Una studied with many renowned professors around the world such as Natalia Trull, Ruben Dalibaltayan, Alexey Sokolov, Natasa Mitrovic, Aleksandar Serdar, Lovre Marusic, Elena Kuznetsova, Lidija Bizjak... Most significant award: International competition "Citta di Gorizia" 2013 in Gorizia, Italy - first prize in the first category; Republic competition of young pianists of Serbia 2013, - First prize; International Piano Competition "Sabac 2014" Sabac, Serbia - The absolute winner of the competition; Republic Competition for Chamber Music 2014. Belgrade, Serbia - First Prize; Republic competition of young pianists of Serbia 2014- First prize, Laureate; The youngest winner of the gold certificate at the competition "Chopin's Golden Ring" in 2014 in Slovenia; Piano competition "Binički" 2015 in Belgrade - first prize; EMCY "Peter Toperczer International

Piano Competition" 2015 - Košice-Slovakia II award category; Festival of Music Schools of Serbia 2015 - first prize in the discipline of piano solo; International Piano Competition "Sabac 2016", Sabac, Serbia - First Prize - LAUREATE; EMCY competition "Young virtuoso" 2016-Sofia, Bulgaria - Second prize; EMCY competition "Petar Konjović" 2016 Belgrade - First prize; International Piano Competition "Virtuosi per musica di Pianoforte" -Usti nad Labem, Czech Republic - I prize in the II category and Special award for the best performance of a classical sonata; International competition "White Lyre" 2016-Belgorod, Russia - First prize - Grand Prix of the competition; Festival of Slovenian Music - Belgrade 2017 - absolute I award; Republic competition of young pianists of Serbia 2017 Belgrade, Serbia - LAUREATE in the older category 3-b; Slovenian Music Festival - Russia, Moscow 2017 - Grand prix of the festival; International Competition "A Step Towards Mastery" 2017 - St. Petersburg, Russia - Special Jury Award; "Slovenian Music Festival 2018", Belgrade - LAUREATE in the piano discipline; "Festival of Musical Talents of Serbia 2018" - Sremski Karlovci - I award; Finalist of the "Isidor Bajić Memorial 2018" - Novi Sad, Serbia; International competition "Davorin Jenko 2019" - Belgrade, Serbia - I prize; "Festival of Musical Talents of Serbia" 2019 - Sremski Karlovci - I award; International competition "Davorin Jenko" 2020 - Belgrade, Serbia - Absolute winner, LAUREATE; Slovenian Music Festival" 2020, Belgrade - I award in the piano discipline; VII International competition Smederevo 2020.- absolute winner of the whole competition,100 points, special award "Nevena Popovic"; International competition V. Selivokhin 2020. GRAND PRIX, 100 points, absolute winner of the competition. Since October 2019, Una has been one of the most promising young pianists on the IOP3 program, specially adapted for special talents at the "Kosta Manojlović" Music School.

Young Concert Platform

[View Presentation](#)

A. Scriabin Etude in F-sharp Minor, Op.8 No.2

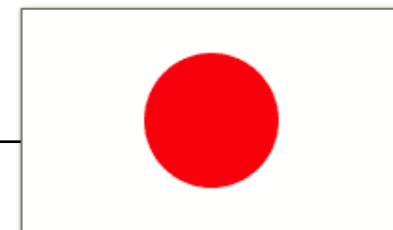
F. Chopin

Sonata No. 2 in B-flat Minor, Op.35

E. Lecuona

Malagueña

I. Grave - Doppio movimento



Toshikazu Mizunuma was born in 1976. I started playing at the 8 and has been studying Composition since age of 9. I finished musicology as a part of music high school and graduated at the Tokyo National University of Fine Arts and Music. So far, I have won many prizes in Japan. At present I focused on both of his interests, piano and composition. I have been giving numerous recital in Japan which include board repertoires from baroque to contemporary music. I have attended the master class pianist of Brazilian baritone singer Calmo Balboza in Tokyo. I passed the formal pianist audition of New opera given by composer Hosokawa Toshio, and my performance was reported on the NHK in JAPAN and was also introduces by other press agencies (NHK Television, Japan Times, Chopin Magazine etc.). In recent years I played in many countries including Italy, Spain, France, Germany, Poland, Turkey, Mexico etc, and many well-known pianists and musicians praised his performance. I published a CD in 2013. I participated World Piano Conference in Novi Sad in 2014, 2015, 2016, 2017, 2018 and 2019. In 2016 I gave the first public performance my new opera "Blighted love-Hamlet and Ophelia". This opera drew enthusiastic response from the general public. At present, I am a member of Japan federation of musicians.

Piano Recital

[View Presentation](#)

[View Presentation](#)

L.van Beethoven

Piano Sonata No. 26 in E-flat Major, Op. 81a, "Les Adieux"
I. Das Lebewohl. Adagio - Allegro
II. Abwesenheit. Andante espressivo
III. Das Wiedersehen. Vivacissimamente

[View Presentation](#)

[View Presentation](#)

[View Presentation](#)

C. Debussy

Estampes
I. Pagodes
II. La soirée dans Grenade
III. Jardins sous la pluie

[View Presentation](#)

C. Franck

Prélude Choral et Fugue

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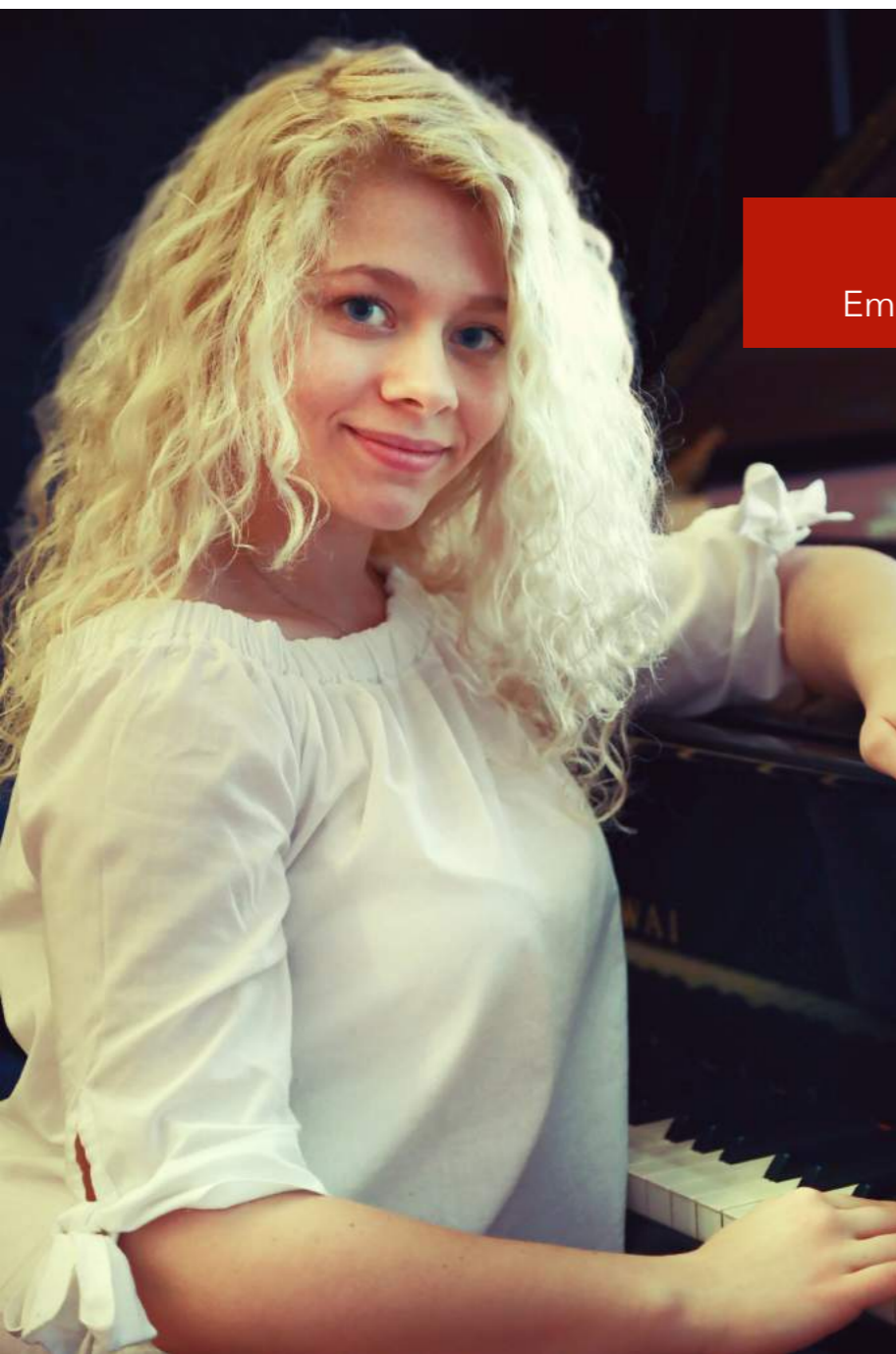
STELA MOLNAR (SERBIA)

Isidor Bajić Music School (Novi Sad)

University of Music and Performing Arts Graz (Austria)



Stela Molnar has finished her primary and high music education at the Isidor Bajić Music School in the class of teachers Andrea Der and Olga Borzenko. She currently studies in Graz University of music and performing arts in the class of Ayami Ikeba. She has performed as a soloist, accompanist and a member of different chamber music ensembles. She won many prizes at national and international competitions. During her education, she attended many master classes held by eminent teachers such as Yuri Kot, Anna Ulaieva, Zoltan Fuzeserry, Lovre Marušić, Sophia Glimson, Irena Kofman, Sontraud Spiedel and Natalia Trull. She is the recipient of scholarships for gifted students in 2019 and 2020. In 2018, she participated in the project "I learn, I know, I'm worth it", where the association for the promotion of social responsibility presented her as one of the students with the most significant success in competitions in the field of science and art. She participated at WPC (World Piano Conference) 3 times in years 2017.,2018.,2019. held in Novi Sad, Serbia. In 2019, as a part of WPC she held a solo concert at the City Hall in Novi Sad.



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[View Presentation](#)

Young Concert Platform

J. S. Bach
C. Franck

F. Liszt
C. Saint-Saëns
E. Király
D. Kramer
K. Szymanowski
R. Muczynski

Prelude and Fugue in C-sharp Major, BWV 848, WTC I
Sonata in A Major for Violin and Piano
I. Allegretto ben moderato
Transcendental Etude No. 10 in F minor, "Appassionata", S.139
Allegro appassionato, Op. 70
Canzona Pentatonica for Clarinet, Flute and Piano
Etude Humoresque, "Little Devil"
Variations in B-flat Minor, Op.3
Desperate Measures (Paganini Variations) for Piano, Op. 48

ALEXIA MOUZA (GREEK/VENEZUELA)



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WPTA IPC
Laureate
1st Prize



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IPC 2020
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Alexia Mouza, born in Athens, is a Greek-Venezuelan pianist. She has been enrolled at the International Piano Academy "Incontri col Maestro" in Imola, Italy under the guidance of Professor Leonid Margarius and Anna Kravtchenko. After studying for two years at the College of Fine Arts, Boston University for the Artist Diploma (Professor Boaz Sharon), she enrolled in the International Program of the Buchmann Mehta School of Music, Tel Aviv, under the guidance of Professor Arie Vardi. She is the winner of the Città di Cantù Competition 2005 where she was also awarded the Press Prize. She was awarded First Prize at the "Giorgos Thymis" Piano Competition in 2008, Second Prize at the Competition "Val Tidone" in 2009, First Prize at the International Piano Competition Delia Steinberg, Madrid, 2015, Third Prize at the 9th Hamamatsu International Piano Competition (2015) and First Grand prize of Manhattan International Music Competition (2018). Awarded by the Academy of Athens (2015). She participated in "L' Europe du piano" project (2016-17). Alexia has given concerts in Germany, France, Switzerland, Poland, Italy, Greece, China, Vietnam, Japan, Hong Kong, Venezuela, Mexico and USA. She appeared with the Tokyo Symphony Orchestra, the Orquesta Sinfonica del Estado de Mexico, the Simon Bolivar Symphony Orchestra, the Haydn Orchestra of Bolzano, the State Symphony Orchestras of Athens and Thessaloniki, the State Symphony orchestra Academy of Soloists of Kazakhstan. She recorded two DVD/CDs, both released by Domovideo, Multigram, Italy.

Piano Recital

[View Presentation](#)

F. Chopin

Etude Op. 10 No. 4

[View Presentation](#)

F. Chopin

Etude Op. 25 No. 7

[View Presentation](#)

S. Rachmaninoff

Piano Sonata No. 2 Op. 36 in B flat Minor
Allegro agitato
Non Allegro
Allegro molto

LEONID NEDIAK (CANADA)



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IPC 2020
RESULTS

Leonid Nediak was born in 2003. He had his orchestra debut with the Montreal Symphony Orchestra at age 10. He has been a soloist in more than a dozen orchestra concerts including with the Toronto Symphony Orchestra in Canada, and with the Canton Symphony Orchestra and the Cleveland Contemporary Youth Orchestra in the USA. Nediak was featured in the BRAMS symposium "Musicians: Born or Made?" and the Miami International Piano Festival Discovery Series 2017. He performed in the opening ceremony of the Cleveland International Piano Competition for Young Artists with the Cleveland Contemporary Youth Orchestra in 2018, and performed Rachmaninoff Concerto No. 4 with the Kindred Spirits Orchestra in Toronto in December 2019. Nediak received numerous awards including the audience prize and second place at the 2015 Cleveland International Piano Competition for Young Artists, the grand prize at the 2013 and 2014 Canadian Music Competitions, and a Special Prize at the First International Russian Music Piano Competition in 2019. He has also received awards in music composition including a 2019 SOCAN Foundation Young Composer Award. In 2015, Nediak was selected as the youngest of the "30 Hot Canadian Classical Musicians under 30" by CBC Music. Nediak currently studies with Marina Mdivani.

[View Presentation](#)

6 Pianos play Rachmaninoff Concerto No. 4, 1st mvt

In a desire to play the entirety of the orchestral score versus the standard two-piano thing where more than half of the notes are gone (simply because one piano is not capable of playing all the notes present in the orchestral score) and the rest are scuffed (e.g. opening of this concerto: What happened to brilliant repeated notes that are really epic). I took almost every note in the orchestral score and arranged them in playable fashion on several Pianos. It turned out that five Pianos was enough to contain all the notes in the orchestra. The top-left corner generally played woodwinds, the top-middle would generally play part of the strings section (there was one issue, specifically with the tremolos. Since the Piano is incapable of producing a sound like Violin tremolos, besides the beginning I only held the notes instead of repeating them very quickly which would've sounded quite scuffed. I ensured that the tempo at the beginning was slow enough to do all the epic repeated notes), the top-right played brass (very often parts are shared between parts; for instance, in the third measure, the bassoon is in this part instead of woodwinds), the left-middle played other portions of the strings section, typically including Double Bass, the bottom-left played other portions of brass or woodwinds, and the bottom-right played the solo part, no exceptions. The Timpani was omitted entirely, due to the fact that the Piano cannot produce a Timpani-like sound without resorting to unconventional means (which I did not wish to resort to).

MARIJA PAJIĆ (SERBIA)

Josip Slavenski Music School (Belgrade)



I was born in Loznica, Serbia in 2003. I completed a lower/primary music school in Loznica, where my main tutor was Professor Bojana Nikić. Starting from the second year of my lower music school I have participated in number of national and international competitions. At the festivals/competitions in Zrenjanin and Negotin my performance and results proved to be excellent. During my final/sixth year of the lower music school I played at my first solo concert, and then I enrolled at the secondary music school Josip Slavenski in Belgrade. In this school, under the guidance of Professor Jasmina Čolić, I substantially improved my performance and kept on participating in advanced music competitions.



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Young Concert Platform

[View Presentation](#)

J. S. Bach

French Suite No.3 in B minor, BWV 814

I. Allemande

III. Sarabande

IV. Menuet-Trio

L. van Beethoven

Sonata No. 6 in F major, Op. 10, No. 2

I. Allegro

C. Czerny

Etude in G minor, Op. 740 No. 50

[View Presentation](#)

M. Glinka

Variations on Alyabyev's Romance "The Nightingale"

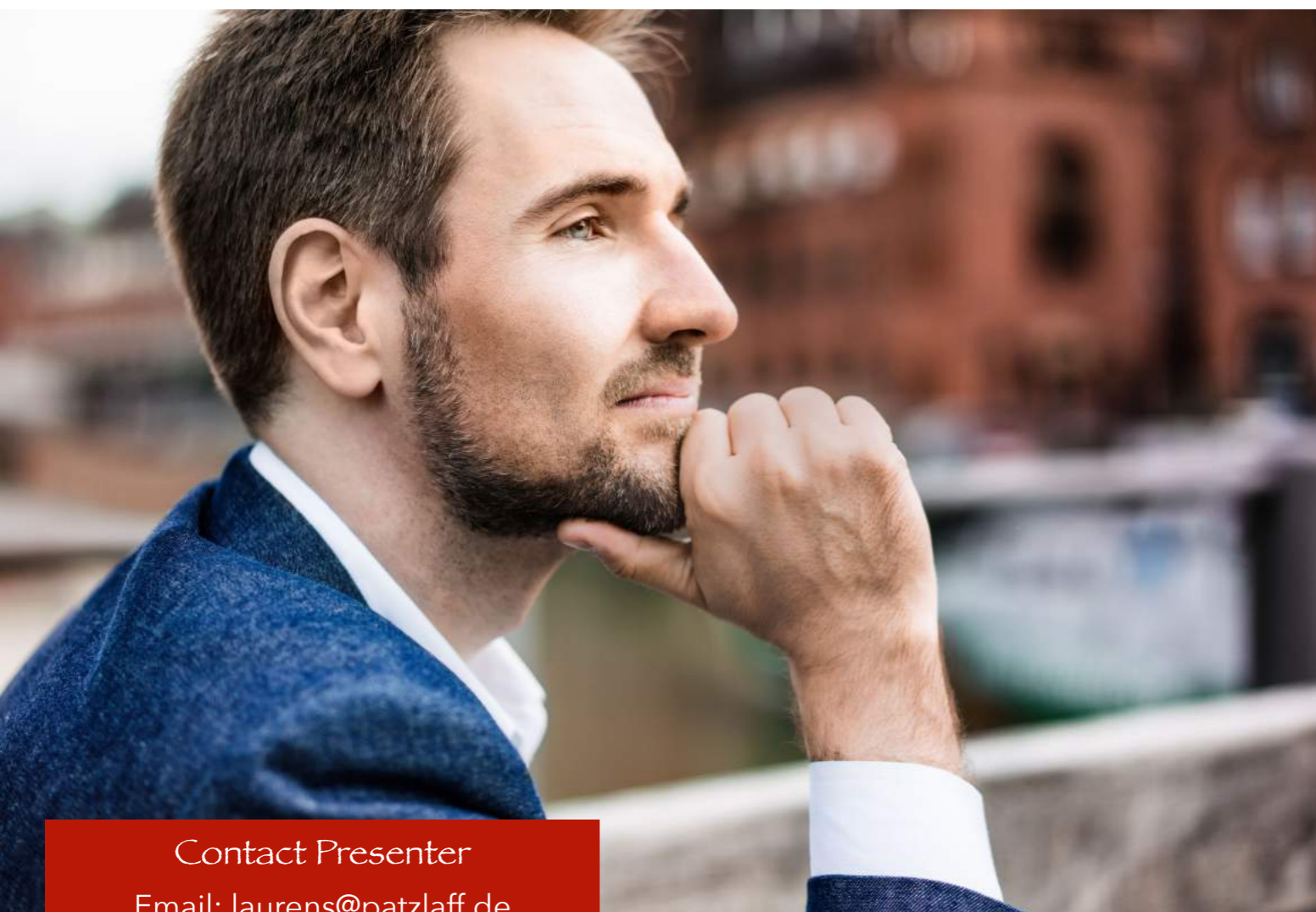
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F. Chopin

Ballade No. 1 in G Minor, Op. 23

LAURENS PATZLAFF (GERMANY)

University of Music (Lübeck)



Laurens Patzlaff is both a Classical and Jazz pianist whose musicianship offers audiences a fresh perspective on the rare yet dazzling intermixture of Classical music and improvisation. With a range of styles few if any can imagine in the formal world of the Classics, Laurens is devoted to promoting and popularizing this fascinating musical duo of improvisation and the Classics. In November 2012 he released his much acclaimed debut album "Reflections on Debussy," touted by the *Freie Presse* as "One of the most exciting contributions to the Debussy year 2012." His second album, "The Sorcerer's Apprentice," was released in 2015. A solo artist as well as an accomplished chamber musician, this multi-award-winning pianist has worked with numerous orchestras, including the Stuttgart State Orchestra, and appeared in concerts throughout Europe, Asia, the U.S.A., Australia and New Zealand. Appointed at Lübeck University of Music in 2013 as Germany's first ever Professor for Piano and Improvisation (Jazz and Classical), Laurens has also taught (since 2007) at the Stuttgart State University for Music and Performing Arts and regularly hosts master classes at universities around the world.

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Beethoven the improviser

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In 2020, Beethoven's music will be honored by countless new recordings of his works, ceremonies and cultural events of all kinds. With all due respect to Beethoven as one of the greatest musicians of all time, it is often forgotten that alongside his extraordinary talent as a composer, pianist and conductor, he was also a genius when it came to improvisation. He amazed audiences in Vienna with his spontaneous, creative and often extravagant piano improvisations not only during cadences at his piano concerts, but also during the musical "preparation" of the audience for subsequent compositions; the so-called prelude. The lecture recital tries to show some ideas how to improvise, based on compositions by Beethoven which can be seen as evidence for his improvisation skills as well as some facts about the live improvisations of Beethoven in his recitals.

GARIK PEDERSEN (USA)

Eastern Michigan University (Ypsilanti, Michigan)



Garik Pedersen has taught students from all over the world, producing prizewinners in international, national, and local competitions. A Steinway Artist, he has performed throughout the USA and in Europe, Canada, Central America, Taiwan and the Philippine Islands. Since launching The Victory Vertical Project in November, 2017, his schedule has included 25-30 of these concerts annually in addition to a full teaching schedule and solo and chamber music performances both on- and off-campus. He has been presented in concerts sponsored by the U.S. State Department, professional organizations in the United States, Europe, Canada, and Asia, and numerous television and radio stations. Pedersen has recorded for the Albany and Hornblower labels as well as the musical examples that accompany McGraw-Hill's popular text *Music in Theory and Practice*. A scholarship student of Wesley True at the University of Central Missouri, which named him its Distinguished Alumnus in Music in 2010, he was a DMA piano student of John Simms at the University of Iowa. Other major influences have been Gyorgy Sebok, Eugene Bossart, and Edwin E. Gordon. Gary is a past president of Michigan Music Teachers Association, which honored him with its Distinguished Service Award in 2016. He received the Michigan Touchstone Award in 2017 in recognition of his commitment to Michigan's artistic excellence and his advocacy for the arts.

[View Presentation](#)

The Steinway Victory Vertical Project

The Victory Vertical Piano Project tells, in words and music, an amazing and little-known story about pianos built for the military during World War II. When the United States entered the war, raw materials, including iron, copper, and brass, were diverted to the war effort, and piano makers were suddenly forced to manufacture other products. The Steinway factory in New York had already begun to build gliders and coffins when Henry Z. Steinway and Roman de Majewski developed a plan to build small, inexpensive upright pianos that could be packed in a crate and shipped to soldiers, supplying music to improve morale and strengthen resolve. These 40-inch, boxlike instruments, came with sheet music, tools for tuning and repair, and handles for easy transport. The enthusiastic response to the first shipment of 405 pianos resulted in more orders for O.D.G.I. (Olive Drab Government Issue) "field" pianos, and when the project ended in 1953, 2,436 "Victory Vertical" pianos had been shipped, providing countless hours of diversion, entertainment, worship, enrichment, and outreach. The Victory Vertical Project uses many styles of music-classical, popular, boogie-woogie, jazz, and movie soundtracks-and descriptive vignettes with PowerPoint to present a remarkable account of courage, solidarity, and the power of music.

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www.victoryvertical.com



DUO PETROF - ANATOLY ZATIN & VLADA VASSILIEVA (MEXICO)

Universidad de Colima (Colima, Col., Mexico)

WPTA Piano Duo, Presidents



After performing together for 16 years, Mexican pianists of Russian origin Anatoly Zatin and Vlada Vassilieva have developed their own concept of the piano duo as stage genre by creating and performing their own arrangements. Their many awards in the world of classical music include the first prize at the international competition for professional piano duos in the United States (2018), a nomination for the 2016 Hollywood Music in Media Awards for their iconic two-piano version of El Jarabe Tapatío, and the title of Contemporary-Classical ensemble of the year by the 2016 Mexican Music Awards in New York City. Two of their albums have received Silver Medal at the Global Music Awards. Their recordings on Columna Musica and PlayAudio are available on many digital platforms. Duo Petrof (founded in 2003) is an ensemble in residence at the University of Colima in Mexico, where both pianists also teach. Anatoly Zatin graduated as composer, pianist and conductor from the Leningrad Conservatory of Music; he is winner of international music competitions and frequent performer at the most important music festivals around the globe. He was awarded the prestigious Mozart Medal in 2015 and the UNICEF Medal of Honour in 1990 for his activities as pianist and conductor. His partner Vlada Vassilieva is winner of the 2010 Nadia Reisenberg piano award in New York City, among several other international piano competitions, and Fulbright Garcia-Robles grantee during her graduate studies at Mannes College. Anatoly Zatin and Vlada Vassilieva work together not only as piano-duo but also as conductor-soloist team. They are members of the Petrof Art Family, of the International Academy of Performing Arts and Sciences, and of the International Piano Duo Association in Japan. They are proud ambassadors of Petrof Pianos worldwide.



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Pictures at an Exhibition for two pianos

One of the most celebrated works in the Western classical music literature, Modest Mussorgsky's Pictures at an Exhibition was originally written for piano solo in 1874. Through the years it has been subject to numerous arrangements and quotations. After performing this work in its original version for many years and being named by Bosendorfer Pianos as it's best performer in the occasion of their Centennial anniversary in Japan, Anatoly Zatin decided to make a version for two pianos, claiming that this music required an even more powerful, varied and rich sound. The version was premiered in 2019 by Duo Petrof (Anatoly Zatin and Vlada Vassilieva) at the Moscow Conservatory, and over the past year has been successfully presented by them in China, Ukraine, Czech Republic, United States, Colombia and Mexico. More than just an arrangement, this version exalts the monumental nature of the piece, densifies sonority, introduces new musical material and incorporates special effects full of originality and symbolism.

[View Presentation - Mussorgsky](#)

Modest Mussorgsky: Pictures at an exhibition. Version for two pianos by Anatoly Zatin

1. Promenade
2. Gnomus
3. Promenade
4. Il Vecchio Castello
5. Promenade
6. Tuileries (Dispute d'enfants après jeux)
7. Bydło
8. Promenade
9. Ballet of the Unhatched Chicks
10. "Samuel" Goldenberg und "Schmuyle"
11. Promenade
12. Limoges, le marché (La grande nouvelle)
13. Catacombæ (Sepulcrum romanum)
14. Cum mortuis in lingua mortua
15. The Hut on Fowl's Legs (Baba-Yaga)
16. The Knight's Gate (in the Old Capital of Kiev) or The Great Gate of Kiev

Leopold Kozeluch: Concerto for piano four-hands and string orchestra in B-flat Major

[View Presentation - Kozeluch](#)

L. Kozeluch Concerto for Keyboard 4 Hands, P.IV:8.
I. Allegro
II. Adagio
III. Rondo–Allegretto

One of the very few examples of a concerto for piano four-hands and orchestra belongs to Leopold Koželuch (1747-1818). Somehow the genre never became popular but, may be for this very reason, it always attracts interest. This composition belongs to the late Classical period. The relatively conservative language only enhances its bright and virtuosic air. The version presented in this video has a double arrangement: on one hand in the orchestra part, which was adapted for strings only (originally includes pairs of oboes and horns) by Louis Sauter; and on the other hand the piano-solo part itself which was subject to multiple enhancements by the soloists (Duo Petrof). The Transcarpathian Chamber Orchestra is conducted by Anatoly Zatin, who also shares the solo part with Vlada Vassilieva.



Bach: Concerto in D Major for keyboard and orchestra, BWV1054

Using the same musical material in different works is a not-so-uncommon practice for composers. Most of Bach's keyboard concerti are arrangements of earlier concerti written for melodic instruments. The keyboard concerto in D major takes its roots from the violin concerto in E major, BWV 1042 which was transposed one tone down, to suit a better-sounding tonality on the harpsichord (let us remember that modern temperation was still a novelty at that time), and also in order to reach the top note (D6), the limit for harpsichords back then. The opening movement is one of the rare Bach concerti first movements in da capo A-B-A form. In this video, the Transcarpathian Chamber Orchestra is conducted by Anatoly Zatin, and the solo part is performed by Vlada Vassilieva.



[View Presentation - Bach](#)

J. S. Bach Concerto in D Major for keyboard and orchestra, BWV1054
I. (no tempo indication)
II. Adagio e piano sempre
III. Allegro

LUKA PETROVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Born June 14, 2001. year in Novi Sad. OMS Isidor Bajić is graduated in Novi Sad in 2015. In the class of teacher Tanja Bjelanović. Then he enrolled in Isidor Bajić high school in Novi Sad. In the second year of high school, he transferred to the class of prof. Frederik Stanković. He performed at the FIB Piano Competition 2016 (first prize), at the Young Pianist Competition Josif Marinkovic - Zrenjanin 2018 (first prize) and the Talent Festival of Serbia, Sremski Karlovci 2018 (third prize), Republic Piano Competition - Belgrade 2019 reward). In addition to live concert activity, he is very intensively involved in chamber music and learning about vocal art through collaboration with several opera singers. He performed with the Isidor Bajić Secondary School Orchestra in the Synagogue. In the role of the immediate musical associate, pianist, participates in the music recital Art Uniqus in the ceremonial Hall of Matica Srpska, May 2018. As proof of successful cooperation with singers, he became a piano associate at the Great International Singing Competition prof. dr. Vera Kovač Vitkai 2017 and 2018. Both times he performs, both in the official part and as a piano collaborator at the Final Concert of the Winners. In 2019, he won the first prize at the Republic competition in Belgrade in the piano category, as the best placed student from his school. With the chamber ensemble, he takes the Laureate at the Republic competition in Belgrade in the chamber music category. Together with his brother (saxophone) also a student of high school Isidor Bajić, they form the ensemble Take Two and together they give concerts, programs of classical music, everygreen music and jazz miniatures. Collaborates with Dragon's Children's Games festivals, International Street Players Festival, Applause Fest. He is very happy to perform at charity concerts and cooperates with various associations and institutions. The year 2020 was marked by concerts in which he was a music associate as well as a soloist: Concert at the Rector's Office of the University of Novi Sad, Concert in the cultural station Edšeg in Novi Sad, Concert in the City Hall of Novi Sad. 2020 he wins first prize at the Festival of Slovenian Music in Belgrade.

[View Presentation](#)

Young Concert Platform

J. S. Bach	Prelude and Fugue No.20 in A Minor, BWV 889, WTC II
L. van Beethoven	Sonata No. 21 in C Major, Op. 53, "Waldstein" I. Allegro con brio II. Introduzione. Adagio molto
Franz Liszt	3 Études de concert, S.144 No. 3 "Un Sospiro"
A. Scriabin	Impromptu Op.12 No. 2

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SOMA BALÁZS-PIRI (HUNGARY)

Király-Kőnig Péter Music School (Szeged)

Soma Balázs-Piri has started to play piano at the age of 8, his teacher has been Emőke Sóti Szobonya since then. Since then he has won first prize at numerous international and national piano competitions. In 2019, he won Hungary's most important piano competition and in Novi Sad he won the Grand Prix the same year. In 2018, he became the age group winner of the "Virtuosos" classical music TV talent competition. In 2019, he was awarded by the Minister of Human Capacities in Hungary and became the Young Talent of Szeged. While performing in New York with other winners of "Virtuosos", he met opera singer Maestro Placido Domingo, with whom they have become friends and keep a professional contact ever since. In 2019, he gave an all-night concert with the London Mozart Players chamber orchestra in London, and with a fellow pianist they gave a 2-hours concert at the Qatara Opera House in Doha, Qatar. He took part in master classes abroad and at home, where his teachers included Rita Kinka, Yuval Adamy, Marcus Schirmer - who invited Soma to the University of Music in Graz, and prof. dr. Kerek Ferenc, dr. Kálmán Dráfi, János Balázs, Sándor Falvai, Gábor Eckhard. His current mentor is Gergely Bogányi, Kossuth- and Liszt Ferenc Prize-winning pianist.

Young Concert Platform

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The presentation video consists of 3 parts. The first part is from the finals of the "Virtuosos" classical music TV talent competition in 2018, where he played the 3rd movement of Mendelssohn's piano concerto in G minor. The interesting thing about the performance is that Soma heard the piece for the first time less than 4 weeks before this final, so he had to learn a completely new piece, knowing that on one hand an entire country would be watching him to play it live in the studio, and on the other hand, the stake was high, as only the top three competed in the final. He took his chances and won his age group with this performance. The second part of the presentation video is a quarantine concert filmed recently. During this concert he played three pieces: Bach: English Suite in G minor, Beethoven: Pathetic Sonata and Chopin's Ballad in G minor. Soma And the third part: In August 2019, on the occasion of a stadium opening concert in Szeged, Soma was conducted by Maestro Placido Domingo and was accompanied by the MÁV Symphony Orchestra, he played he played the 1st movement of Grieg's piano concerto in A minor. In the final of the concert, Soma accompanied the Maestro on piano as well as Grammy-winning opera singer Ana Maria Martinez.



[Contact Presenter](#)

[Facebook](#)

MARIANNA PRJEVALSKAYA (SPAIN/USA)

Johns Hopkins University (Baltimore, Maryland)

Nelly Berman School of Music (Haverford, Pennsylvania)



Praised by critics as “a grand pianist” (Il Cittadino, Italy), Marianna Prjevalskaya has appeared with major orchestras such as the Cincinnati Symphony Orchestra, Louisiana Philharmonic Orchestra, National Lithuanian Symphony Orchestra, and has collaborated with renowned conductors such as Ion Marin, Roberto Trevino, Carlos Prieto, and David Danzmayr. As a recitalist, she has performed in venues such as the Mozarteum in Salzburg, Accademia Santa Cecilia in Rome, Teatro Goldoni in Florence, Minato Mirai Hall in Yokohama, and Carnegie Hall in New York. Her debut at Weill Hall was praised by Frank Daykin as “one of the major piano recitals of the season” and “a stunning display of mature pianism” (New York Concert Review, New York). Marianna is the gold medalist of the 2014 New Orleans International Piano Competition, the 2013 World Piano Competition in Cincinnati, and the 2011 Premio Jaén. Her CDs released by Naxos and Fanfare Cincinnati labels have been praised by critics in the US and in Europe. She holds a doctorate in Musical Arts from Peabody Institute of Music, an Artist Diploma and a Master of Music degree from the Yale School of Music and a Bachelor of Music degree from the Royal College of Music in London. Dr. Prjevalskaya served as adjudicator at the Open Piano Competition in London, Albacete National Piano Competition, and New Orleans International Piano Competition, and offered master classes at the InterHarmony International Music Festival in Italy, Iturbis Piano Festival in Valencia, and New Orleans Piano Institute.

[Download Document](#)

Domenico Scarlatti in Galicia: Tracing Influence in 18th-century northwestern Spanish sources

Domenico Scarlatti and his vast output of keyboard sonatas significantly influenced the stylistic development of European art music in the second half of the 18th century. Through publications of his sonatas in France and England, and the endorsement by such prominent figures as Clementi and Czerny, Scarlatti’s keyboard music circulated widely throughout Europe. Due to Scarlatti’s decades of work in the Iberian peninsula, a concentrated Scarlattian influence was felt in central Spain, where his keyboard works were in common circulation among organists. Numerous copies of Scarlatti’s sonatas were found in private collections and archives in Zaragoza, Valladolid, Montserrat, País Vasco, and Tenerife. In Galicia, however, research of the eighteenth-century music has focused primarily on sacred repertoires by local composers, owing to the relative lack of instrumental music preserved in Galician archives. Notwithstanding the scarcity of documentary evidence, there can be little doubt that Scarlatti’s music circulated in the region and that it influenced the work of a number of eighteenth-century Galician musicians. In my presentation, I will argue that Scarlatti’s music was known and revered by musicians active in major religious centers in Galicia, and that it played an important role in their artistic development.

[View Presentation](#)

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ALEKSANDRA RADENKOVIĆ (SERBIA)

Faculty of Philology and Arts (Kragujevac)



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Aleksandra Radenković finished her elementary and secondary education at the music school "Dr. Miloje Milojević" in Kragujevac - piano department, in the classes of Prof. Valeri Sigalevich and Prof. Jokut Mihailović. In 1980, she continued piano studies at the Belgrade University in the class of Prof. Zora Mihajlović, and graduated in the class of Prof. Igor Lazko. Aleksandra earned her Master's degree in 1987 under the guidance of Prof. Arbo Valdma. As a student, she received numerous prizes, among which the most important are the "Emil Hajek" fund prize (1985) and the first prize (laureate) at the Republic Competition in Belgrade (1982). Over the course of forty years, she has performed as a soloist and a chamber musician in all eminent concert halls in Belgrade, as well as in many cities in Serbia and abroad. Two times she performed with the Belgrade Philharmonic Orchestra as a soloist. She started her pedagogical career in 1984 as a piano professor at the music school in Kragujevac. She currently works as an Associate Professor at the Piano Department of FILUM (Faculty of Philology and Arts, University of Kragujevac), where she teaches subjects complementary piano, the art of performance and contemporary pianism. Her pupils and students won numerous awards in national and international competitions. Over the last ten years, she has expanded her artistic activity to professional-publicistic activity.

Piano Recital

L. van Beethoven	Piano Sonata No. 32 in C Minor, Op. 111 Maestoso - Allegro con brio ed appassionato Arietta - Adagio molto, semplice e cantabile
F. Schubert/F. Liszt	Serenade
F. Schubert	Impromptu in E-flat Major, Op. 90 No. 2
F. Chopin	Ballade No.1 in G Minor, Op. 23

[View Presentation](#)

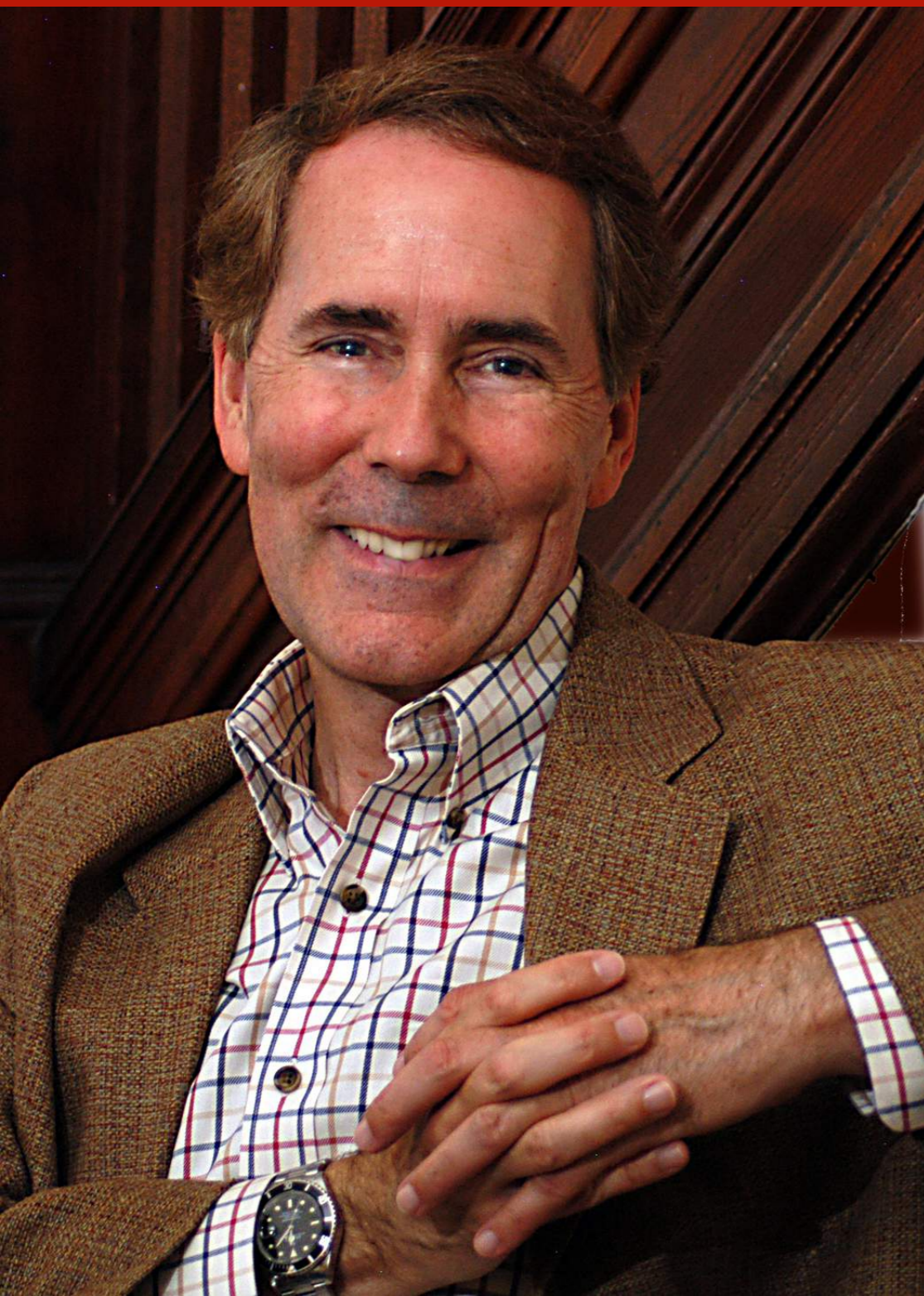
DYLAN SAVAGE (USA)

University of North Carolina at Charlotte (Charlotte, North Carolina)



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Dylan Savage is a Bösendorfer Concert Artist, a Capstone Records recording artist, and a winner of the Rome Festival Orchestra Competition. Dr. Savage is the author of the recent book *The Transposed Musician: Teaching Universal Skills to Improve Performance and Benefit Life* (GIA Publications). He is co-author of the popular piano pedagogy book *A Symposium for Pianists and Teachers: Strategies to Develop the Mind and Body for Optimal Performance* (Heritage Music Press). Savage's numerous articles have appeared in *Clavier*, *Clavier Companion*, *American Music Teacher*, *Pianoforte*, and *Piano Magazine*. He performed and lectured around the world including Europe, Japan, Iceland, Malta, Virgin Islands, and throughout the USA. His topics include: movement efficiency at the keyboard, wellness for musicians, entrepreneurship skills for musicians, universal skill application to music and life, and teaching universal skills in non-music disciplines through live performance. Dr. Savage holds music degrees from the Oberlin Conservatory and The Indiana University Jacobs School of Music.

[View Presentation](#)

The Transposed Musician: Teaching Universal Skills to Improve Performance and Benefit Life

This demonstration-lecture introduces the idea behind the 2020 book *Transposed Musician* (which has received many glowing reviews including from Stephen Hough). It is a practical guide to teaching universal skills comprehensively within the context of the traditional music lesson. The results not only empower students to better confront the challenges of the twenty-first century, they significantly improve musicianship and proficiency - a double benefit. Most music teachers know that their students 'pick up' valuable universal life skills when they study music, including: problem-solving, critical thinking, creativity, patience, focus, collaboration, and communication. Indeed, these skills are extolled by many as an important reason to study music. Until now, however, universal skills have been largely left to students to develop on their own. These skills are an untapped goldmine for our students! Well-learned universal skills are invaluable tools which can be used for any application. Now, music teachers have a method that not only shows them how to systematically teach universal skills in the lesson to improve performance, it also shows them how to help their students transfer those skills to any aspect of life as well. This method dramatically expands the reach and benefits of the traditional music lesson.

ROSÂNGELA YAZBEC SEBBA (USA/BRAZIL)

Mississippi State University (Mississippi State, Mississippi)



Rosângela Sebba is Professor of Piano at Mississippi State University, where she coordinates the piano area for the Department of Music and the Community Music School. She teaches applied lessons, piano literature, theory, and ear training. Her CD album *Eight Sonatinas and Sonata for Piano Solo* by Camargo Guarnieri was released in 2010 and it has been featured at David Dubal's radio program *The Piano Matters* and his lecture at the Cervantes Institute, both broadcasted live at WWFM and WQXR - New York City radio stations. In 2017 Centaur Records released her CD *Millennia Musicae*, featuring chamber works by Stravinsky, Bill Douglas and Shandy Philips. She has been soloist with orchestras in Brazil and United States, and given recitals, master classes, lectures and lecture-recitals in Brazil, United States, Mexico, Portugal, Costa Rica, England, Spain and Taiwan, including national and international conferences: the College Music Society, International Villa-Lobos Conference, London International Piano Symposium, LIII Música en Compostela, International Double Reed Society and National Association of College Wind/Percussion Instructors. She currently serves as the State and District Audition Chair for Pre-College Evaluations in Mississippi and is on the Mississippi Commission Artist Roster. In 2013 Rosângela Sebba was recognized as a Steinway Artist.

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The Unknown Pre-Nationalistic Music from Brazil

Much has been researched and written about Brazilian Nationalistic piano music, but almost nothing has been written about the pre-nationalistic piano music. This presentation will focus on the unknown Brazilian piano literature prior to the Nationalistic movement. It will briefly cite Portuguese composers and their most important compositions, as they greatly influenced music making in Brazil. The Prince Regent summoned the Portuguese musicians to the new colony of Brazil. Most of the piano music from this period sounds Classical, Romantic, and Impressionistic with a hint of Brazilian elements. A little over fifty composers will be listed with their most important compositions and some will be discussed with more depth offering musical examples and biographies. It will be an opportunity for piano teachers and pianists to know a considerable amount of works rarely performed or available as a list of composers and repertoire will be provided.

PETRA SPASOJEVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Petra Spasojević was born on 22nd December in 2004. She has been blind since birth. The schools in her hometown were unprepared for inclusion and she was looking for an opportunity to educate herself so, at the age of 6, she moved from Kursumlija to Novi Sad where she enrolled in the primary school for children with disabilities " Dr Milan Petrović" . From the 4th grade, she was included in elementary school "Sonja Marinković" and she also enrolled as a student in the music school "Isidor Bajić" in Novi Sad, studying piano in the class of Ana Frlin. During her schooling, she has achieved numerous successes and recently she has successfully passed the entrance exam for secondary music school. In this film, you will see one life story, a story of inclusion, work, dedication to music and success.

[View Presentation](#)

A sightless girl whose path is illuminated by music

In this film, you will see one life story, a story of inclusion, work, dedication to music and success.

Contact Presenter

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Facebook 2



TEODORA STANKOVIĆ (SERBIA)



Isidor Bajić Music School (Novi Sad)

Universität für Musik und darstellende Kunst Wien (Austria)

My name is Teodora Stanković. I was born on March 20th 2001 in Novi Sad, Serbia. My music journey started when I was three years old. When I was six years old, I started my music education at Elementary Music School "Josip Slavenski" in Novi Sad, where my main subject was piano, with Prof Andjelka Simikić. I also worked on my piano skills with Prof Maja Repić and Prof Maja Vukobrat. In the September of 2016, I started my first grade of Secondary Music school "Isidor Bajić" in Novi Sad with piano (performance) as my major in the class of Prof Tatjana Vukmanović. In 2019/2020 I attended Preparatory Course at University of Music and Performing Arts, in Vienna, with piano (performance) as my main subject in the class of Prof Vladimir Kharin. During my studies I took part in many competitions and achieved the following successes: Year 2009 - Piano competition "Slavenski", Novi Sad - 1. prize; Year 2010 - International competition of young pianists, Šabac - 2. prize; Year 2011 - Piano competition "Slavenski", Novi Sad - 1. prize; Year 2012 - Piano competition "Slavenski", Novi Sad - 1. prize; Year 2013 - International music competition "Fantast", Bečej 2. prize; Year 2014 - Piano competition "Slavenski", Novi Sad - 1. prize; Year 2015 - Festival "Isidor Bajić", Novi Sad - 1. prize and Piano competition "Slavenski" - 1. prize; Year 2016 - Festival "Isidor Bajić", Novi Sad - 1. prize, Piano competition "Slavenski", Novi Sad - 1. prize; Music Festival - "New Times", Suzdal, Russia - Grand Prix of instrumental nomination; Year 2017 - Republican competition of Music schools, Belgrade - 2. prize; International Art contest "Creativita' seza Fontiere 2017", Italy - 1. degree classificato; Year 2018 - International Music Competition "Golden stars rain", Vladimir, Russia - 1. degree Laureat; Year 2019 - Republican competition of Music schools, Belgrade - 2. prize. During my secondary school, I also achieved a lot of success in the category of chamber music in the class of Prof Ksenija Mijatović (Year 2017 - Festival "Isidor Bajić", Novi Sad - 1. prize; "Lady Wind Festival" Pančevo - 1. prize; Year 2018 - Republican competition of Music schools, Belgrade - 1. prize; Festival "Isidor Bajić", Novi Sad - 1. prize; Year 2019 - International competition of Chamber Music, Pančevo - 1. prize; Republican competition of Music schools, Belgrade - 1. prize; Festival "Isidor Bajić", Novi Sad - 1. prize). I performed three solo concerts (recitals) (Years 2017, 2018 and 2019), and also one chamber music recital in 2019. I attended many masterclasses and cooperated with many professors from all around the world, such as: Jacques Rouvier (France/Austria), Achille Gallo (Italy), Sophia Gilmsen (USA/Russia), Irena Kofman (USA), Richard Pohl (Czech Republic/China), Denis Chefanov (Russia), Aleksandar Djermanović (Serbia).

Young Concert Platform

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J. S. Bach	Prelude and Fugue No. 14 in F-sharp Minor BWV 883, WTC Book II
F. Liszt	3 Études de concert, S.144 II. La Leggierezza
F. Chopin	Impromptu No. 3 in G-flat Major, Op. 51
R. Schumann	Novelette Op. 21, No. 8

Contact Presenter

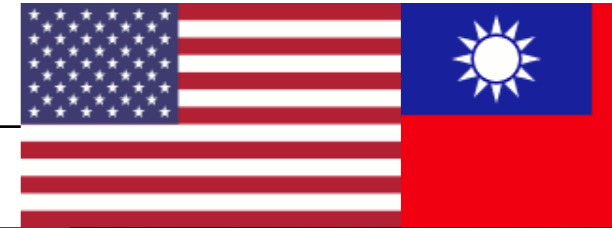
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PEIR-SHIUAN TANG (USA/REPUBLIC OF CHINA-TAIWAN)



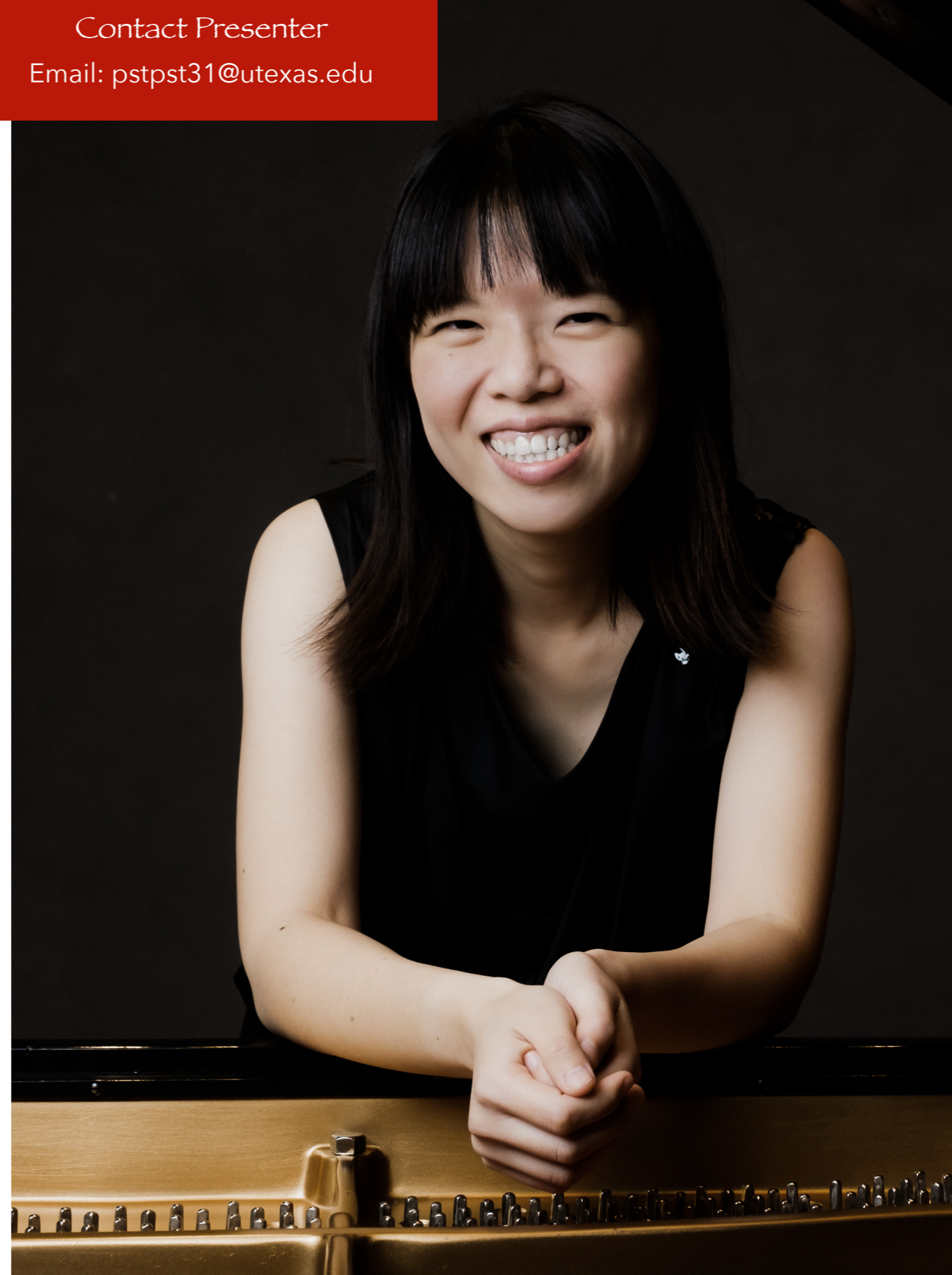
A native of Taiwan, Pianist Peir-Shiuan Tang is a versatile performer and dedicated educator. She was a prizewinner of various competitions and scholarships, including American Protégé International Piano Competition, Golden Classical Music Awards International Competition, and Mary Frances Bowles Couper Presidential Scholarship. Peir-Shiuan has concertized in Taiwan, Austria, and the United States. In 2014, she made her orchestral debut performing G. Gershwin's Rhapsody in Blue with the Kaohsiung Senior High School Alumni Wind Orchestra. In addition to her work as a solo pianist, she enjoys performing as a collaborative pianist, appearing with chamber groups, vocalists, and instrumentalists. As an educator, Peir-Shiuan works with students of all ages and levels, including learners with special needs. She currently serves as an Adjunct Assistant Professor at Austin Community College. Peir-Shiuan has presented at MTNA National Conferences and MTNA Collegiate Piano Pedagogy Symposiums and was invited to give lectures in the pedagogy classes at UT-Austin. Peir-Shiuan received her Bachelor of Music from Taipei Municipal University of Education in Taiwan. After moving to the United States in 2014, she earned her Master of Music and Doctor of Musical Arts in Piano Performance from The University of Texas at Austin under the tutelage of Gregory Allen.

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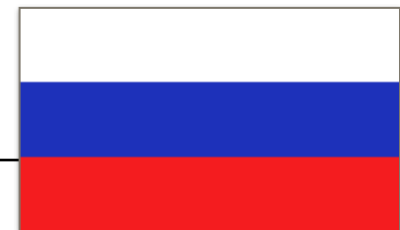
Piano Recital: Music by Poulenc and Shostakovich

F. Poulenc Trois Novelettes, FP 47/173
 No. 1 C Major, FP 47
 No. 2 B-flat Minor, FP 47
 No. 3 E Minor, FP 173
D. Shostakovich Twenty-Four Preludes, Op. 34



ELENA TARASOVA (RUSSIA)

Moscow Tchaikovsky Conservatory



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Her creative individuality was formed and developed over the course of eleven years in Olga E. Mechetina's class in the Music School and the Academic Music College of the Conservatory. Then Elena was a student of the Conservatoire under professor Sergey L. Dorensky and professor Pavel T. Nersessian. After graduating from the Conservatory and postgraduate studies she was invited to join the teaching staff of the Conservatory. Elena actively performs and gives concerts in Russia (the artist's touring biography includes more than sixty cities) and abroad. The high level of her performance was noted in Italy, France, Germany, Austria, the Czech Republic, Serbia, Bosnia and Herzegovina, the Netherlands and Japan. Elena's repertoire includes various styles and directions, covering the period from the baroque era to the twenty-first century; she has also performed at the World and Russian premieres of a number of compositions. Elena pays special attention to the compilation of her repertoire list by forming the architectonics of each performance concept. She has recorded several CD. Elena is the founder and artistic director of a number of festivals and concert series and also the founder of PIANOPOLIS Interpretation Laboratory.

[View Presentation](#)

Thoughts about concert programmes. Short presentation

Elena Tarasova: «I am pleased to welcome members of the World Piano Teachers Association and the World Piano Conference 2020. At this challenging time for everyone, the Conference provides us with a schedule and the opportunity to meet online and share new experiences and continue to advance research and practical work in the field of performing arts and teaching. I am unfortunately unable to present a concert performance for the first time at the World Piano Conference, as the concert halls where we could record the programme for this year's online edition, are currently closed. But I would like to present you with the results of my studio work, which is the new album "La Folie" released this March by Etcetera Records (Netherlands), and want to also share my thoughts about the dramaturgy and architecture of the concert programmes.



KRISTÍN JÓNÍNA TAYLOR (USA)

University of Nebraska at Omaha (Omaha, Nebraska)



Contact Presenter

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Dr. Kristín Jónína Taylor is an Icelandic-American pianist who has been enthusiastically received for her performances of Nordic piano works. She has performed widely in the U.S., Iceland, France, the Czech Republic, Serbia, Belgium, Sweden, Lithuania, and Austria. Dr. Taylor was the Grand Prize Winner of the Naftzger Young Artist Competition and a national finalist in the MTNA Collegiate Competition. She was a soloist with several orchestras and was featured in the internationally prestigious Reykjavík Arts Festival. Kristín was the recipient of two Fulbright grants to Iceland. This resulted in three CD releases: *The Well-Tempered Pianist: The solo piano works of Thorkell Sigurbjörnsson* (Iceland Music Information Centre); a self-titled album released by Pólarfónía Records; and *Thorkell Sigurbjörnsson: Short Stories for Flute and Piano* (Smekkleysa Records). She is the Keyboard Area Coordinator at University of Nebraska in Omaha. Kristín Jónína Taylor is a Steinway Artist.

Nordic Nationalism in Solo Piano Literature

This lecture-recital program presents works by Nordic composers, including Niels Gade (Denmark), Geirr Tveitt (Norway), Harald Sæverud (Norway), and Selim Palmgren (Finland), which explore the idea of nationalism, expressed both in regards to cultural, linguistic, and ideological lines, but also in the advocacy of or support for the political independence of a particular nation or people. The focus will be on three countries who had different pathways in expressing nationalism or patriotism, which can be examined through a musical lens.

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JASON TERRY (USA)

Samford University (Birmingham, Alabama)



Praised for his “passion and commitment” at the keyboard, Jason Terry has performed throughout the United States, Canada, France, South Korea, southeast Asia, and various countries in Central Asia. He continues to serve as a piano faculty member for the world-renowned Interlochen Arts Camp, and beginning in 2019 he was given the opportunity to join the faculty of the annual Beijing International Music Festival as a lecturer and master teacher. Since 2017, Jason has been invited to the Middle East to teach applied piano and literature courses as well as perform at institutes and universities in the region through the NGO American Voices. He is active as a music researcher and recently published several articles for Steinway & Sons’ Immortal Artists. Currently, he is an apprentice in the piano technology field where he is researching the relationship between the physical mechanics of the piano and the performing artist. Additionally, he is working on his first book, *One Last Encore: Celebrated Pianists and Their Final Performances*—from which his WPC presentation is derived—and hopes to publish this in the near future. Dr. Terry is an Assistant Professor of Piano at Samford University (Birmingham, AL) where he serves as Director of Keyboard Studies.

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One Last Encore: Celebrated Pianists and Their Final Performances

Famous pianists’ careers are often jumpstarted following a successful competition. With such public announcements and coverage, researchers commonly mention the details surrounding these debut concerts. However, artists’ final performances, when mentioned, are often shrouded in ambiguity and rarely discuss either the context surrounding the concert or repertoire performed. In its entirety, this research examines c. 60 pianists from the classical era throughout the 21st-century and their final performances, including repertoire and (where available) selected pictures, audio/video examples, and original programs. Examples of artists surveyed in this research include Horowitz, Liszt, Beethoven, Rachmaninoff, and Clara Schumann, among many others. In addition to providing details about their final concert and the landscape of each artist’s life at that time, this session will provide a variety of statistical analyses such as composers and works represented, median ages at the time of their final concerts, etc. Due to time limitations, the presentation will cover two intriguing artists: Serge Rachmaninoff and Franz Liszt.

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IULIA-MAGDALENA TOMA (ROMANIA)

Faculty of Music and Theatre, West University of Timișoara



Iulia Toma has graduated “Sabin Drăgoi” Highschool of Music, Arad and Music Academy “Gheorghe Dima”, Cluj Napoca as valedictorian at musical interpretation - piano. She finished her master degree at Faculty of Music and Theater, Timișoara, where she is in her Phd studies, scientific coordination by teacher Luminița Burcă. From her piano education background, she studied with pianists like Daniel Goiți, Adriana Bera and Sorin Dogariu. From her concert activity, the most recent concert was with Philharmonic of Pitești, Grieg piano concerto, Op. 16 and concerts in the framework of International Summer Academy of the University of Music and Performing Arts Vienna, Austria. She is research assistant at Faculty of Music and Theater, West University Timișoara and she studies also general medicine at University of medicine and pharmacy “Victor Babeș”, Timișoara.

[View Presentation](#)

Case-study: Electromyography investigation of a Romanian pianist’s finger and arm techniques, of extensor digitorum, abductor digiti minimi, and bilateral abductor pollicis brevis, as playing Scarlatti’s baroque sonata K.1.

The changes in muscular activity can not only increase the risk for musculoskeletal disorders but also the performance task itself. Fingers technique and arm technique were studied, in a professional Romanian pianist playing Scarlatti’s baroque sonata K.1. The electromyogram (EMG) recorded muscular activity of bilateral: *extensor digitorum*, *abductor digiti minimi* and *abductor pollicis brevis*. Compared results of fingers technique and arm technique reveal lower amplitude potentials in all of the muscles investigated, except in the left extensor muscle, where amplitude will increase. Also, the frequency of the potentials will decrease in all of the muscles investigated, except in left abductor pollicis brevis where such potentials remain constant. The investigation aim is to increase the awareness, in piano education and educators, of the benefit in applying a complex mix of pianistic techniques, rather than a single playing technique.

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VLADIMIR VALJAREVIĆ (SERBIA/USA)

Mannes School of Music (New York, New York)

Mason Gross School of the Arts at Rutgers University (New Brunswick, New Jersey)



[View YouTube Channel](#)

Contact Presenter
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The critics have praised pianist Vladimir Valjarević for his “caressing legato,” “silk-on-velvet seductiveness” (Fanfare Magazine), “beautiful lyricism and... wide variety of tones and colorings, perceptively applied with care” (All Music Guide). He has also been called “an outstandingly responsive partner and superb tonalist” (The Strad). His performances have taken him throughout America, Europe, and Asia, and have garnered enthusiastic critical acclaim. He has recorded for Labor Records, Romeo Records, Centaur Records, Blue Griffin, and MSR Classics. Valjarević studied in his native Bosnia, at Novi Sad and Belgrade Conservatories (Serbia), Mannes School of Music (BM & MM), Mason Gross School of the Arts at Rutgers University (DMA) and at Geneva Conservatory in Switzerland, where he was a Fulbright Scholar. His primary piano instructors are Pavlina Dokovska, Pascal Devoyon, Vladimir Feltsman, Susan Starr, and Planinka Jurišić-Atić. Valjarević is on piano faculty at Mannes School of Music (College, Prep) and Mason Gross School of the Arts, and teaches piano pedagogy and literature at Mannes. His festival affiliations include Beijing International Music Festival and Academy, Xi'An Music Festival, Conero Festival in China, Round Top in Texas, ILYM in Kansas, IKIF in New York.

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[View Sheet Music Op. 119](#)

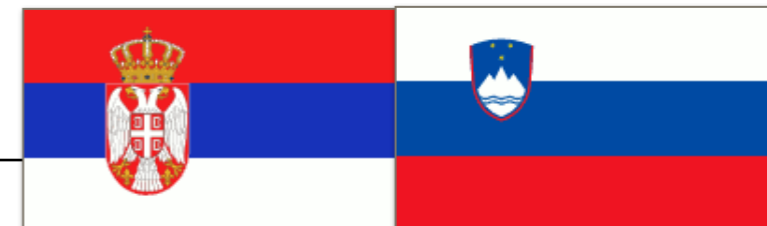
[View Sheet Music Op. 126](#)

Celebrating Beethoven's Anniversary: Bagatelles and Beethoven's Third Period

Beethoven's monumental contribution to the world of music has affected generations of musicians and music-lovers. He was one of the greatest masters of form, experimenting with possibilities unknown to music until his time. Beethoven developed vast musical structures through expansive symphonies and sonatas. Later in life, he also thrived on the intimacy of a quintessentially Romantic form - the miniature. He was one of the pioneers who sculpted and handed over the miniature to the Romantic composers of the latter part of the nineteenth century. This essay is a musical analysis on these miniatures, of Beethoven's Bagatelles Op. 119 and 126, and of some of the general features of Beethoven's Late Period, particularly as they impinge on the Bagatelles.

DINA ŠUKLAR WIESIKE (SERBIA/SLOVENIA)

Isidor Bajić Music School (Novi Sad)



Dina Šuklar Wiesike received her M. Music degree in Piano Performance at Syracuse University, USA, under the tutelage of Wei-Yi Yang, after graduating from the Novi Sad Academy of Arts, in the studio of Dorian Leljak as one of the youngest and most accomplished students in her generation. She has received the most prestigious academic awards offered by both universities, and has won a number of top prizes at national and international piano and chamber music competitions in her country and abroad. Her resume includes performances in Serbia, Macedonia, Slovenia, UK, Italy, Israel, and the USA. Mrs. Šuklar currently teaches piano and sight-reading at Isidor Bajić Music School. She regularly presents at music schools and academies, teaching seminars on early music instruction all across Serbia. She has also been engaged as a lecturer by ABRSM (Associates Board of the Royal Schools of Music) South-East Europe chapter since 2007. She was one of the initiators and coordinators of international collaboration between Isidor Bajić Music School, Goodenough Collage (London, UK), and Norwich Music Association (Norwich, UK) in projects supported by the city of Novi, Sad, city of Norwich and European Union with over 100 students and teachers participating over the years.

[View Presentation - Part 1](#)

[View Presentation - Part 2](#)

Music Starter (Book Presentation):

A New Method of Learning How to Read Music

Music Starter has been described as "A first-rate music tool that would greatly enhance the way we approach beginners' music instruction" (Dr. Dorian Leljak, WPTA President), "A wonderfully unique book with all the elements to ultimately instill a lifelong love of music!" (Dr. Maria Kotitsa, C Psychol, Regent's College, London, UK), "One of the nicest and most significant achievements of our piano pedagogy" (Rita Kinka, Academy of Arts, Novi Sad). The book is designed to help children learn basic symbols of music notation through playing games (including stickers, cards, a board game, etc.), solving logic problems, reading stories, etc. It encourages children to *discover* the meaning of each symbol of music notation, enabling them to acquire elemental music literacy in a meaningful, creative, and exciting way. The tasks are carefully organized so that a child gradually moves from what is known to him/her towards the unknown. Mechanical repetition is avoided since each task in a lesson is unique, which helps children gain a more profound understanding of the concepts presented, while maintaining their concentration levels and interest in the book. With each problem solved and game finished, children take one step closer to understanding the essential music parameters and their symbols (rhythm, meter, pitch, registers, etc.).



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JERRY WONG (AUSTRALIA/USA)

Melbourne Conservatorium of Music

Steinway Artist Jerry Wong has been described by Pulitzer Prize-winning critic Martin Bernheimer as "eloquent...sensitivity and a finely-honed sense of style" and the Orange County Register praised him for "clean technique, forthright sound and a straight forward approach to classical textures". He has performed throughout the United States, Europe and Asia in such prestigious settings as the Kravis Center in West Palm Beach, National Concert Hall of Taipei, National Gallery of Art in Washington D.C., Opera City Hall in Tokyo, PianoForte in Chicago, Severance Hall in Cleveland, Shriver Hall in Baltimore and Weill Recital Hall in New York City. Mr. Wong has presented masterclasses throughout the United States in such noted institutions as Cleveland Institute of Music, Indiana University, Northwestern University and University of Michigan, as well as abroad in Australia, China, Hong Kong, Italy, Korea, Macau, Malaysia, Russia, Singapore and Taiwan. From 2003-2019, he was Professor of Piano at Kent State University in Ohio, where he has also served on the faculty of the Kent Blossom Music Festival. In July of 2019, Mr. Wong relocated to Australia to join the staff at the Melbourne Conservatorium of Music as an Associate Professor of Piano and Co-Head of Keyboard.

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George Rochberg's *Nach Bach* and *Four Short Sonatas*

American composer George Rochberg (1918 - 2005) had a pivotal moment in his personal life in 1964: the passing of his young adult son. Shortly thereafter, he abandoned the twelve-tone serialism from previous compositions, a system with which he had previously fully aligned as a devoted student of Luigi Dallapiccola. While his move towards a more eclectic, even neo-romantic style of writing, drew criticism from music circles of the day, Rochberg was steadfast in the development of a new voice that would personalise and give meaning to his recent loss. *Nach Bach* (written in 1966) makes use of short 6-note rows, but also quotes and refers to many brief moments in Bach's Sixth Keyboard Partita. Commissioned by harpsichordist Igor Kipnis, the work may be played on harpsichord or pianoforte. In the latter version, adjustments of register and pedal are indicated by the composer. *Four Short Sonatas* (1984) represents a true conglomeration of different styles and influences. It is clearly binary in form, varies from strict 4/4 time signatures to the absence of meter, and echoes serialism, Bartok and unabashed romanticism. Following discussion of the two works, performances will be presented of each work.



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MENGJIAO YAN (UK)

The University of Sheffield
WPTA UK - England, President



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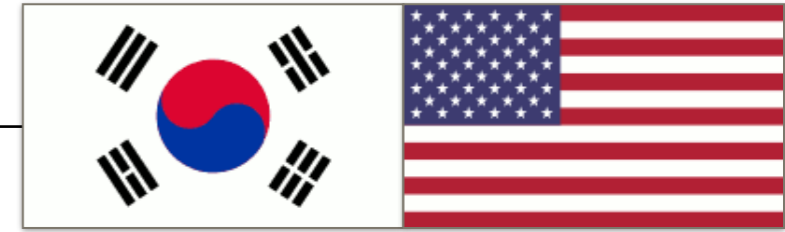
Classical pianist Mengjiao Yan began to play the piano at the age of six, and attended a middle school affiliated with the Central Conservatory of Music in China before she studied in the UK. She graduated from the Royal College of Music and studied piano performance with Prof. Andrew Ball and Prof. Ruth Nye. She then commenced her doctoral research on Igor Stravinsky's piano works in the Music Department of the University of Sheffield in 2015 under the supervision of Prof. George Nicholson. During her studies, she continued to have piano lessons with concert pianist Benjamin Firth and teaches Musical Materials and Counterpoint modules in her department. Mengjiao has given performances throughout North America, China, UK, France and Switzerland. Her particular interest is in 20th century Russian piano music and she intends to publish a book on Stravinsky's piano music in 2020.

How performers can approach the piano work of Igor Stravinsky (1882-1971): Interpretation and approaches to his three distinct period piano works

This presentation focuses on the piano works of Igor Stravinsky. It examines to three distinct time periods which influenced his works and compositional process. The aims are to provide an informed approach to his piano works, which are generally considered difficult and challenging piece to perform convincingly, and also help performers fully understand his works. It also explores aspects of freedom in interpreting his works and how to approach the notated scores. The participants are carefully selected professional pianists who are considered experts in their field and authorities on Stravinsky's piano works. The data analysis revealed a considerable amount of in-depth, rich data relating directly to the study's research questions. The finding show that the informants tend to offer differing and subtle approaches to their interpretations of Stravinsky's piano music. A number of new themes have emerged from the data analysis as well as the identification of certain aspects of Stravinsky's works which do not appear in the current literature on his piano works. The study has found a number of pertinent aspects relating to interpreting Stravinsky's piano works. The researcher has been able to obtain interesting perspectives related to aspects of freedom in regard to interpreting Stravinsky's piano works.

SOOHYUN YUN (SOUTH KOREA/USA)

Charleston Southern University (Charleston, South Carolina)



Pianist, Dr. Soohyun Yun, born in Korea, has explored solo and chamber music from baroque to contemporary and performed in venues throughout Asia, Europe, and the USA. In summer 2019, she performed with the Fort Worth Symphony Orchestra as winning the Piano Texas Festival's Concerto Competition. Also, she won first prize at the Bradshaw & Buono International Piano Competition and was invited to perform at Weill Recital Hall in Carnegie Hall in New York in 2016. It was her third performance at the same hall; her first performance was after winning the Artist International's Special Presentation Award in 2008, and her second performance was after winning first prize in the American Protégé International Competition in 2009. In addition, she was awarded the Most Distinguished Musician Award and the Kapustin Award at the 2016 IBLA International Music Competition in Italy. Yun received DMA and MM in Piano Performance under Ian Hobson and MM in Piano Pedagogy under Reid Alexander from University of Illinois at Urbana-Champaign and BM from Yonsei University, Korea. Yun extended her summer studies at International Keyboard Festival and Institution, NY, Piano Texas International Academy and Festival, and at Hochschule "Felix Mendelssohn Bartholdy" in Leipzig, Germany. Currently, she teaches studio and group piano at Charleston Southern University and serves as Director of Piano Studies.

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Piano Recital

N. Kapustin	Concert Etude Op. 40 No. 8, Finale
J. Haydn	Sonata in D Major, Hob. XVI:37 II. Largo e sostenuto III. Finale. Presto ma non troppo
C. Scott	Lotus Land, Op. 47 No. 1
M. Ravel	Gaspard de la nuit I. Ondine
B. Lees	Mirrors I. Intense II. Calmly III. Steady V. Quick, precise
J. Brahms	Variations on a Theme of Paganini in A Minor, Op. 35, Book I

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ANATOLY ZATIN (RUSSIA/MEXICO)

Universidad de Colima (Colima, Col., Mexico)

WPTA Piano Duo, President



Composer, pianist and conductor Dr. Anatoly Zatin is winner of international music competitions and frequent performer at the most important music festivals around the globe. He was awarded the prestigious Mozart Medal in 2015 and the UNICEF Medal of Honour in 1990 for his activities as pianist and conductor. He has toured Sweden, Norway, Deutschland, Finland, England, France, Italy, Russia, Ukraine, Japan, China, Korea, United States of America and Mexico in numerous occasions, performing at many of the world's most important concert venues. He has recorded for companies such as Melodia in Russia, Azzurra Music in Italy, Columna Musica in Spain and Aurora Classical in Japan. Graduated as Doctor of Musical Arts at the San Petersburg's Conservatory of Music, Dr. Zatin is professor at the University of Colima in Mexico where he was also chairman of the Music Department (2001-2011) and dean of the Fine Arts institute (2011-2016). In 2003 he formed Duo Petrof with his former pupil and now life partner pianist Vlada Vassilieva. Over the years the ensemble has gained international acclaim, receiving numerous prizes for their recordings, acting as guest artists at prestigious music festivals, and standing out for their unique repertoire and quality. Dr. Zatin is a Petrof Art Family member, a member of the St Petersburg Union of Composers, an esteemed juror and artistic advisor at numerous music competitions and organizations around the globe.



[View Presentation](#)

[View Book of exercises](#)

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Piano: Velocity and Quality. 22 recommendations for the development of piano technique.

This educational video was developed by Anatoly Zatin and faculty members of the Music Department at the University of Colima, with the purpose of helping young pianists and their teachers to achieve better results in their piano practice. It does not intend to encompass all pedagogical systems or piano methods, but it does include the teachings of renown pianists and pedagogues inherited by the author, as well as his own pedagogical practice of over 40 years, with remarkable results achieved by students.

MARKO ŽIVKOVIĆ (SERBIA)

Isidor Bajić Music School (Novi Sad)



Marko Živković is born October 2012 in Novi Sad, Serbia. Learned to read very early, at the age of 2. Became interested in music at the age of 3. Joined a preschool children's choir "Družiciranje" where he got noticed by professor Ana Kovačić and professor Marija Đokić. Started individual piano lessons in May 2017, at the age of 4 with professor Milena Apić. During this time, almost every morning, he played with music notation apps on a smartphone and made more than 200 short music scores. Later those records started to sound like a complete musical pieces. A composer Dorotea Vejnović helped him to further improve talents by providing him some classes in that field. Since the age of 6 he is officially attending piano lessons at the Isidor Bajić Music School, in the class of professor Milena Apić. He is now 7, finishing the 1st grade of music school, but learning to play program for 3rd and 4th grade and with an advanced knowledge of music theory. His musical qualities include a perfect pitch and a an excellent perception of musical flow and phrases. Since October 2017 he made several public performances in music school and other places. When he grows up, he would like to be a pianist and composer.

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A Unique Musical Story of a Gifted Child

The presentation represents unusual story about the exceptional music abilities and achievements by a seven-year-old Marko Živković. The first part of the presentation shows Marko's development from the first interests for music at the age of 3, through the first piano classes when he was 4, up to his public performances at the age of 6 and 7, as a 1st grade student of Music School "Isidor Bajić" in Novi Sad. The second part of the presentation outlines Marko's work in creating compositions, with the selected music scores performed by virtual music instruments. Marko's opus has more than 200 compositions and those presented here were created when he was 6 and 7 years old.

Part I History and Public Performances

- One of the First Piano Lessons
- Public Class - Walter and Carol Noona, "Concertino in D Minor"
- National TV Show "Kvadratura Kruga"
- Concert Hall Sinagoga - Anton Diabelli: "Opus 149, No. 6: Scherzo Allegro"
- Concert Hall Sinagoga - Anton Diabelli: "Opus 149, No. 26: Allegro Alla Turca"
- Cultural Station Svilara - Anton Diabelli: "Opus 149, No.5: Allegretto"
- Cultural Station Svilara - Anton Diabelli: "Opus 149, No.19: Allegretto"

Part II - Compositions:

- Collection "Goodbye Clouds" with "Alkan" in background
- "Witch" in G Minor
- "Maybe in a Sack", in C Minor
- "Concerto in A minor 1st movement" for two pianos
- "Dance C(1) for Flute" in G Major
- "Concerto in Eb Major" for two pianos

